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Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung.

—Samuel Taylor Coleridge, "The Rime of the Ancient Mariner"

BLOOD DRIVE

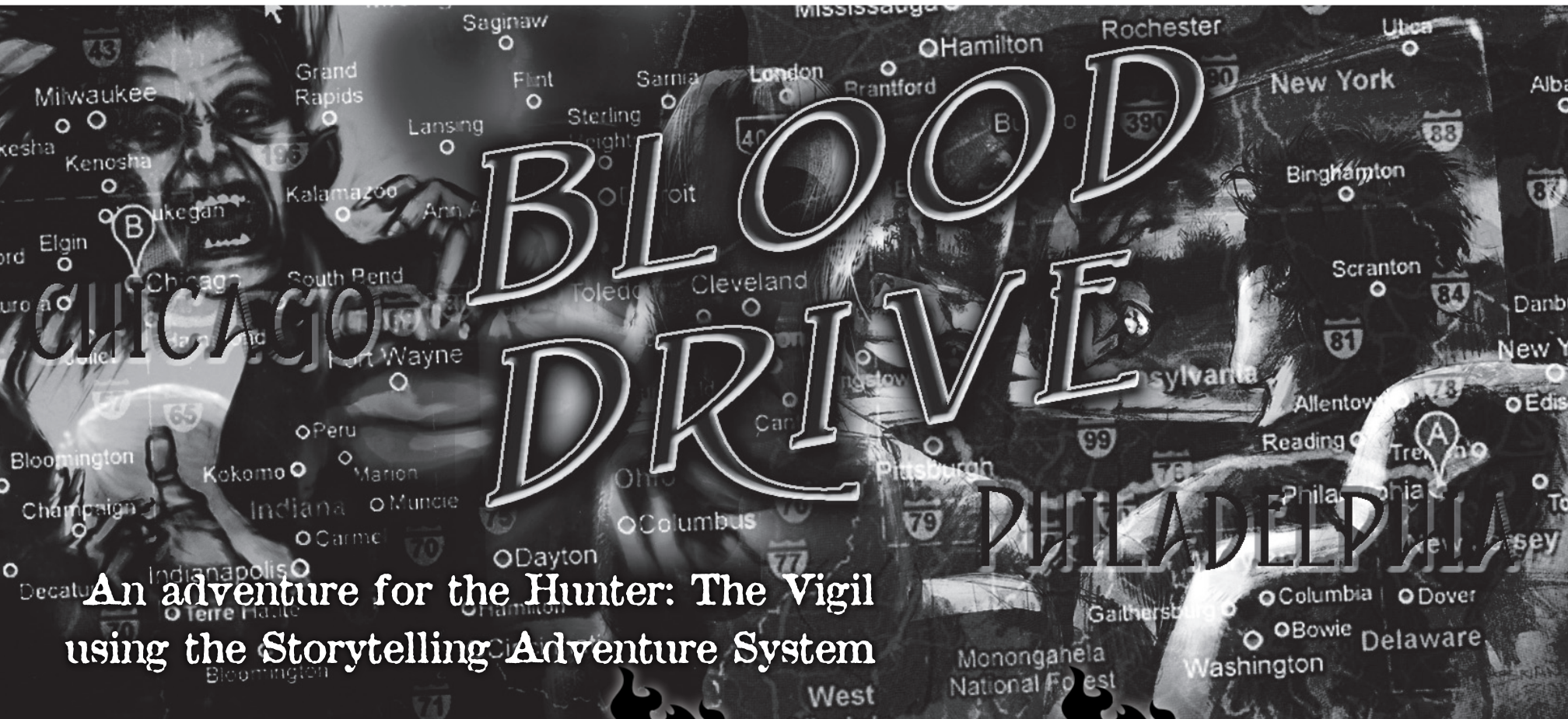
An adventure for the Hunter: The Vigil
using the Storytelling Adventure System

Written by Chuck Wendig Developed by Eddy Webb Edited by scribendi.com
Layout by Jessica Mullins Art: Avery Butterworth, Kari Christensen, Jim Dibartolo, Matt Dixon,
Cyril Van Der Hagen, Travis Ingram, Becky Jollenstein, Heather Kreiter, Brian LeBlanc and
Cathy Wilkins

STORYTELLING ADVENTURE SYSTEM

MENTAL	●●○○○
PHYSICAL	●●●●●
SOCIAL	●●○○○

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STORYTELLING ADVENTURE SYSTEM

SCENES
II

MENTAL
PHYSICAL
SOCIAL

●●○○○
●●●●●
●●○○○

XP LEVEL
25-59



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Everything is blood. The heartland gushes. Highways like arteries. The map darkens with spreading red. At night, it's all a great big bloody nowhere, a yawning mouth, a hungry shadow. And you have to cross it. You have to take a long midnight run down those wretched veins, those sanguine channels. Tires splashing through the stuff. The sharks are circling. It feels like a bad dream. It is a bad dream. This can't be real. This can't be what they want you to do. Of course, you know as soon as you wake up it doesn't change anything. It doesn't stop the fact that tomorrow night, this dream you're having right now becomes really real, and let's face it, you're probably going to die out there.

Introduction

For many who carry the Vigil, it's all about putting the boot down. It's about jacking a shotgun shell into the chamber and filling a werewolf's muzzle full of silver shot. Witches can't whisper their dark curses with a collapsed trachea. A vampire won't feed off the weak and transmit their nest of infections if his body has been turned to grimy ash. Kill 'em all, let the Devil do the math. Right? *If only.*

Some creatures can be redeemed. Others claim they can, but they either woefully underestimate their monstrous addictions or are just lying so they can avoid getting that face full of shotgun spray. What's the dividing line? How can one tell? Are those fiends that choose to be what they are more or *less* dangerous than those who have been dragged headlong into the dark night? Is a vampire worse than a witch because he cannot easily turn away from his monstrous state? Is it even reasonable to feel mercy for something that's practically a disease?

Now, imagine being a hunter cell tasked with something that may very well go against its members' shared Vigils. Imagine being handed some bloodsucker who claims he seeks redemption, and perhaps more importantly, he's got a head full of *verboden* information that he's willing to info-dump on anybody who will protect him and help usher him to his so-called salvation. Imagine receiving orders to keep this creature safe, a blood-hungry creature driven by a seething beast within, who's taken pleasure and gained life from the act of killing. Worst of all, imagine that this fiend has a whole hoary host of enemies, both hunter and beast, looking to make him pay for sins real and imagined.

Is reaching for another's redemption worth it? Is it even possible? Does the cell embrace or oppose their orders from above?

Can a creature like this be brought to redemption, or is it all one big awful lie?

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.

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 **Blood Drive**, you can just print up the scene cards instead and use those to get the overall gist of the story.

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**, available at the SAS website:

www.white-wolf.com/sas

Here are some of the features available in **Blood Drive**:

- **Interactive links.** Clicking on anything in green 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.

Treatment

In **Blood Drive**, it sounds easy. It's all about Point A to Point B. The hunter cell is handed a vampire. They're told that this bloodsucker — Dino, that's his name — *really* wants to change, and to prove it, he's willing to give up the goods on his vampire buddies, and maybe even spill some secrets he purportedly knows about one or several hunter organizations. The only thing Dino wants before he turns the vampiric equivalent of "state's evidence" is safe passage out of this city (Point A) and to another city (Point B).

Seems easy enough. Dino claims he doesn't have a lot of enemies. Plus, for a fanged monstrosity, he's actually charming — bit of a self-deprecating jester, doesn't want to make enemies, just wants to "get clean." Simple. No complications. Right?

Hardly. Dino's got enemies, all right. Getting him through America's heartland will be a struggle against two of those enemies. The first is a priest within the Malleus Maleficarum, a rogue agent of the Brotherhood of St. Athanasius whose "scorched earth" policy is a stone's throw from domestic terrorism. The second is Dino's unholy progenitor, a vicious force-of-nature known only as "Mother." Plus, Dino's not everything he claims to be. He's quite the monster himself, with a long trail of bodies left in his brutal wake.

The cell's against the wall. They're chased by vile shadows. They have their orders: Dino wants to be saved. He wants safe passage in trade for major information. And the cell is going to give it to him. Can they? *Will* they?

With **Blood Drive**, the cell is free to determine how it will make it across the map, knowing full well that each shadow cast across this country's topography might as well be hidden beneath a *Here There Be Dragons* sticker. Do they try to catch a flight? Is a train the best way? Will they attempt to traverse the network of midnight roads and lost highways to get Dino where he's going? Is any route safe?

A Chapter in Your Chronicle

If you have a pre-existing **Hunter: The Vigil** game, this story can be a part of that ongoing tale. The cell may very well have heard some of the tales of Dino and Mother previously (it's recommended you seed your story with casual lies and truths about the two of them, while still holding back some of the "big" information like Dino's connection to the string of dead blonde girls).

Moreover, it's likely that the cell already has a patron. If the patron is somewhat antagonistic to the characters (and therein lies one of the great ironies of the hunter organizations — a cell's own organization can be both ally and enemy at the same time), it's quite possible that their organization is setting them up to take a big, bloody fall on this one. If they have enemies within the group, those enemies might be trying to send the characters to an early grave.

Background and Setup

Some pieces of information should be made available to the hunters right off the bat, with no roll necessary. We've framed these pieces of information here in a "prop letter" written by whatever patron is behind the cell's activities. Feel free to print this letter out to use as an in-game artifact.

DO NOT DISSEMINATE

The subject's name is "Dino." No last name, not that it would matter. You'll meet Dino at midnight in the alley behind the Theater of the Living Arts, South Street.

This is what we know about our subject:

- Dino's been in the city for the last two decades.
- During that time, Dino hasn't made many friends among his own kind. Their "society" has not been particularly forthcoming or welcoming to him. He is kept to the fringes with few allies. In their hierarchy, Dino remains low man on the totem pole.
- Largely ignored and kept to the margins, Dino has been a "fly on the wall." He knows a great deal about the nocturnal society to which he belongs, and is willing to provide us with that information, as well as some other choice confidential tidbits.
- Records show that Dino is not a danger to the cell. We could find no history of deeply aberrant behavior beyond the "normal" survival mechanisms of his people.
- Dino seeks a change of scenery — or, if you prefer, a change of habitat. Dino, being relatively "young," has recognized his addiction and disease for what they are, and seeks to be counseled on how to keep his condition under control. It's our job to provide him with avenues of rehabilitation and protection for his cross-country journey, as traveling is not always easy for those in his state.
He is to be protected at all costs.





Backstory: Truth and Bullshit

The Letter

The information in that letter isn't entirely accurate. It's possible that the patron knows it, depending on the angle you want to take. For one, it'd be difficult to convince the cell to perform this task if the hunters knew the truth. Two, it's not completely impossible that someone in their patron organization is setting them up, hoping the hunters will fail or perish.

What follows is an examination of certain realities regarding Dino and how the hunters can learn some of those unfortunate truths. It's recommended, however, that the cell only gets a single night to prepare for this journey. In that single night, they can maybe uncover the realities behind one or two of the items listed below. The other tidbits should remain concealed until you choose to reveal them throughout the course of the story.

Truth: Dino's been in the city for 20 years.

That's true. Easy enough to learn — hitting the streets and poking around some vampire-frequented nightclubs or checking with some other hunter cells can confirm this. Success on a Manipulation + Streetwise roll does the trick.

Lie: Dino's "young."

While "young" is subjective, Dino's far from it. In fact, Dino's over 120 years old. Once a bartender and compulsive gambler in rural upstate Pennsylvania (real name: Dean Garrity), Dino ended up owing money to a number of mine bosses, money he couldn't pay back. A coalition of these so-called "coal barons" took Dino deep into the mines, stuck a pick ax in his gut and left him to die.

And die he did, but not from the pick ax. A wretched hag from deep within the bowels of those dark tunnels smelled the perfume of Dino's suffering. She pulled him deeper, fixed her mouth over his and sucked the breath and the blood from his body. This creature, known as "Mother," made Dino into one of her "babies."

Learning this information won't be easy. The vampires in the city know this fact, but aren't going to be keen to share it — they think of "Mother" the same way that medieval Christians may have thought about the Devil ("Don't say her name, because she can *hear* you"). Intimidation rolls may work, though. It's also not impossible that Dino has let this information slip to one or two of his blood junkie thralls. This information will likely come from Dino's own mouth at some point during the story.

Truth: Dino doesn't have many friends.

That's true, but it's not the whole story. Dino doesn't have friends because they know who he is. They know that he's on Mother's leash. They fear her, so they fear him, so they purposefully keep him to the margins. It sounds like he's a fringe player because he's weak. Really, though, it's because of his raw potential and his frightening progenitor. (Dino's traits are also not the traits of a novitiate to the blood. He's quite powerful, a fact that is concealed behind his sometimes self-deprecating demeanor.)

Shaking the bushes and talking up the vampires (with Intimidation, Persuasion or Socialize coming into play) can yield this information, to a point. It won't reveal that Dino is powerful himself, but will reveal that he has a truly frightening "matron" figure. Vampires, though, whisper about her more like she's an urban legend, a Bloody Mary figure that they've never seen, nor dealt with. The cell should be left to wonder if she's even real, or just a bogeyman.

Truth: Dino knows things.

It's true. He's really been a fly on the wall and can spill the details of his society's hierarchy. They've treated him like a diaper full of radioactive garbage, so he's more than willing to give up what he knows. He *also* knows some choice information about one or more hunter organizations, maybe the organization to which the characters belong. The problem is, the cell has no way to confirm this, because Dino isn't giving up a single nugget of info until he's safely away from the city. Once he's away from the city, he may start to drop a few meager crumbs of information when pushed.

Lie: Dino is not a danger.

As mentioned, Dino's not toothless, despite what the letter would have the cell believe. Asking around (Intimidation, Persuasion or Socialize) might earn a quick story about Dino: "I knew a guy that figured Dino for an easy mark, a weak fish, easy to step on. Wasn't the case at all. My buddy — big fucker, chest like a concrete bunker — thinks to put the hammer down on Dino. He pushed too hard, I guess. My pal earned himself two broken arms and a mouth full of shattered chompers. All in about five, six seconds."

Lie: No deeply aberrant behavior.

Dino has a compulsion that he doesn't like to talk about, and that he keeps well hidden. He likes the blood of young blonde women. He likes their blood so much that he ends up killing them every single time. Everybody else, he's good to take a taste and leave them to their night. Pretty young blonde girls? Not so lucky. He can't stop himself, and he's left a trail of over two dozen corpses.



This is not information the cell can discover in a way that connects to Dino, not initially. Dino's kept this very quiet, and the other fangs don't know about it. That being said, the hunters might already know about the bloodless and broken blonde hard-bodies left around town over the last ten years. The police have kept this quiet lest it turn into a "serial killer" nightmare, but the cell could be clued into the mystery, even if only in a peripheral way.

Dino won't share this information willingly. Father Horan, however, will.

Truth: Dino wants a change of scenery/Dino wants to be redeemed.

These are both true, and maybe a protracted Wits + Empathy roll over several nights (five successes on an extended roll, each roll being equal to one night's worth of monitoring Dino) could reveal this. But certainly one must compare Dino's past to his present desires, and it's easy to believe that Dino's desire to be a "changed man," real or false, cannot beat his ever-present addictions.

Researching "Mother"

It's possible that, if they hear about Dino's matronly progenitor, the hunters will hope to get some research done regarding the mysterious Mother.

A Research roll (**World of Darkness Rulebook**, p. 55, though a player could substitute Occult for Academics) needs five successes. Because information on ancient vampires isn't widely published, however, assume that each roll is equivalent to *two* hours of study. Success reveals a small snippet about Mother with an accompanying woodcut shown in the pages of a book on demonology and spirits, of all things. The snippet is:

The demon feared one thing only, a wretched hag, a swamp demoness given many-a-name by our demon captive: Lila's maiden, the Screeching Woman, Lilith, Lilitu, Ki-sikil-lil-la-ke, Lamashtu, She-Who-Erases, Ardat-Lili, Arbartu, Labartu, the Lamia. Our demon explained that this hoary creature was barren, her womb a pocket of bone dust and dry leaves, and that her greatest desire was to have children. She would seduce men, stealing their seed in that dark pocket. Then she'd consume them, a spider queen eating her male charge. Somehow, she'd take that seed and make her wretched demon-children, her "babies," her spawn.

Alternately, shaking the bushes with an Intimidation, Persuasion or Socialize roll might earn the cell some information from vampires (that is, if the cell is willing to deal openly with bloodsuckers). Vampires fear her. Deeply. They were told about her when they were fresh from the grave, sort of a "cautionary tale" whispered to unruly novitiates by their makers. "If you aren't good, Mother will come for you and make you *her* baby," or "If you don't abide by my wishes, I'll take you out into the deepest, darkest forest, and it's there I'll leave you, painted with the blood of an infant. That calls her, you know. She'll come for you, and who can say whether she'll claim you as her own, or pick her vile teeth with your picked-over bones?"

The Set-Up

Really, 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 overlong on it — the springboard to action (and thus, player interest) starts here.

Motivations: What's at Stake?

It's important up front to establish the motivations for the characters beyond merely "following orders." What could such motivations include?

