

# Into the Void

*All sins are  
attempts to fill voids.*

*—Simone Weil*

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

Written by Chuck Wendig  
Developed by Chuck Wendig and Eddy Webb  
Edited by Genevieve Podleski  
Layout by Tiara Lynn Agresta

## STORYTELLING ADVENTURE SYSTEM

SCENES

3

MENTAL  
PHYSICAL  
SOCIAL

●●○○○  
●●●○○  
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XP LEVEL

100+



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*This isn't the end of the war. This isn't the fall of the Third Reich with Hitler painting the bunker walls with his fucked-up brains—nobody's going to cheer in the streets. You're not going to hear the Lollipop Guild doing its rendition of "Ding Dong The Witch Is Dead." What you did was kill the jailer. Sure, the warden was an asshole. But he kept all us monsters in check. You didn't think about that, did you? Now he's gone, the cages are all open, and it's time for the monsters to run free once more. We're all bad, bad people—do you really want to see what kind of party we throw?*

## Introduction

At the top of it all, sitting comfortably at the zenith of the city's nocturnal hierarchy, is the Prince. The Prince—in this city and others—represents an unholy host of things to the vampires beneath him: The Prince is oppression, the Prince is brutality, the Prince is solipsistic self-interest, the Prince is hunger and callousness and fascism. (Or, as the youngest Kindred might say, "The Prince is a dick.")

It's all true, of course. The Prince represents all of those things. He is a corrupt figure, not at all noble. He is mired in his own desires. The Prince is lord of those younger than him and bulwark against (or slave to) those elders above him.

So everyone wants the Prince gone. The covenants don't like that he pushes his agenda above theirs. The clans not represented by the Prince's own lineage want to see themselves on the pedestal of power. The elders grow weary that this wicked upstart is a constant thorn in their side, the ancillae see themselves as the bloated and discarded middle class, and the neonates think... well, they just think, "Fuck that guy."

So it is that night after night, year after year, whispers circle the city—carried forth by hollow conspirators and chattering Harpies—of plans to kick the pyramid out from under the Prince and let him fall on his own sword (or stake, as it were).

Everybody talks about getting rid of the Prince. Few, however, actually make it happen.

Maybe in their dead hearts and kinked-up bowels lurks a glimmer of instinct that tells them the truth: the Prince is a bastard and monster, yes, but he is also the cork in a bottle. In the bell of that bottle lurks a grim swarm of horror, and anybody who deigns to pop

that cork will find that the shadows within are now the shadows *without*. The Prince has been holding this city back from its own baser instincts for decades now. Hasn't anyone noticed the relative stability, the continuing Masquerade, the unbroken Elysium? Do they think that all happens magically on its own? Nobody's suggesting the Prince is a *hero*, but to suggest that he doesn't play his role is tantamount to a child's illusion.

And now somebody's gone and fucked that all up.

In fact, the players' own characters are the ones who screwed it all up. They are the conspirators who bring the Prince down, not realizing that what they're doing isn't setting the city free—but rather, setting the *monsters* free.

This product is about what happens when the city suffers a major void of power, and about navigating the horrors that swiftly move to fill that void.

## What's Inside

This scenario is broken down into three sections:

In this **Introduction** you'll get the background of the story to come, the full write-ups of the Storyteller characters and some other general notes.



### ABOUT THE STORYTELLING ADVENTURE SYSTEM

If this is your first Storytelling Adventure System (SAS) product, you've chosen a fine place to start. To keep this story kit lean and focused, though, we haven't included a lot of the core premises and Storyteller suggestions that are at the heart of the SAS. Whether you're a new Storyteller or an old hand, be sure to read the **free SAS Guide**, found at the SAS website: [www.white-wolf.com/sas](http://www.white-wolf.com/sas)

Here are some of the features available in **Into the Void**:

- **Interactive links.** Clicking on anything in red will take you directly to the section referenced, or to an appropriate character sheet or prop. It may also take you to an external website that could be useful.
- **Scenes.** Clicking on a scene name in the scene flowchart or the page number in the scene card will take you to the full write-up of the scene.
- **Bookmarks.** This PDF is fully bookmarked, so you can jump to major sections at any time when the file is open.





The **Scenes** of the story are the heart of the action. Because of the way in which storytelling games can flow, these scenes are modular and provide you with a framework upon which you can improvise, rather than locking you into rigid patterns.

The **Scene Cards** at the end of the scenario are a quick-reference resource for you to use as the Storyteller. If you don't have the option of printing up the entirety of **Into the Void**, you can just print up the scene cards instead and use those to get the overall gist of the story.

## Treatment

The adventure begins with a bang: In the very first scene, the characters off the Prince. It seems like a moment of triumph, but the victory lap is short-lived.

Morning comes, and by the following evening, the truth has been loosed upon the city: the Prince is dead—really, truly, *finally* dead. The jailer is gone. The result? Chaos. Vampires feed wantonly. Political maneuverings cast aside all pretense of subtlety—you can't call it "backstabbing" if the stake goes in through the chest. The clans and covenants all set to a boil: They want power, and they want it now.

As the nights worsen, as the madness escalates, the Masquerade strains at its stitches to contain it all. The human response is already rising to the surface as the herd unknowingly seeks to countermand the deepening shadow.

Somewhere it becomes clear: the Prince had a very tight grip on this city. The response to any deposition of leadership is usually a period of chaos, but this is fucking nuts. *This* Prince had something special going on—some factor of control that went well beyond the norm. And so, early on in the adventure the players learn the truth: the Prince had orchestrated power and wrested control from the other vampires in the city by holding their darkest secrets above their head. He went well above and beyond the call of duty in learning the vulnerabilities and discovering the closeted skeletons of the city's vampires, from the lowliest neonate worm to the eldest sanguinary scion.

And now that he's gone, the puppet strings have been cut.

But those secrets remain; the Prince had them concealed somewhere in the city. If the players hope to restore order to the city *and* claim leadership for themselves, they damn well better try to find the Prince's "box of secrets" before someone else does.

Or before the city cannibalizes itself and is left a bloodless corpse.

## A Chapter in Your Chronicle

This game is certainly well-served by becoming an organic part of your pre-existing **Vampire: The Requiem** chronicle. To do so isn't particularly difficult, but will take some maneuvering to ensure that *this* adventure is a natural part of the story's flow.

First, be advised that the characters in this game are meant to be of a fairly high-level. These are not neonate characters; they are potent ancillae or young elders, most likely.

Second, the conspiracy to bring down the Prince isn't something someone concocted overnight. Whether the characters birthed this conspiracy on their own or they are shepherded forth by a Patron character (the Patron is described later in this document on p. 5), it didn't come from nothing. The resentment and the hunger for power have been simmering for a long while. It is worth taking time not only to think about how this will build up but also taking a number of game sessions to actually start the ball rolling. Yes, this adventure begins right in the thick of it, but the overall story doesn't have to. If the players are on board, you can build up to the first scene ("The Perished Prince") over the course of several game sessions.

Third, it's worth putting into play a relationship with the Prince—his demise will feel all the more organic and affecting if the players get to witness the man in action.

## Background and Setup

Some pieces of information should be made available to the vampires right off the bat, with no roll necessary.

### A Hint of the Truth

Characters (and by proxy, their players) want to feel active, not passive—they should not be dragged along to the truth but rather shown only the door. It's up to them whether or not they care to walk through it.

In this case, you want to *show* them how the Prince has been keeping order in the city without explicitly stating it. The backstory is therefore a good place to set this up.

Someone in the last ten years went against the Prince. He or she (hereby known as The Defiant) stood up against the Prince's



## The Set-Up

The story begins in the set-up. It's where you'll provide the narrative impulse to get the game moving. Backstory is important, but don't focus on it. The springboard to action (and thus, player interest) starts here.

## Dark Secrets

The Prince possesses a treasure trove of secrets. He has *something* on every vampire in the city: haven locations, access codes, duped SIM cards, recordings, documents, blurry photos, letters—the works. He has something different on every vampire.

Before play, discuss separately with each player exactly what he might have on them. Have the player clearly identify up to three dark secrets that few others know about the character. (It's ideal if these dark secrets remain hidden from the other players and their characters.)

The player may have an idea, or may be willing to offer the Storyteller a little creative license in coming up with some dangerous or deranged backstory for her character that has yet remained unknown.

If you require it, work a roll into the mix. Have the player roll her character's Manipulation + Stealth dice pool. Failure indicates that the Prince had *three* pieces of evidence serving to illuminate three of the character's darkest secrets. Success drops this number to one revealed dark secret, whereas an exceptional success means that the character was lucky enough to have scraped by without the Prince ever having any evidence; whatever lies in the Prince's box of secrets is inconclusive and ultimately useless.

Why does this matter?

First, no vampire wants to learn that another vampire holds secrets over their head. Yes, the Prince gets offed after the first scene, but it won't be long before the players learn about the box of secrets (if they didn't already know of it). Clearly the Prince had a threat in place: you mess with him, you get your secrets released into the wild. Even if that's not the case, that still means the characters' darkest secrets remain "out there" for any other vampire to discover.

Second, the final scene of this piece—provided the characters make it that far—reveals a pivotal problem. The players' characters don't know one another's dark secrets—though, let's be honest,

presumably draconian policies and, three nights later, was beheaded on a rooftop, his body turned to ash, his skull left as a charred artifact. Seems a not unusual course of events—defy the Prince, end up decapitated—but how those three nights unfolded is what was unusual.

Various power players across the city received packages. These packages were all different, and all seemingly tailor-made for the recipients.

Each package was reflective of The Defiant in some way.

One package revealed a recorded conversation where the Defiant badmouthed and conspired against a powerful Crone Hierophant (who received the tape).

A second package showed a map to (and of) the Defiant's haven and was sent to various neonates across the city.

A third package revealed forensic evidence that the Defiant was the malefactor responsible for the Final Death of a young vampire who happened to be the child of a prominent elder. (And who got that evidence? You guessed it: the prominent elder.)

A fourth package was sent to the Prince. The evidence within revealed various Masquerade breaches committed by the Defiant, his coterie and his childer.

So, when the time came and the Defiant wound up headless and burned, nobody can really say for sure exactly *who* did the deed because out of nowhere a whole lot of vampires suddenly gained motive.

The truth of the whole thing is that the Prince was the one who had all this information and was the one responsible for putting it into the hands of the city's vampires—but he put it into his own hands publicly, thus attempting to draw attention away from himself.

The city's vampires don't know this, of course. Some may have a suspicion, but that's all they have to go on; the situation remains hidden behind clouds of rumor. The player characters probably know the core of the situation: the Defiant went against the Prince publicly, then was the target of some kind of smear campaign just before he got his ass handed to him.

If you don't have this story connected to your pre-existing chronicle, that's okay, we have it covered: the Defiant's name was Kunz and he was a firebrand Carthian who refused to be contained. The important thing to note is that he wasn't some small fish in a big pond: he was a powerful ancilla with notable connections and ambitions. It shows that even those with power can have it snatched away at the last moment.

they probably *want* to. That final scene, when the vampires discover the box, is a turning point. Do they agree to burn the box? Throw the secrets wide open? How can they negotiate one another's vulnerabilities? It's like a minefield.

Now, if you're not really into those games where treachery and duplicity come into play at your own gaming table, we understand. In that case, we recommend removing the characters from this equation. Reframe the story so the reason the characters are the ones to go after the Prince is because they have nothing to lose. He never got secrets on any of them and so they remain protected.

### *Motivations: What's at Stake?*

Killing another vampire is a big deal. And it's generally a big "no-no" in terms of keeping order and maintaining the Masquerade.

Killing the *Prince* is therefore the extreme fringe of this— if murdering a common vampire is a scary proposition, offing the Prince is pretty batshit.

Thus it's important upfront to establish the motivations of the characters. They aren't just doing this for kicks. This is serious business that demands serious motive.

It's okay if each character has a separate motive, but it's just as okay if they share a single motive. (In the latter case, it's recommended that the characters belong to one coterie as opposed to merely being co-conspirators).

Here you'll find a handful of potential motivations that drive the characters. This is not an exhaustive list and you're encouraged to come up with your own. Moreover, they aren't exclusive to one another and in many cases can be combined to form an even more powerful motive.

