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If you press exactly the right buttons and are also lucky,  
justice may show up in the answer.  
A mechanism is all the law was ever intended to be."  
-Raymond Chandler

# Criminal Intent

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

Written by: Eddy Webb Editors: Jason Bolte and Genevieve Podleski Playtesters: Amanda Barton, David Bounds, Genevieve Podleski, Sean Posey, Michelle Webb Contributors: Joseph Carriker, Rich Thomas  
Layout: Jessica Mullins Art: Jean-Sebastian Rossbach, Torstein Nordstrand, Aleski Bridot, Samuel Araya, Dave Seeley, Marko Djurdjevic, Travis Ingram, Michael Phillippi

## STORYTELLING ADVENTURE SYSTEM

SCENES

8

MENTAL  
PHYSICAL  
SOCIAL

●●●●○  
●●●●○  
●●●●○

XP LEVEL

0-34



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The Masquerade is one of the most important and disputed Traditions among the laws of the Kindred. Upholding the secrecy of undead society is paramount to the safety and security of all vampires – it is why it is the First Tradition in every Prince’s court. But not all Kindred consider the costs of such preservation.

A devoted protector of the Masquerade hires your coterie to find dirt on an officer of the local court who got caught feeding, and to deal with the mortal artist who witnessed it. At first it looks like a straightforward job, but the whole situation is like digging into an old grave – there’s a lot under the surface that most people don’t want to see.

## Introduction

**Criminal Intent** is a Storytelling Adventure System story for **Vampire: The Requiem**. It’s essentially a kit to running this story for your troupe, which means only you, as the Storyteller, should read it. Like a kit, **Criminal Intent** contains all the parts to build a story. The tools you use to build it are the **World of Darkness Rulebook** and **Vampire: The Requiem**, as well as the usual paper, pencils and dice. When you get your troupe together, you’ll use these parts and tools to build a story, but how you put everything together is up to you. It depends on what you’re trying to do, whether it’s a stand-alone scenario designed for an evening or two of entertainment or a story in an ongoing **Vampire** chronicle. The only right way is whatever ends up being fun for you and your troupe.



### 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 lean and focused, though, we haven’t included a lot of the core premises and Storyteller suggestions that are at the heart of the SAS. Whether you’re a new Storyteller or an old hand, be sure to read the *free SAS Guide*, found at the SAS website:

[www.white-wolf.com/sas](http://www.white-wolf.com/sas)



## Treatment

**Criminal Intent** revolves around the consequences of a messy violation of the Masquerade. Mr. Petrovsky, an Invictus Nosferatu, is a fanatical eccentric that has accumulated some status within the local Kindred political structure for his efficiency in preserving the Masquerade. He has developed a reputation of being the one to go to when Kindred are

inadvertently exposed, or when careless vampires have to be punished for their indiscretions. Mr. Petrovsky approaches the coterie and asks them to investigate a sensitive situation: the city’s Hound, Simone, violated the Masquerade near Rapture (a prominent feeding spot in the Rack) while she was in frenzy. He requires some agents that aren’t closely associated with him to deal with the human (and possibly the Hound) and cover up the incident, preferably as quietly as possible.

The coterie starts to dig up information on Simone and Rosario Small, the witness. As they take steps to deal with Rosario, they are stopped by Simone. If either Rosario or Simone is confronted, they tell the coterie that it wasn’t Simone’s feeding that threatened the Masquerade, but Mr. Petrovsky’s. Rosario took some photos of the feeding. The photos came out blurry (due to Mr. Petrovsky’s Kindred nature), but Rosario remembered enough of the incident to create a realistic painting of the scene. Simone won’t allow Rosario to be killed to preserve the Masquerade for her own reasons, and she is a very formidable foe.

The painting is now in the hands of an unaligned Gangrel named Melanie Dunn. Melanie hates Mr. Petrovsky because of what he did to her sire years ago, and because he attacked her recently. Mr. Petrovsky’s enforcers try to kill Melanie while the coterie attempts to learn of the location of the painting. The clues they uncover lead to a special gallery showing of the painting that Melanie arranged to embarrass Mr. Petrovsky. Although the showing is exclusive, it is full of people that the coterie will have to work around in order to acquire Rosario’s work. Afterward, Mr. Petrovsky will personally confront the coterie and ask for the painting, forcing the coterie into a hard decision.

## A Chapter in Your Chronicle

This story is written to be as flexible as possible, so it can more easily be worked into your existing **Vampire** chronicle. We have no way of knowing what’s occurring in your game, so much of what is presented here is intended to give you ideas instead of limiting your options. The most important part of the story is that three vampires are entangled in an ugly snarl of vampiric legalities near a prominent spot in the city’s Rack, and the coterie gets involved. If you already have appropriate characters in your chronicle that can fit into these roles, feel free to substitute them and modify the story to suit the changes. You can also replace the Rapture nightclub with a more suitable location in your chronicle. Alternatively, if the coterie simply wouldn’t work for an Invictus (or perhaps a Nosferatu), change Mr. Petrovsky’s covenant or clan to suit your chronicle.

If you can't find a way to use or substitute the presented characters, you can send the coterie on a mission to another city. Perhaps a patron of the coterie owes a boon to Mr. Petrovsky, and the patron sends them to Mr. Petrovsky's city to repay the debt. Worse, maybe one of the members of the coterie owes Mr. Petrovsky a boon directly, and he calls it in. Or maybe the coterie is just traveling through and they are asked to help. No matter the hook you use to pull the characters in, it's possible to run **Criminal Intent** without impacting your established vampire court, if you prefer.

### *Theme ~ The Price of Security*

The Masquerade is the single most important law the Kindred have, and all vampires are expected to do everything in their power to maintain it. Some will go to barbaric lengths for the security of all of the Kindred in their city. Others will blithely ignore the laws in order to fulfill their own personal and political agendas. Who decides what is just and what is not? Where are the lines drawn?

### *Mood ~ Noir*

Mystery, deceit and gray morality are staples of **Vampire**, but the *noir* mood brings them center-stage. *Noir* is more than constant rain, trench coats and tough talk – it's a feeling of urban claustrophobia that pushes people to their limits. Everyone has their own agenda, and an ally can turn into an enemy on a moment's notice. This isn't a story about paranoia, though – it's about stripping away preconceptions and making tough choices in a world that doesn't give a damn whether you live or die. The only people the characters can rely on are themselves.

### *Backstory and Set-Up*

Before you sit down with your players and start your first chapter, certain characters have taken actions that set the events of this story into motion. How much or how little the players know about these events beforehand is up to you – you can either have the events happen completely outside of the coterie's awareness, or they can occur in the background of prior stories in your chronicle.

### *Backstory*

There are actually three backstories at play in **Criminal Intent** – the killing of Melanie Dunn's sire, how Simone met Rosario Small and the actual violation of the Masquerade that sets everything in motion.

### *The Killing of Melanie's Sire*

Five years ago, Mr. Petrovsky killed Roth, Melanie's sire. Roth violated the Masquerade, but Mr. Petrovsky didn't petition the Prince for the right to destroy him – he simply took the matter into his own hands and covered it up. Melanie, recently Embraced by Roth, inadvertently witnessed the murder. Simone, not yet Hound at this time, followed Mr. Petrovsky to the hotel where Roth was staying and helped Melanie escape.

### *Simone Meets Rosario*

A couple of months ago, Simone was hunting near Rapture (a nightclub in the city's Rack) when she was confronted by a young artist named Rosario Small. He had taken several cell phone pictures of her, but they all turned out blurry. He knew that something wasn't right about her, and asked her some very probing questions. As a worshipper of the Crone (in the guise of the Aztec goddess Coatlicue), Simone was looking for a sacrifice, a man that she would treat like a king for a year before offering his blood and body to her goddess. Rosario was a perfect candidate as her sacrificial king. Instead of destroying him as a threat to the Masquerade, she took him aside and lied to him. She explained that she was a vampire, and claimed she wanted to prepare him to become one as well. Over the next few weeks they met off and on, and she told him more about the world of the Kindred.

### *The Violation of the Masquerade*

The night prior to the story start, things went to hell in a hurry. Melanie had been wandering in and out of town over the past several months. On her latest visit to the Rapture, she accidentally ran into Mr. Petrovsky. He frenzied and attacked her, but Melanie managed to escape after injuring him. Mr. Petrovsky fed on a homeless man to recover from the effects of the battle. Rosario, a frequent patron of the Rapture, was on his way to meet Simone when he walked by the alley where Mr. Petrovsky was feeding. Out of curiosity, Rosario took a few pictures with his cell phone. Simone, upon seeing Rosario, called out to him. Mr. Petrovsky then noticed Rosario, threw the body of the bum into the dumpster, and fled. Simone took Rosario back to his apartment, and after she made sure he was okay, she left to find a place to sleep before dawn. Once she was gone, he looked at his pictures. He noticed the pictures were blurry like the ones he took of Simone, and he stayed up all night to paint a picture of Mr. Petrovsky's feeding before he lost the image in his mind.

## *Fitting The Backstory Into Your Chronicle*

Certain elements of the backstory have been left intentionally vague, to make it easier to weave them into your existing chronicle. Here are a few of those dangling questions – answering them will help you get a better perspective on how this story fits:



**Roth:** Why was Roth really killed? How did he violate the Masquerade? Was he unaligned like his childe, or was he part of a covenant? Did Mr. Petrovsky or another vampire in the city frame Roth in order to have him removed for different reasons?



**Mr. Petrovsky:** Where does he fit in the local Invictus power structure? Does he have a lot of allies in the local court, or is he considered a maverick? What contacts does he have in the police department?



**Melanie:** What has she been doing these past five years? How did she get her contacts in the art scene? Has she kept regular contact with some of the other vampires in the area?



**Simone:** Is she the Hound for the Prince or the Primogen? Is she a well-known public figure, or just a legend that the vampires who employ her bring up once in a while to scare errant Kindred into behaving? What prompted her desire to seek a sacrifice for the Crone?

### *Set-Up*

If you decide to use the characters presented in this story, it helps if you can give them a solid foundation in your chronicle before the events of **Criminal Intent**. First, you should decide how the established Storyteller characters in your chronicle feel about them. Is Mr. Petrovsky the darling of the Prince, or a barely-tolerated vigilante just begging to draw the attention of the Sheriff? Is Simone hated by most of the Kindred, or do they have a healthy respect (and fear) of her? Does the Gangrel Priscus know about the situation with Roth and Melanie? Since this is a story with potential for a lot of political impact for your chronicle, determining which movers and shakers support or hate the various characters ahead of time will help you if the coterie decides to try to get the local court involved.



Once the political landscape is sorted out, you should find ways to introduce the characters to the players before the story begins. Set up a scene where Mr. Petrovsky is rewarded for his service in successfully covering up a violation of the Masquerade. Show the coterie how blood-thirsty and heartless Simone is in her capacity as Hound. (If the coterie must attend one of the Prince's courts in your chronicle as part of one of your stories, you can easily work both in as bits of flavor that the players won't pay much attention to at the time, but will come to mind later when the events of **Criminal Intent** unfold.) If you can, arrange to give at least one member of the coterie some sort of emotional attachment to Melanie. Maybe she did them a small favor in the past, or she's a past (or current) flame, or even an estranged broodmate. If this sort of set-up with the Storyteller characters doesn't work for your chronicle, it's not a vital element, but it will add texture to the story if the coterie already has some connection to the characters.

### *Motives*

There are a variety of reasons as to why the coterie might agree to Mr. Petrovsky's mission, depending on the composition of the coterie and the particular details of your chronicle. Here are a few ideas, but you should try to make the motivation as personal to the coterie as possible. Use these as a template to find the most compelling and intriguing way to bring the characters into Mr. Petrovsky's plans.

**Previous Experience:** With preparation, you can establish Mr. Petrovsky in an earlier story and have him act as a patron to the coterie prior to **Criminal Intent**. He might have a vested interest in continuing to work with the coterie after a previous mission.

**Covenant Support:** If the coterie is primarily or completely composed of Invictus, working for Mr. Petrovsky can simply be a matter of helping a respected member of the First Estate enforce the sanctity of the Masquerade. They don't have to like it or do it for free, but their standing in the covenant might be threatened if they don't assist Mr. Petrovsky.

**Working From The Inside:** On the other hand, the coterie might want to help bring the local Invictus down. They might pretend to have one of the other motives presented, but in reality they want to get some dirt on Mr. Petrovsky in order to bring the First Estate down a notch in the eyes of the court.

**Paying Off A Debt:** A patron or sire to one or all of the members of the coterie owes Mr. Petrovsky a boon. He calls that favor in, and the coterie is stuck paying off the debt. If the Storyteller can contrive to have one of the *coterie* owe Mr. Petrovsky a boon (perhaps by him discovering one of her own indiscretions), so much the better.

**Up-and-Comers:** The coterie are seen as political up-and-comers, and Mr. Petrovsky can use his political weight to help them on their quest for power, either by publicly backing them or refusing to stop their rise in the local domain.