- **Reward.** Characters might be plied with promises of reward. A hunter's patron organization may recognize the difficulty of this assignment and offer something tangible as reward: money, an Endowment, new gear, a corner office.
- **Status and Allies.** Status is worth quite a bit within the compacts and conspiracies, and persevering through this story is likely to earn the characters a boost (perhaps even given free of charge). Characters can also earn Status and Allies in non-hunter circles. Dino and his new allies in Chicago might be able to throw some aid toward the cell now and again. Local cops might appreciate the fact that the players inadvertently solved the murders of those dead blonde girls, which could earn Status in the Fraternal Order of Police.
- **Information.** Dino's offer to perform a monstrous equivalent to turning state's evidence can put some powerful information in the hunters' pockets. It's even better if they can get Dino to spill the goods before the journey ends in Chicago. **Hunter** is a game about secrets and mystery, and Dino might have the answers to some very pervasive mysteries. If this is part of an on-going **Hunter** chronicle, we recommend you empower Dino with the ability to answer, or at least partly answer, some of the story's persistent questions.



- **Redemption.** Redemption in the World of Darkness is no easy task. It's a path of thorns, and if the hunters walk it, it's a major mark of personal pride and may allow the characters to embrace Virtues instead of Vices.

The Patron

The patron is any figure that provides a narrative reason for the characters to pursue this story. A patron needn't be an individual (though even a larger group is often *represented* by an individual — a liaison, perhaps, between an organization and the hunters).

In this story, the compacts and conspiracies aim to have the cell protect Dino in the hopes of learning the information he has to offer. Below, we address one critical secret that Dino might know about the city's vampiric populace or about the hunter organizations. Feel free to pick up and use one or several of these; note that this information needn't be true for it to be a compelling and interesting reward for the end of the game. In addition, we provide that organization's outlook on the entire scenario.

If you're running this as a part of a larger chronicle, it's recommended that Dino's information isn't just what's listed below, but also includes some info pertinent to the hunters themselves — maybe they've long suspected a local hunter as having gone to the dark side, or they wonder about a superior's intentions. Dino might have the answers to such haunting concerns.

- **Ashwood Abbey:** The Abbey really isn't in this for the redemption game, and may only want Dino to turn over information on the local vampire structure (in Philly or Chicago) so they have a greater understanding of the local "poaching" grounds. *Secret: Dino knows that the vamps have infiltrated the highest social levels of the city's nouveau riche. This means the Abbey may have unwitting connections to such well-concealed blood-suckers.*

- **Long Night:** The Long Night can be wholly about Dino's redemption. They're generally easier on the souls of those creatures who did not choose to be what they are, and so they might want Dino saved just for the sake of saving him. (Note that "saving" demands the characters actively try to convert him to their cause.) *Secret: Dino knows a local prominent Long Night pastor is actually a blood junkie fang-lover. He doesn't know who it is, but says they'll be marked by a brand seared into the skin at the base of the spine, a brand that marks them with the Number of the Beast.*

- **Loyalists of Thule:** Redemption is ancillary. Knowledge is everything, and Dino has it (hopefully) in spades. *Secret: Dino can contribute to what the higher-ups in the compact call "Dracula's Directory," a glib reference to a list of powerful vampires, their locations and any notes about them. Dino will help fill in some very important blanks.*

- **Network Zero:** Any challenges that come from within the compact are geared toward getting the cell to put together a documentary based on Dino and getting him to Chicago. Dino may blanch at this initially, but he's also narcissistic and may grow to enjoy being on camera (even if his visage is distorted the whole time). *Secret: Dino will give the Netzo hunters information on the vulnerabilities of his kind, confirming and denying what's already known, while also providing some new and as-yet-unrealized information — something he's not really supposed to do, and something that has eluded the Secret Frequency for a long time.*

- **Null Mysteriis:** Redemption is very much on the minds of the Null Mysteriis, though perhaps not as expected. They see Dino as being the victim of a disease, and they want to cure that disease. Being in the field with a single subject for a protracted period of time will provide good study. *Secret: Dino will hook up the cell with a supply line of illicit vampire blood for study, or whatever else they want to do with it.*

- **The Union:** For the most part, hunters of the Union are just happy to get one more vampire off the streets. Even better if he can rat on his buddies. *Secret: Dino knows that local political figures are under siege by vampiric influence — the machinations of the bloodsuckers has hurt the common man for a long time. Dino will give the Union the names of those vampires and their human puppets.*

- **Aegis Kai Doru:** They could give or take redemption. Better to mine Dino for the information he's able to provide. *Secret: Dino knows a number of "collectors," i.e. those vampires that are keepers of strange artifacts and mystical objects. Moreover, Dino might know about a secret Aegis Kai Doru prison where they keep a number of ancient vampires staked so they can be occasionally tortured for information. This is critical, because not all Shield and Spear hunters know about this place — not even some of the conspiracy's higher-ups.*



- **Ascending Ones:** Vampires represent a level of competition that some in the Ascending Ones want removed. Alternately, bringing Dino to Chicago may work toward diplomatic *sulha*, as it's quite likely some within the city want Dino gone. Dino being gone might calm nerves amongst the nocturnal locally. Finally, redeeming a vampire may seem a worthless notion, but it is key to the transmogrifying principles of alchemy: turning something base into something golden. *Secret: Dino knows who supplies a number of the blood-based drugs on the street, synthesized from the blood of vampires. He may know about some who compete with the Ascending Ones, or he may know some Ascending Ones who are actually peddling that shit, against the desires of others within the conspiracy.*

- **Cheiron Group:** Dino doesn't make a particularly compelling test subject, though his "Mother" might. Moreover, nothing wrong with having a vampire spill his guts about the higher-ups in the city. Cheiron can always use lists like that, whether to provide targets for FPD or to gain new allies and customers. *Secret: Cheiron actually recruits the unmerciful hell out of vampires and their blood slaves, but they keep that very, very quiet. Dino's willing to spill that fact to anybody who will listen, with names and details. Alternately, he might have information relating to some of Cheiron's competitors — other pharmaceutical giants who might just have hunters and vampires on the payroll.*

- **Lucifuge:** The hunters of the Lucifuge are very much about redemption. It's the cross they bear, so to speak. Redeeming Dino is a win in their column. *Secret: Dino actually believes his progenitor, "Mother," is more than just a vampire, and is perhaps demon-possessed. He'll offer some information on this front, and in addition, he can point the conspiracy in the direction of those vampires that offer worship to the Dukes and Duchesses of Hell, including Belial.*

- **Malleus Maleficarum:** The only redemption this conspiracy seeks is for Dino to repent before they cut off his head and toss holy water on the greasy ash-pile that was his body. That said, if Dino has information, they're willing to keep him around long enough to hear it. *Secret: Dino's actually heard rumors that the very head of this conspiracy is a blood-addict. Very few hunters in the conspiracy know this, and such a tidbit could cause a kind of civil war within the Witches' Hammer.*

- **Task Force: VALKYRIE:** The VALKYRIE cell might realize this is actually not an unusual mission for them: all too often, missions involving vampires end up with them ignoring the bloodsuckers, or even protecting them. *Secret: Ironically, Dino knows that vampires have infected several layers of government, including VALKYRIE itself. This means a number of wealthy, ancient creatures hold the leashes of a very powerful hunter organization with a mega-ton of weird firepower.*

- **Mixed Cells:** Cells mixed with members of several different compacts and conspiracies work very well in this game. Why? Because each organization assigns its member to not only deal with Dino, but also to watch one another — in a sense, it becomes a *sub rosa* competition. Alternately, if you don't want to go that competitive route, assume that these individuals already know one another, and come together for common purpose either without the need of a patron, or by following the needs of only one member's organization.

- **First Tier Cell:** A first-tier cell has a number of reasons to get involved here — first, if Dino's local, then they may very well consider him a "local interest" to which they must attend. Second, consider the possibility that one of the organizations doesn't trust the mission to one of its own cells (possibly to be secret, or possibly because they're planning on betraying the first-tier cell), and will beseech the first-tier group for help. It's up to you whether or not the organization makes itself known directly (consider the ramifications of one organization that masquerades as another). Third, the cell might want to take on this mission knowing that Dino has information about one or several organizations, and in doing so, it gives the cell leverage against those organizations — perhaps they bargain to become members, or perhaps they use it as a stick rather than a carrot (stirring war between agencies, pushing orgs off the cell's territory, etc.).

CITIES OF BLOOD

By default, the story begins in Philadelphia and ends in Chicago. Both are cities that have received attention in the World of Darkness (Philly being the **Hunter** signature city, and Chicago having its own book called **World of Darkness: Chicago**). These locations are by no means set in stone. What matters is only that you give enough distance between the two cities so that Dino necessitates some help getting him from Point A to Point B. Vampires have trouble traveling long distances (sunlight, enemies in the heartland, travel delays), but if it's only a two- or three-hour drive, surely Dino can make it on his own. Assuming several hundred (or even a couple thousand) miles between origin city and destination is what demands that the hunters provide assistance.

New Elements

New Benediction: Scutum Sancte Trinitatis

This Benediction invokes the “Shield of the Trinity,” or the *Scutum Sancte Trinitatis*. This Benediction is used by the righteous soldier of God to protect himself against all mortal damage that might end his crusade against the Devil’s army. It is, at present, a Benediction found among the Athanasians. Technically, it’s possible for any hunter in the Malleus Maleficarum to manifest and learn this Benediction, but the Athanasians make every effort to quietly recruit, exile or destroy those hunters that show the potential for it.

To use this, the hunter must mark himself with the symbol of the Shield of the Trinity, a symbol marked by four nodes (linked by six lines).

Cost: 3 Willpower

Action: Instant

Dice Pool: Resolve + Benediction

Roll Results

Dramatic Failure: The symbol burns, searing the soldier’s flesh with one point of aggravated damage.

Failure: God will not provide the defense necessary. Surely, He has His reasons?

Success: For each success gained on the roll, the hunter has one turn where he takes *no* damage from most bashing or lethal sources. However, the hunter still takes damage from fire, disease, drugs, and poison. In addition, aggravated damage still accumulates as normal.

Exceptional Success: Successes gained are their own reward (see Success, above).

New Dread Power: Corpse Door (•••••)

Cost: 3 Willpower

Action: Instant

Dice Pool: Wits + Occult + Willpower (or Potency – see **Night Stalkers**, pp. 157-158)

Effect: The monster is able to literally “travel” long distances in a very short time (one turn) by crawling out of the chest of corpses. (This is, for lack of a better term, a teleportation power done up in a very grisly mode.) Each success gained on this roll equals 50 square miles of potential travel — the creature can’t exactly pinpoint where she’ll appear, but she *will* appear out of the nearest possible corpse to her intended destination or target victim. It takes her three full turns to wriggle free from the corpse. The corpse itself needn’t be dead any particular amount of time, but must have a body with the torso still intact and still have some flesh (at least 25%) hanging on the bones. The creature can only use Corpse Door once per 24-hour period.

New Profession: Salesman

My hand’s on the till, not the tiller. I have money. I have access to records and equipment. You need all of that.

Doesn’t matter if you’re the owner of a major appliance store or if you’re just a counter jockey. Whether you go door-to-door selling vacuums or are the East Coast sales rep for high-tech construction equipment, the fact’s the same: you’re a merchant, a *salesman*.

You bring a lot of tricks to the Vigil. You have access to resources. You might have a store where you can set up a sting, or can double as a Safehouse. Plus, you can *talk*. When the shit hits the fan, you can talk a vampire into giving up his fangs or a witch to knock over his own black magic altar.

Background: Social Attributes and Skills are prominent. It’s good to be able to sniff out a lie or read somebody’s intent to buy. Most have a Safehouse. A Resources score above two dots isn’t uncommon.

Concepts: Department store counter monkey, door-to-door salesman, gun store manager, guy who could sell ice to an Eskimo, head of some pyramid scheme, VP of sales for Big Pharma

Asset Skills: Persuasion and Subterfuge

Professional Training:

- Counter jockey
- Sales manager
- High commission sales rep
- Regional Sales Manager
- Sam Walton

The Cast

What follows is the cast of characters critical to **Blood Drive**. Note that one of these characters — Father Vasili Horan — is the same Malleus Maleficarum hunter found on p. 303 of **Hunter: The Vigil**.

Dino, the Bloody Albatross



Quotes: *(laughing)* “Whoa, whoa, whoa. Settle down, sweet cheeks. Lower the boom stick, turn that freakin’ frown upside-down. I’m good to go, no harm, no foul. Let’s have words like peaceable people, yeah?”

(shaking his head) “Seriously, it’s like someone put a fuckin’ hex on me, I swear. A bad wind’s been blowing its shitty stink on me for years now. But a guy makes his own luck, that’s what I always say. That’s why you cats are here. Help me change my tune, right?”

(threatening) “All right, I’m not playing games right now, people. You take one step toward me with that stake, and I swear on all things holy that I will kick a hole in your chest and eat your fucking heart.”

Virtue: Hope. Dino’s life, and unlife beyond it, has been a parade of misfortunes (many brought on by himself). And yet, he still clings to the possibility that it can get better.

Vice: Lust. Dino loves the ladies. He loves the ladies’ blood. And if it’s a blonde girl, not too old, he’ll drink her until it feels like he’s sucking the marrow from her bones.

Description: Dino doesn’t seem to convey any great threat. He’s not a big guy — no taller than 5’7” in thick-soled wingtips, and he’s got kind of a weaselly, wormy physique (too thin, not a lot of muscle). He’s got a lean, vulpine face with dark eyes set deep above sharp cheekbones. Nine times out of ten, he’s smiling, too. Thing about that smile, it could go either way, and different people see different things. One sees a genuinely warm grin, a guy who’s got a sense of humor and is capable

of finding the bright side of a bad situation. Another sees a sinister edge to that smirk: teeth bared in a false face where yes, his lips might be smiling, but his eyes are staring at you like you’re a hunk of bloody steak on a white plate. Is he a self-deprecating rodent, or a fox in the henhouse, giggling at his own cunning?

Storytelling Hints: He’s a funny guy. He laughs a lot, has a seemingly endless locker full of jokes he can whip out, and when he’s not telling a joke he “overheard” somewhere, he’s making a jab or two at himself or those around him — all done like he’s just “busting your balls.” He’s happy to be self-deprecating, and most times he purposefully comes across as weak — not sniveling, but like some poor, plucky bastard who knows he’s beat. Except it’s not true. It’s all a self-defense mechanism, and he hopes his humor and seemingly low position deflates any further conflict. If it doesn’t? Dino changes. Soon as he’s cornered or believes himself in genuine danger, he offers only meager warning before he gets dangerous. He turns icy, grim and will throw someone out a 10th-floor window without blinking. Here’s one important factor, though, that may come into play from hunters with a well-honed Empathy score: Dino really does want to change. It’s not a lie. He hates what he’s become, he hates “Mother,” he hates what he’s done to those poor girls. The only problem is that he isn’t sure if he *can* change.

Mother, Ancient and Wretched Hag

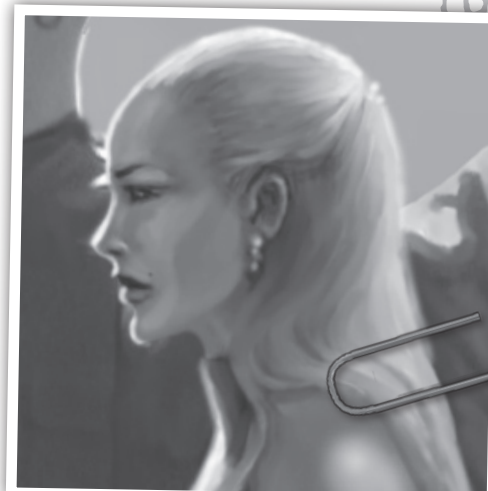
Quotes: *(horrific, seemingly endless screech)*

(approaching) “Come to me, my child. All of you may be my children.”

(whispering) “No one harms my babies.”

Virtue: Faith. Mother has great faith in her children, and in her own ability to one day conceive.

Vice: Envy. Mother knows she’s not human, and didn’t even begin as something human (see “[The Truth About Mother](#),” p. 9). She has great envy for both human beings and other vampires — she knows she’s unique, but that makes her feel only more alone.





Description: At first glance, Mother's quite beautiful. Pale, white-blond hair trailing down to the base of her spine. Eyes so green and deep you could probably dive in, take a swim. Wanting lips, with tongue drifting over them. Look closer, though, and a hunter will soon see what lies beneath. Mother clothes herself in a diaphanous white gown (one spattered with rust-color stains — the blood of her many victims), and beneath that gown lies a decomposing body. Her breasts are shot through with worm tunnels, looking more like ripe, rotten apples. Her belly is emaciated, striations of decay running across her puckered flesh. In some spots, the skin pulls away and reveals ribs. Her mouth is no better. Her lips are lush and alive, but within her maw is a nest of needled teeth, each grimy with those she has consumed.

Storytelling Hints: Mother isn't human and never was human, which means she doesn't act human. She's like something out of a fairy tale or underworld myth: a screeching, wailing matron figure. It's not impossible to find sympathy with her, given that her deepest desire is to actually sire real, human children. But it's hard to find time for that sympathy when she's trying to wear your guts like a necklace or drag you into her world as one of her precious "babies."