- **Reward.** Some vampires have moved past material reward, but let's be honest: most haven't. Money is great. So is territory. And fast cars. And blood dolls. A vampire may be willing to off the Prince for a reward—mind you, it's probably a very *big* reward, but that makes the sting all the sweeter. The important thing to note here is that "reward as motivation" means that the task at hand is externally-driven; killing the Prince is, for the character, nothing personal. Someone else is the one pointing the character like a gun (and here we'll refer you to the "Patron" section on [p. 5](#)).

- **Status and Allies.** What's often *more* important than material reward is political and social reward. A vampire is only as good as her place in the hierarchy, and if offing the Prince improves that

for her in a big way, the idea becomes a lot more seductive. Note that this could go either way: it's possible that the character has been put to the task by another individual. "Destroy the Prince and the Bishopric awaits you," or "Cast him into Final Death and I shall owe you the biggest favor you could imagine." Alternatively, the character may believe that offing the Prince will yield status and allies in much the same way that a knight slaying a dragon might be viewed as a hero. Obliterating the Prince is surely the way toward a bump in status, is it not?

- **Secrets.** In general, the city's vampires don't know that the Prince has a box of secrets—and those that do don't necessarily know he has something on *everyone*. It remains possible, however, that one or all of the characters *do* know this. If one of them thought to stand against the Prince (perhaps on a political issue), then it's likely that the Prince would have issued a warning that hinted at his cache of dark secrets. As a result, it's very possible that the motivation to attack and destroy the Prince is to reclaim and liberate those secrets for themselves—either to bury their own dark secrets or to exploit the secrets of others.

- **Revenge.** Any Prince makes enemies. You can't make a city without breaking a few heads. As such, revenge represents a perfectly viable motive behind his execution. If a character doesn't like how the Prince done her wrong, well, revenge is a dish best served with an axe to the neck.

- **Religion.** It's naïve to think that only humans kill one another over religion—vampires, already driven by their most basic instincts, often view their religious beliefs with an almost reptilian sense of protectiveness. Consider that the Prince (as he's shown here) is an atheist capitalist whose only gods were blood and money. His policies on the two ostensibly religious covenants within the city kept them largely politically neutered. It makes sense, then, that a religious vampire (or a character *hired* by just such a religious character) would want him out of the picture. Alternately, if you're using a Prince character of your own design, that Prince might very well be a Crone or one of the Sanctified, earning his own brand of enmity from the other side (think "religious crusade").

- **Puppet.** Blood is addictive, and a lot of vampires are on the hook for it: many, in fact, end up in service to other vampires. One of the characters may very well be acting at the behest of a vampiric master: a mad elder, a crass Archbishop or a callous Hierophant.



• **Something Far More Sinister.** Killing the Prince is a significant enough event that it may demand a truly sinister reason. In this, you have unlimited options. Is the Prince a sacrifice for some kind of blood demon? Is one of the characters a diablerist? Perhaps the murder of the Prince is driven by the mysterious sect known as VII, or one of the characters is possessed and controlled by a foul Strix spirit. It could even be that one of the conspirator characters is nothing more than an entropy-loving sociopathic monster whose only desire is to see the city go down in flames of chaos.

### The Patron

This story works well without a patron character—as noted, offing the Prince is a big damn deal and is very likely born of *personal* motivations.

Of course, nobody said those personal motivations had to be from the players' characters—it's possible that a Storyteller character in the city is the one harboring said motivations, and this character can then become the group's patron.

Why would a Patron have the characters perform this onerous, odious task? Check the motivations listed above and choose one for the patron; is it personal? Infernal? Political or religious?

The other question to ask is: why is the patron figure not performing the task himself? Is he afraid of getting caught? Is he trying to create an alibi for himself?

The patron needn't be a single character. This conspiracy may be born of an entire covenant. If the Dragons in a city decide that they want the Prince cast down, then they might *all* be in on it.

### The Cast

Below is a cast you can use for **Into the Void**. We've only statted out a handful of characters, but below that you will find a list of other vampires that can "fill in" the remainder of the city's hierarchy if you don't have one ready to go. These vampires do not receive any stats, but each get a paragraph or so of information to help you drop them into a scene or two. (Obviously, should they become more important, feel free to give them stats when appropriate.)



### Prince Donal

**Quotes:** "Oh-ho-ho. Come in. Have a drink. It's been too long. What'll you have? Blood of an Englishman?" (Socialize)

"You have no idea what Hell you've opened up. Not just for yourselves, but for the whole city. Would you burn down a forest just to get a single fox?" (Intimidation or Empathy)

"Please. This has gone too far. You don't want to do this. I can help you. I can offer you so many things. Will you listen? Will you wait?" (Persuasion)

**Virtue:** Prudence

**Vice:** Sloth

**Description:** Donal is a hearty, physically robust ruler—a plump gut beneath a broad chest, a tangled top of red hair (coupled with a sideburns that look like fire leaping off his rough-hewn face), and hands that could crush a monkey skull. He carries himself with a rakish, almost drunken charm.

It is a ruse, at least in part. Donal pretends to rule as a sloppy, sometimes slovenly Prince—he enjoys his food and his wine, but most of all he seems to enjoy ruling by "letting things fall as they may." In reality, he's a sharp and vicious man—the fat-bellied spider at the center of a very complicated web. He is a man who, with his box of secrets, is running a very long con, and who governs more behind the scenes than up front.

It's earned him a great deal of enmity, though few Princes can say they escape each night without added scorn—but certainly many of the vampires in the city believe that Hell holds a special place for Donal.

**Storytelling Hints:** Imagine that an old English king has a few flagons of wine gurgling around his gut and you come to understand exactly how Donal acts most of the time—that is, until he is somehow cornered or forced into acting like a Prince. At that point, the illusionary fog clears, the lips purse or scowl, and his eyes darken.

## Harmon Kale (Sheriff)

**Quotes:** “City’s fucked. Plunged into chaos and darkness because of what you done. That’s unacceptable. You violated the peace, so now I violate you.” (Intimidation)

“Only person I trust to step into the void on this one is me. I’m making a play for the city, an’ I’m the only one who knows how it’s really done.” (Politics)

“I can give you the carrot, or I can give you the stick. The carrot is you help me lock this city down and I give you some territory, maybe a better title. The stick is... well, we don’t talk about the stick.” (Persuasion)

**Virtue:** Justice

**Vice:** Envy

**Description:** Kale’s built like a fire-plug: round chest, meaty fists, bulldog face. He isn’t particularly charismatic, nor is he all that attractive—it’s why the role of sheriff has been ideal for him. It grants him a measure of power and authority over the city’s vampires without making him the face of the city. He can operate in shadow, be equal parts “tough goon” and “long arm of the law,” and play good cop/bad cop all by himself. He’s long been the Prince’s right hand man when it comes to keeping order in the city; Kale’s been the one who has done most of the collection for the Prince’s mighty box of secrets. Kale is equal parts “Sheriff” and “Head of the Secret Police.”

Thing is, Kale’s always wanted more. He has long felt that in reality, he’s been the one keeping the cap on things—the Prince has just been a figurehead. A very important figurehead, no doubt, but he’s been the guy with his hands on the reins, right?

It doesn’t matter if it’s true or not. What matters is that, despite being the Prince’s go-to guy *and* being the one who has collected most of the Prince’s prized collection, Kale has no idea where the Prince actually keeps this mythic collection of secrets.

He knows that if he can get to it, it’ll put him in a position of unparalleled power—more specifically, it’ll allow him to claim the



mantle of Prince. A curious thing: Kale doesn’t really want power for the sake of power. He finds it distasteful. But he thrives on authority and is obsessed with keeping order, which is what fuels his drive.

**Storytelling Hints:** Kale is gruff and straightforward, but that doesn’t mean more isn’t going on beneath the surface. He’s always playing an angle, and is far craftier than he seems. He’s got the demeanor (and face) of a bulldog, true. But he’s got the mind and heart of a fox.

## Amelie (The Prince’s Attaché)

**Quotes:** “Hey, to hell with you. I’m free, and unlife is short, and now it’s every blood junkie for herself.” (Politics)

“I hold the keys to the kingdom. You didn’t know that, do you?” (Subterfuge)

“Donal, he loved me. He trusted me. He made me his. And so he gave me the greatest secret in the city, and now I’m going to use it to keep my head attached to my shoulders. The bidding starts in one hour.” (Persuasion)

**Virtue:** Faith

**Vice:** Lust

**Description:** Amelie is a waifish pixie-girl with close-cropped dark hair, wearing a black pinstripe suit just a bit too large for her. (This was what Donal demanded she wear, and if the characters catch her unawares, she might have dressed in a white wife-beater and a pair of baggy cargo pants.)

Amelie has long been Donal’s attaché—she has served as advisor, liaison, and lover for a pair of decades. It was not her choice; her sire (long dead) made the first of many grievous errors and as a result was forced to give his child to the Prince as restitution. The Prince bound her to him and came to love her. She, too, came to love him but only because of the bond—now that Donal is gone, she feels free, unburdened by her fetters.

As a character, Amelie remains in an interesting place should you





care to use her beyond this adventure. She could really go either way now that she's free. She will certainly seek to "find herself," but does this mean she drags herself out of Donal's long, dark shadow, or does it mean she only becomes more of a monster in turn?

**Storytelling Hints:** Amelie is finding her feet, so to speak—she is equal parts brash and cowardly. It's as if she wants to spit in the eye of the Danse Macabre so bad, her bravura keeps pushing past her fear and rising to the surface.

## *Vampires of the City*

Below you'll find a handful of vampires (in most cases, those potent Kindred who sit closer to the top of the pyramid than the bottom) for use in this adventure. With each you will find the vampire's clan and any dark secrets the vampire possesses (important in terms of the Prince's "box of secrets").

If you require fast, on-the-go stats, feel free to peruse the New Orleans Appendix of **Vampire: The Requiem**, which contains a number of higher-XP vampire stats (pp. 285-294). For instance, Cardinal Twain may use Antoine Savoy's stats (though likely with more Theban Rituals). You could take Baron Cimitière's stats and tweak them to become Greta's (lose the Voodoo angle and replace it with Pagan Rituals). Both Owen and Ludmila could use Pearl Chastain's stats (again with minor tweaking—Owen probably has Narcissism as a derangement, for instance).

### **Cardinal: Twain** (*The Hand of God*)

#### **Daeva**

**Dark Secret:** Was once a violent diablerist, uses forgotten Theban Sorcery to hide it as he claims it was the "hand of God" that made him do those things.

Twain is a self-righteous brute. His version of the Sanctum is walled-off and restrictive: a castle in which those who belong are protected and those who do not are held outside the gate. His version of the Danse Macabre is an exalted condition, but *only* if you accept God and the story of Longinus. He cares not to preach. He has little interest in convincing you of the glory of God. He yearns for a violent crusade to cleanse the city of its naysayers, but the Prince has been holding him back.

### **Harpy: Blackmoore** (*The Comedian*)

#### **Ventrue**

**Dark Secret:** Despite all his callousness and Harpy judgment, Blackmoore still has a mortal family that he keeps in touch with and protects.

Blackmoore is equal parts "Tim Gunn from *Project Runway*" and "court jester." Though he's not gay, he acts the stereotype: sassy, snide, cruel, always fast with a jibe or a verbal riposte. If he had a Social Fighting Style, its opening move would be, "Oh, Snap." The thing is, despite all the jokes and hilarious cruelty, he's very good at a) knowing all the most forbidden gossip while keeping to himself until it's advantageous to release it and b) knowing how to *really* make it hurt. He can sting the most stalwart of monsters. Of course, he never turned his wicked tongue against the Prince... because he's one of the Kindred in town who knows full well about the box of secrets.

### **Hierophant: Greta** (*The Monster*)

#### **Nosferatu**

**Dark Secret:** The evidence the Prince possesses is about where Greta sleeps. She's very paranoid and does not want that information "out there."