**Here Comes The Money:** If the coterie needs cash, Mr. Petrovsky has plenty of it, and is willing to spend it on a reliable (and largely disposable) crew of Kindred. This can be especially attractive to young or unestablished Kindred, such as a group of recently released neonates or a nomadic coterie.

### *Gathering Information*

The coterie will likely want to get as much information as they can on the various characters in the story, especially after they agree to the mission. There are two main ways to get information – asking around and trying to recall what the character might have heard in the past. Regardless of the method chosen, each player only gets one roll per subject.

### *Asking Around*

Players can use this roll when asking around the local Kindred court or the local entertainment scene for gossip on each subject.

**Dice Pool:** Manipulation + Politics (Manipulation + Socialize for Rosario)

Modifier	Circumstance
+1	The character has more than 1 dot in the target's Covenant or Clan Status, or in the rival Covenant's Status.
+2	The character has a suitable Contact.
-1	If the character spends less than a whole night trying to get information.

**Dramatic Failure:** The character learns nothing, and the subject in question might hear that the character is asking questions about them.

**Failure:** The character fails to find out anything about the subject.

**Success:** The character learns some rumors about the subject, approximately one per success.

**Exceptional Success:** The character not only learns rumors about the subject, but he knows which ones are true and which are false.

### *Recollection*

Players roll this when their character is trying to remember what he might have heard about the subject.

**Dice Pool:** Intelligence + Occult (Intelligence + Socialize for Rosario)

Modifier	Circumstance
+1	The character has more than 1 dot in the target's Covenant or Clan Status, or in the rival Covenant's Status.
+2	Character has the Barfly Merit (Intelligence + Socialize roll only)

**Dramatic Failure:** The character recalls one or two false rumors, and believes them to be true.

**Failure:** The character doesn't remember anything about the subject.

**Success:** The character remembers some rumors about the subject, approximately one per success.

**Exceptional Success:** The character not only remembers some rumors about the subject, but he knows which ones are true and which are false.



*Mr. Petrosky*

**RUMOR**

- He is well known as a protector of the Masquerade. [True.]

**RUMOR**

- He has contacts within the police force. [True.]

**RUMOR**

- He works with the full knowledge and consent of the Prince. [False, unless you wish to change that for your chronicle.]

**RUMOR**

- He has killed a Kindred before. [True, although no one knows which Kindred that might be.]

**RUMOR**

- He has a small army of ghouls to do his bidding. [False – he only has his two enforcers.]

*Rosario Small*

**Modifier**

**Circumstance**

+1

Rosario is famous locally as an artist (1 dot in Fame)

**RUMOR**

- He is known for his photorealistic painting style. [True.]

**RUMOR**

- His gimmick is that he takes pictures of people on the street unawares, and turns them into paintings. [True.]

**RUMOR**

- He hasn't gotten into legal trouble thus far from his painting. [False – he's actually had a couple of small run-ins for not getting people's consent before he paints them.]

**RUMOR**

- He works out of his apartment instead of a gallery. [True – his address is easily gained from one of his business cards.]

**RUMOR**

- He is a ghoul to a prominent Kindred. [False – he isn't slated to be a ghoul.]

*Simone*

**Modifier**

**Circumstance**

-1

Simone is secretive; not much is known about her.

**RUMOR**

- No one is quite sure where Simone's haven is, or where she hunts. [True.]

**RUMOR**

- She is a cold, heartless killer. [True.]

**RUMOR**

- She prefers to use knives and pistols when she works. [True.]

**RUMOR**

- She can't be reasoned with. [False.]

**RUMOR**

- She worships demons. [False.]

*Melanie Dunn*

**Modifier**

**Circumstance**

-2

Melanie isn't presented to the Prince, and only rarely comes into town.

**RUMOR**

- She is an unaligned Kindred that keeps popping up in the city. [True.]

**RUMOR**

- She was Embraced illegally. [True.]

**RUMOR**

- She works for VII or the Brood. [False – she doesn't even know what those covenants are.]

**RUMOR**

- She has contacts in the mortal populace of the city. [Largely true – she has some contacts in the art scene.]

**RUMOR**

- She has blackmail material on a prominent Kindred. [True, but only by the time the story gets going.]



### *Optional Rule: Drawing Attention*

As this is a story based around violating and protecting the Masquerade, you might want to introduce some mechanics to abstract how well the characters keep their vampiric nature a secret while avoiding unwanted attention. You will need to keep track of the successes the players accumulate from scene to scene, based on the rules presented below. You can use these rules to help pace your adventure as well – slowing things down as you ask the players to explain everything their characters do to keep from being noticed, or speeding things up as they hear sirens in the distance and realize they only have a couple of minutes before the police arrive.

#### *Drawing Attention*

**Action:** Reflexive, extended and contested (5-20 successes)

**Dice Pool:** 1 + modifiers vs. appropriate Stealth pool

At the end of a scene where a character took an action that either violates the Masquerade or draws unwanted attention to himself, the Storyteller rolls the Drawing Attention pool. If the coterie is taking appropriate steps to try to remain stealthy, the roll is contested. Some actions (such as gunfire) can't be kept quiet – for such situations, the Storyteller may declare the roll uncontested regardless of the actions of the coterie.

The following cumulative modifiers apply to the Drawing Attention pool:

Modifier	Circumstance
+5	Explosions
+3	Unnaturally violent acts (cutting someone in half or putting a shotgun in someone's face and pulling the trigger)
+2	Heavy gunfire (automatic weapons or a protracted combat)
+1	Light Gunfire (single-shot guns or a short exchange)
+2	Heavily patrolled area (rich neighborhood or private security)
+1	Commonly patrolled area (business district or near a police station)
-1	Rarely patrolled area (poor area or unsavory nightclub area)
-2	Unpatrolled area (gang turf or the Rack)
+1	Per obvious supernatural act (picking up a truck single-handedly or drinking blood in front of witnesses)
+1	Per additional character displaying any supernatural powers
-1	Per previous scene where no Drawing Attention roll was made

At 5 successes, a witness gets some shaky evidence of the moment – a teenager takes a picture with his mobile phone and sends it to all his friends, a local student describes the incident on his blog, or an elderly couple leave a voicemail with the editor of the local newspaper. At 10 successes, a witness calls 911, and police and appropriate support services arrive on the scene in a few minutes – enough time for the coterie to leave if they find out. At 15 successes, the police get a description or one or more of the characters, and they are wanted for questioning. At 20 successes, the entire coterie has warrants out for their arrest.

The amount of successes can be modified by the coterie. If they take direct action to try to contain the situation (such as using Dominate on witnesses or asking Allies to alter information), you may decide to let one or more of the players make an appropriate dice roll. Each success subtracts from the accumulated successes.



On the other hand, particularly showy or violent scenes (such as blowing up a building downtown or getting into running shootouts with police) can cause additional and uncontested Drawing Attention rolls within the same scene. Of course, you can discard this mechanic at any time if it leads to results that are counter-intuitive or if it bogs down gameplay.

## The Past

### Mr. Petrovsky, the Masquerade Fanatic

**Quotes:** “Of course you realize that this is in all of our best interests. I am only trying to keep us safe.”

“You are a ruthless, dangerous individual. If you stay on the right side of the law, I may have a use for you.”

“It is most unfortunate that you chose to do that just then. Your ill-conceived actions now present a threat to the rest of us. And I am not inclined to allow such a threat to continue.”



**Virtue:** Justice. All those who violate the First Tradition eventually come to attention of Mr. Petrovsky.

**Vice:** Pride. He knows the best ways to preserve the Masquerade, and as such all Kindred should respect his superior knowledge.

**Background:** Vyacheslav Yurisovich Petrovsky was a munitions worker in St. Petersburg in the early 20th century. He made a profit selling weapons to various revolutionaries, until a bitter client brought his operation to the attention of Tsar Nicholas II. The tsar sent a soldier to set fire to Petrovsky’s home in the middle of the night. A local Nosferatu’s spies got wind of the planned assassination, and the vampire was able to snatch Petrovsky away in time, Embracing him. Petrovsky’s business sense caught the eye of the Invictus of St. Petersburg, but the Bolshevik Revolution erupted. Agents of the tsar used the chaos to kill a few key members of the First Estate. Petrovsky escaped, but learned that a local Carthian was responsible for telling the agents where to find the Invictus vampires and equipping them with stakes and torches. As a

result, Petrovsky became a rabid defender of the Masquerade, to assure that such a situation would not happen again (especially to him). The First Estate doesn’t inquire too closely into how he deals with those that reveal the existence of vampires, giving Mr. Petrovsky a free hand in protecting the First Tradition as long as he continues to get results.

**Description:** Despite the wealth he has managed to accumulate as an Invictus, Mr. Petrovsky dresses as a blue-color worker – rough button-down shirts with sleeves rolled up to the elbow, a worn leather cap, dirty and threadbare jeans and scuffed work boots. The skin on his arms, legs and neck are covered in thick, red scar tissue, as if he had been severely burned. Mr. Petrovsky speaks in Russian to his associates most of the time, but his English is flawless and unaccented. He politely stops people from using Kindred-specific terms even in the most secure of locations. He projects the disturbingly calm certainty associated with fanatics and psychopaths.

**Storytelling Hints:** Mr. Petrovsky is a radical idealist. He believes that the Masquerade is the most important thing keeping Kindred alive, and nothing is more important than preserving it. His Nosferatu disfigurement isn’t the burned skin on his body (that’s from his Embrace); it’s an amplified uneasiness people feel around such rabid fanatics. Mr. Petrovsky considers himself a good man for devoting his Requiem to protecting the Kindred from themselves and their own foolishness, but in reality he has nothing else to exist for. When portraying him, speak in careful sentences designed to make sure that he is understood while always referring to people formally as “Mr.” or “Miss,” to help portray that level of distance and uneasiness that he gives off. Play him initially as a powerful-yet-martyred protector of the Masquerade who uses all of his resources for only that goal. As the players work their way through the story, they may slowly discover that Mr. Petrovsky is willing to do *anything* to preserve the First Tradition, and even more to preserve himself as such a staunch defender of it.

#### Opinion on the Other Characters:

**Simone:** “A blunt instrument. At one time she might have been useful, but now her passion has overshadowed her reason.”

**Rosario Small:** “A future unfortunate casualty in the name of preserving our security.”

**Melanie Dunn:** “A rabid animal that needs to be put down for the good of the city.”

## Vampire THE REQUIEM

Name: Mr. Petrovsky    *Onesight*: Masquerade Fanatic    *Blasphemy*: Nosferatu  
*Physique*: Justice    *Presence*: Invictus  
*Shameful*:    *Vice*: Pride    *Stamina*:

Attributes			
Power	Intelligence ●●●●	Strength ●●●●	Presence ●●●●
Finesse	Wits ●●●●	Dexterity ●●●●	Manipulation ●●●●
Resistance	Resolve ●●●●	Composure ●●●●	Empathy ●●●●

Skills	Other Traits
<b>Mental</b> (-3 unskilled) Academics ●●●● Computer ●●●● Crafts ●●●● Investigation Masquerade ●●●● Investigation Broaches ●●●● Medicine ●●●● Occult Vampire Powers ●●●● Politics ●●●● Science ●●●●	<b>Merits</b> Resources ●●●● Retainer (two enforcers) ●●●● Covenant Status (Invictus) ●●●● City Status ●●●● Police Status ●●●● Haven: ●●●● Location ●●●● Size ●●●● Security ●●●●
<b>Physical</b> (-1 unskilled) Athletics ●●●● Brawl ●●●● Drive ●●●● Firearms Building Guns ●●●● Larceny ●●●● Stealth ●●●● Survival ●●●● Weaponry ●●●●	<b>Health</b> Willpower ●●●●●●●● Vitae ●●●●●●●● Blood Potency ●●●●●●●● Humanity 10 ○ 9 ○ 8 ○ 7 ○ 6 Fixation, mild ● 5 ● 4 ● 3 ● 2 ● 1 ●
<b>Social</b> (-1 unskilled) Animal Ken ●●●● Empathy Lies ●●●● Expression ●●●● Intimidation ●●●● Persuasion ●●●● Socialize ●●●● Streetwise ●●●● Subterfuge ●●●●	<b>Disciplines</b> Nightmare ●●●● Obscure ●●●● Auspex ●●●● ●●●● ●●●● ●●●● ●●●● ●●●● ●●●● ●●●●
<b>Flaws</b> _____ _____ _____	<b>Equipment</b> _____ _____ _____

Attributes 5/4/3 • Skills 11/7/4 (+3 Specialties) • Clan (+1 bonus Attribute; see p. 92) • Covenant • Blood Potency 1 (May be increased with Merit points) • Disciplines 3 (Two dots must be in-clan) • Merits 7\* (Buying the fifth dot in Attributes, Skills or Merits costs two points) • Health = Stamina + Size + Willpower = Resolve + Composure • Size = 5 for adult human-sized Kindred • Defense = Lowest of Dexterity or Wits • Initiative Mod = Dexterity • Composure • Speed = Strength + Dexterity • 5 • Starting Humanity = 2 • Vitae = d10 roll

*Mr. Petrovsky's Enforcers, John and Charles*

**Quote:** "It's nothing personal. Just business."

**Virtue:** Justice. They want to emulate Mr. Petrovsky and enforce the laws of the Kindred.

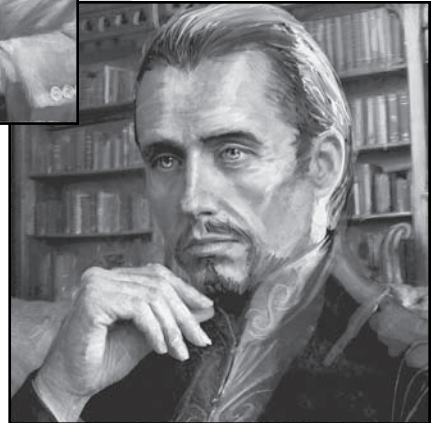
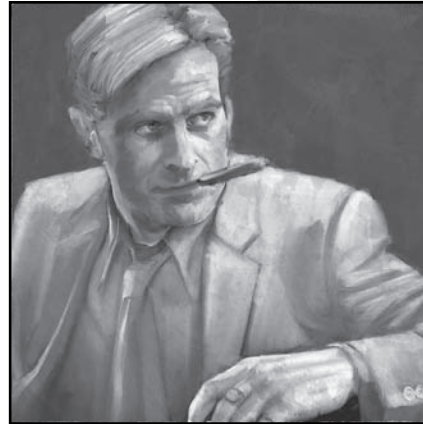
**Vice:** Wrath. Those who break the laws – or more accurately, upset Mr. Petrovsky – pay dearly for their transgression.