THE TRUTH ABOUT MOTHER

Maybe this matters in your game, maybe it doesn't. (It probably matters more if you have and are using **Vampire: The Requiem** in addition to **Hunter: The Vigil**.) But the reality is, Mother isn't a prototypical vampire. Most vampires start human, and are dragged into undeath by another vampire. The cycle continues anon.

Mother, though, began as a monster, a wretched beast living in the "low places" of the world (and her memories of this place call it "the Underworld," though whether or not it was a literal realm of death remains unknown). She saw humans and wanted to be like them, and attempted to mate with them, time and time again.

It yielded little fruit, of course. But what it did do, over the course of many centuries, was change her. After she'd attempt to breed with her victims, she'd consume their blood, then their bones, heart and brain. It's possible that her victims' aggregate "humanness" infected her. So, instead of a human who becomes part-monster, she begins a monster who becomes part-human.

For the most part, she "embraces" her children the same way any other vampire does — she bites them, drains them of their fluids, and then fills their mouth with her own black blood. Problem is, for her, it doesn't quite "take" every time. In fact, most times, the result is some gibbering, murmuring monstrosity with a brain given over to a combination of reptilian urges and Mommy-issues. Dino's one of the exceptions to the rule, and at present exists as the only surviving "non-feral" creation of Mother's. The rest of the blood-hungry undead mutants travel with her like a pack of protective hounds.

Mother's Children

Quotes: (*gibbering, moaning, murmuring*)

Virtue: Fortitude. To be fair, the Virtue of one of these creatures hardly matters, but these survivalists are certainly stoic when clinging to their base urges and their Mother's apron strings.

Vice: Wrath. They're not mindless, not exactly. But Mother's feral children are quick to get revenge on those who might dare to hurt her.

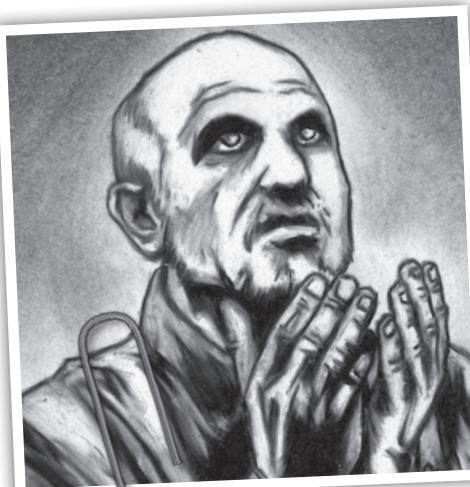
Description: They're all technically different (male, female, tall, thin, fat), but in the end they look similar enough that it only matters when you get close: stringy, blood-caked hair, distended mouths with crooked fangs, withered bodies, too-long limbs and bright yellow eyes.

Storytelling Hints: A certain sadness surrounds Mother's Children: their eyes are downcast, their mouths cast in a perpetual rictus of screaming sorrow. They keen and wail, banshee-like, gnashing their teeth and pulling at their hair. One important note, though, is that they're fiercely protective of their Mother. They never leave her side, rarely able to go more than 100 yards from the ancient hag.

Father Vasili Horan, Catholic Terrorist

Horan's stats, background, appearance and Storytelling hints are found on p. 303-304 of **Hunter: The Vigil**. For the most part, that remains accurate for the purposes of using him in this story. That said, there are a few changes to bring him more in line with **Blood Drive**.

Horan now belongs to the Brotherhood of St. Athanasius, and has a cell of a dozen militant Catholic soldier-hunters to back him up.





The Father has a history of domestic terrorism. This information won't be hard to find — it's possible that the cell's own patron organization can drum this info up (though it may take a few hours to get back to them with the data). In addition, connections to police departments or Federal agencies might help. Problem is, Horan's got a host of fake identities to keep him from legal attention — if at any point the authorities do get involved, Horan's going by the name Father Michael Dunn and has the identification to back it up.

The most famous incident of terrorism involving Horan remains the **bombing of City Bus #72G**. An ancient vampire met a local informant on the bus around midnight. Eight innocents also rode the bus, including the driver. Seven minutes past midnight, one of Horan's own soldiers fired a rocket-propelled grenade from a watertower. The rocket hit the bus' back wheel well, igniting the gas tank. What was left of the bus was little more than two gutted metal halves.

Horan has no direct history with Dino — his relentless pursuit of the vampire is driven purely by his zealous principles. He simply cannot abide anybody choosing to offer succor to a parasitic creature of Hell, and he will stand in the way of anybody who chooses such a course of action.

Whenever Horan shows up, it's likely he has between five and seven Athanasians with him (assume at least two more than the number of hunters in the characters' cell).

Horan's Morality remains at five dots, but only because of a shift in his Code. Horan's Intimidation score goes from three dots to five. In addition, Horan possesses the new Benediction found on p. 7, "**Scutum Sancte Trinitatis**."

HORAN'S CODE

Horan's Morality has surely changed, enough to drive most people off the deep end. The militant "priest" has adapted his worldview to accommodate such horrors, however, resulting in a modified Code. The changes are italicized.

Morality	Sin
10	Selfish thoughts
9	Minor selfish act
8	<i>Injury to a Catholic</i>
7	Petty theft
6	Grand theft
5	<i>Failure to destroy a vampire's assets and allies</i>
4	Impassioned crime
3	<i>Possessing mercy against monsters and sinners</i>
2	Casual/callous crime
1	Utter perversion, heinous act

Horan has a -3 Social penalty when dealing with other hunters as a result. Also, because of these shifts in Code, Horan has manifested Tells — in particular, he has Calling Card (minor; he leaves behind the sign of the cross or of his order), Overkill (minor) and Sadism (minor).

Militant Athanasian

Quote: (quietly) "We have only two paths before us, the righteous and the wicked. You cannot stride both and expect to be rewarded in Heaven. Will you walk the righteous path with us?"

Virtue: Faith. Curiously, Horan's soldiers have more faith in him than they do in God.

Vice: Wrath. The unjust cannot go unpunished. Father Horan says so.

Description: All of Father Horan's militant Athanasians wear similar garb. They do not wear the vestments of the holy orders because they're not priests (though, really, neither is Horan, but the soldiers don't actually *know* that). They do wear dark coats, dark slacks and black leather gloves. Their heads are shorn. Around each neck hangs a small silver cross. They all have taken on Biblical names (Jonah, Ezekiel, Sarah, Matthew and so forth).

Storytelling Hints: These hunters — and make no mistake, that's what they are — have all been brutally indoctrinated into the Brotherhood of St. Athanasius. They zealously follow Father Horan's every command, and each always feels like he's straining silently against an invisible leash, praying only to be let off it so they can tear into the enemies of God.

Notes: For the Benediction Merit, choose two of the following for each Athanasian: Armor of St. Martin, Fortitude of St. George or Wrathful Sword of St. Michael the Archangel. For Professional Training, contacts are Catholic Church, U.S. Military and Military Contractors, and the third asset skill is Intimidation.



John Henry Robard, Hunter of Haven House



Quotes: (challenging) "What would you do with a drug addict? Put a bullet in his temple because he cannot control his desire?"

(peaceful smile) "Put down your weapon. All of life is suffering — why make it worse than it already is?"

(clutching a lead pipe) "I only bring violence to stop violence. Don't think because I'm a pacifist I won't break the bones in your brutal hand."

Virtue: Hope. John Henry clings to the hope that his approach will be proven in the long run.

Vice: Sloth. A bit of a Buddhist, John Henry favors measured inaction over rash action.

Description: John Henry's a big fellow — broad shoulders, a couple of spare tires around his midsection, a crazy kinked-up beard that seems hellbent to grow in all directions. Once an alcoholic, this hunter has ruddy cheeks and a rubicund nose from broken blood vessels.

Storytelling Hints: John Henry speaks softly, slowly and quietly. But somehow, that fails to diminish the intensity of his words. He is forever a challenging presence, a defiant philosopher forever playing advocate of the Devil. John Henry thinks that nearly all monsters should be given the benefit of the doubt and be offered a path to healing and redemption. Those who stand in the way of that path are obstructing a soul's movement, and that makes John Henry very angry indeed.

Jerzy Novak, Head of the Price-Plus Stockboys



Quotes: "Whaddya need, boy? Ammo? I got ammo. Guns? I got guns. I got stuff to probably make bombs, fertilizer and whatever, not that I know how to do that."

"Let me tell you. I'm ready like they sing in that TV sitcom, I want to move on up, finally get me a piece of the pie. Hook me up, man. Give me a place to land."

(smoking cigarette) "I know. I'm twitchy. Hard not to be, man. Look at the things we fight. The things we do. I mean, fuck."

Virtue: Charity. Admittedly, it's easy for Jerzy to give stuff away that's not really his, but he'll also give someone the shirt off his back.

Vice: Envy. The whole world has it better than Jerzy, according to him. He wants a taste of what everyone else can have, but he also thinks he's not really worth having it.

Description: Jerzy's a gangly stock-boy in a bright red Price-Plus vest and corduroy slacks. His hair's a mop, and even though he's approaching his 30s, his face is still plagued by a minefield of acne.

Storytelling Hints: He's got a lot of nervous tics. He bobs his head when he talks. He picks at his teeth, his fingernails, his lip. Though he's not an addict (unless you count cigarettes), he damn sure acts like one.

IF YOU HAVE NIGHT STALKERS...

If you have **Night Stalkers**, Mother has a Potency of 5, Dino has a Potency of 3 and the rest of Mother's Children possess only a Potency of 1. Each drinks blood, gaining Willpower through the consumption of the sweet red stuff. Mother, however, can also eat parts of the body and gain Willpower that way (the transubstantiation of flesh as well as blood, whereas most vampires can only transubstantiate blood). More information on Feeding can be found on pp. 160-161 of **Night Stalkers**.

Finally, feel free to look at the new Dread Powers in **Night Stalkers** (starting on p. 169). Mother, for instance, could very easily have Beastly Command and Beastly Summons (each at three or more dots). Mother's Children probably have Enhanced Senses — able to smell blood from a cut a mile away, like a shark.



Scenes

In **Blood Drive**, the characters start at Point A, and are expected to end up at Point B. The timetable for this to occur and the route they take to get there aren't nailed down — nailing them down means "railroading" the players (i.e. forcing them down a certain plotted path regardless of the actions of their characters), and that's no fun for them.

The scenes in this story don't necessarily follow a linear path, then — in fact, many scenes will be left on the cutting room floor, so to speak, unable to be included because the players didn't choose that particular path for their players. And that's okay. (In addition, it actually gives this scenario a bit of replayability — different paths can result in different experiences throughout the game.)

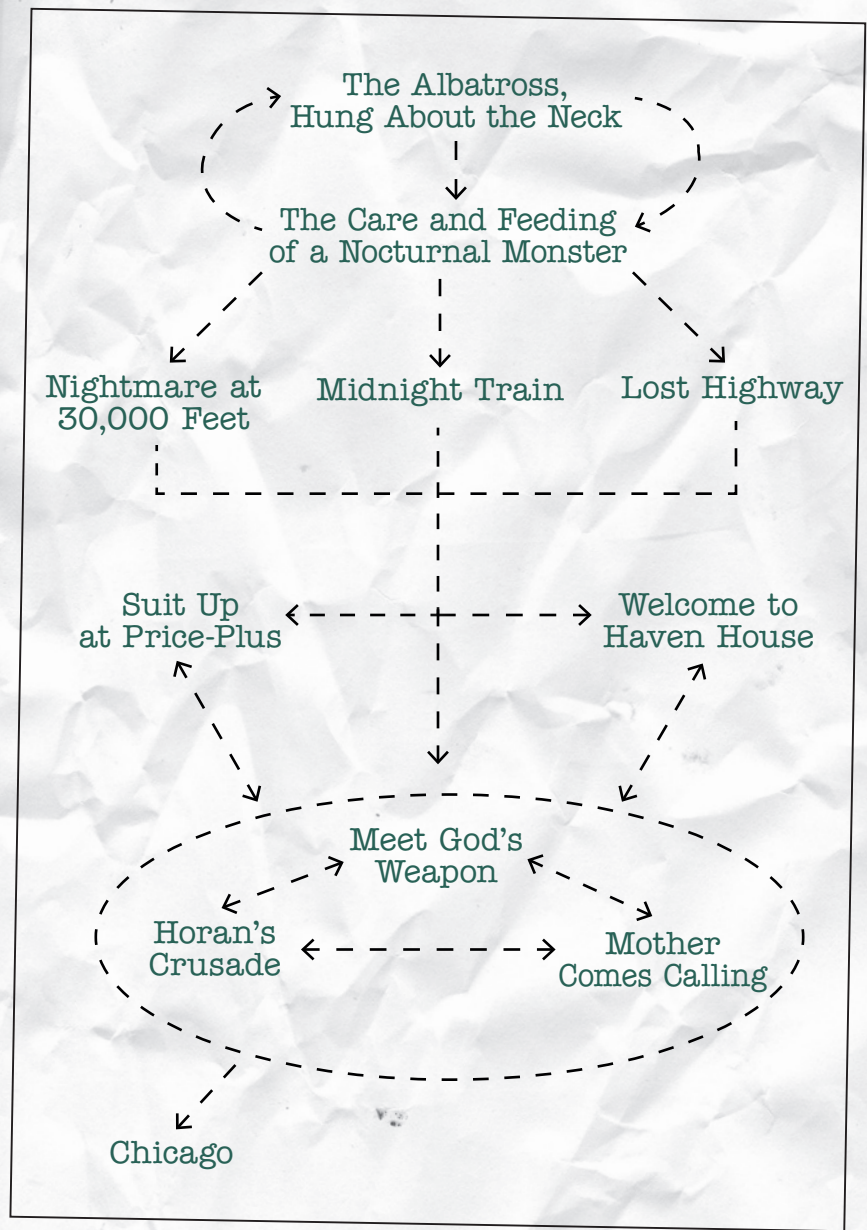
In addition, because these scenes don't necessarily follow a straight-arrow path toward the climax of the tale, the actions of the characters may cause the scenes to jump around a little. The scene cards at the end of this product allow you to keep this flexible and easy to manage at the table.

Plotting

They say real estate is about *location, location, location*. Telling a good story is about *escalation, escalation, escalation*. The 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, in life we hope to avoid conflict, but in fiction we hope to achieve it.

Scene Flowchart:
Blood Drive

Scene Flowchart



The Albatross, Hung About the Neck

MENTAL •

PHYSICAL –

SOCIAL •

Overview

The introduction of Dean “Dino” Garrity.

Description

The Theater of the Living Arts in Philadelphia isn't as hoity-toity as it sounds — for the most part, it's an eclectic, standing-room only rock club. The dull thump of a kick-drum pulses from within, accompanied by the cacophony of a wailing guitar.

The alley behind isn't the lobby of the Waldorf-Astoria, either. Oil-slick puddles gather in cracked asphalt potholes. A dumpster sits nearby, dented on the top like it was punched by a giant, and a distinct smell of rotten curry drifts from within.

Even at midnight, South Street is active. Somewhere, a drum circle thumps its tribal beat. Someone yells at someone else. A skateboarder with track marks up his arms drifts slowly past. A dog barks.

Then: a primer-gray van screeches up to the mouth of the alley. The side door slides open, and a figure is shoved out into one of the aforementioned puddles, soaking his shoes and socks.

Meet Dino. Black leather coat. Slicked-back black hair. Pair of dirty cigarette-leg jeans.

Storytelling Goals

This is the introduction of Dino, the vampire. It can also serve as a general introduction between the players' characters if **Blood Drive** is not part of an on-going chronicle.

As a Storyteller, it's important here to set the mood with Dino. Initially, he doesn't seem threatening — he's all smiles, he holds his hands up, he plays at being cowed by the big, bad hunters. But always present should be those flashes of danger: dark eyes, a sarcastic curl to a supposedly sincere smirk, the glimpse of a fang.

Dino might enter the scene with a hood over his head and a zip-tie binding his wrists, depending on who was “babysitting” him. VALKYRIE probably has him all bound up. Cheiron, on the other hand, might have actually treated Dino quite well. The Witches' Hammer might have left him with some bruises and cuts (that swiftly heal).

This is also an important point to stress this scene as a jumping-off point for the rest of the adventure — and, in fact, can serve as a good moment to flashback and handle some backstory and research. That being said, don't force the issue. Let the players set the tenor and the pace. It's okay if they dally, provided nobody's bored. If it seems that one or two characters are dominating the discourse, try to usher them along — Dino can be a voice of impatience, even annoying them into action.

Character Goals

The cell is now in possession of their very own vampire. They have their destination, and they should also be aware that they have the option of two different stop-offs along the way if they so choose — a “haven” for redeeming monsters in Bellwether, Pennsylvania (not far from Pittsburgh, about six hours out by car), and a Price-Plus department store just past the Ohio border in Sullen Grove, Indiana (about five or six hours from Chicago by car).

From here, it's all about deciding what to do. Plane, train or automobile? What provisions do they need? Assume they had no time to plan this beforehand, and now they're forced to deal with it while the vampire is present. Which means Dino can be a voice in this, and he'll certainly try to serve his own ends with suggestions.