Greta is a night terror—an ancient, decrepit elder who has carved out a pretty good swath of territory across the city's park system. Despite being a possibly insane and monstrous elder, Greta remains as an active part of the Circle of the Crone. She serves as Hierophant, yes, leading the local cultists in the various rites and services. But she also serves as an emblem of the Crone herself—Greta even claims to be the childe of the Crone. As such, her role as leader of the local Crones is not just as a taskmaster or actor; she is also a creature who earns her worship directly. With the Prince gone, she knows that the lock has been knocked off the cage, and she has little interest in restraint or prudence. The covenant—with her at its head—must be ascendant at any cost.

### **Judex: Atticus** (*The Rational*)

#### **Ventrue**

**Dark Secret:** Was once a prominent Carthian in a different city under a different name (Aaron).

Atticus has long been neutered. Yes, he's the standing Judex in a city full of Invictus, and yes, the Prince was himself Invictus. But the Prince chose to mediate disputes himself (or have Sheriff

Kale do it), thus leaving Atticus relatively toothless in the face of conflict. Atticus wasn't without tasks, of course; nobody wants a bored Judex wandering around. But the conflicts he was called upon to mediate were thin and shallow, divisions that could have been bridged by a neonate with a year of the Requiem under his belt. Now, the shackles are off. The Prince is gone. Atticus—judgmental, rational, icy—is ready to work.

### **Kogaion: Saladin (*The Obsessive*)**

#### **Mekhet**

**Dark Secret:** He has been accused of giving away the Order's secrets to outsiders. The Prince, however, intervened and ensured that the letters from the seven other Kogaions never made it to their recipients.

Like many Kogaions, Saladin is an obsessive hermit driven to the brink of madness by his consuming need to study the occult forces behind the city, its construction, and its politics. He believes he will be able to predict the next Prince by examining the occult forces surrounding the city at this time, which causes him to leave his penthouse tower and descend into the fray for the five days that comprise this adventure.

### **Master of Elysium: Owen (*The Ludicrous*)**

#### **Daeva**

**Dark Secret:** Owen has a ghoul lover, Miranda. He is *technically* her master and her keeper, and that role plays out in public quite nicely. But it's not the entire truth. In reality, Owen has given himself to her completely: she owns him body and soul. Miranda is running the show—and that means *she* is essentially the Master of Elysium, not him.

Owen's Elysium is full of vampiric "bread and circuses." He is the king of pomp and circumstance, establishing lunatic carnivals and orgies and balls to keep the city's Kindred amused (and to keep them from ripping out each other's throats). Owen himself is, as his name suggests, ludicrous. If the vampires of the city released a "Blackwell's Worst Dressed" list of the year, he'd be top of the list every time. Yes, it's high fashion, but in the lowest way possible. Owen didn't like the Prince—ruse or no, he found Donal slovenly, careless and a real lout. But he also recognized that the Prince was the one who put him in the role and who kept him there by dint of containing his secrets; in this sense, Owen is one of the few within the city who actively misses the Prince's control over the city, because now his role is threatened.

### **Prefect: Quinn (*The Whore*)**

#### **Ventruë**

**Dark Secret:** Quinn is blood-bound to Greta, and is a secret Crone worshipper, a fact that would not sit well with her Carthian servitors.

They call Quinn "the Whore" not because she literally sleeps around but because she is willing to whore herself and her covenant out to achieve even the most modest or miniscule of goals. Carthians are constantly directed by Quinn to perform some task for the other vampires of the city—bodyguard, dancer, debate moderator, blood wrangler, the role is always different, but Quinn pimping out her own people to meet her own ends. Of course, irony is alive and well amongst the city's nocturnal populace: just as Quinn whores out her own people, the Prince would whore out Quinn to perform secret tasks for him. Why? Because he could. The secret he held over her head was profound.

### **Priscus Daeva: Ludmila (*The Moonbat*)**

**Dark Secret:** Isn't really insane—no, really, she's just pretending.

Everyone knows that Ludmila is fucking nuts. She's old. She's lost her mind to the depredations of the Danse Macabre. She's equal parts "lunatic artist" and "crazy cat lady" (yes, she comes complete with a flock of blood-addicted felines), but all that is just a clever ruse. Ludmila is perfectly sane and has a memory as clear as the pealing of a flawless bell: this allows her a great deal of leeway in the city to do whatever she wants and learn things that rational Kindred could never learn. Part of it goes beyond strategy and into straight-up amusement—a former actress, Ludmila really likes to play pretend.

### **Priscus Gangrel: Robicheaux (*The Domesticated*)**

**Dark Secret:** Robicheaux claims to be about a hundred years old—and that is a tremendous lie. This Gangrel is actually well over a thousand years old. But the years have not been kind to his mind and he finds it easier to play younger. If anyone found out that his blood was of significant potency, they might come after him.

The city's Gangrel don't much like Robicheaux. They call him "domesticated," because he's like a wolf who has become a dog—a lap dog, at that. Robicheaux is a weak-kneed, bent-spined "noble savage"—a wild man dragged out of the Bayou (or so the story goes) and turned civilized. He's now a hungry politico who will give his vote to whoever is standing downwind. A small conspiracy of Gangrel now wants to drag him away and "reintroduce" him to his wild side by whatever means possible.



### **Priscus Nosferatu: Grolsch (The Brown Recluse)**

**Dark Secret:** Grolsch is, yes, a powerful Nosferatu elder. He is *also* “Karl,” the not-so-powerful leader of a rag-tag Unaligned neonate coterie known as the “Red Scare.” Grolsch is political, while Karl wants to tear down the political structure. Ultimately, he does so to undermine any attempts by the “lower class” to bring down those atop the pyramid. How does he keep up the ruse? Grolsch never shows his face: he always wears a mask that is reportedly bolted to his misshapen skull. Karl’s face, however, is always on display and hard to forget: noseless, with a mouth full of fangs and bloodshot eyes.

Grolsch is the king of the subterranean spaces, and can be found in every shadow and around every dark corner in the city (hence his epithet, the Brown Recluse). But despite being the leader of the Nosferatu warren beneath the city, he’s alarmingly political as far as the Freaks go—he’s forever active in campaigning and politicking for his own weird pet causes.

### **Priscus Mekhet: Siobhan (The Go-Getter)**

**Dark Secret:** Siobhan has long been the keeper of the city’s mortal political dynasties—the Allertons, the Whitworths, the Macbrides. Common vampire wisdom exhorts the bloodsuckers to stay away from directly manipulating important mortals, but Siobhan has ignored that advice for centuries. She doesn’t just control these families—she has integrated herself into them, nesting there as the leader of various shadowy blood cults. No, the Illuminati don’t control local politics, Siobhan does. And she wants that kept secret.

Siobhan is not the typical cold, stodgy Mekhet. She dresses brightly, she smiles, her voice has a lyrical lilt. She could sell milk to a cow: her words are that compelling even without the judicious use of her Disciplines. It’s not a ruse, exactly—she really is that way. But it betrays what is for her a completely eroded sense of Humanity. She is debased in ways one cannot even imagine—behind those bright eyes are the memories of countless human sacrifices, endless tortures and blood-soaked orgies.

### **Miscellaneous Enemies**

Throughout this adventure, we will refer to a number of enemies that may plague the characters through the various scenes and encounters. For ease of use, most of these characters can be put into play using stats that already exist in both **Vampire: The Requiem** and **World of Darkness Rulebook**.

**Gangbanger:** Gang thugs may be orbiting the hospital or roaming the streets. Stats in **World of Darkness Rulebook**, p. 205.

**Gargoyle:** May be guarding the box of secrets. Stats, **V:tR**, p. 226.

**Hell Hound:** May be guarding the box of secrets. Stats, **V:tR**, p. 225.

**Neonate Thug:** Neonates smell an uprising, and either go into hiding or start looting, drinking shit-tons of blood and possibly even rioting. Use either the Rogue Ghoul or Belial’s Brood Fanatic stats on pp. 228-229, **V:tR**.

**Police Officer:** Cops are out in force and continue to increase their presence on the streets as the nights go on. At first, the characters may encounter one or two in a patrol car, but after that, they travel in packs of four, even five. See stats in **World of Darkness Rulebook**, pp. 205-206.

**Soldier:** By the fourth or fifth night, a military presence is guaranteed in order to enforce a curfew (and vampires just so happen to be the ones who constantly violate curfew). Use the “SWAT Officer” stats found in **World of Darkness Rulebook**, pp. 206-207.

**SWAT Officer:** While the police do random spot checks and drive-bys, SWAT officers are reserved for tactical action—if they hear that a club full of vampires is ground zero for criminal activity, they might send in a team of five SWAT guys ready to rock. Use stats from **World of Darkness Rulebook**, pp. 206-207.

**Vampire Hunters:** When the vampires act up (and act out), the hunters are the ones who know the signs and who see what’s *really* going on. And those carrying the Vigil will attempt to be the “equal and opposite reaction” to the monstrous uprising. Use the “Monster Hunter” stats found in **World of Darkness Rulebook**, pp. 207-208.

Feel free to tweak those stats to give them Endowments either from **Hunter: The Vigil** (if you possess that book) or you can give them Physical Disciplines from **Vampire: The Requiem** (Celerity, Resilience, Vigor). Instead of Vitae, it costs two points of Willpower to active such powers. How do they gain such power? Possibly from enchanted weapons, from holy water, from a priest’s blessing or from occult rituals or sacrifices... anything that might empower a once-normal human with paranormal abilities. Note, too, that vampire hunters are likely to possess mild or severe derangements.

## Scenes Scene Flowchart

The narrative of **Into the Void** unfolds in a way that allows the characters (and their players) a hefty measure of freedom. The adventure itself features only three truly critical scenes: a beginning scene (kill the prince), a middle scene (discover location of the box of secrets), and an ending scene (reclaiming the box of secrets). The other scenes listed in this SAS are ultimately optional “encounter” scenes.



### PLOTTING

They say real estate is about **location, location, location**. Telling a good story is about **escalation, escalation, escalation**. This tale starts off innocuous enough, but swiftly swells with an intensification of threat from all sides: physical, moral, spiritual, social. The characters will have respite, but it shouldn't be long-lived. If a scene seems to exist without tension, feel free to mine other scenes for new ideas and ways to ratchet up the conflict. Remember that in life, we hope to avoid conflict, but in fiction, we hope to achieve it.

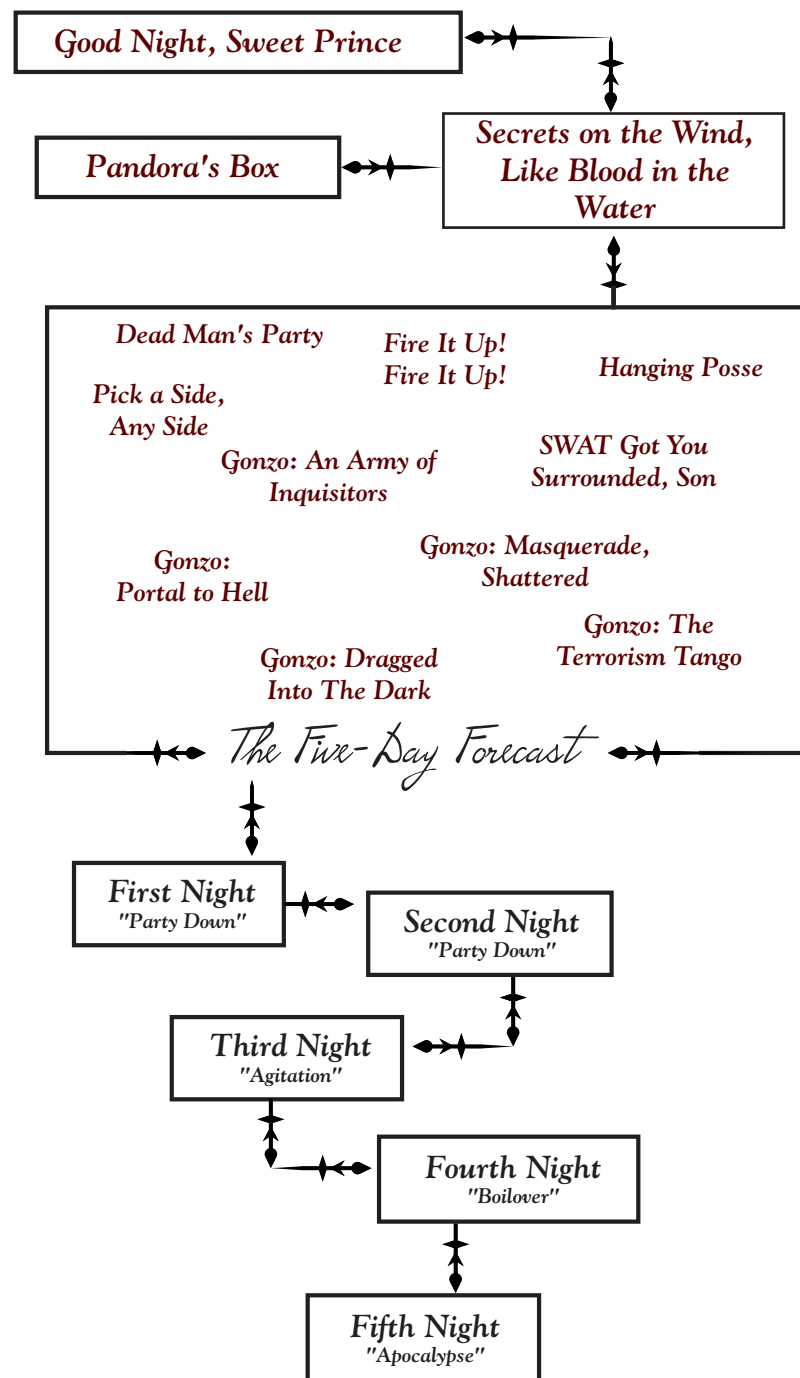


### *The Five-Day Forecast*

**Into the Void** is meant to unfold over the course of five nights—the characters may complete the story *before* those five in-game nights are up, but unless the Storyteller decides otherwise, the adventure won't go beyond those five nights.