**Vitae:** 3

**Disciplines:** Vigor 1

Type	Damage	Size	Special	Dice Pool
Stake	1 (L)	1	Must target heart	3
Hvy. Pistol	3 (L)	3	--	7

**Description:** Both John and Charles are athletic, middle-aged Caucasian men. Both wear suits that are a little outdated, which causes them to look more like bankers than hitmen. The easiest way to tell them apart is their hair color – John is blond while Charles has dark hair.



# World of Darkness

Name: John & Charles      Concept: Mr. Petrovsky's Enforcers      Chronicle:  
 Age:                                  Virtue: Justice                                  Faction:  
 Player:                                Vice: Wrath                                      Group Name:

ATTRIBUTES			
<b>POWER</b>	Intelligence ●●●○○	Strength ●●●○○	Presence ●●●○○
<b>FINESSE</b>	Wits ●●●●○	Dexterity ●●●●○	Manipulation ●●●○○
<b>RESISTANCE</b>	Resolve ●●●○○	Stamina ●●●●○	Composure ●●●○○

SKILLS		OTHER TRAITS	
<b>Mertal</b> (-3 unskilled)		<b>Merits</b>	
Academics.....00000	Computer.....00000	Danger Sense ●●●○○	Fast Reflexes ●●●○○
Crafts.....00000	Investigation.....00000	Iron Stamina ●●●○○	Health ●●●○○○○○○○○○○
Medicine.....00000	Occult: Vampires ●●○○○	Politics.....00000	Willpower ●●●○○○○○○○○
Science.....00000	Physical	Survival.....00000	Morality
	(-1 unskilled)	Weaponry.....00000	10.....0
Athletics.....●●○○○	Brawl.....●●●○○		9.....0
Drive.....●○○○○	Firearms.....●●●○○		8.....0
Larceny.....00000	Stealth.....●●●○○		7.....0
Streetwise.....●●○○○	Social		6.....●
Subterfuge.....●●○○○	(-1 unskilled)		5.....●
Animal Ken.....00000	Empathy.....00000	Size 5	4.....●
Expression.....00000	Intimidation.....●●○○○	Speed 12	3.....●
Persuasion.....00000	Socialize.....00000	Initiative Mod 8 (10 with Fast Reflexes)	2.....●
Streetwise.....●●○○○	Subterfuge.....●●○○○	Defense 4	1.....●
		Armor 1/0 (Reinforced suits)	Experience _____
		Weapons	Dice Mod.
		Equipment	Dice Mod.

Attributes 5/4/3 • Skills 11/7/4 (+3 Specialties) • Merits 7 • (Buying the fifth dot in any area costs two points) • Health = Stamina + Size  
 Willpower = Resolve + Composure • Size = 5 for adult humans • Defense = Lowest of Dexterity or Wits • Initiative Mod = Dexterity +  
 Composure • Speed = Strength + Dexterity +5 • Starting Morality = 7

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## Simone, the Repentant Hound

Quotes: "You never saw me, compañero. Move along."

"I've been sent to kill you. Keep still, and I'll make this as quick as possible. But either way, I will fucking kill you."

"Why did you have to do that? Why the fuck did you have to do that?"



**Virtue:** Faith. Simone has faith that things will work out, for better or worse. Some nights, her faith is the only thing that keeps her going.

**Vice:** Wrath. Simone tries to be calm and professional, but when people do stupid things, it just pisses her off. And when she's pissed, things get broken.

**Crúac Rituals:** Rigor Mortis (1), The Hydra's Vitae (2), Deflection of Wooden Doom (3), Touch of the Morrigan (3)

### Weapons/Attacks:

Type	Damage	Size	Special	Dice Pool
Hvy. Pistol	3	3	--	10
Knives (2)	1 (L)	1	--	10

**Background:** Not much is known about Simone's past. She came to the attention of the local Kindred about a decade ago. Her combat skills and unusually cool demeanor earned her a position as Hound within the city. However, underneath that quiet exterior is a seething core of rage that slips out every once in a while. She has lost a lot of her humanity during the course of her duties, and it's starting to show. Recently, she ran into a mortal artist named Rosario Small, and is doing what she can to offer him a life of luxury before she sacrifices him to the Crone (although he thinks he's being prepared for the Embrace). She's not particularly rich, but she does plan to protect him from any

Criminal Intent

The Past



harm and give him as many opportunities as she can until his year is up.

**Description:** Simone looks to be an unassuming Latino woman, but her stocky body is well-muscled and covered in scars. Her short, straight black hair is often kept under a baseball cap. She wears a loose brown nylon jacket, jeans and sneakers, and often carries a small backpack containing weapons and ammunition.

**Storytelling Hints:** Simone is a woman who believes that things happen for a reason. When she is working as Hound, she tries to project the quiet confidence of a professional, but really she's just keeping her mouth shut to avoid saying something she'll regret. When she loses her temper, however, she spews a stream of obscenities, bludgeoning her opponent with words as she stabs or shoots them. After her rages, she ends up moping in a corner, unresponsive to everything except the most urgent situations.

**Opinion on the Other Characters:**

**Mr. Petrovsky:** "A sick fucker, although I've got nothing to prove it. I don't ever want to end up like him."

**Rosario Small:** "A chance at some kind of redemption."

**Melanie Dunn:** "A lick from my past. I did her a favor by saving her ass when her sire was killed, and now she owes me."

**Vampire**  
THE REQUIEM

Name: Simone      Concept: Repentant Hound      Clan: Mekhet  
 Player:      Virtue: Faith      Covenant: Circle of the Crone  
 Chronicle:      Vice: Wrath      Sire:

Attributes			
Power	Intelligence	Strength	Presence
0000	0000	0000	0000
Finesse	Will	Dexterity	Discipline
0000	0000	0000	0000
Resistance	Resolve	Stamina	Composure
0000	0000	0000	0000

Skills		Other Traits	
<b>Mental</b> (-3 unskilled)		<b>Merits</b>	
Academics	00000	Weaponry Dodge	00000
Computer	00000	Quick Draw	00000
Crafts	00000	Fighting Style	00000
Investigation	00000	Two Weapons	00000
Medicine	00000	Gunslinger	00000
Occult	00000	Covenant Status (Crone)	00000
Politics	00000	City Status	00000
Science	00000	Haven (Security)	00000
<b>Physical</b> (-1 unskilled)		<b>Flaws</b>	
Athletics	00000		
Brawl	00000		
Drive	00000		
Firearms - Pistols	00000		
Larceny	00000		
Stealth	00000		
Survival	00000		
Weaponry - Daggers	00000		
<b>Social</b> (-1 unskilled)		<b>Disciplines</b>	
Animal Ken	00000	Celerity	00000
Empathy	00000	Cruac	00000
Expression	00000	Auspex	00000
Intimidation	00000		00000
Persuasion	00000		00000
Socialize	00000		00000
Streetwise	00000		00000
Subterfuge	00000		00000
		<b>Health</b>	
		0000000000	
		□□□□□□□□□□	
		<b>Willpower</b>	
		0000000000	
		□□□□□□□□	
		<b>Vice</b>	
		□□□□□□□□	
		□□□□□□□□	
		<b>Blood Potency</b>	
		0000000000	
		<b>Humor</b>	
		10 ○	
		9 ○	
		8 ○	
		7 ○	
		6 ○	
		5 ○ Depression, mild	
		4 ○	
		3 Melancholia, severe	
		2 ○	
		1 ○	
		<b>Equipment</b>	
		Size 5	
		Defense 3	
		Initiative Mod 8	
		Speed 14	
		Experience	
		Armor 1/2 (Kevlar vest)	

Attributes 5/4/1 • Skills 11/7/4 (+3 Specialties) • Clan (+1 bonus Attribute; see p. 92) • Covenant • Blood Potency 1 (May be increased with Merit points) • Disciplines 3 (Two dots must be in-clan) • Merits 7 • (Buying the fifth dot in Attributes, Skills or Merits costs two points) • Health = Stamina + Size • Willpower = Resolve + Composure • Size = 5 for adult human-sized Kindred • Defense = Lowest of Dexterity or Vice • Initiative Mod = Dexterity • Composure • Speed • Strength • Dexterity • Scarring • Humidity = 7 • Vice = d10 roll

Criminal Intent

The Past





## Melanie Dunn, the Vengeful Loner

**Quotes:** "I appreciate the attention, killer, but my eyes are up here."

"I don't know how you can stand all those rules and pomp and crap. It would drive me crazy. Doesn't it drive you fucking crazy?"

"Hey, let's talk about this. I'm sure I've got something that will make this all better."



**Virtue:** Fortitude. Melanie is very stubborn, and tries to get her way whenever she can.

**Vice:** Lust. She is not only a sexual creature, but she's also impatient. It's hard for her to keep still when she wants something.

**Background:** Melanie was an impoverished artist, trying to make a living through sculpting and being a nude model, when she met Roth in 2002. Roth tried to feed from her, but her fire and determination caught his eye. He asked her if she wanted to be Embraced. She said she had to think about it, but one of Mr. Petrovsky's spies overheard the exchange. The next night she agreed, and Roth Embraced her in a hotel suite nearby. He left her in the bedroom while he went hunting for Vitae for his new child, but as he was about to leave he was attacked and killed by Mr. Petrovsky and his enforcers. As he was being killed, a Latino woman came to the window of the bedroom and helped her escape. She said her name was Simone, and she told her to get out of town before she was found. She didn't listen, and has been in and out of town building up contacts in the art scene for the night when it's safe for her to come back.

**Description:** Melanie is an attractive woman with short blond hair and bright green eyes. She's prone to wearing tight-fitting but rugged clothes, like leather pants and low-cut cotton shirts, and carries a leather backpack with her traveling supplies. She speaks with an East Coast accent.

**Storytelling Hints:** Melanie is used to living by herself. She flirts, strips and sometimes sleeps with men and women to get what she needs to make it through. She doesn't like or trust many other vampires, but

she's not above making a pass at the most attractive member of the coterie (and using her Majesty) to get them on her side. The only thing that will get her to think of anything but herself is if someone offers her a legitimate chance to get revenge on Mr. Petrovsky.

### Opinion on the Other Characters:

**Mr. Petrovsky:** "Sometimes I think that the only reason why I continue to exist is so I can get a chance to take him out."