Actions

For the most part, the hunters will almost certainly be trying to figure out their next step. It should seem easy — “get in a car, drive to Chicago.” It won't be, of course, because otherwise this story wouldn't exist. Otherwise, the other key action will likely be getting to know Dino a little bit.

Digging into Dino

Dice Pool: Depends on the action — a character might try Presence + Socialize for chit-chat, Manipulation + Intimidation to make threats or Manipulation + Persuasion to try to weasel some information out of the vampire. It's possible that this will be contested by Dino's own Manipulation + Subterfuge, if he's forced into telling a lie.



Action: Instant

Dino's a talker. He loves to tell jokes, bust everybody's balls, spout bullshit, tell stories. It doesn't take much to get him to start talking, but it does take a lot to get him to spill anything critical.

Hindrances: Dino's already been mistreated (-3)

Help: Dino's been treated well (+3)

Roll Results

Dramatic Failure: Dino convinces the character of something wildly inaccurate — he spins some fanciful tale that the hunter believes hook, line and sinker.

Failure: Dino talks, but not in any meaningful way. Light chatter with little substance.

Success: Assume that for each success gained (above Dino's roll if he had one), the characters can learn one small fact about Dino they did not know before. Dino won't spill anything revelatory, but he might hint at some as-yet-unknown information — his age, his origins, even a tidbit about his sire or the other vampires within the city.

Exceptional Success: The hunters learn something of significance. Dino accidentally lets slip something about Mother, or perhaps gives a hint of the valuable intel he knows.

Consequences

The characters should leave this scene with some information about Dino (which may contradict what they already know), and have a plan that they're ready to put into motion.

No matter what form of transportation the characters decide upon, you should always refer to "The Care and Feeding of a Nocturnal Monster" as a persistent scene.

Trying to fly leads to "Nightmare at 30,000 Feet." Boarding a train leads to the "Midnight Train" scene. And taking a car and hitting the highway leads naturally to the scene "Lost Highway."





The Care and Feeding of a Nocturnal Monster

MENTAL •

PHYSICAL ••

SOCIAL –

Overview

Vampires have certain needs. Can the hunters fulfill those needs throughout this journey?

Description

Dino's pale. Paler than usual. His teeth grind. Is he... pouting? Every time you get close to him, he snaps, says something insulting about your mother, your children, your clothes — of course, he apologizes right away, acting low as a worm, but that flash of a petulant, aggressive monster is enough to convince you he's on the edge.

This isn't a single scene so much as an overarching combination of scenes that must be considered throughout the entire story. Vampires are not human, and so they have requirements that are plainly inhuman. Dino, therefore, will require:

- Blood, nightly.
- A safe place to slumber during the daytime hours.
- To be kept away from fire.

To make it worse, Dino acts a little bit like a presumptuous, spoiled child. Not so much with the whining and the tantrum-having, but more in the way that he expects the hunters to handle this for him. He has placed himself in their "tender hands," and so he expects them to pony up.

Storytelling Goals

Ultimately, while this is genuinely a practical concern for the characters, it also reinforces an important element to this adventure: Dino is an undead monster. Dino has inhuman needs. As much as the characters

hope to help him or keep him safe or even lead him to the sweet well-spring of redemption, he's an unliving parasite who feeds off the living and cannot abide something as simple and pervasive as *sunlight*.

Character Goals

It's up to the characters as to how they treat Dino's abnormal (and in some cases monstrous) needs. They can ignore them, though if that puts him in genuine danger, they may suffer degeneration rolls at Morality 8 (injury to another), or much lower (Morality 3, at least) if they do so out of sadistic desires. Of course, if they help him secure blood, aren't they just reinforcing what may be some kind of infernal, inhuman addition? Moreover, the characters must address the practical concerns, noted below.

Actions

Below are a number of steps the hunters may take in an effort to help or hinder the vampire's "requirements." Again, these aren't beholden to any one scene — throughout the adventure, these actions may come into play whenever Dino gets hungry, is confronted by dawn's approach or is made to deal with any stimulus that could trigger his mad "fight-or-flight" blood-frenzy.

Feeding

It's a cruel reality: Dino needs blood. Worse, he won't make this clear before the journey begins — it's something that'll come up in the midst of the trip, with him having assumed the hunters already thought about it (and maybe they did). Feeding Dino demands the following considerations:

- If you have **Night Stalkers**, you'll note that three dots of the Potency Merit means that Dino can theoretically hold 15 points of stolen Willpower via consumed blood. He burns one point of Willpower every time he awakens for the evening and can spend up to two points of Willpower per turn.
- Dino begins the story low on Willpower, with three or less points in his pool. Since Willpower translates to "blood" in this system, this means that Dino is low on blood and low on the transubstantiated life-energy his body leeches from that stolen blood.
- The longer Dino goes without blood, the greater chance he has of suffering the mad frenzy that plagues some vampires. Low Willpower translates to penalties on his Resolve + Composure roll to resist frenzy, starting at a -1 penalty at three Willpower — as Willpower drops by one, that penalty increases by one. (For more on frenzy, see "Subduing the Beast," p. 16)



- Dino cannot subsist on animal's blood, exactly. It does not supply him with Willpower, but it can help stave off a frenzy — if he drinks animal blood, he can gain +2 on the Resolve + Composure roll to resist frenzy for the remainder of the scene.

- The more Dino feeds now, the less he needs to feed later. Problem is, feeding a lot usually means causing significant harm to the subject of his feeding, as each stolen point is equivalent to one lethal point of damage for the victim. Alternately, by taking only a little, he does fewer points of damage but will need to feed more often.

- Hunters may offer themselves up as Dino's victims with no fear of degeneration, but it does incur lethal damage.

- Hunters allowing Dino to feed on another human may suffer degeneration. Consider it a sin against Morality 5. If Dino kills someone from this accidentally, it becomes a sin against Morality 4, and if the hunters *intended* for someone to die this way, it becomes a planned crime and a sin against Morality 3.

Sleeping

Sunlight burns Dino, causing him aggravated damage. (One point of damage per turn of exposure, though you may follow the more granular rules on p. 165 of **Night Stalkers**.) Even if he's not exposed to sunlight during the day, assume that Dino is dead weight during daylight hours, appearing as a cold, stiff corpse for that time. Dino can rouse if threatened, but doing so incurs a -5 to all rolls while he's up, and each turn necessitates he succeed on a Wits + Resolve roll to keep acting. (Failure means he "goes dead" until the sun goes down.)

Somehow, Dino must be kept concealed from probing eyes and, more importantly, the harsh rays of the searing sun. Hunters may keep him in a box, a body bag, swaddled in a blanket in a trunk or they may come up with their own wildly inventive solutions.

Subduing the Beast

Vampires enter a tooth-and-claw frenzy when confronted by a number of negative stimuli — they run the risk of going blood-hungry and batshit when facing sunlight, fire, starvation, a vampire far older than they, freshly spilled blood, great agony or even a stinging rebuke or insult. The worse the negative stimuli, the more penalties the vampire suffers on the Resolve + Composure roll to resist frenzy.

This means that, throughout the story, the hunters may not immediately recognize how close to the edge Dino walks. This should initially come out in flashes — a hunter lights a cigarette or throws a cruel-but-casual insult Dino's way, and Dino's face changes for just a moment. The tendons stand out at his neck. His tongue dances over a fang. His pupils go big and wide or turn to tiny pinpricks. And then it's gone again. (Feel free to then roll Dino's Resolve + Composure behind a screen or book, so the players know that *something* is up.)

If that roll fails, Dino enters a murderous fight or flight state. He turns totally toward reptilian urges: eat, fuck or kill (or even some combination). During this time, Dino gains +1 to any Physical roll. Frenzy lasts for one full scene. Hunters will need to subdue him somehow, likely necessitating a grapple (perhaps done as a teamwork action). Some Tactics can apply, such as Corral, Net, or Staking — however, the vampire's erratic, violent state makes such planned strategies difficult, incurring a -2 penalty to all participants.

Consequences

To some degree, these situations are all lose-lose. Fulfilling a vampire's needs is morally questionable, but failing to fulfill those needs can cause the vampire to enter a violent rage or even get burned up by the morning sun.

Nightmare at 30,000 Feet

MENTAL –

PHYSICAL •

SOCIAL ••

Overview

The hunters want to fly. Dino? Not so much.

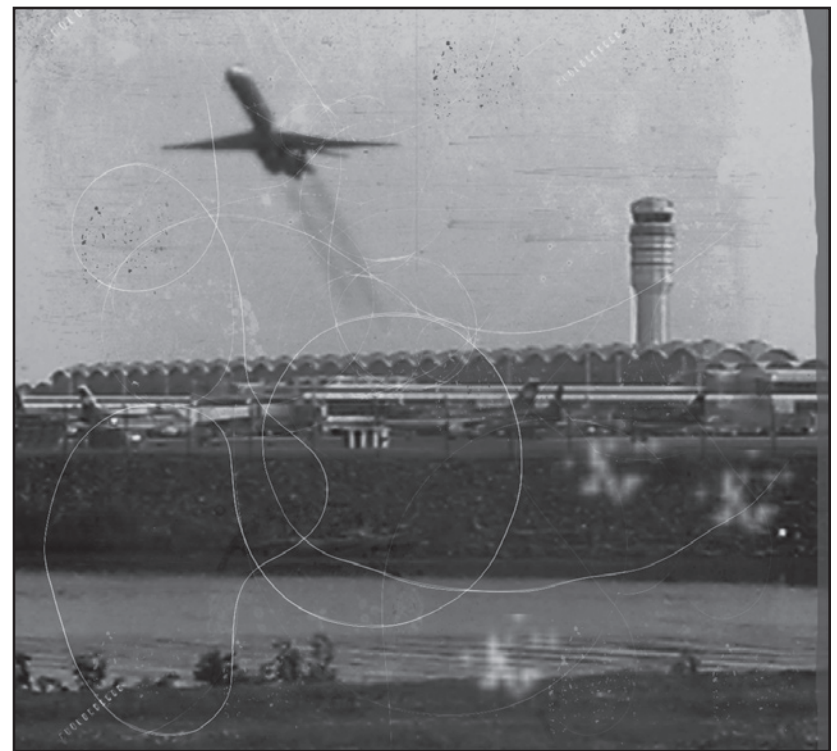
Description

The hunters may come to the conclusion that the swiftest way to get to Chicago is to fly. After all, it's only an hour-and-a-half flight. Of course, that doesn't include the drive to the airport, the two hours' worth of waiting in the airport or the hour delay on the tarmac. It also doesn't figure in that each ticket is about \$200, and that the hunters might have criminal records, that they probably possess weapons they cannot possibly take on board, and that you need official identification (driver's license, passport) to get on a plane — something that Dino doesn't have.

The one big thing stopping the cell from getting on a plane, though, is that the very thought of flying terrifies Dino. One part is just being in a big metal tube five miles up in the dark sky. The second and bigger concern is that the flight will get delayed long enough where he'll be greeted by the morning sun coming through the airplane windows, burning him up in the seat. If the characters head to the airport:

Dino's starting to crack. Gone is the loose, "good times" façade. His hands grip one another with white knuckles, bloodless and even paler than he should be. His foot taps. A low growl comes from the back of his throat. Suddenly, he blurts: "I can't do this. I can't fuckin' fly. No fuckin' way. Fuck you."

Hunters may persist, and that's okay. Maybe they get a fake ID for Dino. It still doesn't calm him down. Assume that during the approximate three-hour wait to get on board the plane (two hours in the airport, one hour on the tarmac), Dino suffers a cumulative -1 penalty to his Resolve + Composure roll to resist frenzy for every 45 minutes.



By the end of the three hours, that means his penalty's up to -4 dice. When on the plane itself:

Dino bites into his own lip. Blood runs down his chin. He licks at the weak red trickle. He looks into your eyes and says, "I need to get off this plane. Bad things will happen if I don't get off this plane."

It's true. As soon as the plane takes off, Dino's penalty against frenzy is now -5, and he's quite likely to enter a furious blood-lust. Even if he doesn't, he could become a "party of suspicion" to the stewardess, who thinks he's acting too weird, or perhaps like he has a disease. This could force an early landing.

Alternately, maybe the hunters hoped to stake Dino and sneak him aboard the plane in the cargo hold. Problem is, airport security scans all the luggage that goes on board the plane, and imagine how somebody reacts when the scanner reveals a seemingly dead body concealed in a crate or duffel bag?



Storytelling Goals

You need to walk the line here between providing strong conflict and reason not to fly without forcing the hunters off that path. If the players are persistent and they're actually putting real effort into making this work, no problem. All the little conflicts leading up to this point are story elements in and of themselves — with Dino about to flip his shit and the potential of getting the FAA or Homeland Security involved, the hunters are walking right into some very interesting encounters. If they make it onto the plane safe and sound and the plane takes off, assume that the plane will make an early landing on the way, probably in Pittsburgh. It's likely that Dino's behavior forces the landing. One should hope, of course, that he doesn't actually enter frenzy on board the plane — a feral vampire trapped in a very small space with about a hundred human passengers (i.e. "meals on legs") is a recipe for disaster.

Character Goals

The hunters are just trying to figure out how to get Dino on board the plane safely and with some semblance of sanity. It isn't easy, and they may be dissuaded enough to try another path.

Actions

This scene, with its potentially mounting conflicts, offers a lot of potential actions: conjuring up fake ID for Dino, scamming plane tickets, avoiding notice from Homeland Security agents or air marshals and so forth. Below is the one that ends up being most important, however.

Soothing the Savage Dino

Dice Pool: Presence + Socialize

Action: Instant

Every hour, Dino's going to need to succeed on a Resolve + Composure roll, lest he break into a mad, rabid frenzy. Plus, he has a mounting deficit of negative dice modifiers making that all the more difficult for him — he slides closer and closer to a dangerous edge.

Hunters can attempt to mitigate this. Every time you make the roll for Dino, one hunter can attempt to talk him down, calming Dino through small talk and quiet reassurances. If a second hunter attempts it, Dino feels like they're ganging up on him, and any successes made on his behalf are lost. (Note that this is not a contested roll, because Dino isn't necessarily aware of the attempt to calm him down, and further he *wants* to be calmed down, but the Beast within won't let him find easy solace.)

Hindrances: Dino's already been pushed around (-1); Dino's got three or less Willpower points in his pool (-1); hunter also has a high Intimidation Skill at four or five dots (-2 at four dots, -3 at five dots)

Help: Hunter has facts and figures to reinforce his case (+1); hunter has the Inspiring Merit (+3)

Roll Results

Dramatic Failure: The hunter says something that only reinforces Dino's fears. Dino enters frenzy, regardless of where they are (on the way to the airport, in the airport, on the plane already).

Failure: The hunter's words can't dent Dino's mounting anxieties.

Success: The hunter is able to soothe Dino somewhat. The hunter can contribute his successes on this roll to Dino's next Resolve + Composure roll as bonus dice. This bonus doesn't carry over to every such roll; only to the next one. The hunter will have to reattempt this roll once every hour.

Exceptional Success: The character strikes just the right chord, and it deflates Dino's terror entirely. Dino automatically succeeds on the next Resolve + Composure roll.

Consequences

The consequences of this scene are far-ranging. Maybe they get on a plane, maybe they don't. Maybe Dino can be kept calm, or maybe he unleashes his frenzied Beast on a crowded red-eye flight, which cannot possibly end well.

Getting off the plane will eventually lead the cell to either "Midnight Train" or "Lost Highway." Even if they don't, the plane will eventually land, and you must then decide where the story goes from there — "Meet God's Weapon," perhaps, or "Welcome to Haven House."

Midnight Train

MENTAL •

PHYSICAL •

SOCIAL –

Overview

The hunters choose to board a train to Chicago.

Description

The lights of the city soon fade, and eventually out the windows you see only darkness. Dino looks around at the sleeper car, mumbling to himself. “Kind of like a tomb. A tomb on wheels,” he says. He waits, licking his lips. “So, I could... I could go for a nosh, if you know what I mean.” Dino offers a wan smile, one fang jutting out atop his bottom lip. For added emphasis, he flicks it with a finger.

Amtrak has two options connecting Philadelphia to Chicago. The first is the Cardinal Line, which is a straight 20-25 hour shot between the two cities. The second is the Capitol Line, which connects Philly to Pittsburgh via an eight-hour trip, and Pittsburgh to Chicago via a 12-hour trip but with a three-hour wait-time between trains.

If they choose the train route, the trains will have already left for the night — next train will be the following evening, around 7:00 PM.

They’ll have three options available to them when traveling: a base coach seat for \$150 per person, a “roomette” sleeper for an additional \$350 and a full bedroom sleeper for an additional \$450. The roomette is a small compartment where the seats convert to small beds and can accommodate two people only. The bedroom has upper and lower berth beds, and can hold up to three people. Two bedrooms can be purchased together and form a “deluxe bedroom,” connecting to house up to six travelers.

Storytelling Goals

Remember that each mode of transportation presents its own challenges. Looking back to the “Care and Feeding of a Nocturnal Monster” scene (p. 15), you’ll see how maintaining Dino’s monstrous

habits might be difficult on, say, a train. This is addressed below under “Character Goals.” If you want more information on how trains are laid out, tossing the term “train roomette” into a search engine will yield you great results. If you want to bypass the search engine, just check out Amtrak’s website (www.amtrak.com) or a site called TrainWeb (www.trainweb.com). You’ll find virtual tours of sleeper cars and roomettes that may help you envision the setting.