Over these five nights, the tensions in the city according to the following scheme:

**First Night:** “Party Down.” The news is out: the Prince is dead. The atmosphere is festive, celebratory, a real party. Of course, the way *monsters* party isn't exactly sane: Masquerade breaches pop up around the city as the vampires wantonly fill up on blood. For the most part, the vampires keep the peace with one another on this night, but they're damn sure not keeping the peace with the human herd. If anyone has claimed themselves to be the Prince on this night, the narrative doesn't stick: nobody believes it, and frankly, nobody really cares.





**Second Night:** “Hangover.” The chickens come home to roost. Increased vampire activity looks on the surface to be crime-related, and so the city puts out police in force. Nobody is restraining the monsters, and so their response isn’t to retreat to the shadows but rather, to push back. Meanwhile, the city’s dominant nocturnal predators begin to jostle for position, each claiming some kind of ownership over the city, justifying why he or she should end up in the city’s seat of power. The problem is, no one vampire has the cachet or the muscle to really back this up, so the void will remain unfilled. Resentment and madness breed in the margins. It’s becoming clear: offing the Prince broke the picture into a thousand puzzle pieces, then shook up the box. Now, nothing is certain. No outcome is guaranteed.

**Third Night:** “Agitation.” The dominant players and factions in the city’s vampire society are now in competition to show who has the biggest, sharpest teeth: it’s everybody against everybody. Normally, the Danse Macabre is a slow-burning chess match, but tonight? Tonight it’s a brutal hockey match-up with lots of blood on the ice. Violence ensues. Chaos reigns. The mortal authorities push back even harder, believing this to be some kind of “underworld gang violence,” which puts a lot of innocent humans in the cross-fire. Real gangs take notice, and *they* start acting up—some just because they can smell a power grab, some at the behest of unseen masters.

**Fourth Night:** “Boilover.” Up until this point, the city’s elders have remained largely silent on the city’s future. Many are slow to act in general, preferring instead a slow, calculating approach. That is no longer possible. The city’s power hierarchy is in shambles, and so they must act. Unfortunately, they do not act as a single entity. Each elder is his own tangle of motives and peccadilloes, and as a result each elder chooses to back a different horse (be it individual or faction). This fails to resolve anything—and in fact only ratchets up the conflict—because *now* the stage is complicated by a host of definitely powerful and possibly insane elders. Violent clashes spill over into the street. The Masquerade is in tatters. Vampiric authorities begin to weigh in: Inquisitors sent from Rome, negotiators arriving on behalf of the First Estate, elders from neighboring cities (who fear spill-over damage), and so forth. The news goes out that tomorrow night, the mortal authorities are putting the city under martial law. With martial law comes a curfew... and a military presence.

**Fifth Night:** “Apocalypse.” Apocalypse infers the end of the world, but it also translates into *revelation*, and both of those things are apropos, here. Martial law is in place. The military comes rolling in to set up a presence and to quash rioters. The elders use their considerable power to complicate the lives and unlives of both mortal and immortal competitors. Nobody is Prince. The shit has hit the fan, and now the fan has exploded and the drapes are on fire. And so comes a shining light early in the night: Amelie, the Prince’s attaché, emerges from hiding. She reveals the existence of the Prince’s box of secrets, and makes it clear that she knows where it is. She will offer the box in its entirety to the highest bidder—but the bid must include safe passage out of the city. Amelie doesn’t want to be here anymore.



# Good Night, Sweet Prince

MENTAL •

PHYSICAL ••••

SOCIAL •

## Overview

The characters-as-conspirators have trapped the Prince—and now it's time to drag the bastard into Final Death. This is the first domino's toppling that leads to the city's plunging into chaos.

## Description

*It's early in the morning. The sun will be up in the next hour. Already the sky has that purple tinge bleeding along the horizon's edge. Donal kneels before you, grinning, eyes flashing. On the surface he seems defiant, but as you press him, the façade trembles and the cracks begin to show. He sees the writing on the wall. Nothing to be done, now—or is there? He begins to beg—like any creature at the end of its life, he struggles to make sense of it and bargain his way out. Whatever you want, he'll offer it. As if that matters.*

You have two ways into this scene.

The first is that you and the player group sit down before this scene really begins and ask the question, "How do you kill the Prince?" The question comes with no wrong answers, really—they're ultimately describing the machinations that will lead to this scene. Do they trap him in the basement of a club? Do they somehow attack his haven, heist-style? Can they use some drunken Irish girl as bait? (His favorite.)

From that point, you play out the scene in its entirety. The Prince isn't going down without a fight, and if given half an opportunity, he'll run. Ultimately, the characters have the advantage, as they outnumber him—but if you play this scene out accordingly, expect them to suffer at his hands. He will not go quietly.

The other way into this scene is to begin at its end. This might be best if you don't have a lot of time to run this adventure. Jump right in with the characters having surrounded him and with Donal on his knees—he moves from cocky to cajoling, from blustery and brash to begging in short order. You can have the players describe how

the scene built to this point, but it's purely for narrative expression. In this mode, there's no need to roll dice.

## Storytelling Goals

You're coming into this scene with the energy of a climactic narrative moment. This scene should *feel* like it's the end—this is a huge deal. In video game terms, Prince Donal is the end boss. This should feel like an insane way to open a story: offing the Prince? *Really?* It can't be this easy. The players should be made to feel uncertain that you're really starting this way; surely it's a trick? Have Donal act suspiciously, as if this might be a reverse trap. You may want to hint that this is the climax and the rest of the story will be a flashback building up to this point. When they finally take the Prince's head as a trophy, they'll be forced to wonder: what now? What can top this?

## Character Goals

Establish motivations and destroy the Prince.

## Actions

Below are some of the actions that may impel the scene toward its conclusion. Note that these are all focused on the Prince. If Donal feels he has an advantage, he'll try to engage in combat in an effort to hinder the characters. If he feels overwhelmed, he'll run for it. And, when he's finally left with no other option, he'll try to talk his way out.

## Combat Attacks

**Dice Pool:** Any appropriate attack roll

**Action:** Instant

**Hindrances:** The Prince's Animalism may invoke a fear frenzy via Leashing the Beast; the Prince's Dominate may attempt to manipulate one of the characters with Command, Mesmerize, or the Forgetful Mind; the Prince's Resilience makes him tougher than he looks (and he's already a tough nut to crack).

**Help:** It's perhaps been a long night and the Prince is low(er) on Vitae; he's alone; if the characters so declared it, consider the possibility that the Prince has consumed drunken or drugged blood and thus suffers a -3 penalty to his own attacks



**Dice Pool:** See Foot Chase rules in the **World of Darkness Rulebook**, p. 65.

**Action:** Instant and Contested

**Hindrances:** Donal can boost his speed with his limited dots in Vigor. Further, he'll do more than run—he'll knock down obstacles to separate him and his pursuers (-3), he'll jump across rooftops or over dangerous territory (-3), and he'll do whatever it takes to put himself ahead.

**Help:** The Prince might be suffering wound penalties already (-1 to -3) and could be lower on blood; a character might have Vigor or, even better, Celerity to boost Speed; the Prince may run into some obstacles all on his own (-3).

#### Roll Results

**Dramatic Failure:** Character fumbles, takes a point of lethal damage (goes through a window, scrapes across a piece of metal, tumbles down steps, etc)

**Failure:** Character fails to make any ground.

**Success:** Character gains ground on enemy.

**Exceptional Success:** Character inadvertently creates difficulty for pursuers (knocks over trashcans, puts traffic or a train between groups) and causes them a -5 penalty on their next roll.

#### *Navigating the Prince's Pleas*

This isn't an action in the strictest sense—but it is likely where the scene will end up presuming the characters didn't manage to preemptively destroy Donal.

Donal will attempt to talk his way out of the situation. He'll use Dominate if need be—Mesmerize could come in handy for him. (Characters may bolster themselves against his Dominate before this scene by spending a Willpower to gain +2 to resistance or by Dominating one another, thus forcing Donal to overcome the previous commands put in place.)

He'll also beg and make offers—and as the Prince, he can make some very promising offers. The trick here is that he cannot make equitable offers across the board. He can't promise that each

character will become his seneschal. He can't give each character the sweetest hunting grounds in the city. There's only so much reward to go around, and this is what complicates his plea—do the characters squabble over the choices? Do they see that this is ultimately just a way to get them to turn against one another?

#### *Consequences*

It's worth asking right up front: what if Donal succeeds? What if he escapes, or what if he manages to talk his way into a stay of execution?

Those things are perfectly acceptable, if a bit tricky—it certainly complicates the rest of this adventure as written. Which leaves you with two options:

One, fuck it. The story is what the story is, and the players have made the choice for the characters. The Prince survives and a whole other story will grow out of this scene. Let it happen organically.

Two, game on. Sure, the *characters* didn't manage to finish the job, but later that night someone else damn sure does. Imagine it: they let him go or he escapes, and what happens the next morning? The news comes out that the Prince is dead. A mystery ensues: who finished the job? Did Amelie or Harmon find the Prince in a weakened state, and decide to take advantage? If the characters were driven to this point by a Patron figure, did their Patron have a "back up plan" handled by other conspirators? Or is it possible that the Prince, smelling the blood in the water, decided to flee the city before dawn and create a false narrative about his own murder? In any of these instances, the course of **Into the Void** remains largely as written (though it may now feature a minor "murder mystery" component).

# Secrets on the Wind, Like Blood in the Water

MENTAL ••• PHYSICAL • SOCIAL •••

## Overview

This isn't so much a single scene as it is a collection of actions that lead the group to discover the existence of the Prince's box of secrets.

## Description

*The rumors are true: the Prince has more than just his drunken charm and casual intimidation to keep the city's blood-hungry monsters in line. He was the keeper of a cache of secrets, secrets that, if unearthed, would kick over the hive. No vampire wants his dirty, gore-caked laundry hung out for all to see. That's how the Prince kept order.*

This scene involves the characters uncovering the truth about the existence of the box of secrets. It is not, strictly speaking, a necessary scene—if enough time passes, eventually Amelie will come out of hiding and offer the box to the highest bidder.

## Storytelling Goals

The value in this scene is that it puts additional stress on the characters—but it also offers them a solution that as yet few others in the city possess.

After the end of the last scene (“Good Night, Sweet Prince”), the characters may be inclined to believe that the city will simply fall into a new order—it's even possible that one of the characters will name himself Prince. (Though how this sits with the other characters remains to be seen.) The problem is, order and stability just won't stick. As the nights go on, all manner of vampire will name themselves Prince—just because a vampire calls himself that doesn't mean the title holds water. One has to have the authority to lay claim to the highest position in the land, and as it stands no one vampire holds the edge over all others. In the absence of that kind of authority, the city will plunge into chaos.