**Rosario Small:** "Simone's ghoul, as far as I know."

**Simone:** "She saved my life. I figure this makes us square."

# Vampire

THE RPG

Name: Melanie Dunn	Concept: Vengeful Loner	Flaw: Gangrel
Player:	Virtue: Fortitude	Essence: Unaligned
Specialty:	Vice: Lust	

Attributes			
Power	Intelligence ●●●●	Strength ●●●●	Presence ●●●●
Fitness	Wits ●●●●	Dexterity ●●●●	Manipulation ●●●●
Resistance	Resolve ●●●●	Stamina ●●●●	Composure ●●●●

Skills		Other Traits	
Mental (-3 unskilled)		Merits	
Academics	00000	Danger Sense	●●●●
Computer	●●●●	Barfly	●●●●
Crafts	●●●●	Contacts (Art Community)	●●●●
Investigation	00000	Striking Looks	●●●●
Medicine	00000	Resources	●●●●
Occult	●●●●		
Politics	00000		
Science	00000		
Physical (-1 unskilled)		Health	
Athletics	00000		●●●●●●●●●●
Brawl Dirty Tricks	●●●●		□□□□□□□□□□
Drive	00000		
Firearms	●●●●		
Larceny	●●●●		
Stealth	●●●●		
Survival Shelter	●●●●		
Weaponry	00000		
Social (-1 unskilled)		Vices	
Animal Ken	00000		□□□□□□□□
Empathy	00000		■■■■■■■■■■
Expression Sculpting	●●●●		
Intimidation	00000		
Persuasion Seduction	●●●●		
Socialize	00000		
Streetwise	●●●●		
Subterfuge	●●●●		
		Blood Potency	
			●●●●●●●●
		Humor	
		10	○
		9	○
		8	○
		7	○
		6	●
		5	●
		4	●
		3	●
		2	●
		1	●
		Equipment	
		Size 5	
		Defense 2	
		Initiative Mod 4	
		Speed 9	
		Experience	
		Armor	

Attributes: 5(4) • Skills: 11(7) (+3 Specialties) • Clan (+1 bonus Attribute; see p. 92) • Covenant • Blood Potency 1 (May be increased with Merit points) • Disciplines: 9 (1 w/dot must be in clan) • Merits: 7 (Buying the fifth dot in Attributes, Skills or Merits costs 200 points) • Health: Stamina • Size • Willpower • Resolve • Composure • Size = 5 for adult human-sized Kindred • Defense = Lowest of Dexterity or Wits • Initiative Mod • Dexterity • Composure • Speed • Strength • Dexterity + 5 • Starting Humanity = 7 • Vitae = 1(0) dot

Criminal Intent

The Part



## Scenes

Scenes are the main building blocks for your story. All the material thus far sets the foundation and provides the mortar, but you and your troupe will decide how to put these blocks together.

## Plotting

The heart of **Criminal Intent** is a problem that becomes more and more complex as the coterie digs deeper into it. The more they uncover, the harder it is for them to get out without making an enemy of someone. As such, the story plays out in a somewhat linear fashion, as the players follow the clues to uncover more and more of the story. However, immersing this story into the politics of your chronicle's Kindred can make the story seem far less straightforward than it really is. Even if you decide to run this as a contained or unconnected story with very few ramifications to the overall chronicle, it touches on the conflict between legalities and politics in Kindred government. And in the Danse Macabre, politics doesn't just mean standing around in an Elysium arguing about feeding rights – blood, violence and even Final Death are a possibility in every negotiation. That said, you have a lot of control over two elements of the story: how fast-paced it is, and how much of an impact politics play.

The story is very player-motivated, so it might seem difficult to control pacing. What if the players want to spend an hour investigating Rosario's apartment, when they need to be looking for Melanie? What if they breeze through their conversation with Simone without finding out her connection to Rosario? Part of the strength of the Storytelling Adventure System is that scenes and other story elements can be moved around and revised on the fly based on your needs. If you need to get things moving more quickly, move up the scene where Simone gets the drop on the coterie or Mr. Petrovsky's enforcers attack. If you need to slow things down, throw more obstacles at the coterie – have them find out that someone moved the painting, or make it harder to find one of the key Storyteller characters in the chain of events. You can use the political background as well to control pacing, as one Primogen can provide a valuable clue while another threatens to turn them over to the Sheriff.

How much the events of this story impact your political structure is also flexible. On the one hand, **Criminal Intent** might have little impact – Mr. Petrovsky and Simone are small cogs in a huge political grist mill, nothing more than the latest casualties in the Danse Macabre. Conversely, they might be the puppets of already-established Kindred in the local court, or Mr. Petrovsky and Simone might be puppeteers themselves. They might be relatively isolated from the established webs of intrigue, or so firmly enmeshed that even being seen with one or the other sends ripples throughout the chronicle.

Ultimately, it's about what your players have fun with. If they enjoy spending hours meeting various Storyteller characters in a variety of locations to deal with the events of this story, feel free to let them do so. If, however, they're sick of dressing up and sipping tea and just want to get some action, toss out the Machiavellian plotting and dive into the mystery.



# Storyteller Character Relationships

# Scene Flowchart

**Simone:** Blunt instrument.

**Rosario Small:** Unfortunate bystander.

**Melanie Dunn:** Rabid animal.



**Mr. Petrovsky:** Sick fucker.

**Rosario Small:** Needed tool.

**Melanie Dunn:** Owes me a favor.

**Mr. Petrovsky:** Wants me dead.

**Simone:** Weird mentor

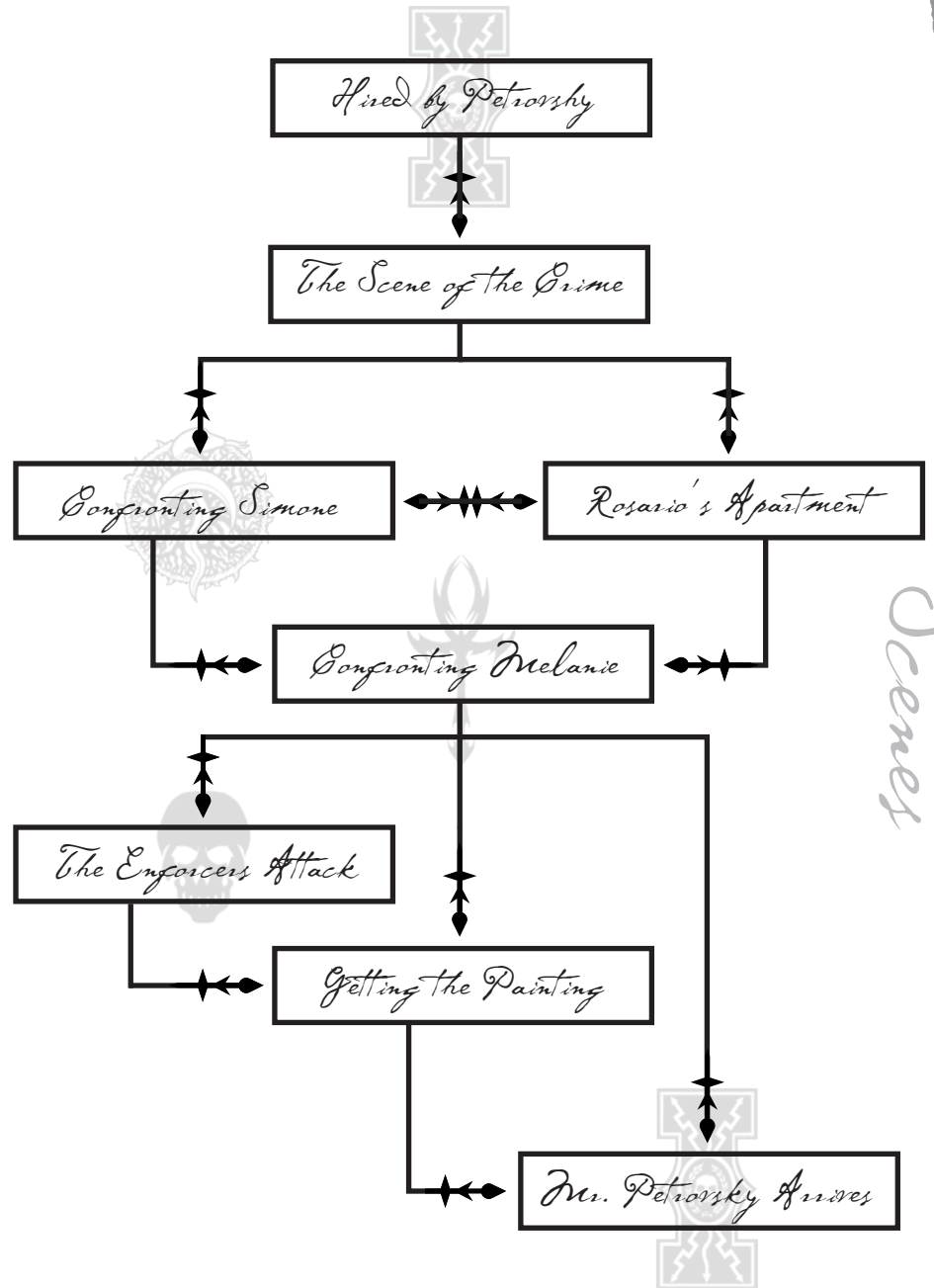
**Melanie Dunn:** Hot, but not bright.



**Mr. Petrovsky:** Needs to die.

**Rosario Small:** Simone's ghoul.

**Simone:** Paying off a debt.



Criminal Intent

Scenes

# Hired by Mr. Petrovsky

MENTAL • PHYSICAL — SOCIAL •

## Overview

The coterie arrives to meet with Mr. Petrovsky in what appears to be a rented home (not his haven) to find out what they're supposed to be doing. Mr. Petrovsky proceeds to tell them a false version of the events of the previous evening. During the conversation, they learn a bit about Mr. Petrovsky and possibly realize that they're being lied to.

## Description

The directions you're given lead to a residential area in town. It's a middle-class neighborhood: the houses are too run-down to be a bland suburbia, but it's quiet and clean. There are neighborhood watch stickers on most of the windows, and every once in a while you can see a curtain twitch as you make your way down the street. Probably some nosy housewife or old lady looking for a bit of excitement, but some of them could be spies working for Mr. Petrovsky – or his enemies.

You almost end up passing the house you're looking for. It's a well-maintained brick home with a one-car garage that sits a little further back from the street. The address is on a discreet brass number plate by the door, only barely noticeable in the evening gloom. The doorbell chimes faintly behind the door, and you are greeted by a fit middle-aged blond man who introduces himself as John.

As John shows you inside, the house reminds you of a nice hotel room – it's comfortable, but it doesn't have any of the individual touches that a home accumulates over time. He leads you quietly to the basement, which is furnished as a game room in a similar style as the main floor. The only personal touches are a few extremely well-maintained guns and metal sculptures lying around the room, some of which are stamped with Cyrillic characters. Standing by the door is another plain-looking man, a dark-haired version of John, who gives an almost imperceptible nod as you enter. Mr. Petrovsky sits on a barstool next to a bar topped with stiff leather, fiddling with the parts of a disassembled pistol. John gently taps him on the shoulder, and he looks up at you, smiling.

"Good evening," he says softly, with no trace of an accent. "Please have a seat, and let's get right to business, shall we?"

## Storyteller Goals and Tips

It's important to leave a vivid image of Mr. Petrovsky in the players' minds as this scene unfolds. As you portray him, keep a conversational distance – don't have him engage in small talk, always refer to everyone as "Mister" or "Miss," don't use contractions ("I am" instead of "I'm") and have him politely ignore any humorous comments. When the topic of compensation comes around, his tone turns to that of a disapproving father, and he will excuse the coterie as soon as the conversation is completed.

Don't let all this characterization tempt you to linger too long in this scene, though. The focus should be on communicating the appropriate information to the players so they can start digging into the meat of the story. The coterie should leave the meeting with three main clues – the scene of the incident, Simone and a mortal named Rosario.



## TWEAKING MR. PETROVSKY'S PITCH

There are a lot of ways that Mr. Petrovsky might try to entice the coterie into working for him depending on what motives are being used. Here are some lines of dialogue that you can sprinkle into the scene.

**Previous Experience:** "We have done good business in the past, and I hope we can continue that working relationship."

**Covenant Support:** "I trust your devotion to the goals and ideals of our covenant will serve you in good stead in the coming nights."

**Working From The Inside:** "Your interest in the workings of my covenant intrigues me. I hope you find this small concern merits your attention and brings you to a closer understanding of our philosophy."

**Paying Off A Debt:** "Honoring one's debts is one of the keystones of our society. It pleases me to see such young members as yourself keenly respectful of it."

**Up-and-Comers:** "Your rise in our society has not gone unnoticed. I'm sure a decisive resolution to a problem such as this will do nothing but further your growing respect in the eyes of my peers."

**Here Comes The Money:** "I am willing to pay handsomely and promptly for discreet and thorough resolution to this situation."





### Character Goals

The character goals in this scene are simple – find out what Mr. Petrovsky wants and what they will get for accepting his mission (if they're in a position to bargain, that is). Also find out a bit about who Mr. Petrovsky is, if this is the first time they've met him.

### Actions

The bulk of the action in this scene will be through roleplay, although they might want to determine if Mr. Petrovsky is lying during the interview (especially when he relates the incident).

### Mr. Petrovsky's Story

"Last night, my retainer Charles was conducting a private errand for me. He was walking toward a local club called Rapture. As he was passing an alley near the club, he heard a scream. He glanced down the alleyway and saw one of us openly feeding on one of the homeless that sometimes panhandle out there. He went in to take a closer look and noticed that the attacker was a Hispanic woman, who I believe to be the city's enforcer, Simone. She appeared to be in a state of frenzy. At the other end of the alleyway, there was a bald, black man with a cellular phone in his hand. It looked like he was taking pictures. Charles heard this woman call out the name 'Rosario,' and the photographer turned and fled the scene. Charles vacated the area and immediately called me. I sent both of my retainers back to shoot the corpse with guns I had previously acquired from known local gangsters before calling the police. Then I contacted you."