Character Goals

Dino’s good to go with a train ride, but provisions must still be made. Certainly the train is home to a big blood source, what with 75-100 people on board. The bigger challenge is perhaps hiding Dino from the sun — the roomettes and bedrooms have a plastic shade that can be pulled down, but sunlight still shines through around the edges — enough to burn the day-slumbering corpse of Dino the vampire.

Actions

The primary initial action on board a train is to prepare sleeping arrangements for Dino.

Sleeper Car Into Makeshift Coffin

Dice Pool: Dexterity + Crafts

Action: Extended (five successes necessary to convert a roomette, eight successes to convert a full sleeper; each roll is equal to five minutes’ worth of work)

Turning a train compartment into a vampire-friendly “coffin” isn’t exactly difficult, but it certainly requires some attention to detail. The beds can be arranged in such a way that they fold overtop Dino. The windows can be blacked out or the edges of the blinds can be covered in duct tape so as to prevent sunlight from coming in. The full bedroom even has a large enough baggage compartment (including a fold-open bench) that could house Dino’s slumbering body.

Hindrances: No equipment (-3)

Help: Black paint or markers (+1), duct tape (+2)

Roll Results

Dramatic Failure: The character breaks some part of the car — a bed, a window, a chair. It’s loud enough where it draws attendants to check on what’s happening.



Failure: The compartment resists modification — nothing seems to be going right.

Success: The compartment is modified. Dino can safely crash here during the daylight hours.

Exceptional Success: The compartment is not only modified, but done in a way that appears transparent to any who might gaze into the room — it looks totally normal, but remains wholly functional as both a sleeper compartment and a vampire’s “domain.”

Consequences

Taking a train means dealing with the hang-ups of that mode of transportation: keeping Dino safe, keeping him fed, dealing with delays (“cow on the tracks”) and buckling down for the long haul (20+ hours). In addition, having a bloodsucker on board threatens to draw attention. If Dino’s allowed free range, he might feed, get into a fight or otherwise act as an agent of chaos on board. Plus, train attendants might notice that the train compartment has been modified — a fact that will get the characters booted off at the next stop.

It’s likely that “Meet God’s Weapon” is the next scene, but you may instead decide to have the cell find their way to the “Welcome to Haven House” scene, instead.





Lost Highway

MENTAL •

PHYSICAL ••

SOCIAL –

Overview

The open road seems the best way to go — the hunters, with Dino in tow, hit the highways and back roads.

Description

The road is long, hypnotic. The dotted lines in the center pass, the only bright things in a dark and featureless night. Everything else is shadow: trees like hands reaching, power lines like streaks of black marker, shapes occasionally moving out of sight. Dino plants his feet on the dashboard, fidgeting. He toys with the seatbelt. He drums his fingers. He rolls down the window and catches a face full of cold air like a desperate dog.

The drive from Philadelphia to Chicago is approximately a thirteen-hour trip, non-stop. It'll take the characters through Pittsburgh, Cleveland and Toledo, provided they take the highway. If they choose a combination of backroads and more obscure routes (for the purposes of hiding from cops, other hunters or other monsters), then the trip takes significantly longer. Avoiding highways and avoiding toll roads bumps the trip up to about twenty hours.

Storytelling Goals

The highway is a great place to infuse a seemingly mundane experience with a great flush of paranoia. Millions of people drive the highway. What's the big deal, right? Show the players why their hunter characters have cause to be worried. Have someone tailgate them for a long-time, invoking that sense that they're being pursued (and maybe they are). When they're filling up at the gas station, they see a black sedan circling. Maybe Dino starts to get nervous, but he won't say why. A long time at the wheel can even be cause for minor hallucinations at night — did the hunter just see a strange shadow loping alongside the car? Hunters have the great misfortune of know-

ing that a whole monstrous world lurks beyond the car doors. Play that up. They see weird lights in the skies — seemingly unrelated to Dino, and maybe nothing at all, but it's enough to get them worried. Maybe the radio erupts in static, with a cryptic message belted out. The characters are probably passing through Somebody Else's Problem, like they're momentarily connecting with some other story, but it's enough to make them tense. And as they get tense, Dino reads it and grows more anxious, too. And as he grows more anxious, the hunters will probably do the same. Suspicion feeds off of suspicion out there on the lonely road. (Alternatively, this might be a good place to actually insert another story, such as **The Harvesters** or **Bad Night at Blackmoon Farm**.)

Character Goals

It's simple enough: drive safely, and don't get noticed. The question is, do the characters drive during the night? If they leave at midnight, they have about six hours until dawn. Do they hole up in a motel until then, or throw Dino in the trunk and hope for the best? (Dino, for the record, is opposed to that.) Do they try to stop at the safehouses along the way? Bellwether, PA is about six hours out of Philadelphia. Sullen Grove, IN is about six hours from Bellwether.

Actions

Safe Driving

Dice Pool: Dexterity + Drive + vehicle Handling

Action: Instant

Somewhere along the way, road conditions are sure to cause a problem. If it's winter, then it's ice. Autumn means wet leaves. Spring and summer can bring slick wet roads or flood conditions. What about a deer jumping out?

Hindrances: The more severe the road condition, the higher the hindrance. Pothole (-1), wet leaves, roadkill or inclement weather (-2), avoiding an animal or an oncoming accident (-3), black ice (-4), flash flood conditions (-5). Also, if the character's been driving for more hours straight than his Stamina dots, he suffers an additional -1 penalty.

Help: Drive as an Asset Skill (+1); also, see sample vehicles and their ratings on p. 146 of **World of Darkness Rulebook**.



Success: The driver deftly avoids the danger.

Exceptional Success: The driver narrowly misses the danger with alarming finesse: the resultant rush of adrenaline provides a Willpower point to everybody in the car who was awake and paying attention.

Consequences

Driving itself has no actual consequence other than getting from Point A to Point B. But the highway is fraught with consequence: crashed cars, police pursuit, falling asleep at the wheel. Note that both Father Horan and Mother can provide unintended consequences, too. It's likely that "Meet God's Weapon" is the next scene, but you may instead decide to have the cell find their way to the "Welcome to Haven House" scene, instead.

Roll Results

Dramatic Failure: The shriek of metal: a car crash. See "Crashes," p. 144, *World of Darkness Rulebook*.

Failure: The car doesn't crash, but somehow fails. It goes off-road. A tire bursts. The engine fails. The characters will need to get the car going again, either through repairing it or getting a tow truck to pull them out of a bad situation (pond, ditch, drainage block).

PLANES, TRAINS AND AUTOMOBILES

It's quite possible that the hunters take several routes to their destination — say, hopping on a train, getting off in Pittsburgh, then nabbing a car to finish the rest of the way. In fact, the conflicts brought about by external forces (Horan, Mother) might conspire to push the hunters to a different path. If Horan disrupts the train schedule or if Dino can't handle the plane trip and forces an emergency landing, for example, the characters will have to find another way. Feel free to reuse and recycle "Nightmare at 30,000 Feet," "Midnight Train" and "Lost Highway" as needed to progress the story.



Meet God's Weapon

MENTAL –

PHYSICAL –

SOCIAL ...

Overview

Father Vasili Horan — a member of the Brotherhood of St. Athanasius within the Malleus Maleficarum — confronts the hunter cell about the vampire they are protecting.

Description

Where this meeting occurs depends very much on the route the hunters have taken.

- If the characters are flying, Horan will confront them either in the airport before the flight or on the airport receiving the flight (a flight that almost certainly lands prematurely).
- If the characters are on the train, the priest will actually board the train at a later stop (on or around Pittsburgh).
- If the characters are taking the open road, Horan will most likely wait till they've stopped — pumping gas, getting a bite to eat, grabbing a motel room, getting Dino blood.

At any point, characters may see the following without requiring a roll (as Horan is not attempting to conceal himself):

Someone is watching you. A stern man in a priest collar stands ill-concealed in the shadows, his small dark eyes following your every step. He might be in his sixties or seventies, but he has that military look, a hard edge suggesting he could still throw a punch or manage a swift takedown. He sees that you've noticed him. With a faint tilt of his head, he beckons.

Horan's approach will vary depending on the characters he's facing. If they're Long Night or Malleus Maleficarum, he'll appeal to them first on a religious front (far more Old Testament than New), and might even lie and suggest that he has new orders to take over this operation. If that fails, he'll offer a more cut-and-dry approach:

"Do you know the monster you keep? Do you think him harmless? Think again. You're harboring a demon. Offering safe haven to a devil, a killer, an irredeemable fiend. Don't believe me?"

Horan slides a manila envelope across to the characters. If they open it, they find:

It's full of crime-scene photographs, forensics data, police reports, some as old as ten years. The pictures are brutal. Young girls between the ages of 18 and 25, all blonde, all pretty and all very much dead. Their bodies are bloodless, the skin pale and wraithlike, but that doesn't mean the images aren't bloody. The walls. The ground. Their clothing. Thick with it, sprayed and splattered in dots and streaks. Home to hungry flies.

He explains that these are Dino's victims. He has a predilection, a "peccadillo" for young blonde women and he can't control himself. Whether or not the characters believe him, Horan makes them an offer:

"Wash your hands of this devil. Scrape the sin from your flesh. Hand him over to me. You can tell your people whatever you want. Tell them I took him. Tell them Dino fled. But shed yourself of this responsibility.

"I urge you to do the right thing. More specifically, the righteous thing. Dean Garrity is an unalterable monster, and those who protect monsters are themselves monsters. Choose your side carefully. My Vigil is to burn out the contamination of sin wherever I find it. Pray I do not find it in your hearts, lest my hunt find you in its crosshairs."

Horan gives them a time limit by when they must decide. The timeframe shouldn't give them a long period of rumination — between two and six hours, probably by an easy-to-mark deadline ("by morning," for instance). The Athanasian will then leave them, either retiring to a sleeper compartment in the train or leaving via car. Horan will let the characters keep the envelope full of evidence.



Storytelling Goals

Moral dilemmas can be the cornerstone of a good **Hunter: The Vigil** game. Hunters must forever wonder if they're on a righteous path, a sane path — is compassion better and more measurable than wrathful vigor? Does selfishness trump selflessness? Can monsters be saved, cured or helped? Horan is offering one such dilemma in stark black and white. He claims the hunters are keeping a true monster, an unrepentant killer of women. Do they care? Do they agree with Horan's estimate? What's the right thing to do here — abide by orders, help Dino or side with Horan and his unswerving judgment? As Storyteller, it's important to leave this argument in the hands of the players and their characters. No answer is the right answer. Disagreements with the cell here are likely, and that's good conflict. That said, if such an argument threatens to destroy the cell and derail the game, feel free to voice it to the players as a concern. Players sometimes like to say that it's "what my character would do," as if they themselves do not have control over an unruly persona. Gently remind them that it is the players that control the characters, not the characters that control the players.

Character Goals

Horan throws an unpleasant wrinkle into the plan. Up until this point, it was easy enough to dismiss Dino as a hapless bloodsucker with a car salesman smile and a locker full of bad jokes. If he really is something closer to serial killer than pathetic vampire, then the hunters have to reexamine their mission in light of this.

Actions

Spotting the Soldiers

Dice Pool: Wits + Composure versus one soldier's Dexterity + Stealth

Action: Instant and contested

Horan's soldiers (five to seven of them, remember) aren't out in plain sight with Horan. They're hiding in shadows or are attempting to blend in with others.

Hindrances: Crowded area (-1 to hunters); well-lit area (-1 to Athanasians)

Help: Hunter is a Cop, Detective or Criminal used to spotting tails or hidden people (+1 to hunters); hunters already think they're being followed (+1 to hunters); lots of shadows (+1 to Athanasians); lots of cover (+1 to Athanasians)

Roll Results

Dramatic Failure: The hunters totally fail to spot the soldiers. If at any point the Militant Athanasians attempt a surprise attack, the hunters suffer -2 to the Wits + Composure roll made to detect that initial surprise.

Failure: The hunters fail to notice Horan's cell.

Success: The characters pick out all members of Horan's cell.

Exceptional Success: The characters spot the soldiers, but can also note one or two critical details about them — the bulge of a hidden weapon, the way one soldier favors a bum leg, a cell phone hanging at one's hip.

Reading Dino

Dice Pool: Wits + Empathy (or Wits + Subterfuge) versus Dino's Manipulation + Subterfuge

Action: Instant and contested

If hunters confront Dino about the dead girls, Dino will lie through his pointed teeth. He doesn't want to get caught, and more so, he doesn't really like to admit what he did whilst in the throes of his Beast. So, he smiles, scoffs and tries to blow it off.

Hindrances: Done in a shadowy or ill-lit area where Dino is hard to "read" (-2)

Help: Characters have access to lie-detector equipment (pp. 243-245, **Hunter: The Vigil**); Subterfuge is an Asset Skill (+2)

Roll Results

Dramatic Failure: Dino's lie is perfectly sold. In fact, for the remainder of the story, Dino gets +2 on any Subterfuge rolls made against that character.

Failure: Dino lies effectively. The hunter may still retain suspicion, but it seems like he's telling the truth.

Success: The hunter sees through Dino's deception. Further inquiry (perhaps done at the hands of an Intimidation roll) will get Dino to spill his guts. What Dino says is this: he did it, he killed all those women, but he is repentant. He didn't mean to do it — like an addict, his condition riles him to commit actions he doesn't intend. His bloodlust is not his own, he claims. Hunters may make another uncontested Wits



+ Subterfuge or Wits + Empathy roll to determine if he's telling the truth or not.

Exceptional Success: Not only does the hunter suss out Dino's lie, but the hunter learns a number of Dino's tics and tells when he's slinging bullshit. The hunter gains +2 to any future rolls geared toward seeing through Dino's deceit.

Investigating Horan

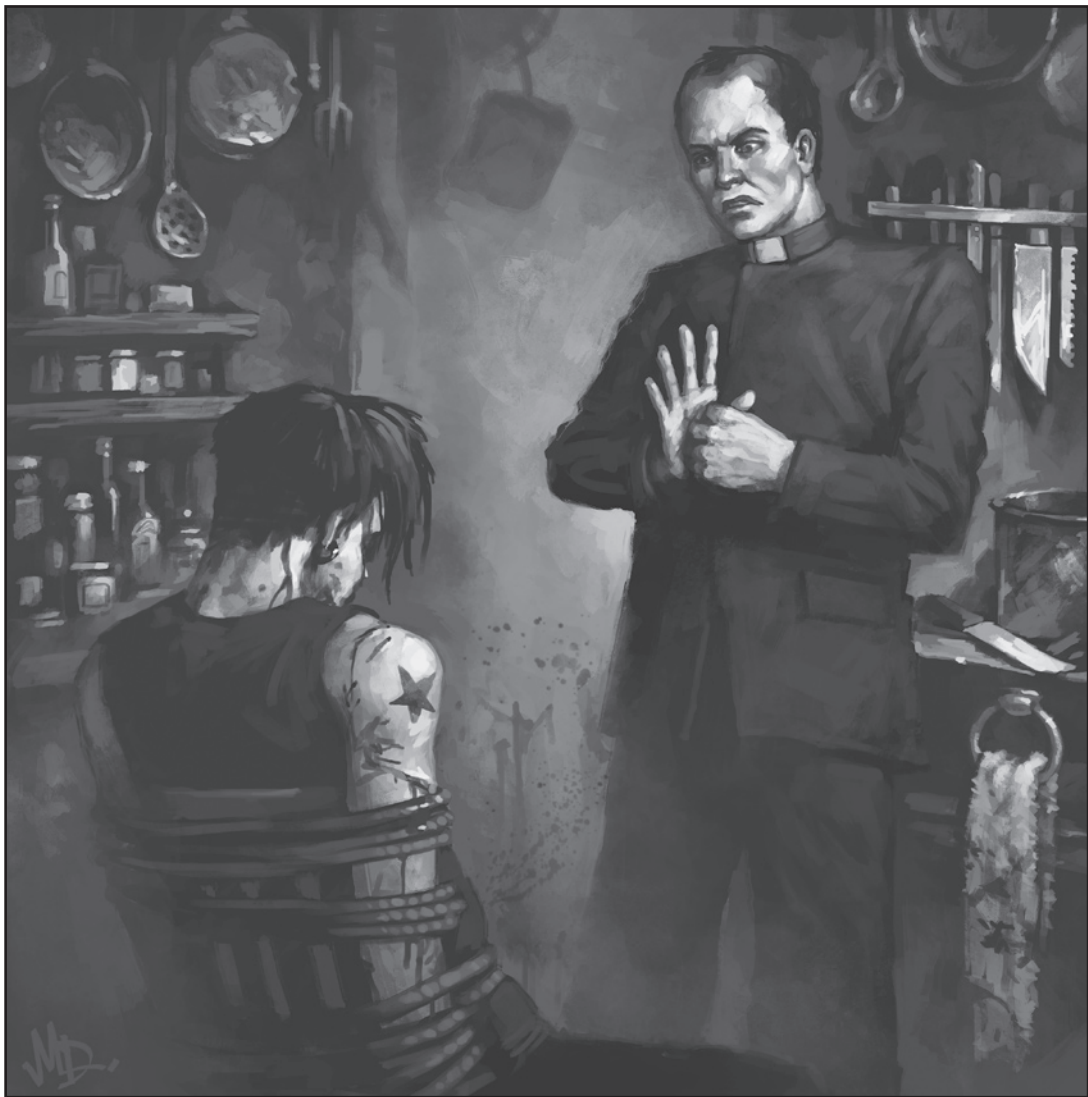
For the most part, this shouldn't necessarily involve a roll, as the characters aren't researching him through newspapers or police records, necessarily. More likely, they're going to have to put in calls to proxies who will do this for them: other hunters within their organization, police contacts, government allies, journalist buddies and so forth. In the hunter community, Horan's name has come up a few times, and following that trail leads to a disturbing conclusion: Horan's pretty much a monster himself. To cut out a cancer, he'll take off as many limbs as he needs to. The "bus bombing" (p. 10) is just one such instance, and the characters may learn of that — it'll tell them just who they're dealing with.