However, the discovery of the existence of the box of secrets is a big deal. It's how the Prince gained an edge, and it's similarly how any vampire will do the same.

With this, you create a great McGuffin that everybody wants (but doesn't yet know about) and a ticking clock. The characters must surely realize that if they don't get to the box soon enough, *somebody* is going to get it—and then one devil will replace another.

Note that the pieces of this scene can be interspersed with any of the “Encounter Scenarios” found later in this document (as always, feel free to come up with your own to match any pre-existing chronicle elements in play).

## Character Goals

This is tricky, because the characters don't necessarily *know* that they have this as a goal—it's hard to have as a goal a thing you don't know exists in the first place.

The goal, then, is really to find an edge. The characters just don't have it. The city is sliding swiftly into violence, and if they want to get any kind of foothold, they need something, *anything*, to give them that edge. So the goal here is the characters reaching out and looking for a hook, a handhold, some kind of advantage.

That advantage just so happens to be the Prince's box of secrets.

## Actions

### Investigating the Prince

**Dice Pool:** Wits + Investigation + equipment

**Action:** Extended (10 successes are necessary to discover the information regarding the box of secrets, but interim successes should yield some degree of reward: money, deeds, weapons, bottles of rare blood, and so forth)

**Hindrances:** Assuming that the characters are investigating the Prince's haven (or at least a satellite office), they must contend with the fact that the Prince didn't exactly leave everything out in a nice, neat pile (-5); further, assume that they only have about an hour before they must escape the area and hide from the coming sun. Which means that, given that this is an extended roll, they only have so much time and opportunity to do so. (It's safe to assume that the next night this haven or office will no longer be available to them—Sheriff Kale may lock it down, or may even burn it to the ground).

**Help:** If the characters work well together, it might be worth it to allow this action to become a teamwork action (p. 134, **World**

of **Darkness Rulebook**). However, if these are vampires known to be at each other's throats, then teamwork is off the table. Further, any equipment adds a bonus, as does *Auspex* (+1 to +5).

#### Roll Results

**Dramatic Failure:** The character does something that makes discovery of this information impossible by the other characters—he accidentally sets a fire, spills ink on critical documents, does something that alerts mortal (or immortal) authorities, etc.

**Failure:** The character fails to turn up any information regarding the box of secrets (though reduced successes on the extended roll may have earned the character other, lesser rewards).

**Success:** The character discovers a wall safe behind a removable wainscoting panel. The wall safe is Size 1, Durability 4, Structure 5, and requires eight successes on a Lockpicking roll (pp. 74-75, **World of Darkness Rulebook**). In the safe is Donal's journal, an overstuffed ledger of coded transactions and missives. It's not coded in a "secret cipher" sort of way, but rather all written in shorthand. It should require no roll to decode, as it in and of itself does not contain much actual information. It instead contains references to people and events but no critical details—however, it does consistently refer to a "secret weapon" the Prince possesses, and this weapon is consistently tied to both Amelie and Sheriff Kale. Kale seems to be the one who "maintains" the weapon, while Amelie is the one responsible for its location.

**Exceptional Success:** In addition to finding information regarding the box of secrets, the character also finds cell phone numbers for both Kale and Amelie.

#### *Confronting Harmon Kale*

**Dice Pool:** Manipulation + Persuasion or Presence + Intimidation versus Kale's Resolve + Composure

**Action:** Instant and contested

**Hindrances:** Kale is generally distrustful and on edge since the Prince's demise (-2), but if Kale learns that the characters are the ones who did in the Prince, then the penalty increases (-5)

**Help:** Characters mention the box of secrets (+1); Kale is an ally (+3); Characters offer Kale something he wants, such as information, a patsy, or a cherished object (+3)

#### Roll Results

**Dramatic Failure:** The character inspires only violence in Kale. Maybe Kale knows what the characters did, maybe he doesn't,

but now his suspicious side has been triggered into full-blown paranoia: He and any lackeys he has with him will move against the characters—if not now, then when he has an advantage.

**Failure:** The characters fail to impress Kale. He wants nothing to do with them; he has enough on his plate.

**Success:** The characters get Kale to open up. He's ready to make a deal in order to keep this city under lock and key. Of course, the deal Kale wants is the one that puts him in charge of the whole city, as Prince. If the characters can convince him that this is their aim, too (and hey, who knows, maybe it is), then he'll help them procure the box of secrets and purge their own dark secrets from the box. He tells them the truth: he procured the secrets, but Amelie was the one who "administrated" them. He tried time and again to discover the location but was never successful.

**Exceptional Success:** An exceptional success gives Kale pause—he will now consider making a deal that allows him to serve not as Prince but as Primogen or Seneschal provided he helps pick the next Prince from the group of characters. Further, Kale will give up some of the secrets contained in the box—after all, he is the one that obtained them. They only have so much value, however, because they are at present without any kind of evidence. That said, the characters *could* conceivably bluff and use the secrets against some of their targets to sway them (for instance, getting a vampire to back off his attacks or to redirect his vitriol elsewhere).

#### *Finding Amelie*

**Dice Pool:** Manipulation + Investigation

**Action:** Extended (10 successes necessary, each roll is equivalent to one full night of searching as it is meant to be difficult to track her down; further, each roll that is necessary should also incur one of the Encounter Scenarios described on p. 21)

**Hindrances:** Characters don't know or haven't have much contact with Amelie (-1), characters are hostile (-3), Amelie discovers that they are on her trail (-5; feel free to give her a chance to discover this with a Wits + Investigation roll)

**Help:** Characters know Amelie fairly well (+2), characters offer bribes (+3). Characters can of course use Disciplines, too, which create different rolls but also make easier the ability to manipulate others into telling the characters where Amelie is hiding.



## Roll Results

**Dramatic Failure:** The characters arouse suspicions—now other vampires are wondering what’s so important about the Prince’s ex-lover and seneschal. Other bloodsuckers begin following her trail.

**Failure:** Characters meet one dead end after another.

**Success:** The characters track down Amelie—she has been in hiding, moving night after night. One night she’s hiding in a tenement. The next she’s hunkered down in some artist’s studio apartment. The third she’s at some CEO’s penthouse—an old ally of the Prince. She’ll hop from place to place—homeless shelter to abandoned asylum to house in the suburbs—relying on the kindness of humans with whom she’s cultivated relationships over the years. She does not contact any Kindred during this time; she hides only among her human herd.

**Exceptional Success:** An exceptional success grants the characters the ability to also note if they’ve been followed; it remains possible that other vampires remain in their periphery—Kale, for instance, is likely to cling to the shadows to see where they go.

### *Dealing with Amelie*

Unless Disciplines come into play, no rolls are necessary to deal with her at the outset. If the characters don’t really know much about the box of secrets, she certainly won’t offer anything to the characters unless they’re particularly kind to her.

If they *do* mention the box of secrets, however, she’ll react with surprise and—despite being scared out of her wits—will discuss the box with the characters.

She will first make an offer—she wants a way out of town and \$100,000. If the characters can get that to her by the start of the following night, she will take them to the box of secrets.

However, if the characters push or attempt to intimidate her, she’ll offer to give them the box for free—but from this point forward, she will take every opportunity to betray the characters. She will, if given half-a chance, perform one or several of the following actions:

- Flee.
- Attack.
- Call for help.
- Offer the box to someone else if they agree to “take care of” the characters.
- Manage to put the box up for bidding.
- Destroy the box and its secrets.

No matter what happens, she won’t tell the characters that the box of secrets:

- a) is contained in a heavy gun safe with a keypad combination, and
- b) actually has a smaller duplicate out in the open that is both fake and a trap (explodes with white phosphorus, burning any who are attempting to get into it)

It’s important to note that Amelie responds well to the characters if she discovers that they are the ones who killed the Prince—yes, she was his lover, but that was a role she was forced into and is frankly pleased that her old master has gone the way of the dodo.

### *Gaming the Auction Crowd*

If the nights go on and nobody tracks down Amelie or the box of secrets, she will choose to hold an auction in order to put the box of secrets into the hands of a vampire earn herself a passage out of the city.

The way the auction works is this: Amelie appears out of hiding to deliver the message of the auction by waltzing into Elysium and telling the gathered vampires that the auction begins there, at midnight. If she is hurt, the auction is off and Amelie or her minions will destroy the box of secrets.

Otherwise, it’ll work like a silent auction: bids go in a box at midnight. Bids can contain any kind of offer imaginable over the course of one hour. At the end of that hour, Amelie examines the bids and chooses one; if your game has more room for it at the table, the auction may continue as Amelie announces the bid and allows for one more round of counter offers (i.e. upping the ante). The vampire who wins the auction will go with Amelie to the location of the box of secrets (see the next scene, Pandora’s Box).

### *Consequences*

The primary consequence of this scene (or rather, sequence) is that reveals to the characters the existence of the box of secrets—and they may even get put on its trail.

However, negative consequences are inbound. First, other vampires may be sniffing around and end up following the same trail. Second, both Kale and Amelie represent uncertain allies—any help they offer could go south if they sense an opportunity to do better elsewhere. They aren’t dedicated to helping the characters. Third, this sequence can and should be interspersed with the Encounter Scenarios (which start on **p. 15**)—without those, this entire adventure ends up a little bit toothless.

# Pandora's Box

MENTAL ••• PHYSICAL •••• SOCIAL •

## Overview

The characters arrive at the location of the box of secrets—the basement of an abandoned hospital in the worst part of town. They've possibly gone through hell to get here (having had to cross a city in chaos and endure various Encounter Scenarios), and what they find here isn't much different: complication after complication blocks their path.

## Description

The hospital is falling down around your ears. The place is littered broken tile, shattered wall, pipe and conduit and bundles of wire dangling from pockmarks of ruined mortar. A lone wheelchair sits in the corner, covered in dust. Graffiti stains every inch of exposed wall. It smells of death and decay. This was where the Prince was keeping his secrets?

The hospital is two floors and a basement sublevel—if the characters know roughly where the box of secrets is located, they'll head to the basement. Otherwise, they may need to search the upper two floors.

Once they head down into the basement...

The steps are concrete. Your footsteps echo. Cockroaches run up the walls while rats flee from your feet. The basement appears to be mostly a repository of junk: hospital beds piled in a tangled pyramid, ratty curtains and boxes of equipment that have been defunct for two decades. No light shines down here: everything in the beam of the flashlight (or in your Auspex-enhanced gaze) casts a shadow that looks like a wretched monster forever reaching.



If they are lead to or discover the false box of secrets, they'll discover it in the morgue hidden behind the only body drawer that still has a door:

*You pull out the warped metal body drawer, the human-sized tray rattling and screeching as it rolls a bit before sticking halfway out. At the far back of the empty drawer you see it: a little green blinking light. You want to get in there? You want to get to the box of secrets and unlock the keypad? Then you're going to have to crawl into that dark drawer on your back or on your belly—only one of you can get in there to open the box.*

Of course, that box is a trap. The *real* box of secrets is disguised to look like a rusted medical cabinet (about human-height) at the far end of the basement, surrounded by nothing but piles of debris and boxes.

*You open the medical cabinet and find another door beyond it—this one belonging to a Fort Knox-brand fire-protected gun safe. It's clean. Smells like gun oil. Got a big wheel to turn and a keypad with nine numbers on it.*

If the characters crack it open...

*Inside you find what you've been looking for all along: the box of secrets. Except it's not just one box. It's a dozen file boxes all containing documents, tapes, photographs, maps—an unholy host of evidence and secrets regarding the city's nocturnal population. Not only is this a major potential Masquerade breach, but it also guarantees the wielder of such information a great deal of sway over the unruly hierarchy.*

## Storytelling Goals

This is an "it's too good to be true" scenario. In some sense, it is true, and it is pretty damn fantastic for the characters... which is why it's your job as Storyteller to escalate, escalate, escalate. It's impossible to predict exactly how the characters got here or what they'll do once here, but your job is to make this difficult and throw the final conflict into high gear.