Mr. Petrovsky will then explain that he can't very well accuse the Hound on just his retainer's word, and he's involved in a complicated web of political obligations that make it difficult for him to pursue the matter himself. He won't consent to have either his or his enforcer's mind read with Telepathy, claiming that he and his retainer are involved in a separate investigation of a sensitive nature.

### Detecting Lies

This dice roll abstracts a character attempting to determine if Mr. Petrovsky is lying. This can only be attempted once per conversational topic (such as the description of the scene of the Masquerade violation, or Mr. Petrovsky's intentions toward the coterie).

**Dice Pool:** Wits + Empathy vs. Composure + Subterfuge (in Mr. Petrovsky's case, the pool is 9).

**Action:** Instant and contested.

**Hindrances:** Mr. Petrovsky has practiced his story for a while before mentioning it to the coterie (-2); the coterie has had previous positive interaction with Mr. Petrovsky (-1 to -3, depending on how well the previous experience went).

**Help:** The coterie has had previous negative interaction with Mr. Petrovsky (+1 to +3, depending on how badly the previous experience went); the character has a strong reason to distrust Mr. Petrovsky, such as being part of a rival covenant or political faction (+2 – simply saying "he's a vampire" isn't sufficient).

### Roll Results

**Dramatic Failure:** The character completely misreads Mr. Petrovsky and believes him to be telling the truth, even going so far as to try to explain away any inconsistencies in his story uncovered later.

**Failure:** The character is unable to discern if Mr. Petrovsky is telling the truth or not.

**Success:** The character believes Mr. Petrovsky is lying.

**Exceptional Success:** Not only does the character believe Mr. Petrovsky is lying, but he realizes the biggest lie – Mr. Petrovsky knows that Simone is not responsible.

### Consequences

After the coterie leaves Mr. Petrovsky, his enforcers will depart soon after to start looking for Melanie. They can be used as a plot device in various scenes to help move the action along, or they can show up again in "The Enforcers Attack."

The coterie might want to do some research on Simone and possibly Mr. Petrovsky at this point. Make sure to emphasize that finding Simone will be difficult, and it's probably too early in the investigation to ask other Kindred to use their Status to force an audience with her (although if you want to let them try, they may be able to jump to "Confronting Simone"). The coterie are then realistically left with two avenues of investigation – the alley where the incident took place and the name "Rosario," which are both best uncovered at the scene of the crime.

# The Scene of the Crime

MENTAL •• PHYSICAL • SOCIAL •

## Overview

After learning the details of the story from Mr. Petrovsky, the coterie look at the area near Rapture where the crime he described took place. This is a largely investigative scene, as the characters use deduction or supernatural powers to uncover clues. Simone is also watching the scene (as well as Rosario's apartment), and might confront the coterie at this point – if so, move to “Confronting Simone.”

## Description

The actual location of Rapture depends on the needs of your chronicle. It's assumed that Rapture is a popular nightclub in a rough part of the city – a perfect place for vampires to feed. However, the club itself is of less importance to the story than the alley next to it.

*The alley behind Rapture stretches between two parallel streets. It's full of loose paper armbands, ticket stubs, bottles and other trash accumulated from scores of drunk clubgoers. Near the middle of the alley is a rusty green garbage bin, dented badly in the middle and punctured with a few holes. Torn yellow crime scene tape hangs limply from each side of the alleyway, the only indication that the police were ever here.*

## Storyteller Goals

The primary focus of this scene is to help the players uncover clues. Some of the clues will support Mr. Petrovsky's version of events, while others show that some things aren't adding up. You can easily stretch or compress the amount of time you spend on this scene. If the players want to spend time asking questions about the crime scene, you can drop bits of information as they ask the right questions about the clues available. If they start to get bored or if you want to move things along, you can abstract the process and have them simply make appropriate dice rolls (see “Examining a Crime Scene,” pp. 59-60 in the **World of Darkness Rulebook**).

## Character Goals

The characters are trying to learn as much as they can about the events that transpired in the alley (although the investigation might move to areas outside of the alleyway itself).

## Actions

There are a variety of actions that characters can take to uncover information. Each sub-section will cover the clues available to a particular investigative route.

## The Alley

Searching the alley is the first and most obvious source of clues. The police took away the corpse, but there are still clues here, including those that can only be found with supernatural powers. An exceptional success on any roll to search the alley results in the character finding one of Rosario's business cards (if they don't already have one; see “Rosario” below for more information).

**Hindrances:** Rain overnight (-1)

**Help:** Weeknight where the club is closed (+1)

### Clues

- The dent in the dumpster: An Intelligence + Science roll reveals that it took a lot of force to make that dent, but the area is too wide to be a punch or a kick; more likely, something (or someone) was thrown into it. Use of The Spirit's Touch doesn't reveal anything – no one living has handled the dumpster with any emotion recently.
- The holes in the dumpster: These are bullet holes. If players want to root through the putrid trash in the dumpster, a Resolve + Investigation roll will eventually find a bullet that the police missed.
- Blood on the scene: There is no blood to be found anywhere near the dumpster, but there is a little bit of blood smeared on one wall, away from the dumpster. It's too small of a smear to get a sample for testing, but The Spirit's Touch will reveal a flash of a woman with short blond hair and green eyes trying to bite the owner of the blood. (This is a vision of Melanie attacking Mr. Petrovsky.)
- Animal witnesses: With the use of Animalism, vampires might be able to talk to some of the animal witnesses: a

stray cat that eats out of the dumpster, and a couple of rats that prowl around for food when the cat isn't around. They recall a fight between *two* predators before they fled (animals consider vampires to be predators due to their Beasts). All of them know the bum, referring to him as "Foodstealer", and mention that he wasn't either of the predators in the fight.

### The Corpse of John Doe

The corpse of the homeless person has been taken by the police. It's listed as a John Doe and already filed away as a low-priority case, courtesy of Mr. Petrovsky's Status (Police) Merit. Characters seeking to pull strings to get access to the body will require a roll depending on what tactic they use – Manipulation + Persuasion to talk their way in, for example, or Dexterity + Stealth to sneak in. Once the coterie can manage to sneak, cajole or influence their way into looking at John Doe, they discover the body is full of bullet holes. As above, you can also make finding the clues here harder or easier as you see fit:

**Hindrances:** Multiple bullet wounds and injuries (-2)

**Help:** Looking at the body with a copy of the medical examiner's report (+2)

#### Clues

- **Bullet hole placement:** An Intelligence + Firearms roll will reveal that although the spread appears random, many of the vital organs were targeted. This indicates that the shooter was likely a professional who kills people on a regular basis. On an exceptional success, one of the "random" shots is found on the neck, which obscures potential bite marks from a vampire.
- **Fang marks and blood loss:** On a Wits + Medicine or Occult roll, a search of the body reveals no vampire bite marks, although one stray shot on the neck could be obscuring such marks. The corpse has definitely been drained of blood in a way consistent with vampire feeding.
- **The Spirit's Touch:** Use of The Spirit's Touch on John Doe's possessions or corpse reveal that he was attacked from behind, and was incredibly afraid. He definitely felt the ecstasy of the Kiss, but could not see who was attacking him. On an exceptional success, he woke up drunk to see a man and a woman fighting outside of the dumpster he was sleeping in, but he wasn't able to make out who they were. He was climbing out of the dumpster to escape when he was attacked.

### Rosario

Rosario is a self-employed artist, and does whatever he can think of to promote himself. As such, his business cards are *everywhere*, especially around Rapture. As noted above, an exceptional success in searching the alley will allow a character to stumble across one of these cards. There's a stack of his cards inside Rapture, near the front door with the local independent newspapers and magazines. Also, the club patrons will know him by name, and odds are good that they either have a card on them or can direct them inside the club to get one. All of the cards are the same:



The phone number (Rosario's cell phone) will always go to voicemail, but the email address works. The address is Rosario's apartment, which doubles as his studio.

### Consequences

If the players are too obvious about their investigation, they could be questioned by the police or patrons of Rapture. If they find Rosario's business card, they can move on to "Rosario's Apartment." If the players get completely stumped on how to proceed, you can have Simone confront the players and move to "Confronting Simone."



# Confronting Simone

MENTAL • PHYSICAL •• SOCIAL ••

## Overview

Either from searching the alley or trying to go to Rosario's apartment, Simone approaches the coterie. She makes it clear that she's protecting Rosario, but if they prove to be willing to listen, she's inclined to arrange a meeting with him. Otherwise, the encounter can turn very ugly.

## Description

Simone will attempt to get the drop on the coterie, either near the alley or by Rosario's apartment. This description assumes that she successfully surprises a member of the coterie – alter it if they catch her sneaking up on them.

*A cool metal ring in a blanket of rough wool presses into the back of your neck. "This is a gun under a coat." It's the quiet but firm voice of a woman from behind you. "We're getting off the street so you can explain to me just exactly why the fuck you're snooping around."*

## Storyteller Goals

Your goals in this scene are to introduce Simone, demonstrate that she is protecting Rosario and hint that she's willing to kill the characters if necessary. Note that checks for Predator's Taint can be used in this scene if desired; see **Vampire: The Requiem**, p. 168. Things are tense, but the characters should be able to talk their way out of the conflict fairly easily. If the scene does move into combat, make sure to let the players learn about Simone's motivations. Perhaps she says "I'll die before I let you kill Rosario" before the fight starts, or something similar.

## Character Goals

The characters try not to get killed by Simone, and hopefully find out why she's threatening them.

## Actions

There are two main options for this scene – fighting Simone or convincing her to talk to them. If things get violent, it's likely that Simone will be able to protect herself long enough to escape and warn Rosario, and it's even more likely that the coterie will draw a lot of attention in the process.

If they decide to talk, however, the characters will find that Simone isn't very socially savvy. She's trained as an assassin, and she doesn't do much talking except to intimidate people. The players are encouraged to act out their attempts to convince Simone, but they might want to back up their roleplay with a dice roll. You can also choose to let the players roll if the scene is running long.

## Fast-Talking Simone

**Dice Pool:** Manipulation + Persuasion vs. Composure + Empathy (in Simone's case, the pool is 2).

**Action:** Instant and contested.

**Hindrances:** Simone is paranoid (-1); Simone's City Status (+2 to her pool).

**Help:** The coterie drops Rosario's name before she does (+2); the character speaking has Mekhet Clan Status, Crone Covenant Status or City Status (+1 per dot).

## Roll Results

**Dramatic Failure:** Not only do the characters not convince Simone, but she refuses to speak to them any further. She will attempt to kill them if they approach Rosario.

**Failure:** Simone doesn't believe the character's story.

**Success:** Simone is willing to listen, but carefully watches the coterie to see if they are planning to double-cross her.

**Exceptional Success:** Simone believes the characters completely, and relaxes her guard around the coterie.

## Consequences

This scene leads to "Rosario's Apartment." Either the characters were already on their way there and she goes with them to protect Rosario, or the coterie has convinced her that they mean her no harm and she offers to arrange a meeting.

If for some reason they get into a fight with her and she escapes, she might attack them later (such as before or during "Getting the Painting"). If they kill her in this scene, she won't be available for future scenes, but much of what she knows can be covered by Rosario or Melanie. While she has a significant presence in the events prior to this story, only her connection and desire to protect Rosario are really important for the players to know. It won't derail events too much if she dies in this scene.

# Rosario's Apartment

MENTAL ••• PHYSICAL • SOCIAL ••

## Overview

Either through their investigation or after a meeting with Simone, the coterie finds out where Rosario lives. If they haven't already met Simone, she confronts them as they approach Rosario's apartment (move to "Confronting Simone"). The coterie meets Rosario, and they learn his version of what happened during the Masquerade violation. They also learn that Rosario has some painting that could cause serious problems for Mr. Petrovsky, and Simone has enlisted the aid of an unaligned Gangrel named Melanie to protect it. If they try to search the apartment when Rosario is out, they can still find some clues to show them where to look next.

## Description

The address leads to an old, run-down apartment building about a dozen blocks away from Rapture. All of the windows on the ground floor have iron bars or heavy metal shutters over them. The door is magnetically locked with a panel of worn ivory buttons next to it, each with a name written by it on masking tape or white stickers. One close to the bottom reads "Rosario Small" in very neat handwriting.

Once the coterie gets access to the apartment, read the following.

Rosario's apartment covers half of one floor. The studio apartment has only a few interior walls, surrounding what are likely the bathroom and bedroom. The rest of the apartment has a few worn pieces of furniture shoved into a corner, making room for canvases in various states of completion. Cans and tubes of paint are carefully stored near the canvases, and the brushes look worn but clean and well cared-for. The kitchenette looks unused, while empty boxes for pizza and Chinese food are stacked neatly in another corner.