Making a Deal

Horan is not a big fan of making deals. If the deal ends with him getting Dino, he might be amenable. Any other parameters fail to impress him. The hunters could offer him the biggest, meanest vampire on the block instead, and he won't care. Sin is sin, and all devils must be dealt with; on this he is resolute.

Handing Dino Over

Hunters may decide that Dino is genuinely a monster, and will hand him over to Horan. This is fine, and doesn't end the story. For one, that act has repercussions within the cell's patron organization (loss of Status or some other measure of punishment). Two, it's not like Dino goes quietly. If he even *smells* that they're thinking about handing him over, he'll find a way to flee, hurting the hunters if he has to. Three, Mother is still on Dino's trail, and it leads her to the cell. You can still move onto the Mother-dominated scenes later in this adventure, though obviously Dino is no longer a part of that equation.



Consequences

For the most part, this scene posits the question, but doesn't yet demand an answer. When an answer is made — protect Dino, hand him over, attack the Athanasians, make a deal with the Athanasians — then consequences come knocking. Failure to comply with Horan means he considers them an enemy to righteousness, and he'll snap into "blow up a building to kill one monster" mode (i.e. the "Horan's Crusade" scene).



Horan's Crusade

MENTAL •

PHYSICAL ...

SOCIAL •

Overview

Horan punishes the hunters for not handing over the vampire.

Description

You step out, and see a shadow dart off to your right. To your left, you catch a glint of light on something — on the action of a pistol, on the glass of a scope, on a dangling silver cross. The hairs on your arm and neck raise. Everything snaps into hyper-focus. Are you in danger? Is this how it all ends?

Horan and his soldiers do not necessarily attack then and there. They wait until the time is right, making a move that is calculated toward their advantage.

- It's unlikely that the hunters will be on a plane at this point, but if they are, Horan will call in a false terrorist threat on that plane, forcing the plane to land at an airport close to him.

- If the characters were on a train, Horan will do his level best to stop that train. He might accomplish this by pulling the stop cord on the train itself, but it's more likely he'll find a place down the tracks where he can trigger the "trip stop," a spring-loaded mechanism found on the tracks that sends a signal to the train so it stops before it passes that marker. If he does this, the train stops. If the conductor grows concerned, he may usher people off the train until they can do a mechanical or track inspection. (Alternately, it's possible that everybody remains on the train, and Horan and his men board it with weapons drawn, executing anybody who gets in their way.) Note that when the train stops, it likely does so in the middle of nowhere — deep dark forests on each side.

- If the cell was on the road, Horan will wait till they're on an empty stretch of asphalt before forcing their car off the road. How he does this depends on the situation. He may drag a tire strip across the road in an effort to blow their tires, but it's more likely he'll try to send his own pair of vehicles to either run the hunters' car off the road or simply block them ahead.

Once he accomplishes his goals, he'll move in for what he terms as a "righteous kill."

Storytelling Goals

The hunters are trapped in a situation that makes alarmingly little sense. They're protecting a monster, and find that the biggest threat to them at present is from a band of hunters. This scene is about big escalation. A seemingly safe (if inconvenient) trip now has the cell in the crosshairs of a crusading hunter. It's your goal to make them feel like the threat's real.

If combat occurs, it's important to determine how you want this combat to feel: gritty and horrific, or over-the-top action-horror? Neither is inappropriate. A lot of it simply lies in description: in illustrating the characters as against the wall, knees pressed into murky puddles as the bitter scent of cordite hangs in the air, you've gone with "gritty." If you instead describe a lot of movement — bold strokes with hunters confidently wading into the fray popping off rounds from smoking guns, leaping over hoods to take out one of Horan's thugs, and so forth — you've gone with something more cinematic. Feel free to invoke rules changes, too: "gritty" might mean that a weapon's damage rating is added *on top* of the successes gained during the attack, while "cinematic" might allow for Horan's thugs to only have four levels in their Health tracks (making for easier take-downs).

One other thing: describe the environment. An environment goes a long way toward making an evocative combat sequence. Pick at least five environmental features that could affect the combat. A patch of ice that inhibits Speed or causes negative modifiers? A rusted dumpster that can be used as cover? A busy side street where characters can flee between speeding cars? If you describe the environment, the players will utilize those features in regards to their characters' movements, making for a more thrilling combat scenario.

Character Goals

First goal is to try not to die. Second goal is to escape Horan or end his crusade prematurely by dealing directly with his attack.

Actions

Road Rage: Car Versus Car

Dice Pool: Dexterity + Drive + Handling versus Dexterity + Drive + Handling

Action: Extended and contested (target number is the opposing vehicle's Structure rating; each roll is equivalent to one turn)



If on the road, Horan and his men are separated out in two white, full-size SUVs (see SUV stats on p. 147, **World of Darkness Rulebook**). As the cars ram into one another, they do damage against one another (ignore Durability for the purposes of this action — the cars aren't being actively destroyed). Whichever driver reaches the target number equal to the Structure rating of the opposing vehicle, that driver succeeds in ramming the other car off the road. The car isn't destroyed when it's run off the road, but it will take at least five turns to get it started again and may need further help (characters pushing or a tow truck lifting) to get it back onto blacktop.

Pertinent Driving rules can be found on pp. 69-70 ("Drive") and pp. 141-147 ("Vehicles") of **World of Darkness Rulebook**. Characters may attempt to escape the pursuing vehicles and the ramming effect, and so it would then be important to note the Vehicle Pursuit rules on pp. 69-70.

Hindrances: Car has already suffered damage in the past (-2); driver is already exceeding safe speeds (-2); each blown tire (-2 per tire); also, see the other driving penalties under the "Safe Driving" action (p. 21).

Help: Driver possesses Stunt Driver Merit (+1); vehicle's Acceleration rating is three higher or more than the opposing vehicle (+2)

Roll Results

Dramatic Failure: The driver crashes the car prematurely — see "Crashes," p. 144, **World of Darkness Rulebook**.

Failure: The driver fails to make any dent against the opposing driver.

Success: The character reaches the target number first — the opposing vehicle runs off the road, into a ditch, tree, guardrail, pond or other environmental feature.

Exceptional Success: As above, and the character is gaining an intuitive feel for driving this particular vehicle in stunt conditions. All future Drive rolls with this vehicle only gain a +1 modifier.

Combat

You'll find some notes regarding combat under "Storytelling Goals," above. It's quite likely that Horan and his men will concentrate their attacks on Dino first and foremost, as eliminating the vampire is their topmost priority. That said, it's important to note that Dino won't stand still for all of this. If he has the opportunity, he'll either run away or help in taking out the opposing hunters. Part of this depends on how well the cell actually has treated him in the past: if they've been relatively kind, Dino won't abandon them. If they've dismissed him or been outright cruel, he's gone, fleeing for the hills.

The Militant Athanasians see this as an "all or nothing" scenario. They'll invoke any Benedictions they possess, as will Horan. Dino, too, won't be shy about invoking any Dread Powers he possesses. Recall, too, that bullets cause Dino bashing damage, not lethal damage. He can heal wounds, too, by spending Willpower. Furthermore, he can feed on fallen soldiers for blood to commit to further healing.

Run and Hide

Dice Pool: Dexterity + Stealth versus Wits + Composure

Action: Instant and contested

It's night, likely. And what surrounds the setting surely isn't a wide open field — most likely, it's a forest (if stopped on the highway or from the train) or buildings in a city or town (if the characters were stopped at a gas station or motel). The hunters can attempt to run and hide — this is less about outpacing Horan and his militants, and more about darting in and using the environment to flee under cover of night and the environment.

Hindrances: Hunter has a Speed under 10 (-1); hunter is leaving a blood trail from wounds (-2); attack occurs during the day (-3)

Help: Hunter has a Speed of 12 or higher (+2); hunters enter a dark forest to hide (+2); attack occurs at night (+3)

Roll Results

Dramatic Failure: The hunter stumbles, falls. Not only does he make noise, but he hyper-extends his knee, suffering a -1 to all Athletics actions for the rest of the night.

Failure: The hunter gains no successes or Horan's men gain *more* successes — the character is moving, just not quietly.

Success: The hunter gains more successes than Horan and his men. They cannot pinpoint the character's location.

Exceptional Success: The character has truly confounded the vampire-hunters. They are not only off-the-trail, but they're following the *wrong* trail in the *wrong* direction.

Consequences

Characters may escape Horan, which forces him and his men to try to catch up at a later time (and they'll attempt that very thing, essentially allowing you to revisit this scene as many times as appropriate, in as many locales as feels necessary). It's possible that the characters make it to "Welcome to Haven House" as a midpoint, with Horan still out there as a threat.

Welcome to Haven House

MENTAL – PHYSICAL – SOCIAL ...

Overview

The hunters stop at Haven House, a safehouse in the approximate middle of nowhere held by a lone hunter whose only goal is the redemption of monsters.

Description

Getting to Haven House necessitates a number of twists and turns on back roads that get deeper and darker into a hilly forest. As the characters approach, they see the following:

Mist creeps through the trees. Gravel and dead leaves crunch beneath your feet. What stands in the distance is a split-level cabin, wood wet, windows smudged, curls of slow white smoke unwinding from the chimney.

The hunters will be greeted by John Henry Robard, the lone hunter in charge of Haven House. He speaks softly, but intensely. He'll lead them inside, where the characters find:

It's a place much bigger on the inside than the exterior suggests. The rooms are broad and spacious, the air toasty. The decorations are spare, mostly old antiques like a butter churn, a wine press and an old writing desk. John Henry notes that you'll be sleeping in the basement, which rests behind an old heavy walk-in freezer door repurposed for the sake of protection. He notes, too, that Dino will be safe down there from the sun.

Out the back window, the characters might also notice:

Behind the cabin, you see a number of dark shapes — unmoving shadows, many crooked rows of them, with the fog winding between them. "Graves," John Henry says. "Many of those hunters who have held Haven House before me, some belonging to my cell who died over the years. Some, though, are those creatures who could not abide the sting of redemption, destroying themselves or forcing us to destroy them. Of this, I am tremendously regretful."

Storytelling Goals

The hunters most likely come here for one of two reasons. The first is just respite. John Henry will offer food, a bed and a seemingly safe place to rest. The second is that they're genuinely interested in Dino's redemption, and want to stop off here before taking him to Chicago in an effort to actually put him on the path to liberating himself from his monstrous desires — whether that means a "cure" for vampirism or just a way for him to stave off the urges is probably unclear.

No matter what the reason, though, the most important factor to keep an eye on is John Henry Robard. He lets everybody get settled, but he doesn't waste time in presenting a radical front in regards to the monsters. He's somehow both quiet and aggressive in his feelings, and vocalizes them in a way that is a constant challenge to what the hunters likely believe — even if they believe that "some" monsters can be saved, John Henry counters with, "Why can't they *all* be saved?"

Before moving onto more danger (as in the scene "Mother Comes Calling" or by using or revisiting "Horan's Crusade") while the characters wait at Haven House, it's important to decide how long a respite you're willing to offer. If you have the time, it might be nice to move away from the combative dilemmas and offer a subtler, more social conflict. But if you don't have a lot of time or want to preserve the frenetic energy, then don't let this scene go on long — one night, and then boom, more danger.

Character Goals

First goal is likely to stay safe. Second goal is potentially helping Dino on the path to redemption, a path Dino is willing to try. Thing is, what if Dino wants to stay when the characters need to get him to Chicago so he'll info-dump what he knows?

Actions

Actions here center on dealing with John Henry and navigating the road to a vampire's redemption.

Prying Into John Henry

Dice Pool: Presence + Socialize minus John Henry's Composure

Action: Instant

While the action itself is an instant, the conversation with John Henry can go on for hours (he likes to talk). Ultimately, John Henry doesn't know how to feel about the characters. He'll be both guarded



and aggressive, but he'll dance around exactly what he intends to do, what he believes and what his story is. Assume that he can smell Persuasion, Intimidation or Subterfuge attempts from a mile away; a player may choose to try one of those Skills, but will suffer -3 for the attempt. The only hopeful approach is using Socialize, which means simply having a discussion that eventually teases John Henry out from behind his guarded emotional barricade.

Hindrances: Hunters have given off aggression (-2); hunters have four or five dots of Status in one of the conspiracies (-3)

Help: Hunter belongs to a compact (+1); hunter belongs to a first-tier cell (+2); hunters have already communicated with John Henry in the past (+3)

Roll Results

Dramatic Failure: The hunter ends up offending John Henry, who puts his foot down and offers an ultimatum: the characters must leave by morning (or evening, whichever comes first), but Dino stays.

Failure: John Henry talks, but never drops his guard.

Success: The character finds some common ground or rapport with John Henry; he becomes less of a devil's advocate mouthpiece and instead speaks to them like a person. They can learn John Henry's story — he was an alcoholic, used to be a violent man and came to the Vigil when his addiction left him in a very bad situation with some hungry nocturnal predators. Initially, it was him and his cell that took over Haven House's operations from its last "keeper cell," but over the years they've all died — some from old age, some from trying to minister redemption to creatures that reacted only with violence. He's not angry about that, though, and seems to believe that's the cost of what they do. In addition, John Henry will now teach the characters things that he knows — for one, he can teach a number of Tactics ("Staking," for instance, p. 228, **Hunter: The Vigil**), though he won't teach any other violent Tactics.

Exceptional Success: John Henry offers the character a permanent place at Haven House, earning them a +1 to future Social rolls with him. In addition, he can give the character a one-dot Relic, though he's never been an Aegis Kai Doru hunter.

The Redemptive Path

This isn't a single action so much as it is a culmination of many smaller actions, most of which are story-based but not reliant upon dice rolls.

John Henry won't wait when trying to get Dino to understand his urges and resist them. Without having Dino for months, even years, he admits he can't make drastic changes, but he can help Dino "soften" his bloodthirst. John Henry may take the following courses of action, demanding help from the characters if they want to keep having food and a place to sleep.

Blood of the Beast: John Henry asks the characters to go hunt for animals. Anything will do, from squirrel to pheasant to a whitetail buck. He also demands that they thank the animal for its sacrifice. The goal here is to get Dino comfortable with (and able to get sustenance from) consuming animal blood. John Henry claims that the vampire can't feed from animals not because the blood is bad, but because the monster has a mental block against it, and a compulsion to only take satisfaction (which is equated with sustenance) from human blood.

Confrontation with Conflagrations: It's bad enough that John Henry has a small fire going in the fireplace that causes Dino to suffer -1 to Resolve + Composure rolls, provided he doesn't get too close. But John Henry will demand far worse. He'll ask the characters to help him make a big bonfire out back, and will then have them hold Dino tight as they bring him closer and closer to the fire. Dino, according to John Henry, must first master his fears if he's to master his hungers.

Cut Above the Rest: John Henry asks one of the players to cut himself and allow fresh blood to flow. Dino must resist feeding.

Staking: If at any point Dino gets out of control, John Henry will ask that they stake Dino. He'll make clear that this doesn't kill Dino, it only paralyzes him, "like a butterfly pinned against a corkboard." As noted, John Henry can teach the Staking Tactic.

Consequences

Here, the consequences are moral and social. Do the characters contribute enough to justify buying back some lost Morality? Healing derangements? John Henry's happy to help them come to a path of redemption, too. Alternately, it's possible they see John Henry as a lunatic, and want to get away from him as fast as possible.

Biggest thing is, if some of the redemptive techniques seem to work, it's possible that Dino discovers a real way to resist some of his baser urges. It may offer him a persistent +1 to +3 on his Resolve + Composure rolls when staving off frenzy.

From here, the respite is over and the conflict escalates to either "Mother Comes Calling," or "Horan's Crusade" (or, if you're a truly unmerciful Storyteller, some combination of both).

Mother Comes Calling

MENTAL ••

PHYSICAL ••

SOCIAL –

Overview

Dino's ancient matron, the inhuman creature known as "Mother," comes to reclaim her wayward child.