Options include:

- Utilize the trap in the morgue.
- Have the characters get attacked before they manage to get a hold of the box of secrets: a mortal gang attacks, a neonate mob tracks them here, or one of any major vampire characters (Hierophant, Cardinal, Sheriff) decides it's high time to clean up the mess and secure the box for themselves.
- Consider the possibility that the basement area is guarded by monsters put in place by the Prince. For an easy challenge, use a pack of Hell Hounds (p. 225, **Vampire: The Requiem**). For something a little more difficult, imagine that the Fort Knox gun safe is trapped in the embrace of a cranky Gargoyle (p. 226, **Vampire: The Requiem**).
- Amelie may betray them. If she believes that she herself will be betrayed or she recognizes that the characters have been intimidating her this whole time, she will lead them to the trap, she will attempt to run, and she may even attempt to lock the characters in the basement while she sets other vampires on the trail.
- Fire bad. Imagine finding the box of secrets just as a fire breaks out? First, nobody wants the box of secrets to burn up. Second, vampires + fire = *frenzy*. Who set the fire? Amelie, perhaps. A throng of neonates. Or maybe it's one final trap set on the Fort Knox safe—cracking into the safe may set it off.

And at the end of it all? When the smoke clears and the bodies are on the floor? Confirm the moral dilemma at hand: the box of secrets contains information on *all* the characters. Do they really want their dark secrets exposed to one another? Further, only one character can be Prince. Are they really willing to let one of their own take the helm while the others step back? Can a deal be arranged where one becomes Prince and the others Primogen? Could they all agree to back a different vampire for Prince, or is it possible that their goal is to either destroy the box or be the ones to put it up on the auction block and share whatever (likely significant) profits come rolling in?

## Character Goals

One assumes that the characters' goal is to get the box of secrets at any cost—the question is, *why* do they want it? To gain power? To destroy it? Sell it?

How will they use it?

Must they betray one another to gain advantage from it?





## A NOTE ON MAKING EXTENDED ACTIONS AWESOME

A number of the actions below (anything from wandering the hospital to lockpicking a door) demand extended actions.

It is critical to ensure that extended actions are not just a series of rolls counting down to success—given a relatively infinite number of turns, success is almost guaranteed.

Extended actions must be made tense by two factors:

First, the factor of time. It is important to ensure that characters don't have an endless array of turns in which to attempt an action. Give them some kind of time frame at every instance of an extended roll—"Oh, you have two minutes" Or five. Or one hour. What happens if they wait too long? Does frustration mount and the task becomes impossible?

Answering that leads us to the second issue: complicate the factor of time with threat and conflict. "In one hour, the sun comes up." Maybe every failed turn incurs a -1 penalty, and those penalties accumulate. Consider that **every roll** may bring in some new complication: from small problems (rats are scurrying over your hands and feet, causing a distraction this turn) to huge issues (a mortal gang of PCP thugs comes poking around, weapons at the ready and feeling invincible).

Feel free to randomize these. Take a cup. Write 10 (or 20, if you're ambitious) complications on little slips of paper, put them in a cup. Any time a player has to roll the dice for an iterative extended roll, have the player rolling pick a slip from the cup—the complication on the paper is now active, drawing trouble to the character.



## Lockpicking and Safecracking

The hospital basement features a number of barriers.

First, the door to the basement is locked with a heavy chain and has reinforced hinges and fixtures. Door is Size 5, Durability 2, Structure 7. Lockpicking here isn't terribly difficult, requiring only five successes.

Second, the trapped proxy safe in the morgue drawer is Size 2, Durability 3, Structure 5. Lockpicking is a little more difficult: seven successes are necessary.

Note, however, that this safe is trapped. Tampering with it or opening it causes a white phosphorus explosion: see Explosives

chart on p. 179, **World of Darkness Rulebook**. This explosive is incendiary: its blast area is restricted to the confines of the morgue drawer, but that also means the damage (2) is doubled (to 4). Damage from the explosion itself is bashing, but fire damage is aggravated for vampires.

A character could attempt to notice the trap before triggering it—a Wits + Investigation roll is necessary. Note, however, that the character is in the dark and so a -3 penalty is in play (but a powerful flashlight or Auspex may help to diminish this penalty to zero).

Finally, the Fort Knox reinforced gun safe is, as its brand name suggests, very difficult to damage: Size 6, Durability 5, Structure 11. Lockpicking it is similarly difficult, necessitating 14 total successes.

## Combat

Our opinion is that this scene should not occur without some manner of combat. The box of secrets is a powder keg of possibility, and a whole herd of vampires would love nothing more to exploit or destroy it (the characters chief amongst them). Hence, this hospital basement needs to be a chokepoint of agitation and violence.

The question is, who is doing the attacking? Do the characters happen upon someone already trying to bust open the safe? Or are they ambushed themselves?

Through the course of the first two scenes and the intermingled Encounter Scenarios, the characters will likely have earned some enemies. (This is doubly true if you're using this adventure as a continuation of your chronicle. It's very unlikely that these vampire characters do not have *some* kind of enemy that you could use that this point). Obviously, the more personal you can make their antagonists, the better.

Still, if you don't find that such an option is available to you, consider using one of the following five options:

- Sheriff Kale converges on the hospital basement at the same time as the characters. He's brought with him a host of lackeys—just enough to outnumber the characters by one or two. Fortunately, these lackeys aren't high-caliber vampires (use the stats of Lidia Kendall on p. 293 of **Vampire: The Requiem** for at least one or two of his companions). What begins is a good old-fashioned standoff: can the characters convince Kale to back off or share the prize? Or is the only result a blood-soaked ballet of violence?

- As noted, you may want to include some supernatural guardians—Hell Hounds may be slumbering behind debris, and the Fort Knox safe might be in the craggy stone embrace of a Gargoyle.
- Pick a big, powerful vampire—Greta or the Cardinal will do—and have the characters come upon this vampire already working to open the box of secrets. This powerful vampire will likely be alone as they have little interest in letting their dark secret (whatever it may be) fall into the hands of a neonate attendant.
- Human beings aren’t always the toughest predators—after all, they break so *easily*—but consider having the hospital basement be home to a shitload of them. Imagine that a gang is down there having some kind of initiation or party—they broke in, have no idea what’s down there, and they’re raging until the morning light. Maybe they have a dog fight going in the one corner and a bonfire in the other. Twenty thugs together could make trouble for even the most potent vampire (the danger of humans is often the same as a herd of cattle stampeding). Of course, if the characters can make short, brutal work of just a handful of the thugs, the rest will back off and flee—but until that time, it’s game on for a host of ultra-violence.
- Some **Vampire: The Requiem** games just don’t end happily. Vampires backstab. They manipulate. They hold secrets—which, in a way, is exactly what this whole thing is about. *Secrets*. Some people will go to extreme lengths to protect their secrets, and so we come to perhaps the darkest twist on the idea—that the characters must battle one another for access to the box of secrets. This can start easily—one plans to use the box to her own ends, another wants to be Prince but the others don’t agree. From there, blood boils, frenzy ensues, and it’s a claws-out fangs-ready fracas.

Worth mentioning are some of the combat considerations that could come into play:

**Cover:** Characters will be able to conceal themselves or take cover behind a whole host of objects—hospital beds, tables, piles of file boxes, and so forth. Assume that “partial concealment” (-2) is easily accessible, but that characters willing to take a turn or two to move can find full cover fairly easily. (Review Concealment and Cover rules in the **World of Darkness Rulebook** starting on p. 162.)

**Debris:** The hospital is debris-strewn. And it’s dark. Assuming that the fight is a dynamic one and the characters aren’t merely standing together like Rock ‘Em Sock ‘Em Robots, that means debris is going to come into play in terms of complicating combat. Every turn presents a

new complication (replacing the previous turn’s, not adding to it). Roll a single d10 and compare the results on this table to determine the effect:

Die Roll	Effect
1-2	Characters each lose Defense this turn (debris as disadvantage)
3-4	Characters each double Defense this turn (debris as advantage)
5-6	Failures become dramatic failures this turn (character swings, misses, missteps and trips over an old desk)
7-8	Each character must succeed on a Stamina + Dexterity roll to first make an attack (avoiding debris, keeping balance)
9-10	Character finds a “found object” weapon nearby (board with a nail in it, hunk of rebar, conduit). Remember that using such a weapon confers a -1 penalty for being an improvised weapon

**Fighting Blind:** It’s completely dark in the basement, and if the characters do not possess lights or Heightened Senses, then follow the Fighting Blind rules found on pp. 166-167, **World of Darkness Rulebook**.

### Consequences

Getting hold of the trove of dark secrets once possessed by the Prince is a powerful game-changer: one or all of the characters now has a leash connected to most, if not all, of the city’s vampires. As such, this adventure can nicely serve as the opening for a much larger, high-powered chronicle.

Of course, it can also serve as a tragic end to a chronicle. Characters reaching for the brass ring of the box of secrets may be destroyed in the conflict. They may be destroyed by the box itself as their secrets are leaked. They may be destroyed as they kill one another for power. Or they may be wiped out as the vampires rise up against them to bury the box and its contents for good.

# Encounter Scenarios

Below are a series of encounters you can drop into the game at nearly any point. These are story-based scenarios of conflict meant to illustrate a city sliding into chaos and further meant to serve as dangerous roadblocks preventing easy access to the box of secrets. You will find ten possible scenarios—the first five are a little milder, and fairly well “in-theme” with what you normally get out of **Vampire: The Requiem**. The latter five, however, are more “gonzo”—they contain scenarios that are, succinctly put, way more fucked up.

It would not be unusual to use at least five of these (one for each night of **Into the Void**). The more “gonzo” selections, should you choose to use them, are perhaps better reserved for the latter two nights.

## Dead Man's Party

The characters receive an invite to a party. It's a celebration for the revolution, a party honoring a “free city” where the so-called tyranny of the Prince is gone. Ding dong, the dickhead is dead.

The party takes place in Elysium—a nightclub, a bar, maybe a museum.

Thing is, nobody can tell who's throwing the party. Everybody's invitation says a different name, a name that will help ensure that the recipient will attend. The result is a well-populated party full of nocturnal monsters. It's a powerful social occasion filled not with physical violence but rather the personal and emotional violence so common to the Danse Macabre. It's a good time to get the characters some face-time with the other vampires to test the waters, see who knows what.

But the mystery remains: *who sent the invitations?* Whoever sent them has a plan: now that many of the city's vampires are in one place, it's time to burn every last one of them. The doors are barred, and someone starts throwing Molotov cocktails. Given that fire and vampires don't mix, the event swiftly descends into a chaos of potentially-frenzying monsters. Granted, most of the vampires will probably survive—it's something of a clumsy plan, which is intentional.

So, who's behind that plan? It's up to you. It could be a band of neonates who thought, “Hey, if we can scrape clean the upper

echelons of vampire society, then we might actually have a *shot* at this Requiem thing.” It could be a compact or conspiracy of vampire hunters who seize on the opportunity of a politically destabilized Danse Macabre and think they have the perfect solution. It might even be a single ancilla or elder (even the Keeper of Elysium himself) who figures it's high time to eliminate some competitors from the blood pool.

## Fire It Up! Fire It Up!

On the streets, it's madness. The human herd can smell the ash and char on the wind and acts up accordingly, clogging the streets with looters and rioters. At first it's just gang members, but after that? Anybody and everybody joins in the fray.

The characters may come upon a scene of such chaos. They may find a truck that's been overturned, and the driver has been dragged out and is being beaten and threatened by rioters. A mob has grown up—most have makeshift weapons (signposts, kitchen knives, hunks of brick), but a few have real weapons (machetes, shotguns, a Tec-9). Something is probably on fire.

The characters have to make it through the insanity. They find that backtracking just won't do: the mob has enclosed them unwittingly.

Do the characters decide to help the innocent? Maybe not—after all, vampires aren't superheroes. But maybe they smell the opportunity to save a man and, as a result, own him body and soul. Or maybe they just don't give a rat's ass and decide to push through.

Pushing through seems easy, but isn't. The mob turns on them. They can smell something is different: it's like a herd of wildebeest realizing that a crocodile walks among them. They can sense the predatory nature of the characters.

And so the characters become the target. How do they deal with it? How can they move forward? Acting out with Kindred powers is a breach of the Masquerade—but the city's in flames, so who really cares?