## Storyteller Goals

The main goal of this scene is to get the coterie to realize that things are not what they seem to be and point them to Melanie and the painting. The easiest way is to have Rosario and Simone explain what really happened, but the coterie might incapacitate or

kill both Rosario and Simone before they can pass the information on, or they may decide to break into the apartment when it's empty. Searching Rosario and his apartment will reveal clues that link Mr. Petrovsky to the incident. If for some reason the players don't speak to Rosario or Simone and completely miss the clues, you can have Mr. Petrovsky's enforcers search the apartment and uncover the clues. Mr. Petrovsky can then ask the coterie to find the location of the painting while the enforcers attempt to deal with Melanie (see "The Enforcers Attack").

## Character Goals

Interrogate or neutralize Rosario Small, and learn the depth of the Masquerade violation.

## Actions

Like "Scene of the Crime," there are a few different ways that characters can get information from this scene.

## Rosario's Story

The easiest way to get information is to ask Rosario what happened. Simone will encourage this route, if she is present. If she isn't present, the coterie may have to interrogate Rosario (Wits + Intimidation versus his Stamina + Resolve dice pool of 4) or persuade him to talk (Manipulation + Persuasion versus his Composure + Subterfuge dice pool of 4). They can also use Wits + Empathy versus his Wits + Subterfuge dice pool of 5 to determine if he's lying or not (he isn't).

"It happened early last night. I was walking back from a night at Rapture to meet up with Simone, when I heard the sounds of fighting in the back alley. Normally I try to avoid it when the locals get rowdy, but something prompted me to take a quick peek. I saw a guy with red skin, like a lobster, biting on the neck of some homeless guy. The scene just seemed so surreal, so I pulled out my cell phone and took a couple of quick pictures. That's what I do, right? I take pictures of local street scenes and paint them. Anyhow, I heard Simone call my name from down the block. The lobster guy looked up at me just then, and I decided to run.

"I didn't see Simone, but she must have run with me, because she was behind me by the time I ran back to my apartment. She made sure I was okay, and I told her I was tired. When she left, I looked at the pictures I took. I noticed that the lobster guy was really blurry in the shots, even though the homeless guy wasn't. I didn't want to forget what I saw, so I stayed up all night and most of the day painting the scene.

“Earlier tonight I showed her the painting. She wasn’t too happy and ended up calling a friend of hers, someone named Melanie, to pick up the painting. Melanie just left a few hours ago.”

Rosario will give the coterie Melanie’s phone number, if they ask for it. The blurry photos are still on his phone, but between the shaky quality of the picture and Mr. Petrovsky’s Kindred ability to blur photos, they’re almost impossible to make out.

### Searching the Apartment

The characters may decide to search the apartment, either with Rosario’s consent or after they break in or incapacitate him.

**Dice Pool:** Wits + Investigation

**Action:** Extended (one roll represents 10 minutes of activity)

**Hindrances:** Characters are rushed for time (-1 to -3, depending on the time limit).

**Help:** There isn’t much in the apartment to search (+1).

#### Roll Results

**Dramatic Failure:** The character finds nothing, and feels he’s searched everything there is to search.

**Failure:** The character finds nothing in this 10 minute search.

**Success:** The character uncovers some useful information.

**Exceptional Success:** The character uncovers everything there is to know.

#### Successes Clue

1 A couple of the pizza boxes look fresh, and the receipts taped to the lids show they were ordered last night and this morning. Rosario must have been in all night doing something.



- 2 The brushes and paint have been cleaned very recently, but all of the paintings around the apartment are dry to the touch.
- 3 Scribbled on the backside of a receipt is a name (“Melanie”) and a phone number. The handwriting on the receipt doesn’t match other examples of Rosario’s handwriting around the apartment.
- 5+ On the backside of one of the paintings, in a felt pen, is written: tonight at midnight.

### Cell Phone Message

If the coterie gets access to Rosario’s cell phone, they find it’s been turned off. Turning it on reveals a few blurry photos (as under “Rosario’s Story”) and a recent voice mail message. It’s from Melanie an hour or two before the coterie arrive, and the cell phone lists it as an unknown number:

“Hey, this is Melanie. Tell Simone that her package is taken care of. I plan something special with it, babe. The Russian will be all over both of you, so I suggest you get the hell out of town for a few days, especially after midnight tonight. Tell her to call me when things cool down.”

### Consequences

The coterie should at this point have Melanie’s name and possibly her phone number, which moves them to the scene “Confronting Melanie.” If Simone is present, she’ll stay with Rosario to make sure that he isn’t killed or kidnapped by Mr. Petrovsky or some other over-eager Kindred. If the coterie is completely stumped at this point, you can have Mr. Petrovsky’s enforcers discover Simone’s contact with Melanie, and pass the information on to the characters through Mr. Petrovsky.

Rosario's Apartment



# Confronting Melanie

MENTAL ••• PHYSICAL •• SOCIAL •••

## Overview

After either speaking with Rosario or searching his apartment, the coterie should have contact information for Melanie. She's waiting for someone to contact her regarding the painting and is willing to jump on just about any chance to get back at Mr. Petrovsky. She arranges a meeting in a public park with the characters to discuss business.

## Description

After the coterie arrange a meeting with Melanie, read the following.

*The park is eerily silent at this time of night. This close to the city, very few animals wander among the sparse trees, and the only source of light is a single lamppost near the parking lot and pavilion. Sitting on a bench in the pavilion is a woman with short blond hair. Her rugged clothing is tight-fitting, leaving little to the imagination, and she has a battered leather backpack on the ground at her feet. She looks up as you approach, and her mouth twists into a smirk.*

## Storyteller Goals

The focus of this scene is to give the players enough information to go after the painting. While Melanie is an outrageous flirt and puts on a good show of being tough and savvy, she's not too bright. She's managed to survive this long mostly because of her instincts for danger, her good looks and a lot of luck. She doesn't have a lot of experience with the Danse Macabre, and thinks that she's cornered the market on lying to people to get what she wants. Although she is appreciative of what Simone has done for her, what she really wants is to get back at Mr. Petrovsky for attacking her, as well as making things good for her as quickly as possible. If the coterie offers her a deal that sounds good, she'll gladly help them get the painting. If they alienate her so much that she leaves without telling them, have the enforcers kill her after she leaves, and Mr. Petrovsky can either give the coterie the information to retrieve the painting (leading to "Getting the Painting"), or he can send the enforcers to get it themselves before confronting the characters (which is handled in "Mr. Petrovsky Arrives").

A secondary goal in this scene is to play out the legal and moral ambiguity of Melanie's situation. Melanie is an unrecognized and unaligned Kindred, which means she has no rights within Kindred society. On the other hand, her only real crime is existing, and she could very well be killed for it. If the roleplay between Melanie and the coterie allows for this sort of exploration between the legalities and justice of her situation, it will embellish the conflicts to come in "The Enforcers Attack" and "Mr. Petrovsky Arrives."

## Character Goals

The characters are primarily trying to get the location of the painting, whether it's to hand it over to Mr. Petrovsky or to use it against him.

## Actions

### Melanie's Story

If asked, she'll detail her version of the events of last night.

*"I've been wandering in and out of town over the past few months. I've got people I need to network with, you know? Anyhow, I hooked up with this cute artist near the Rapture, and I decided to try and find a cheap hotel that still had rooms open. I told him I would be back in a few minutes, and just as I went around the corner I get attacked by that fucking Russian, Petrovsky. I slammed him into a wall near the alleyway, and he let go of me for a split second. I got the hell out of there and fed on some stray cats and rats to heal me up. Earlier tonight I get a call from Simone, asking me to hold on to some stuff for her. At first, I'm not interested, but then she said that it involves Petrovsky. I don't let her know that he already ran into me – I like her and all, but the less she knows the better, right? Anyhow, I go to her ghoul's apartment, or whatever he is, and pick up this package. Turns out it's a painting, and there's him in the middle of it, clear as day. I decided to call some of my friends in the scene and stage an impromptu showing, just to take that bastard down a few pegs."*

## Where's the Painting?

At some point, the characters may want to try and convince Melanie to part with the location of the painting.

**Dice Pool:** Manipulation + Persuasion versus Manipulation + Persuasion (Melanie's dice pool is 5, 6 if she can use her specialization of "Seduction")

**Hindrances:** Melanie finds out the characters are working for Mr. Petrovsky (-3), the characters attempt to use their standing in the city as a motivator (-1 per dot of City Status, instead of +1 per dot).

**Help:** The character offers her a means of revenge on Mr. Petrovsky (+3), the character speaking has Gangrel Clan Status (+1 per dot).

**Roll Results**

**Dramatic Failure:** She refuses to deal with the characters any further, and attempts to leave the scene.

**Failure:** She doesn't like the character's offer or story, but she's still willing to negotiate.

**Success:** She tells them that the painting is going to be displayed at the Chelsea Art Gallery tonight at midnight in a special showing. She even gives them her invitation, which has the address of the gallery on it.

**Exceptional Success:** She not only tells them about the showing, she offers to help them retrieve the painting (assuming she survives "The Enforcers Attack").

*Consequences*

If the coterie or Melanie were not discreet in choosing the location of their meeting, then Mr. Petrovsky's enforcers will try to kill her – move to "The Enforcers Attack." If it doesn't make sense for the enforcers to attack, or if you don't want to run that scene, then move to "Getting the Painting" after the characters learn the location of the painting.



*525 Westview Circle  
New York, NY, 10173*

*A Select Showing of the Work of Rosaria Small,  
Chelsea Gallery, Midnight*

# The Enforcers Attack

MENTAL • PHYSICAL ••• SOCIAL •

## Overview

Since the first scene, Mr. Petrovsky's enforcers have been looking for Melanie in an attempt to destroy her. If the coterie or Melanie were sloppy while setting up the meeting in "Confronting Melanie," Mr. Petrovsky's enforcers will attack her during the negotiations. The characters have to make a choice about which side they're on. No matter what choice they make, though, they'll piss someone off, especially if they have dead bodies on their hands.

## Storyteller Goals

The goal of this scene is to finally force the coterie to pick a side, whether it's for Mr. Petrovsky (by helping the enforcers kill Melanie), against Mr. Petrovsky (by taking out the enforcers) or just not sticking their necks out (by letting the enforcers and Melanie go at each other and seeing who survives). Aside from the physical risks from such a conflict, there's also a lot of social risk – no matter what the coterie decides to do, they'll have to go against someone and deal with the consequences. Neither the enforcers nor Melanie are willing to negotiate; the mortals are too loyal to Mr. Petrovsky, and Melanie would rather die than deal with Mr. Petrovsky's continued threats to her existence. And after a lot of scenes with heavy investigation, a fight will shake up the pace of the story and maybe offer a chance for the characters to blow off some steam.

That said, there are reasons why this scene might not happen. For one, if both the coterie and Melanie are smart and cover their tracks, the enforcers might still be looking for her while the meeting in "Confronting Melanie" takes place. You might also

choose to skip this scene if the characters aren't very physically capable – the goal is to scare the characters and rough them up, not kill them outright. Finally, if the players are already hip-deep in the complex social relationships in this story and you think this scene would detract from their enjoyment of the themes, then skip this. This scene offers a change of pace and a great moral dilemma, but it's not necessary.

## Character Goals

Make some fast decisions, and survive.

## Actions

### Combat

The enforcers will attempt to ambush the meeting from the woods. Each one is armed only with a heavy pistol and a stake, so the element of surprise is key for their attack. They will try to sneak up



Criminal Intent

The Enforcers Attack



on Melanie and stake her. However, Melanie has the Danger Sense Merit (see “Danger Sense” in the **World of Darkness Rulebook**, p. 108), so odds are good that they won’t get the drop on her. Tactics from that point on depend on what the coterie does.

**If the coterie stays out of the fight:** The enforcers will attempt to wear down Melanie with bashing damage from their pistols, until they can find out if she has any weapons. Once they determine that she’s unarmed, they will attempt to stake her. If they can’t stake her, they’ll just attempt to put her into torpor through damage. Melanie will try to take them on, but if the odds are stacked against her, she will use her Majesty to try to subdue them and escape.

**If the coterie side with the enforcers:** The enforcers will encourage the coterie to subdue Melanie while one of them stakes her, or vice versa. Melanie will attempt to flee, using her Resilience (and perhaps her Majesty, if the opportunity presents itself) to get through the group and escape.

**If the coterie side with Melanie:** The enforcers will flee and split up. One will try to lead the coterie away from the scene, while the other will try to get away long enough to call Mr. Petrovsky and inform him of the situation. If one of them does manage to escape, he will circle back and follow Melanie to find another chance to kill her while the other enforcer distracts the coterie. If there’s no chance to get a shot at Melanie and they can escape without leading the vampires back to Mr. Petrovsky, they will flee and await further orders.

### *Consequences*

If one or both of the enforcers are captured, or if the coterie helps them kill Melanie (or stays out of their way), they explain that they were sent by Mr. Petrovsky to kill her. They won’t give a reason why (they don’t know), but they do explain that she’s not under the Prince’s hospitality, as if that’s all the characters need to be worried with. If Melanie dies, the characters can recover her invitation to the showing from her corpse. If the characters turn on the enforcers and protect Melanie, she will go with them to “Getting the Painting.” If they simply stay out of it, she’ll leave as soon as the enforcers are done.