Description

It's likely that this scene occurs while the characters are at Haven House:

You hear something out back, behind Haven House. First, it sounds like earth moving. Clods of dirt falling. Then, it gets worse. You hear the sound of bones cracking. Headstones thudding against hard-packed soil. You look out back, and the moonlight catches it — something, no, some things are moving in the graveyard. Rising from graves, scrawny, skinny bodies. Then you see her — beautiful at first until the wind parts her filthy gown and you see the rot and putrefaction that comprises her midriff. The rising corpses crawl to her on hands and knees, and that's when you hear the final sounds: their hissing, their cackling.

Mother and her "babies" are using the [Corpse Door Dread Power](#), as found on p. 7, rising from the dead bodies that populate the Haven House cemetery.

That is, of course, if this attack occurs at Haven House. However, this story is engineered so that the attack from Mother and Mother's Children can come at any point. The characters might be on the highway, when they're attacked by a pack of howling half-formed, inhuman vampires. They might have just escaped Father Horan's reach when they exit the frying pan and dive straight into the fire, stumbling right into Mother's mad trajectory. In this case, it's unlikely that the Corpse Door Dread Power will come into play, unless perhaps she rises from the dead bodies that were once Horan's own soldiers.

You might even consider the possibility that the two attacks coincide — what happens when Horan and Mother converge upon the characters around the same time? Does Horan temporarily side with the hunters? Chaos surely ensues, but that might be advantageous for the characters in the hopes of making a quick escape.

Storytelling Goals

This is a prelude to coming horror. Best thing to do here is to make it clear to the players that the characters don't have long. Don't allow the players to sit and deliberate this — time's wasting, and Mother and her Children won't dawdle. By forcing players to act, it instills the proper narrative *oomph*. If they fail to decide what to do, tell them that means their characters can't decide and are paralyzed with indecision, suffering anywhere from -1 to -3 in penalties for the scene.

Another thing to consider here is how much of a problem John Henry is going to be. He might step out of the shadows, hoping to negotiate with Mother, which is not an easy or wise path to take (though, not *impossible*, either).

All that being said, when looking at this scene, consider two goals.

First goal is to convey the deadliness of the scene. Mother and her Children are monsters on the hunt, and do not flinch in the face of whatever the hunters offer (even if what they bring to bear is truly menacing). She is an ancient figure, and it's important to put this in the minds of the players. It may be worth it to speak frankly — here, death is truly on the line. The hunters should not feel safe. They may act boldly, but not without fear.

The second goal is to dangle the moral dilemma before them once more. They're protecting a monster, one that by now they probably realize is a murderer of young women. Mother will allow them to hand over her wayward child and she will retreat from them (ominously promising a "future favor," perhaps, which should be more frightening than hopeful). Is Dino really worth protecting? Are the hunters' own lives worth forfeiting? No right or wrong choice exists. Explain that to the players. No moral judgment. What would their characters do? Cut a deal? Sell him out? Or stand with him till the very end?

Finally, consider that, like with "Horan's Crusade," this scene isn't necessarily one-and-done. You can continue to bring it back, escalating it each time. If the characters flee successfully, that doesn't mean Mother stops hunting — she continues her ineluctable pursuit until either the hunters escape her for good, or until she gets what she wants, or until she's blasted to greasy ash.



Escalation can be simply narrative — the hunters suffer wounds and barely make an escape, and having her return the next night is sure to push the characters (and by proxy, the players) toward the edge. But you can also instill escalation with dice modifiers, too. Fatigue leads to penalties. Derangements and Tells are likelier to come to the fore (-1 to -3 penalty to Resolve + Composure rolls made to resist). Social penalties may take a deeper hit (upwards of -5 as the characters grow weary and paranoid).

Character Goals

As noted above, the characters must decide immediately what to do. Flee? Hide? Deal with her here and now?

Actions

Below are the most prominent actions characters can take during this scene.

Flee

Dice Pool: Dexterity + Drive + Handling versus Mother's Stamina + Athletics

Action: Extended and contested; each roll is equal to one turn's worth of action, with no set target number

Running on foot isn't the best way to outpace Mother, but hunters are certainly welcome to try. Driving is really the only good way to try to flee, which is why that roll is described here.

See p. 71 of **World of Darkness Rulebook** under the sidebar, "Catching Vehicles on Foot" for information on how Mother's inhuman Speed (20) allows her to try to catch up to the moving vehicle. The rules for that action are described in detail in that sidebar.

Hindrances: Gravel drive (-1); ice (-3)

Help: Stunt Driver Merit (+1); Drive as an Asset Skill (+1)

Roll Results

Dramatic Failure: Car stalls. It'll take three turns before a character can turn over the engine again.

Failure: Mother gets more successes, and catches up to the car.

Success: For this turn, the characters are outpacing the ancient hag — successive turns can increase the penalty against her attempts, as noted under the "Catching Vehicles on Foot" sidebar.

Exceptional Success: The contest ends. Mother falters, and the car lurches ahead like a kicked stallion. The hunters escape. For now.

Hide

Dice Pool: Dexterity + Stealth versus Mother's Wits + Investigation

Action: Instant and contested

The hunters attempt to hide from Mother. Part of their success is going to be carried on whether or not they choose to use their environment. Offer bonuses and penalties are based on where they choose to hide and how well they describe it. A player who says "I hide behind the curtain" may deserve a +1, but a player who claims "I climb up onto the rafters, clinging to the dusty beam with white-knuckled hands. My heart beats a mile a minute. I have to bite my tongue not to cry out" deserves at least a +3 for both an inventive place to hide and a quality description of *how* her hunter hides.

Dino will have a very hard time hiding from her — she can smell him. He suffers -5 to any rolls attempting to conceal himself from her.

Hindrances: Player provides no details (-1); well-lit (-2); no good places to hide as perhaps the hunters are out in the middle of the highway (-2)

Help: As noted above under the description.

Roll Results

Dramatic Failure: The hunter makes a dramatic error — sucking in a breath of dust, getting tangled up in an electric cord, accidentally banging her elbow. Not only does she fail to hide, but rolls for the remainder of the scene are at -1 due to discomfort.

Failure: Hunter fails to hide. If Mother gets even one success, the character is busted.

Success: Mother does not notice the hunter. The hunter remains well-hidden.

Exceptional Success: The hunter is so well hidden that he learns a little added something about hiding from monsters like Mother. He gains an additional Practical Experience point the next time those points are tallied for the cell.

Negotiating with the Bloody Hag

Dice Pool: Wits + Empathy

Action: Instant

Why is the negotiation roll based off Empathy? Strictly speaking, it's not. Negotiating doesn't really require a roll — for the opening moments of any situation with Mother, she's willing to hear any and all deals, and may even concede to them as long as they hand Dino over without complaint. The Empathy roll is for a hunter to actually *sense* whether or not she's serious — or will she just take Dino and murder them anyway?

Hindrances: She's an implacable monster, hard to read (-3)

Help: Empathy as an Asset Skill (+2)

Roll Results

Dramatic Failure: The character gazes into her eyes, and sees only horror and blood waiting in her soul. The hunter gains a mild derangement until the story's conclusion.

Failure: Mother is inscrutable.

Success: The character is able to gaze deep enough to know that while no mercy lives within her, she likes to play at being human. She'll abide by this negotiation, but her patience is not long-lived.

Exceptional Success: The hunter recognizes that she's a true monster pretending to be human, and he can perhaps play on her maternal instincts to get a better deal for themselves or even for Dino.

NEGOTIATION: TWO OPTIONS

Characters can avoid combat, particularly by providing Mother with one of two options:

First, a true appeal to her Mother's side might have the character offering a genuine plea to let her "child" go into the world, like a human mother would. This can't just be a sentence, but a whole impassioned speech. (A Manipulation + Expression roll might be necessary.)

Second, offering one child for another. It's a sick bargain, but if the hunters offer her another "baby" for Dino, she might accept that. That means she needs one of the hunters, or one of the Stockboys (or even one of Horan's cell if the hunters can manage to kidnap one of them) in exchange for Dino's freedom. Though she might ask for *two lives* in exchange for Dino...

Killing Mother

Put it on the table for the players beforehand: *this is no cakewalk*. Mother is a powerful monster — perhaps small compared to some of the World of Darkness' more divine-like fiends, but she's a cunning vampire hag with a pack of half-formed vampire "babies" ready to gnaw and slash till they're rolling around in a pile of bones and viscera.

Some players have a propensity in combat situations to have their characters just wade into the fray, taking a very direct route to ending a monster's existence. That might not work here, and death is very much on the line for these hunters.

As a Storyteller, it's important to reward preparation. If the hunters get to a good vantage point (like Price-Plus), feel free to provide bonuses. Let them arrange Tactics. Allow them some measure of strategy, as that's one of the strengths of hunters carrying the Vigil.

For the most part, Mother lets her Children do her fighting for her, distracting the hunters as she wades over to Dino to "reclaim" him. It is possible that, were she to get to Dino first, she might grab him and simply recede into the night, leaving the hunters bloodied and beaten. Or she might force Dino to bring his own monstrosity to bear against the hunter cell.

As Storyteller, you'll have to know when enough is enough — if the hunters destroy some or all of her Children, it's possible that causes in her a deeply emotional response (probably a *fake* one, but to her it'll be real enough), and she may actually flee or collapse upon seeing most of her babies turned to chum on the floor of the Price-Plus or the highway's asphalt.

Consequences

Mother isn't a problem the hunters can ignore. The best they can do by hiding or fleeing is to put her off now so they can achieve a better degree of preparedness. They'll have to handle her at some point or another.

From this point, it's likely that the cell moves onto "Suit Up at the Price-Plus," unless they haven't yet gotten to meet John Henry Robard (which puts "Welcome to Haven House" on the docket). Or, if Horan is still a desperate pursuer, "Horan's Crusade" can come back until he's... handled.

Suit Up at the Price-Plus

MENTAL •

PHYSICAL ••

SOCIAL ••

Overview

Characters find temporary respite at the Price-Plus.

Description

The Price-Plus big box department store is a dingy version of Wal-Mart or Target. It's in the middle of nowhere, miles from town. The parking lot is a cracked, blasted mess. The 'l' in the 'Plus' part of the sign is darkened, and so the lit moniker reads 'Price-P us.'

Inside, it isn't much better. The 1980s linoleum is dirty and peeling. The shelves are rickety. The fluorescence is too bright. It's open 24/7, and it is home to a few shoppers — an old man in a bathrobe with a cart filled with total odds and ends (motor oil, spatula, children's diapers), a woman with her screaming kids who probably shouldn't have them out this late, a couple teenagers making out in the candy aisle.

The characters will meet Jerzy Novak, the gangly, nervous hunter in-charge of the "Stockboys" cell, an untrained first-tier trio, all carrying their Vigil out of the Price-Plus. Jerzy might say:

"What's my story? I know you didn't ask, but here it is. I got nothing. I'm a nobody. Barely had the grades to pass high school. Definitely couldn't go to college. Been working here for five years, and not long after I started, I saw some shit you wouldn't believe, hoo-boy. Regional sales manager of Price-Plus was a witch. I'm serious. Had an altar and everything. Not for Price-Plus or for boosting sales, but he was trying to hook up with our assistant manager, Nelly, and it almost worked — magic was drawing her close, moth to flame. I said fuck that and caved his head in with a car jack from aisle nine. Learned a lot about the Vigil in short order, boy, yikes. Thank God for the Internet. Found out how to hide a body from some Union guys in Milwaukee. I'm petitioning to join, to start a Union gig out here, but I haven't heard back."

Storytelling Goals

You have two ways to use this scene. First, the scene can serve as a respite — a calm place between horrors. The characters come here, chill for a night, stock up and wade back into the fray. The second way is to bring the fight to bear here. If they escaped Mother or Horan already, it's possible that one or both forces come calling while the cell is here at Price-Plus. This gives them an interesting place to hole up and have a final battle with either faction — the shelves are loaded with goodies, and they have help in the form of Jerzy and the other two Stockboys.

Character Goals

Jerzy offers them a lot of stuff for free — a place to sleep (cots in the back until 8AM) and some free equipment (a gun or three, boxes of ammo, food, batteries and so forth).

Actions

If you're using this as a respite scene, one option is to try to recruit Jerzy into a compact or conspiracy. He's ripe for the picking.

Converting Jerzy

Dice Pool: Presence + Persuasion

Action: Instant

Jerzy wants to join *something*, wants to feel like a part of a larger cause. He and his Stockboys want to move out of the minors. He's got his heart set on joining the Union, which causes a penalty (below) if the characters aren't actually from the Union. Otherwise, Jerzy's an eager hand, a willing mule.

Hindrances: Jerzy wants to join the Union (-2)

Help: Hunter is also of [Salesman Profession](#) found on p. 7 (+1); Hunters show off some cool stuff like Endowments (+2)

Roll Results

Dramatic Failure: The hunter says something that deeply offends Jerzy. He tries to kick them out of the store.

Failure: Jerzy's not sold on the recruitment attempt. He's still friendly to them, but he's got his heart set on the Union, or on remaining where he is.

Success: He's sold. He'll join up. Whatever he has to do, he'll do.

Exceptional Success: Jerzy becomes obsessed with the idea of joining the character's organization. He'll throw himself into it. He'll do anything that hunter asks, no matter the personal cost.

The Defensible Department Store

Ultimately, dealing with Horan and Mother is covered under other scenes, but Price-Plus does make for an interesting last stand against opposing forces. Here are a few considerations in mind regarding character actions in the Price-Plus:

Combat Factors

- The characters spend a few hours with blueprints and the layout of the place, aided by Jerzy. As a result, they gain +1 to Initiative as long as combat occurs within the store.
- The characters learn a lot of places to hide (behind aisles, in ducts, behind a “stacked soup-can battlement”), gaining +3 to any rolls made to cause surprise to enemies.
- Place is full of improvised weapons (sledgehammers, car jacks, gardening equipment), all of which suffer the -1 improvised penalty on attacks.
- Price-Plus has lots of cover and concealment, most of it at -3 (“substantially concealed”). More on pp. 162-163 of World of Darkness Rulebook.
- Characters can set small traps — spilling floor wax on the floor can cause -3 to an attacker’s roll as they slip on it (maybe even necessitating a Stamina + Athletics roll to remain upright), pushing a shelf over on a foe can cause high bashing damage, rigging a floor outlet to a puddle of water can make for an electrocution surprise (“Electrocution” on pp. 177-178, World of Darkness Rulebook).

Stock Up

Lots of weapons are to be had at the Price-Plus. No handguns, but a good assortment of shotguns and rifles, as well as knives, telescoping batons, bows, crossbows, paintball guns, pellet rifles and the like. See the equipment list in **Hunter: The Vigil** (starting on p. 229) for more options.

Tactical Advantage

If the characters have a few hours to plan and get to know the place (necessitating an Intelligence + Investigation roll), the hunters might be able to incorporate the Price-Plus layout into their Tactics. Most Tactics can gain at least +1 to all actors’ rolls as a result.

Consequences

Jerzy can come out of this as a long-lasting ally, or the characters can ultimately just stock up and be on their way. Alternately, if this serves as a major battleground, then this is very possibly the climactic final battle of this adventure, which puts “Chicago” next in the order of scenes. Like with the rest of this SAS, though, all the scenes can be juggled to go in whatever order you feel necessary. Maybe “Welcome to Haven House” comes after, or maybe you want one more transportation-based scene before the end of the tale (likely “Midnight Train” or “Lost Highway,” since by now it’s likely that the airport is out of the question). Rearrange and adjust as you see fit.



Chicago

MENTAL •

PHYSICAL •

SOCIAL •

Overview

The hunters deliver Dino, as promised. Now it's his turn to pay up.

Description

Dino looks in awe at the skyline before him. He's edgy with anticipation. His tongue plays over his grinning lips. He looks like a fox given the keys to the henhouse. "I think I'm gonna make it, holy fucking fuck. It's a new life for ol' Dino. Or something that passes for it, right?"

Storytelling Goals

Ultimately, this is the conclusion of the story. It's the summation and should feel satisfying, so don't rush it. Let the players set the pace. If they want to wipe their hands, high-five, and be done, cool. If they want to have their characters ask lots of questions and maybe get into a little action somewhere in Chicago, that's good, too.

Character Goals

Dino's a free man. But first, he has information.

Actions

The characters needn't commit to any formal actions this scene. Below, we describe how this can and should shake out.

Dino's Info-Dump

It's recommended that the hunters be present when Dino gives up the ghost and finally shares the breadth and depth of all his known secrets. It's possible that he will first end up at a safehouse for the patron's organization, but even then, allow the hunters to sit in on the debriefing. Putting interesting secrets in the hands of these characters is not only rewarding, but it also leads to greater conflict (which translates to more story). The answers Dino provides further lead to more questions, which is a satisfying way of continuing this chronicle if you plan to do so.

Consequences

Dino's free. Even if he hates the characters by this point, he'll offer them grudging thanks. If they were generally good to him, he might throw them some additional rewards — money, equipment or the phone number of some "fang" in Chicago who'd be willing to supply them with information from time to time.

Aftermath

The story is complete. Now what? This is a story with potentially far-reaching consequences; even if you're not necessarily continuing the story with the players and their hunter characters, it might be interesting to describe to them the "What Happens Next" events in the long-term.

Redeemers: The characters perhaps gain something of a reputation, whether they want it or not. Other monsters start coming to them, almost as if the cell operates like some kind of Underground Railroad for repentant monsters.