## Hanging Posse

The characters come across—or are invited to—a scene of retribution. A sympathizer to the Prince has been captured a band of vampires (neonates lead by an elder, perhaps, or a pack of Cronies stirred up by Greta). They've got him strung up and hanged. It won't kill him, of course, but with hands behind his back and legs





bound, it's hard to make any kind of a physical effort and break free. They're planning a long night of torture—maybe they're doing it just for shits and giggles, or maybe they think they can get something out of the victim. Maybe they want to know about the box of secrets. Or perhaps they think they can find their way to accessing the Prince's assets.

Do the characters participate? Do they intervene? Perhaps they simply walk away. But is there something to be gained or lost in this encounter? What if the vampire that gets strung up is Amelie or Harmon Kale? What if the one character who's about to get tortured and torched is the one character who can lead the characters to the box of secrets?

### *Pick a Side, Any Side*

With the Prince destroyed, the city ends up like a box of puzzle pieces thrown up into the air—any picture of order is gone, and so too is any semblance of a protected hierarchy. Now, it's every vampire for himself, which means a whole lot of blood-hungry monsters jockeying for position.

It's this "jockeying for position" that draws the characters in. Vampires need

to test loyalty, and they need to earn supporters for any presumptive bid for Praxis. Every vampire is going to attempt to secure support in a different way. A monster like Greta will attempt to show her power and create worship. Someone like the Cardinal will use shame, guilt, and the threat of God-chosen violence. One vampire will use honey, another will use vinegar.

The characters will get dragged into this—if you'd like, more than once. They may first be invited to a "meeting," which is really a social ambush by either one powerful vampire or by a whole covenant's worth of vampires standing together (for now). Or they might be abducted or even attacked.

The end result is that they're stuck in a room—a board room, the back room at a strip-club or the belly of a yacht floating out in the harbor—where someone is trying to sway or even force their hand to offer support. The only way out of that room might be to lie—or kill.

### *SWAT Got You Surrounded, Son*

Maybe it's just bad luck—wrong place, wrong time. Or maybe someone set them up. Either way, the result is the same: the characters are the target of an incoming SWAT team.

This scenario is best when indoors or in a cramped vehicle. Consider that, as the characters follow the trail of the box of secrets, they're going to end up in places that are claustrophobic and walled-off, with fewer exits than they'd prefer. This is an excellent place to set up a SWAT siege. And that's exactly what it is: SWAT thinks they have some high-profile agitators—even domestic terrorists—on their hands. They're not fucking around. They'll bring the smoke bombs, the "door knockers," the riot shotguns that can blow off limbs. They might even have an armored vehicle.

Now, to be clear, the characters are likely strong enough to put a deep hurt on the SWAT officers. But that doesn't mean this isn't a bad situation: a normal human could easily crush a scorpion underfoot, but that doesn't mean a well-placed stinger won't deliver an unholy dose of venom.

This isn't meant to be a serious threat, but it is meant to act as a roadblock. The SWAT siege can delay characters, which is all the more troubling if their situation is time sensitive. Plus, dispatching a whole team of SWAT doesn't magically *end* the problem. It could mean that they're bringing hell down on their heads.

The police will send a stronger response next time. Or the FBI will get involved. Or, if this happens later in the adventure, the military will come calling. Do the characters really want that kind of attention?

### *Gonyo: An Army of Inquisitors*

They arrive on the third night: an army of Lancea Sanctum Inquisitors, put together from surrounding cities (those within, say, 200 miles). They are here not on behalf of the Cardinal, not on behalf of the Prince's lineage, but as the standard bearer of the Lancea Sanctum itself.

The idea is this: yes, generally the Danse Macabre is an expressly local affair. What happens in Las Vegas stays in Las Vegas. Same with Denver, Philadelphia, London, and Johannesburg. Each city serves as its own fiefdom. In reality, those cities are lined up like dominoes. If one city falls to chaos, the others may, too—and the Masquerade is *not* a local affair. If the truth of the Kindred's existence is revealed, in this hyperconnected age it is revealed globally—and almost *instantly*. And that's not just bad for the vampires in that city. It's bad for vampires everywhere.

The Sanctified Inquisitors on the city's doorstep arrive under the auspices of "restoring order in this dark time"—which is perhaps true as a side benefit, but they have other goals. The Inquisitors are here for a twofold purpose: one, to enforce the standards of the Lancea Sanctum and to convert vampires who are found weakened and confused in the chaos; and two, to evaluate the Cardinal as a proper replacement for Prince. If they find him wanting (and they will if his secret is exposed), they will choose a different horse to back.

The characters will have to negotiate the Inquisitor presence. Inquisitors may oppose them at every turn just by remaining present and obstructive. Further, the Inquisitors will doggedly seek out the box of secrets should they catch even a whiff of its existence.

### *Gonyo: Dragged Into The Dark*

Interested in turning this adventure into something retributive and, perhaps, even redemptive? Want equal parts "The Labyrinth at Minos" and the torture-porn of "Saw?"

Below the city sits a massive Nosferatu warren: a tangle of passages that borrow from sewer lines, defunct subway tunnels, aquifers, wells and sandhog passageways. Connecting them all are

the many caves and passages hand-carved by the Freaks themselves over the course of the last 100 years. The warren is, frankly, way bigger than the Nosferatu population deserves: the city maybe has a dozen prominent Freaks, and the warren labyrinth itself covers at least 50 square miles in multiple directions (up and down included).

In their search, the characters may fall prey to a trap put forth by the Nosferatu Priscus, Grolsch. How the trap is sprung is up to you—it's possible that he knows what they're seeking and sends them on a wild goose chase into the sewers, or maybe he sets p some rigged portion of a building's subbasement to send the characters tumbling into an old cistern. The only way out is down, through the channels and tunnels.

What follows is a bizarre morality play lasting an entire night, where the characters must stumble through the maze and brave traps and physical dangers put forth by Grolsch and the other Nosferatu.

The question is, why? Grolsch is an intensely political Kindred. Why resort to such brutal Freak tactics? It's possible that he's doing this under another false identity — maybe he speaks to the characters only through a rusty old intercom system the Freaks installed.

His goal may be to punish the characters. If he discovers they destroyed the Prince, he may be tormenting them to invoke some semblance of order or accountability. It's also possible he's trying to suss out *why* they did what they did, and what it is they're looking for.

### *Gonyo: Masquerade, Shattered*

The city has eyes, you know: Closed circuit TV cameras. Traffic light cameras. Helicopters filming. All of it is amped up as the chaos ramps: the vampires come out to drink and laugh and fuck and kill, and the city *sees*.

Everything is connected. Savvy users—humans—can tap into traffic feeds, listen to cop radios and baby monitors and even use their own equipment to capture the goings-on of the city. With only the push of a button and a few clicks on the keyboard, a person could upload feeds and videos and audio clips not just to a friend but to the *entire world*—torrents and UseNet and email and blogs and Twitter and... well, the list goes on and on. That means vampires have to be extra careful, because one slip-up and a Masquerade breach ends up on Facebook.

The problem is, the vampires of this city are doing everything *but* being careful. Kindred are woefully anachronistic, and while

some may be vaguely tech-savvy, most have never heard of “social media.” So, over the course of the five nights, it’s more than likely that a Masquerade breach will be caught on camera and thrown up on the Internet.

Except that what’s captured isn’t just a breach—we’re not talking about a muddy, uncertain video of “something weird going on.” It’s a full-bore shattering: a foot through the Masquerade’s mirror. A high-definition (video and audio) camera captures it crisply: a pack of vampires hunting in the middle of a street or a nightclub or shopping mall. They can do things that nobody else can do: leap great heights, turn to wolves, grow claws. It’s all there, on a three-minute video.

Sure, the vampires should’ve caught it before it ever went to air. But they’re too preoccupied—remember, the city is going apeshit right now. Nobody’s paying the right kinds of attention.

Sure, maybe the characters could debunk it, but the authorities have tried. By the time it makes it on the news, they already have a video expert and an audio guru and they can’t find any manipulation or any signs of special effects.

For bonus points: what if it’s the characters who are the ones caught on tape? Or what if it’s their enemies? Can they exploit this? Can they undo it?

What happens when the city plays sudden host to vampire hunters, drawn to the evidence, ready to recruit, ready to hunt and kill, ready to turn the tables on the nocturnal predators?

### *Gonzo: Portal to Hell*

The floodgates are open. It’s a field day for monsters. Which means that the crazy, cranky pockets of Belial’s Brood vampires can come out of hiding with reasonable certainty that nobody’s paying attention to what they do right now.

What they’re going to do is perform stupid rituals from old books they found in prominent occult places—graveyards, critical geomantic street intersections, old haunted buildings. These are places that once were watched over by the vampires of the Ordo Dracul, werewolves, or even monster hunters. But the anarchy going on all around has left these places unprotected, and the Brood assholes are moving in.

The Brood vampires we’re talking about aren’t a sinister cabal of demon-savvy monsters—for the most part, they’re one step

above the Keystone Cops, the Kindred equivalent of a gaggle of emo-Goth-punk morbid jerkoffs. But that doesn’t mean they can’t accidentally step into the shit. And that’s exactly what happens: they get a hold of a couple of really old Satanic texts that just so happen to contain very real summoning rituals. These are rituals that don’t normally work *unless* they’re done at the right time and right place: the Brood vampires are at the right place, and the time is right because of all the blood being spilled in the city.

They have no idea what they’re doing, but they do it anyway, and it succeeds. In fact, it doesn’t just succeed on a small scale: it succeeds on a big, uh-oh-holy-shit scale.

The ritual rips open a door. A portal to Hell is thrown wide. What comes out? Frankly, whatever you want. An easy solution is to use the Poltergeist, Deceiver and Skinrider ghost stats in the **World of Darkness Rulebook** (pp. 215-216) and recast them as demonic entities aiming to play havoc with both mortal and immortal alike. That said, you’re free to use anything you want: if you have the **Night Horrors: Wicked Dead** book, almost anything in that book could be recast as a demonic presence (and the Strix in particular make for an excellent “upping of the ante”).

### *Gonzo: The Terrorism Tango*

You know what this story needs? *More terrorism.*

When the city plunges into chaos, the humans feel it. Hell, they don’t just feel it, they witness it on their sidewalks and street corners. They may not know *what* is going on (after all, the news can’t keep a single narrative this time), but they can see what’s right in front of their eyes, and what’s there is violence and anarchy.

Most humans know this to be a good time to hunker down and stay safe. Others, though, are malefactors who seek to exploit the pandemonium for their own needs—so you get looters and rioters and gang members murdering one another.

Some malefactors are not content with small acts, however, so we come back to the subject of terrorism. With the police occupied (and the military not yet on the scene), it’s a good time for a domestic terror group to put in motion a hasty plan to create big damage city-wide. What does this mean? An assassination is big, but not big enough. Think bombs. Bombs city-wide? Bombs on city buses and trains? Anything that would snarl transportation is going to be bad for the city and bad for



its vampire population, too. Further, that means the military comes rolling in early, it means the news media fall all over themselves to capture it, and it means that the city is on high alert. All bad news for the Kindred.

And if you want to tweak it just that much more, assume that the bombs set off one or both of the following:

First, they cause a small earthquake. It's just enough to crack the street and bring down a few old buildings, but it's just enough to deepen the city's isolation and insanity. (If you're so inclined, jack the earthquake up to a full-bore mega-disaster, and next thing you know you have an event similar to Batman's *No Man's Land* where disaster strikes and the super-villains take over the city in territorial pockets.)

Second, the event exposes—and awakens—a millennia-old vampire, a vampire unlike anything any of the Kindred in town have ever seen before. With such a “true” elder suddenly on scene, the power dynamic is sure to shift.

As noted earlier, this adventure can either set up a major chronicle or be the end of one: it represents a significant sea change in the city's nocturnal hierarchy.

No matter how it shakes out, things are going to look a lot different. Here are some options:

- If the characters get hold of the box of secrets, they can be kings or king-makers. Do they all survive? Do they set up one of their own as Prince with the rest filling in as Primogen? Consider the possibility that they set up a political structure that doesn't involve a Prince at all. A Carthian approach might set up presiding Parliament or even a vote-by-vote democracy. (Earning votes can create an intensely more political story. Democracy sounds cuddly—but take a look at the bloodthirsty politics of the United States, then frame it as the political model of *actual bloodthirsty monsters*, and you have a recipe for brutally fantastic political storytelling.)