Regardless of which side the characters choose, it’s possible that the fight could attract the attention of the local police. See the section on “Drawing Attention” on p. 6, or just keep it in mind during “Getting the Painting.”



# Getting the Painting

MENTAL ... PHYSICAL .. SOCIAL ..

## Overview

Through Melanie, in one way or another, the coterie has uncovered that the painting is being displayed in a private showing in the Chelsea Art Gallery. Based on the events of the story thus far, the coterie may have even more complications in getting their hands on the painting.

## Description

Like Rapture, the location of the Chelsea Art Gallery is dependant on the needs of your chronicle. It should be in a nice enough part of town that a quick police response isn't unreasonable, but not so secure that someone couldn't arrange a quick art showing on short notice. If you have an existing art gallery that works better, go ahead and substitute it for the Chelsea.

*The glass and steel building looms quietly on the street corner, the dull metal reflecting the street lights as a murky haze. Through the glass doors you can see a lone guard sitting at a circular reception desk. He flips through a sports magazine while sitting behind a sign that says "Private Showing" with an arrow pointing to the right.*

If the characters enter the gallery, read the following (feel free to modify it if the gallery is empty when the characters arrive).

*The gallery is a large room with plain white walls and single can lights hanging over a number of framed paintings. The center of the room is dominated by a large buffet table covered in small hors d'oeuvres and tiny glasses. Knots of people cluster around the paintings and near the table, talking in low voices as soft piano music plays from hidden speakers.*

*On the wall opposite the entrance to the gallery is a half-finished picture of Mr. Petrovsky drinking the blood of a homeless person. Even though the picture isn't completed, the level of detail on the depiction of Mr. Petrovsky and his victim is extremely realistic.*

## Storyteller Goals

Primarily, you want to get the painting into the coterie's hands somehow. If the story is running long or the players have been particularly careful the entire time, this scene can be very simple – the characters

walk in, Melanie gives them the painting, and they leave. However, the gallery is a good place to play out some of the consequences of the decisions the coterie have made in the story. Don't be afraid to pile on the complications – this is a big climax before the tense personal scene at the end.



## THE TICKING CLOCK

It's possible that the coterie will try to simply wait until everyone is gone before attempting to steal the painting. Part of the strength of "Getting the Painting" is the conflict between acquiring a Masquerade-threatening painting while trying to preserve the same Tradition, so impress upon them the need for fast action. If they've alienated the enforcers or Mr. Petrovsky, the Nosferatu can simply buy the painting soon after the gallery showing. If they're working against Melanie, she can walk in and take the painting back after the showing is over (as can Rosario, if he or Simone are working against the coterie's interests). Even if one side is dead and the other believes the coterie to be working with them, at some point someone may get suspicious and increase security around the painting. The coterie's options dwindle after the midnight showing, so their best bet is to try to acquire it quickly before other factors come into play.



## Character Goals

Find and discreetly acquire the painting from the gallery.

## Actions

A lot of the actions that characters could take in this scene depend on complications that arise from previous events in the story.

**Gallery Patrons:** Although this is a private showing, there are a number of patrons visiting the gallery. How many depends on your needs. If you want the coterie to skirt a small and intimate crowd, then only a few people got the invite in time and are there to see the paintings. If, on the other hand, you want them to have to contend with a mob of people, then Rosario leaked the showing to his loyal and rabid fanbase, and many of them have shown up to try and crash the party. It's also possible that the showing is completely unattended because of the short notice, if you want to give the players a break.

This is also a good place to seed in other Storyteller characters from previous or future stories. A casual encounter with a mercenary the coterie worked with in the past or the Daeva Whip that they made an enemy of can add some interesting dimensions to this scene, as well as bumping into a random stranger that takes significance in later stories. Don't feel obligated to add anything more to this scene than you need to, but it's another opportunity to tie **Criminal Intent** more closely to the other stories in your chronicle, should you wish to.

**Police and Security:** If any characters have attracted the attention of the police, there will be some security guards and/or police officers stationed here to look out for them. (Statistics for security guards can be found in the **World of Darkness Rulebook**, p. 204-205, while police officers can be found on pp. 205-206.) The number of officers posted in the gallery depends on how much fuss the characters have made thus far, and how much of a challenge you want to make this scene for the players. Even if the coterie hasn't specifically been identified, the police might have been called by the enforcers or Mr. Petrovsky to look for the coterie or Melanie (or both) after "The Enforcers Attack." Security might have been tipped off by the enforcers or Melanie that someone will attempt to steal the painting during the showing. They might also be there for reasons completely unrelated to the story, but it can make things difficult in light of other complications.

**Mr. Petrovsky's Enforcers:** If one or both of Mr. Petrovsky's enforcers are alive after "The Enforcers Attack," and they believe that the coterie are now working against Mr. Petrovsky's interests, they might attempt to attack the characters at the gallery. If the police are present they will attempt to do so covertly; even though Mr. Petrovsky has some Status with the police, it's still hard to cover up a running gun battle with cops. If there aren't police present, they may risk a public fight to recover the painting. If the enforcers don't believe the coterie has betrayed Mr. Petrovsky, they may come with the coterie to help them recover the painting.

**Melanie:** If Melanie is alive after "The Enforcers Attack" and the coterie has convinced her that they are working with her, she may go with the coterie to the gallery to give them the painting. If the police are alerted to an attempted theft, she can distract security, patrons and the enforcers while the coterie steals the painting. If the coterie has attacked her, she will try to stop them from recovering the painting.

Melanie isn't concerned about the Masquerade and will defend the painting with deadly force.

### *Stealing the Painting*

If the coterie isn't given the painting by Melanie, they'll have to steal it. It's not easy, given that the painting is in a prominent place and there are likely to be people around, but once they bypass the security system, the painting comes free of its frame easily and can be rolled up.

Each turn that people are present while the security system is disarmed, the disarming character makes a reflexive contested roll of Dexterity + Stealth against a random patron's Wits + Composure (3 dice for a typical patron, 6 for a security guard, 7 for a police officer). If they fail their Stealth roll, the patron has noticed something strange going on near the painting, and may either confront the character about it or inform security.

**Dice Pool:** Dexterity + Larceny

**Action:** Extended (one roll represents a turn or three seconds of work; 10 successes needed)

**Hindrances:** Lack of tools (-2), unfamiliar with the system (-2)

**Help:** Electronics toolkit (+1), alarm schematics (+2)

### **Roll Results**

**Dramatic Failure:** The character sets the alarm off early, both at the front desk and at the nearest police station. As this is a silent alarm, the characters won't notice it (unless one of them is using Heightened Senses for hearing) until security guards or police arrive. This may warrant a Drawing Attention roll.

**Failure:** The character doesn't make any headway in disarming the system.

**Success:** The character makes progress in shutting down the alarm circuit.

**Exceptional Success:** The character makes substantial progress with cutting the alarm.

### *Consequences*

Unless both the coterie and Mr. Petrovsky's enforcers end up without the painting and you don't mind running an impromptu scene to have one faction or the other go and recover it, events should move to the conclusion, "Mr. Petrovsky Arrives."



# Mr. Petrovsky Arrives

MENTAL • PHYSICAL ••• SOCIAL •••

## Overview

Whether the coterie or some other group gets the painting, Mr. Petrovsky contacts the coterie and says he wishes to meet with them to discuss their findings. Mr. Petrovsky will offer the same house they met at in “Hired by Mr. Petrovsky,” but he will agree to meet privately wherever the coterie desires as long as such a meeting wouldn’t obviously violate the Masquerade, doesn’t look like a trap and doesn’t involve any other vampires. Upon arrival, the coterie has to make a choice about whether they want to hand over (or take back) the painting, but Mr. Petrovsky plans to keep control over it one way or another.

## Description

If Mr. Petrovsky agrees or decides to meet with the coterie instead of the coterie coming to him, read the following. (If they go to meet him, you can modify the description text in “Hired by Mr. Petrovsky.”)

*A well-preserved black sedan with a body style a couple of decades old pulls up. Charles and John step out of the driver and passenger doors and carefully look around. After a few moments, John taps on one of the rear door windows, and Mr. Petrovsky opens the door and steps out. He walks toward you with a look of polite but intense interest.*

*“Tell me what you have found, my friends. I eagerly await your report.”*

## Storyteller Goals

This scene is the culmination of the choices the characters have made throughout the story. The painting is a focal point for the real choice being made by the coterie: do they choose to side with Mr. Petrovsky or against him? There isn’t a correct answer or pre-planned solution for this scene. Either choice has consequences for the coterie, whether it’s making an enemy out of some of the Kindred characters in this story, or being forced to leave a long trail of bodies behind them. There is also a chance that Mr. Petrovsky ends up holding all the cards: he has the painting, Simone and

Melanie are dead or out of the picture, and the coterie has nothing left to bargain with.

If they hand over the painting or have nothing to hold over Mr. Petrovsky, he will offer a reward for the coterie’s work (even if he knows that they were working against him). Try to think of a reward that would help the coterie but tie him to them, such as a public boon or support within the court for one of their projects. The coterie has to choose whether they accept his payment and become linked to him politically, or step away and risk making an enemy of him.

That being said, if the players feel like they *don’t* have a choice, much of the impact of this story is lost. Feel free to talk to your players directly if they either don’t see they have a choice or they spend a lot of time agonizing over it. Let them know some of the potential gains and consequences from each side: helping someone like Mr. Petrovsky cover up his indiscretion could lead to some political ramifications, but he does a lot of good for the city. Likewise, while Mr. Petrovsky does help to make the Kindred safer, he has no feeling or concern for the lives he destroys in the process.

## Character Goals

The characters need to decide what they want to do with what they’ve learned, and where they stand with Mr. Petrovsky.

## Actions

Most of the actions in this scene depend on how the situation stands between the coterie and Mr. Petrovsky, as well as who actually holds the painting. Note that if Mr. Petrovsky doesn’t have the painting and it isn’t destroyed, he will actually put his self-preservation *over* protecting the Masquerade. He is desperate, and his Pride is driving him to rash acts in order to cover up his misdeeds.

## Handing Over or Destroying the Painting

If the coterie hands over the painting or shows to have destroyed it permanently, Mr. Petrovsky will offer to reward them (as mentioned under Storyteller Goals). He will then destroy the painting as soon as possible, if it isn’t already.

### *Keeping or Losing the Painting*

The coterie may decide not to hand over the painting, or they might have lost the painting in a way that can be retrieved by someone else.

**If the enforcers are still alive:** Mr. Petrovsky will use threats to convince the coterie to rethink their position or recover the painting. If they continue to refuse, the enforcers will try to destroy them.

**If the enforcers are dead or not around:** Mr. Petrovsky will try to reason with the coterie to get hold of the painting. If they don't go along with him or they try to threaten him, he will acquiesce and attempt to leave, but he will arrange for a way to have them killed or neutralized as soon as possible. If they attack, he will attempt to flee.

### *Taking the Deal*

If the coterie doesn't have the painting but Mr. Petrovsky does, he will still reward them (as mentioned under Storyteller Goals) to complete his part of their deal.

### *Taking Back the Painting*

Mr. Petrovsky will have destroyed the painting prior to the meeting if at all possible. However, the coterie likely doesn't know this, and they may still threaten Mr. Petrovsky or attempt to search his car to take the painting back from him.

**If the enforcers are still alive:** The enforcers will try to destroy them.

**If the enforcers are dead or not around:** Mr. Petrovsky will attempt to flee.

### *Aftermath*

A lot of the aftermath depends on the details of your chronicle and how the players worked their way through the story. They might decide to have their characters become allies with Mr. Petrovsky and work against vampires who would destabilize Kindred law. The coterie might side with Simone or Melanie and attempt to take the law into their own hands by removing elements like Mr. Petrovsky. They might bring the whole situation to the attention of the Prince and attempt to gain political favor at the expense of both sides. If they are active in the Kindred political scene, the odds are good that no matter what they choose, they will make an enemy of some faction within the court.

How much or how little you want to play out those repercussions are up to you and your players. For minimal impact, you can have the various allies of Mr. Petrovsky or Simone decide to stay out of the situation afterwards, leaving them to their own private war. On the other hand, you could have this event start a chain reaction, shaking the web of alliances and feuds until the political landscape is fraught with conflict, perhaps even signaling a significant change to the status quo.

### *Experience*

Experience points are handed out after each chapter according to the suggestions in the **World of Darkness Rulebook**, pp. 216-217. After the story is over, there are a few additional points that can be awarded:

- Finding Rosario: Any character that found a clue that helped the coterie locate Rosario gets 1 experience point.
- Getting the painting: Each character gets 1 experience point if they helped in the coterie getting possession of the painting.
- Keeping quiet: Any character that goes through the entire story without drawing non-Kindred attention to themselves (i.e., in a way that could be construed as threatening the Masquerade) gets 1 experience point.