Knowledge: Making it to the end of this means the characters leave with what is potentially some big information. They now know the inner workings of Philadelphia's vampire society. They also know something damaging about one of the hunter organizations. What do they do with this info? When others find out what they know, will they be put in danger?

The Patrons: If the patron received what he wanted, then the rewards due to the characters (Status, Endowments, whatever) should be addressed.

Experience

Playing out **Blood Drive** 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. Moreover, check out 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 Survival. This is the "confronted horror and made it out alive and (mostly) sane" aspect to experience gain. This is a long journey through hell and horror. Making it out roughly unscathed is worth the experience.



+1 Moral Resolution. The story presents a number of troubling conflicts that go beyond the physical. Choice plays a very big part in this. If a player stays true to his character or undergoes a major character change as a result of this adventure, that's worth the point of experience.

+1 Redemption. They're unlikely to actually cure Dino throughout this adventure, but bringing him to a place where he seems to genuinely improve is no easy task, and is certainly worth an experience point.

+1 Intelligence. The troubles they face throughout this adventure are tough and demanding. Coming out the other side of this journey is made easier by hunters who exhibit intelligence. That doesn't necessarily mean using Science! to save the day, but it does mean carrying the Vigil in a smart, cunning way.

Remember, too, that characters are likely to earn Practical Experience. While dealing with Horan doesn't necessarily yield it, the cell *is* dealing with Dino during nearly every scene of this journey. Plus, encountering Mother and her Children is a surefire path to big gains. Whether or not you choose to stop in the middle of the chapter and try to sum up those points or whether you wait till the end of the adventure is up to you.



SCENE: The Albatross, Hung About the Neck (13)

MENTAL • PHYSICAL — SOCIAL •

HINDRANCES

Dino's already been mistreated (-3)

HELP

Dino's been treated well (+3)

OTHER

STs

Intro Dino. Ensure that he's not too threatening (yet).

PCs

Deal with Dino, get moving.

SCENE: Care and Feeding of a Nocturnal Monster (15)

MENTAL • PHYSICAL •• SOCIAL —

HINDRANCES

Dino's already been mistreated (-3)

HELP

Dino's been treated well (+3)

OTHER

Revisit this scene often; Dino will constantly need "handling."

STs

Reinforce that Dino's a monster. Taking care of him is an ethical challenge.

PCs

How do they manage to feed and shelter a needy vampire?

SCENE: Nightmare at 30,000 Feet (17)

MENTAL — PHYSICAL • SOCIAL ••

HINDRANCES

Dino's already been pushed around (-1);

Dino's got three or less Willpower points in his pool (-1);

Hunter also has a high Intimidation Skill at four or five dots (-2 at four dots, -3 at five dots)

HELP

Hunter has facts and figures to reinforce her case (+1);

Hunter has the Inspiring Merit (+3)

OTHER

Horan might call in a terrorist threat on the plane to ground it, remember.

STs

Don't force characters off this path, but make clear that it has escalating dangers.

PCs

Flying's already hard enough. Now the challenge is flying with an anxious fanged monster.

SCENE: Midnight Train (19)

MENTAL • PHYSICAL • SOCIAL —

HINDRANCES

No equipment (-3)

HELP

Black paint or markers (+1), duct tape (+2)

OTHER

Horan or Mother might besiege the train at some point.

STs

Refer back to "Care and Feeding of a Nocturnal Monster."

PCs

Prepare train car for Dino to sleep.

SCENE: Lost Highway

21

MENTAL • PHYSICAL •• SOCIAL —

HINDRANCES

HELP

OTHER

Pothole (-1)

Wet leaves, roadkill or inclement weather (-2)

Avoiding an animal or an oncoming accident (-3)

Black ice (-4)

Flash flood conditions (-5)

If the character's been driving straight for more hours than his Stamina dots (-1)

Drive as an Asset Skill (+1)

Also, see sample vehicles and their ratings on p. 146 of World of Darkness Rulebook.

If Horan attacks on the highway ("Horan's Crusade"), car-to-car combat might be necessary.

STs

The highway's a long and freaky place. Have fun with this.

PCs

Drive on, try not to get into trouble.

SCENE: Meet God's Weapon

23

MENTAL — PHYSICAL — SOCIAL •••

HINDRANCES

HELP

OTHER

Crowded area (-1 to hunters)

Well-lit area (-1 to Athanasians)

Hunter is a Cop, Detective or Criminal used to spotting tails or hidden people (+1 to hunters)

Hunters already think they're being followed (+1 to hunters)

Lots of shadows (+1 to Athanasians)

Lots of cover (+1 to Athanasians)

STs

Moral challenge — Horan drops proof in their laps that Dino is a monster. Of course, Horan is his own kind of monster...

PCs

Find the truth about Dino, and evaluate Horan as a threat.

SCENE: Horan's Crusade

26

MENTAL • PHYSICAL ••• SOCIAL •

HINDRANCES

HELP

OTHER

Car has already suffered damage in the past (-2)

Driver is already exceeding safe speeds (-2)

Each blown tire (-2 per tire)

Also, see the other driving penalties under the "Safe Driving" action in "Lost Highway."

Driver possesses Stunt Driver Merit (+1)

Vehicle's Acceleration rating is three higher or more than the opposing vehicle (+2)

Horan has five to seven of his soldiers with him, most likely.

STs

Horan and his hunters pursue and threaten. The irony of number one enemy being a hunter shouldn't be lost...

PCs

Deal with or escape Horan.

SCENE: Welcome to Haven House

28

MENTAL — PHYSICAL — SOCIAL •••

HINDRANCES

HELP

OTHER

Hunters have given off aggression (-2)

Hunters have high Status — four or five dots — in one of the conspiracies (-3)

Hunter belongs to a compact (+1)

Hunter belongs to a first-tier cell (+2)

Hunters have already communicated with John Henry Robard in the past (+3)

If attacked here by Horan or Mother, John Henry thinks himself a "spiritual negotiator" and will complicate that scenario.

STs

Moral challenge: John Henry is an aggressive redeemer. Can the hunters stomach that?

PCs

Help or hinder John Henry's efforts with Dino.

SCENE: Mother Comes Calling

30

MENTAL ••

PHYSICAL ••

SOCIAL —

HINDRANCES

Gravel drive (-1)

Ice (-3)

HELP

Stunt Driver Merit (+1)

Drive as an
Asset Skill (+1)

OTHER

Like with
“Horan’s Crusade,”
this scene can be
revisited, escalating
with each instance.

STs

Give the characters room to escape this scene if that’s what they want.
This doesn’t need to come to a head... yet.

PCs

Flee, hide, or confront the hag.

SCENE: Suit Up at the Price-Plus

33

MENTAL •

PHYSICAL ••

SOCIAL ••

HINDRANCES

Jerzy wants to
join the Union (-2)

HELP

Hunters show off
some cool stuff like
Endowments (+2)

OTHER

Remember that the
Price-Plus can be
very defensible,
and may serve as the
“final showdown” with
Horan, Mother, or both.

STs

A potential respite, or the site of a climactic throwdown.

PCs

Suit up with new gear and get some rest, or wait for Mother and/or Horan.

SCENE: Chicago

35

MENTAL •

PHYSICAL •

SOCIAL •

HINDRANCES

None

HELP

None

OTHER

STs

Make sure the hunters get a taste of the info that Dino has to offer.

PCs

End of the line. Any final thoughts or actions need to be done now.

SCENE:

MENTAL

PHYSICAL

SOCIAL

HINDRANCES

HELP

OTHER

STs

PCs

Name: Dean "Dino" Garrity Virtue: Hope
 Concept: Albatross Vice: Lust

Profession:
 Compact:
 Conspiracy:

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

SKILLS

☐ Computer ●●●●●
☐ Crafts ●●●●●
☐ (Cocktails) ●●●●●
☐ Investigation ●●●●●
☐ Occult (Demons) ●●●●●
☐ Athletics (Flee) ●●●●●
☐ Brawl ●●●●●
☐ (Low Blows) ●●●●●
☐ Larceny ●●●●●
☐ Stealth ●●●●●
☐ Weaponry ●●●●●
☐ Empathy ●●●●●
☐ Expression ●●●●●
☐ (Jokes) ●●●●●
☐ Intimidation ●●●●●
☐ Persuasion ●●●●●
☐ Socialize ●●●●●
☐ (Humor) ●●●●●
☐ Streetwise ●●●●●
☐ Subterfuge ●●●●●

MERITS

Allies (Criminals) ●●●●●
Danger Sense ●●●●●
Fast Reflexes ●●●●●
Fighting Style ●●●●●
(Boxing) ●●●●●
Fleet of Foot ●●●●●
Resources ●●●●●
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FLAWS

HEALTH

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WILLPOWER

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TACTICS

Morality 4 (vocalization)
 Size 5
 Speed 15
 Defense 4
 Initiative Mod 8
 Armor _____

NOTES

Dread Powers: Crushing Blow 3, Drain (Health) 3, Impress 3, Unholy Attribute (Strength) 4

Weapons/Attacks	Damage	Range	Dice Pool	Special
Quick Right Hook	0(B)*	n/a	7	See "Fighting Style: Boxing"
Crotch Kick	0(B)*	n/a	7	*
Telescoping Graphite Baton	2(B)*	n/a	7	n/a

* Note that Dino's Dread Powers (such as Unholy Strength) may significantly up these attack pools

Name: "Mother"
 Concept: Ancient Hag

Virtue: Faith
 Vice: Envy

Profession:
 Compact:
 Conspiracy:

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

SKILLS

☐ Athletics ●●●●●
☐ (Foot Chase) ●●●●●
☐ Brawl (Bite) ●●●●●
☐ Stealth ●●●●●
☐ Survival ●●●●●
☐ Animal Ken ●●●●●
☐ Intimidation ●●●●●
☐ Subterfuge ●●●●●
☐ Investigation ●●●●●
☐ Occult ●●●●●
☐ (Demonology) ●●●●●
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MERITS

Danger Sense ●●●●●
Fast Reflexes ●●●●●
Fresh Start ●●●●●
Fleet of Foot ●●●●●
Language (Irish) ●●●●●
Striking Looks ●●●●●
(non-rotted parts, only)
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FLAWS

HEALTH

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WILLPOWER

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TACTICS

Morality 1
 Size 5
 Speed 20
 Defense 5
 Initiative Mod 9
 Armor _____

NOTES

Dread Powers: Drain 5, Dread Attack (Fangs) 5, Hypnotism 5, Unholy Attribute (Stamina) 3

Weapons/Attacks	Damage	Range	Dice Pool	Special
Dread Attack, Fangs	5(L)	n/a	17	Must grapple first; costs no Willpower



Name: Mother's Children Virtue: Fortitude
Concept: The Hag's Vice: Wrath
Botched Babies

Profession:
Compact:
Conspiracy:

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

SKILLS

☐ Athletics ●●○○○
☐ Brawl ●●●○○
☐ Survival ●○○○○
☐ Animal Ken ●●○○○
☐ Intimidation ●●●○○
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MERITS

Strong Back ●○○○○
_____ ○○○○○
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FLAWS

HEALTH

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WILLPOWER

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TACTICS

Morality 1
Size 5
Speed 13
Defense 2
Initiative Mod 5
Armor _____

NOTES

Dread Powers: Drain 1, Dread Attack (Claw) 1, Fury 2, Corpse Door 4

Weapons/Attacks	Damage	Range	Dice Pool	Special
Dread Attack, Claw	1(L)	n/a	8	Must spend a Willpower to activate



Name: Militant Athanasian Virtue: Faith
Concept: Violent Zealot Vice: Wrath

Profession: Soldier
Compact:
Conspiracy:

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

SKILLS

Academics _____
☐ (Religion) ●●●○○
☐ Computer ●○○○○
☐ Investigation ●●○○○
☐ Occult ●●●○○
(Monster Weaknesses) _____
☐ Athletics ●○○○○
☐ Brawl (Disarm) ●●○○○
☐ Drive ●●○○○
☐ Firearms ●●●○○
☐ Stealth ●○○○○
☐ Weaponry ●○○○○
Intimidation _____
☐ (Religion) ●●●○○
☐ Persuasion ●●○○○
☐ Subterfuge ●●○○○
☐ _____ ○○○○○
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☐ _____ ○○○○○

MERITS

Benediction ●●●○○
Professional _____
Training ●●●○○
Status ●●○○○
(Malleus Maleficarum) _____
_____ ○○○○○
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FLAWS

HEALTH

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WILLPOWER

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TACTICS

Morality 3 (suspicion)
Size 5
Speed 11
Defense 2
Initiative Mod 7
Armor _____

NOTES

Weapons/Attacks	Damage	Range	Dice Pool	Special
.45 sidearm	3(L)	30/60/120	9	n/a
Remington 700 Rifle	5(L)	200/400/800	11	n/a



Name: John Henry Robard
Concept: Redeemer

Virtue: Hope
Vice: Sloth

Profession: Artist
Compact:
Conspiracy:

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

SKILLS

- Academics
☐ (Philosophy) ●●●●●
☐ Computer ●●●●●
Crafts
☐ (Maintenance) ●●●●●
☐ Investigation ●●●●●
☐ Medicine ●●●●●
☐ Occult ●●●●●
Athletics
☐ (Lift Things) ●●●●●
☐ Brawl ●●●●●
☐ Survival ●●●●●
☐ Weaponry ●●●●●
Empathy
☐ (Read Intention) ●●●●●
☐ Expression ●●●●●
☐ Persuasion ●●●●●
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MERITS

- Meditative Mind ●●●●●
Safehouse Size ●●●●●
Safehouse Secrecy ●●●●●
Strong Back ●●●●●
Strong Lungs ●●●●●
Unseen Sense
(Ghosts) ●●●●●
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FLAWS

HEALTH

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WILLPOWER

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TACTICS

Morality 8
Size 5
Speed 10
Defense 2
Initiative Mod 5
Armor _____

NOTES

Weapons/Attacks	Damage	Range	Dice Pool	Special
Police Baton	2(B)	n/a	6	n/a



Name: Jerzy Novak
Concept: First-Tier Nobody

Virtue: Charity
Vice: Envy

Profession: Salesman
Compact:
Conspiracy:

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

SKILLS

- Computer
☐ (Internet) ●●●●●
☐ Crafts ●●●●●
☐ Investigation ●●●●●
☐ Occult ●●●●●
☐ Athletics ●●●●●
☐ Brawl ●●●●●
☐ Drive ●●●●●
Larceny
☐ (Shoplift) ●●●●●
☐ Stealth ●●●●●
Weaponry
☐ (Improvised) ●●●●●
☐ Empathy ●●●●●
☐ Persuasion ●●●●●
☐ Socialize ●●●●●
Subterfuge
☐ (Bold-Faced Lies) ●●●●●
☐ 00000
☐ 00000

MERITS

- Contacts
(The Union) ●●●●●
Disarm ●●●●●
Resources ●●●●●
Safehouse Size
(Price-Plus) ●●●●●
Safehouse Cache
(Price-Plus) ●●●●●
Unseen Sense
(Witches) ●●●●●
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FLAWS

HEALTH

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WILLPOWER

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TACTICS

Morality 6
Size 5
Speed 11
Defense 3
Initiative Mod 6
Armor _____

NOTES

Weapons/Attacks	Damage	Range	Dice Pool	Special
Nine-Iron	2(B)	n/a	6	Specialty cancels out improvised penalty.

DO NOT DISSEMINATE

The subject's name is "Dino." No last name, not that it would matter. You'll meet Dino at midnight in the alley behind the Theater of the Living Arts, South Street.

This is what we know about our subject:

- Dino's been in the city for the last two decades.
- During that time, Dino hasn't made many friends among his own kind. Their "society" has not been particularly forthcoming or welcoming to him. He is kept to the fringes with few allies. In their hierarchy, Dino remains low man on the totem pole.
- Largely ignored and kept to the margins, Dino has been a "fly on the wall." He knows a great deal about the nocturnal society to which he belongs, and is willing to provide us with that information, as well as some other choice confidential tidbits.
- Records show that Dino is not a danger to the cell. We could find no history of deeply aberrant behavior beyond the "normal" survival mechanisms of his people.
- Dino seeks a change of scenery — or, if you prefer, a change of habitat. Dino, being relatively "young," has recognized his addiction and disease for what they are, and seeks to be counseled on how to keep his condition under control. It's our job to provide him with avenues of rehabilitation and protection for his cross-country journey, as traveling is not always easy for those in his state. He is to be protected at all costs.



Mother

The demon feared one thing only, a wretched hag, a swamp demoness given many-a-name by our demon captive: Lila's maiden, the Screeching Woman, Lilith, Lilitu, Ki-sikil-lil-la-ke, Lamashtu, She-Who-Erases, Ardat-Lili, Arbartu, Labartu, the Lamia. Our demon explained that this hoary creature was barren, her womb a pocket of bone dust and dry leaves, and that her greatest desire was to have children. She would seduce men, stealing their seed in that dark pocket. Then she'd consume them, a spider queen eating her male charge. Somehow, she'd take that seed and make her wretched demon-children, her "babies," her spawn.



*Woodcut of Mother,
Demon hag
Artist Unknown*