- Beyond the characters, the most obvious choice for Prince is Sheriff Harmon Kale. Kale as Prince, however, creates a more tyrannical vibe than Donal ever put forth. Donal was ultimately a fairly lax leader; Kale is authoritarian. He demands obeisance and obeys the Traditions and the Masquerade above all else. This means, ultimately, he's not long for this world—someone will seek to usurp him and take from him the box of secrets. Besides, the chaos that erupts from Donal's death cannot so easily be contained: once the snakes are out of the bag, it's hard to get them back inside. However, it's worth considering that Kale could become a good Prince with proper advisors—are the characters those advisors?

- If the characters do not manage to procure the box of secrets, then someone else will. And that “someone” will become the Prince. For instance, the Cardinal seeks the role of Prince above all else, and will create something of a “vampiric theocracy” which will foment a cold war between the Sanctum and the Circle. Greta doesn't really want the Prince role, but will find someone in her covenant deserving of the role. (By “deserving,” we of course mean “able to serve as Greta's blood puppet”—consider Quinn as a curious option). Some characters are more capable than others. Siobhan or Atticus would make good, somewhat moderate Princes. Robicheaux would be a strip of taffy pulled this way and that. Owen probably wants the role but ultimately wouldn't be able to handle the pressure.

• What happens if the characters destroy the box and with it, all of those secrets? The city will continue on in chaos for a couple more nights until enough vampires get put out of their misery to balance the scales toward one side or another. Eventually *someone* will find their way to the Prince's seat and saner minds will win out—but it takes a number of fiery, uncertain nights to get to that point. In the grand scheme of vampiric politics, this is just a drop in the bucket. But it's a major flashpoint just the same: over the course of 5-10 nights, the landscape of the Danse Macabre changes.

### *Experience*

Playing out **Into The Void** should take between one and five chapters, but can go on indefinitely if you continue to interject new adventures and plot hooks throughout. At the conclusion of each session, players should be rewarded an experience point for their participation in the adventure. See p. 216 of the **World of Darkness Rulebook** for other in-game reasons that may warrant the reward of experience points.

When the adventure is complete, you may consider giving more experience based on the following levels of participation and success:

+1 **Political Savvy.** While the city is cast into chaos—chaos that manifests through very real violence—the true violence of the Kindred is always in the socio-political sphere. Characters can emerge triumphant from this story based not on their ability to throw a Vigor-juiced punch but on their ability to negotiate the turbulent churning waters of the Danse Macabre. Doing so is a perfectly fine reason to gain an experience point.

+1 **Survival.** The city presents an unholy host of unpleasant challenges to the characters navigating the void after offing the Prince, and just making it through with all your fingers and toes intact is a big deal. If the character survived, that might be worth a point of experience all on its own.

+1 **Favorable Outcome.** The presumed goal of the characters through this story is to come out on top. One assumes that's exactly what they hoped to do in the opening scene, what with the act of offing the Prince, but it didn't happen. Furthermore, the city presents a constant array of pitfalls wherein the character may decide it's less about coming out on top and more about just coming out at all. As such, characters who make it through this story to the end *and* having completed their goals (or achieving some equivalent favorable outcome) should earn a point of additional experience.



*Into the Void*

*Aftermath*

## SCENE:

*Good Night, Sweet Prince* (12)

MENTAL ●

PHYSICAL ●●●●

SOCIAL ●

### HINDRANCES

### HELP

### OTHER

Prince can fight—he has Vigor and Resilience, will knock down obstacles if he flees (-3)

If Prince has been poisoned (-3)

None

**STs** Set up a false climax scene—start off with a bang, but it only escalates from here

**PCs** For the Prince? Off with his head.

## SCENE:

*Secrets on the Wind, Like Blood in the Water* (14)

MENTAL ●●●

PHYSICAL ●

SOCIAL ●●●

### HINDRANCES

### HELP

### OTHER

Everybody's distrustful (-2), everything's a mess (-5)

Characters can shine a light on things in the form of allies (+3), a flashlight (+1 to +3), a bribe or blackmail (+1 to +5 depending on potency)

Isn't really contained to a single scene—in film terms, this is a “sequence.” Use the Encounter Scenarios (p. 21) to break up this sequence in order to escalate tension

**STs** Each new bit of information the characters find should give them more reason to be afraid. Use the crowded streets of the city to further this paranoia.

**PCs** Find out what happened to Jonas Craft and what it might mean for the characters.

## SCENE:

*Pandora's Box* (17)

MENTAL ●●●

PHYSICAL ●●●●

SOCIAL ●

### HINDRANCES

### HELP

### OTHER

Darkness (-3)

Light source (+1 to +3)

None

**STs** Follow threads to their conclusion and organically include awesome threats and escalation (see scene description for handful of ideas)

**PCs** Find the box, crack it open, access the box of secrets... and deal with the consequences

## SCENE:

MENTAL

PHYSICAL

SOCIAL

### HINDRANCES

### HELP

### OTHER

**STs**

**PCs**





Name: Prince Donal  
Concept: Prince What Got Himself Dead

Virtue: Prudence  
Vice: Sloth

Clan: Ventrue  
Covenant:

Intelligence	●●●●○	Strength	●●●●○	Presence	●●●●○
Wits	●●●●●	Dexterity	●●●●○	Manipulation	●●●●○
Resolve	●●●●○	Stamina	●●●●●	Composure	●●●●○

Skills	Merits	Health
Academics ●●●●○	Allies ●●●●○	●●●●●●●●●●●●●●
Computer ●●●●○	Barfly	□□□□□□□□□□
Investigation ●●●●○	Fighting Style:	
Occult ●●●●○	Boxing ●●●●○	Willpower
Politics ●●●●○	Fresh Start	●●●●●●●●●●○
Athletics ●●●●○	Herd ●●●●○	□□□□□□□□□□
Brawl ●●●●○	Haven Location ●●●●○	
Drive ●●●●○	Size ●●●●○	Vitae
Firearms ●●●●○	Security ●●●●○	□□□□□□□□□□
Larceny ●●●●○	Resources ●●●●○	□□□□□□□□□□
Stealth ●●●●○	Status ●●●●○	Vitae per Turn: 7
Survival ●●●●○	○○○○○	
Weaponry ●●●●○		Blood Potency
Animal Ken ●●●●○	Disciplines	●●●●●●●●●●○
Empathy ●●●●○	Animalism ●●●●○	
Expression ●●●●○	Dominate ●●●●○	Flaws
Intimidation ●●●●○	Majesty ●●●●○	
Persuasion ●●●●○	Resilience ●●●●○	
Socialize ●●●●○	Vigor ●●●●○	
Streetwise ●●●●○	○○○○○	
Subterfuge ●●●●○		

Notes	Attacks:	Type	Damage	Size	Special	Dice Pool
	Vigor-Juiced Haymaker	3(L)	n/a			12
	Must spend Willpower point to utilize Haymaker maneuver					
	Civil War Saber	3(L)	n/a			
	Allies: Police, Fire, Hospitals, Politics)					



Name: Harmon Kale  
Concept: Beleaguered Sherriff

Virtue: Justice  
Vice: Envy

Clan: Mekhet  
Covenant:

Intelligence	●●●●○	Strength	●●●●○	Presence	●●●●○
Wits	●●●●○	Dexterity	●●●●○	Manipulation	●●●●○
Resolve	●●●●○	Stamina	●●●●○	Composure	●●●●○

Skills	Merits	Health
Computer ●●●●○	Allies ●●●●○	●●●●●●●●●●●●●●
Crafts ●●●●○	(private eye community)	□□□□□□□□□□
Investigation ●●●●○	Contacts ●●●●○	
Medicine ●●●●○	(police, mayor's office, FBI, Sanitation	Willpower
Occult ●●●●○	Dept, Park Svcs)	●●●●●●●●●●○
Politics ●●●●○	Disarm ●●●●○	□□□□□□□□□□
Athletics ●●●●○	Fast Reflexes ●●●●○	
Brawl ●●●●○	Resources ●●●●○	Vitae
Drive ●●●●○	Status ●●●●○	□□□□□□□□□□
Firearms ●●●●○	Haven Location ●●●●○	□□□□□□□□□□
Larceny ●●●●○	Size ●●●●○	Vitae per Turn: 2
Stealth ●●●●○	Security ●●●●○	
Suival ●●●●○		Blood Potency
Weaponry ●●●●○	Disciplines	●●●●●●●●●●○
Empathy ●●●●○	Auspex ●●●●○	
Intimidation ●●●●○	Celerity ●●●●○	Flaws
Persuasion ●●●●○	Obfuscate ●●●●○	
Socialize ●●●●○	○○○○○	
Streetwise ●●●●○	○○○○○	
Subterfuge ●●●●○	○○○○○	

Notes	Attacks:	Type	Damage	Size	Special	Dice Pool
	Remington	5(L)	20/40/80			11
	M870 12 Gauge					

Humanity<sup>5</sup>  
Size \_\_\_\_\_  
Speed 13  
Defense 3  
Initiative Mod 9  
Armor \_\_\_\_\_



Name: Amelie Villarossa  
Concept: Broken Doll

Virtue: Faith  
Vice: Lust

Clan: Daeva  
Covenant:

Intelligence	●●●●●	Strength	●●●●●	Presence	●●●●●
Wits	●●●●●	Dexterity	●●●●●	Manipulation	●●●●●
Resolve	●●●●●	Stamina	●●●●●	Composure	●●●●●

Skills	Merits	Health
Academics ●●●●●	Danger Sense ●●●●●	●●●●●●●●●●●●●●
Compter ●●●●●	Fleet of Foot ●●●●●	□□□□□□□□□□
Craft ●●●●●	Herd ●●●●●	
Investigation ●●●●●	Status ●●●●●	Willpower
Occult ●●●●●	●●●●●●●●●●●●●●	●●●●●●●●●●●●●●
Politics ●●●●●	●●●●●●●●●●●●●●	□□□□□□□□□□
Athletics ●●●●●	●●●●●●●●●●●●●●	
Brawl ●●●●●	●●●●●●●●●●●●●●	Vitae
Drive ●●●●●	●●●●●●●●●●●●●●	□□□□□□□□□□
Larceny ●●●●●	●●●●●●●●●●●●●●	□□□□□□□□□□
Stealth ●●●●●	●●●●●●●●●●●●●●	
Weaponry ●●●●●	●●●●●●●●●●●●●●	Vitae per Turn: 1
Empathy ●●●●●	Disciplines	Blood Potency
Expression ●●●●●	Auspex ●●●●●	●●●●●●●●●●●●●●
Intimidation ●●●●●	Celerity ●●●●●	
Persuasion ●●●●●	Dominate ●●●●●	Flaws
Socialize ●●●●●	Majesty ●●●●●	
Subterfuge ●●●●●	●●●●●●●●●●●●●●	
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	

Notes
Attacks:
Type Damage Size Special Dice Pool
Straight Razor 1(L) na 6 na

Humanity<sup>6</sup>  
Size  
Speed 15  
Defense 3  
Initiative Mod 8  
Armor



Name:  
Concept:

Virtue:  
Vice:

Clan:  
Covenant:

Intelligence	●●●●●	Strength	●●●●●	Presence	●●●●●
Wits	●●●●●	Dexterity	●●●●●	Manipulation	●●●●●
Resolve	●●●●●	Stamina	●●●●●	Composure	●●●●●

Skills	Merits	Health
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	●●●●●●●●●●●●●●
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	□□□□□□□□□□
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	Willpower
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	●●●●●●●●●●●●●●
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	□□□□□□□□□□
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	Vitae
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	□□□□□□□□□□
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	□□□□□□□□□□
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	Vitae per Turn: ____
●●●●●●●●●●●●●●	Disciplines	Blood Potency
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	●●●●●●●●●●●●●●
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	Flaws
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	
●●●●●●●●●●●●●●	●●●●●●●●●●●●●●	

Notes
Attacks:
Type Damage Size Special Dice Pool

Humanity  
Size  
Speed  
Defense  
Initiative Mod  
Armor