Criminal Intent

Aftermath

SCENE: *Hired by Mr. Petrovsky*

MENTAL ●  
PHYSICAL —  
SOCIAL ●

**HINDRANCES**

Practiced story (-2)

Previous positive interaction (-1 to -3)

**HELP**

Previous negative interaction (+1 to +3)

Strong distrust (+2)

**STs** Convey information to the players; leave a strong image of Mr. Petrovsky.

**PCs** Find out what Mr. Petrovsky wants.

SCENE: *The Scene of the Crime*

MENTAL ●●  
PHYSICAL ●  
SOCIAL ●

**HINDRANCES**

Rain overnight (-1)

Multiple bullet wounds and injuries (-2)

**HELP**

Weeknight where the club is closed (+1)

Medical examiner's report (+2)

**STs** Help the players uncover clues as to what really happened.

**PCs** Learn as much as you can about the events of last night.

SCENE: *Confronting Simone*

MENTAL ●  
PHYSICAL ●●  
SOCIAL ●●

**HINDRANCES**

Simone is paranoid (-1)

Simone's City Status (+2 to her pool)

**HELP**

Coterie drops Rosario's name before she does (+2)

Mekhet, Crone or City Status (+1 per dot)

**STs** Introduce Simone and demonstrate her relationship with Rosario, possibly through violence.

**PCs** Try not to get killed by Simone, and find out why she's following or threatening you.

SCENE: *Rosario's Apartment*

MENTAL ●●●  
PHYSICAL ●  
SOCIAL ●●

**HINDRANCES**

Characters are rushed for time (-1 to -3)

**HELP**

There isn't much in the apartment to search (+1)

**STs** Show the players that all is not what it seems, and point them to Melanie and the painting.

**PCs** Interrogate or neutralize Rosario Small, and learn the depth of the Masquerade violation.



## SCENE: *Confronting Melanie*

MENTAL ●●●  
PHYSICAL ●●  
SOCIAL ●●●

### HINDRANCES

Melanie finds out the characters are working for Mr. Petrovsky (-3)

City Status (-1 per dot)

### HELP

Offer Melanie revenge on Mr. Petrovsky (+3)

Gangrel Clan Status (+1 per dot)

**STs**

Give the players enough to go get the painting.

**PCs**

Get the painting that Melanie has.

## SCENE: *The Enforcers Attack*

MENTAL ●  
PHYSICAL ●●●  
SOCIAL ●

### HINDRANCES

Meeting Melanie in a relatively public area

Not choosing a side

### HELP

Keeping the meeting a secret or making it hard to discover

**STs**

Force the coterie to pick a side (Mr. Petrovsky, Melanie or themselves), and change the pace of the story a bit.

**PCs**

Make some fast decisions, and survive.

## SCENE: *Getting the Painting*

MENTAL ●●●  
PHYSICAL ●●  
SOCIAL ●●

### HINDRANCES

Art patrons

Police and/or security guards

Melanie (if they are working with Mr. Petrovsky)

Mr. Petrovsky's enforcers (if they are working against Mr. Petrovsky)

Lack of tools (-2)

Unfamiliar with the system (-2)

### HELP

Melanie (if they are working against Mr. Petrovsky)

Electronics toolkit (+1)

Alarm schematics (+2)

**STs**

Get the painting into the coterie's hands, or give them a reason to chase after it.

**PCs**

Find and retrieve the painting from the art gallery.

## SCENE: *Mr. Petrovsky Arrives*

MENTAL ●  
PHYSICAL ●●●  
SOCIAL ●●●

### HINDRANCES

Not having the painting

Melanie (if they side with Mr. Petrovsky)

The enforcers (if they side against Mr. Petrovsky)

### HELP

Having the painting

The enforcers (if they side with Mr. Petrovsky)

Melanie (if they side against Mr. Petrovsky)

**STs**

The main choice of the story: side with Mr. Petrovsky, or against him?

**PCs**

Decide what you want to do with what you've learned.

# Vampire

THE REQUIEM

Name: Mr. Petrovsky  
 Player:  
 Chronicle:

Concept: Masquerade Fanatic  
 Virtue: Justice  
 Vice: Pride

Clan: Nosferatu  
 Covenant: Invictus  
 Poterie:

## Attributes

Power	<i>Intelligence</i> ●●●●○	<i>Strength</i> ●●●●○	<i>Presence</i> ●●●●○
Finesse	<i>Wits</i> ●●●●○	<i>Dexterity</i> ●●●●○	<i>Manipulation</i> ●●●●○
Resistance	<i>Resolve</i> ●●●●○	<i>Stamina</i> ●●●●○	<i>Composure</i> ●●●●○

## Skills

### Mental

(-3 unskilled)

Academics	○○○○○
Computer	○○○○○
Crafts	○○○○○
Investigation <small>Masquerade Breaches</small>	●●●●○
Medicine	○○○○○
Occult Vampire Powers	●●●●○
Politics	○○○○○
Science	○○○○○

### Physical

(-1 unskilled)

Athletics	○○○○○
Brawl	●●○○○
Drive	○○○○○
Firearms <small>Building Guns</small>	●●●●○
Larceny	●●●●○
Stealth	●●●●○
Survival	○○○○○
Weaponry	○○○○○

### Social

(-1 unskilled)

Animal Ken	○○○○○
Empathy <small>Lies</small>	●●●●○
Expression	○○○○○
Intimidation	●●●●○
Persuasion	○○○○○
Socialize	○○○○○
Streetwise	●●●●○
Subterfuge	●●●●○

## Other Traits

### Merits

Resources	●●●●○
Retainer (two enforcers)	●●●●○
Covenant Status (Invictus)	●●●●○
City Status	●●●●○
Police Status	●●●●○
Haven:	○○○○○
Location	●●●●○
Size	●●●●○
Security	●●●●○

### Health

●●●●●●●●●●○○○○○
□□□□□□□□□□□□

### Willpower

●●●●●●●●●●○
□□□□□□□□□□

### Vitae

□□□□□□□□□□
□□□■□■□■□■□■

### Flaws

_____
_____
_____

### Blood Potency

●●●●●○○○○○○○
--------------

### Humanity

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

### Disciplines

Nightmare	●●●●○
Obfuscate	●●●●○
Auspex	●●○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○

### Equipment

Size	5
Defense	2
Initiative Mod	7
Speed	10
Experience	_____
Armor	_____

Attributes 5/4/3 • Skills 11/7/4 (+3 Specialties) • Clan (+1 bonus Attribute; see p. 92) • Covenant • Blood Potency 1 (May be increased with Merit points) • Disciplines 3 (Two dots must be in-clan) • Merits 7 • (Buying the fifth dot in Attributes, Skills or Merits costs two points) • Health = Stamina + Size • Willpower = Resolve + Composure • Size = 5 for adult human-sized Kindred • Defense = Lowest of Dexterity or Wits • Initiative Mod = Dexterity + Composure • Speed = Strength + Dexterity +5 • Starting Humanity = 7 • Vitae = d10 roll

# the World of Darkness

Name: John & Charles  
 Age:  
 Player:

Concept: Mr. Petrovsky's Enforcers Chronicle:  
 Virtue: Justice Faction:  
 Vice: Wrath Group Name:

## ATTRIBUTES

<b>POWER</b>	Intelligence ●●○○○	Strength ●●○○○	Presence ●●○○○
<b>FINESSE</b>	Wits ●●●○○	Dexterity ●●●○○	Manipulation ●●●○○
<b>RESISTANCE</b>	Resolve ●●●○○	Stamina ●●●○○	Composure ●●●○○

## SKILLS

### Mental

(-3 unskilled)

Academics \_\_\_\_\_ 00000  
 Computer \_\_\_\_\_ ●0000  
 Crafts \_\_\_\_\_ 00000  
 Investigation \_\_\_\_\_ ●●●○○  
 Medicine \_\_\_\_\_ ●●●○○  
 Occult Vampires \_\_\_\_\_ ●●○○○  
 Politics \_\_\_\_\_ 00000  
 Science \_\_\_\_\_ 00000

### Physical

(-1 unskilled)

Athletics \_\_\_\_\_ ●●○○○  
 Brawl \_\_\_\_\_ ●●○○○  
 Drive \_\_\_\_\_ ●0000  
 Firearms \_\_\_\_\_ ●●●○○  
 Larceny \_\_\_\_\_ 00000  
 Stealth \_\_\_\_\_ ●●●○○  
 Survival \_\_\_\_\_ ●●●○○  
 Weaponry \_\_\_\_\_ ●●●○○

### Social

(-1 unskilled)

Animal Ken \_\_\_\_\_ 00000  
 Empathy \_\_\_\_\_ 00000  
 Expression \_\_\_\_\_ 00000  
 Intimidation \_\_\_\_\_ ●●○○○  
 Persuasion \_\_\_\_\_ 00000  
 Socialize \_\_\_\_\_ 00000  
 Streetwise \_\_\_\_\_ ●●○○○  
 Subterfuge \_\_\_\_\_ ●●○○○

## OTHER TRAITS

### Merits

Danger Sense \_\_\_\_\_ ●●○○○  
 Fast Reflexes \_\_\_\_\_ ●●○○○  
 Iron Stamina \_\_\_\_\_ ●●○○○  
 \_\_\_\_\_ 00000  
 \_\_\_\_\_ 00000  
 \_\_\_\_\_ 00000  
 \_\_\_\_\_ 00000  
 \_\_\_\_\_ 00000  
 \_\_\_\_\_ 00000

### Flaws

Size 5 \_\_\_\_\_  
 Speed 12 \_\_\_\_\_  
 Initiative Mod 8 (10 with Fast Reflexes)  
 Defense 4 \_\_\_\_\_  
 Armor 1/0 (Reinforced suits) \_\_\_\_\_

### Health

●●●●●●●●●●○○○  
 □□□□□□□□□□□

### Willpower

●●●●●●●●●○○○  
 □□□□□□□□□□

### Morality

10 \_\_\_\_\_ 0  
 9 \_\_\_\_\_ 0  
 8 \_\_\_\_\_ 0  
 7 \_\_\_\_\_ 0  
 6 \_\_\_\_\_ ●  
 5 \_\_\_\_\_ ●  
 4 \_\_\_\_\_ ●  
 3 \_\_\_\_\_ ●  
 2 \_\_\_\_\_ ●  
 1 \_\_\_\_\_ ●

Experience \_\_\_\_\_

### Weapons

### Dice Mod.

### Equipment

### Dice Mod.

Attributes 5/4/3 • Skills 11/7/4 (+3 Specialties) • Merits 7 • (Buying the fifth dot in any area costs two points) • Health = Stamina + Size  
 Willpower = Resolve + Composure • Size = 5 for adult humans • Defense = Lowest of Dexterity or Wits • Initiative Mod = Dexterity +  
 Composure • Speed = Strength + Dexterity + 5 • Starting Morality = 7



# Vampire

THE REQUIEM

Name: Simone

Concept: Repentant Hound

Clan: Mekhet

Player:

Virtue: Faith

Covenant: Circle of the Crone

Chronicle:

Vice: Wrath

Potency:

## Attributes

Power	<i>Intelligence</i> ●●○○○	<i>Strength</i> ●●●○○	<i>Presence</i> ●●○○○
Finesse	<i>Wits</i> ●●●○○	<i>Dexterity</i> ●●●○○	<i>Manipulation</i> ●●○○○
Resistance	<i>Resolve</i> ●●●○○	<i>Stamina</i> ●●●○○	<i>Composure</i> ●●●○○

## Skills

### Mental

(-3 unskilled)

Academics	○○○○○
Computer	○○○○○
Crafts	○○○○○
Investigation	●●●○○
Medicine	○○○○○
Occult	●●●○○
Politics	○○○○○
Science	○○○○○

### Physical

(-1 unskilled)

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

### Social

(-1 unskilled)

Animal Ken	○○○○○
Empathy	○○○○○
Expression	○○○○○
Intimidation	●●●○○
Persuasion	○○○○○
Socialize	○○○○○
Streetwise	●●●○○
Subterfuge	○○○○○

## Other Traits

### Merits

Weaponry Dodge	●○○○○
Quick Draw	●○○○○
Fighting Style:	○○○○○
Two Weapons	●●●○○
Gunslinger	●●●○○
Covenant Status(Crone)	●○○○○
City Status	●●●○○
Haven (Security)	●●●○○
	○○○○○

### Health

●●●●●●●●●●○○○○
□□□□□□□□□□□□

### Willpower

●●●●●●●●○○○○
□□□□□□□□□□□□

### Vitae

□□□□□□□□□□
□□□■□□□□□□

### Flaws

_____
_____

### Blood Potency

●●●●○○○○○○○○
--------------

### Humanity

10	○
9	○
8	○
7	○
6 Depression, mild	○
5	○
4 Melancholia, sever	●
3	●
2	●
1	●

### Disciplines

Celerity	●●●○○
Cruac	●●●○○
Auspex	●●●○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○

### Equipment

Size	5	_____
Defense	3	_____
Initiative Mod	8	_____
Speed	14	_____
Experience		_____
Armor	1/2 (Kevlar vest)	_____

Attributes 5/4/3 • Skills 11/7/4 (+3 Specialties) • Clan (+1 bonus Attribute; see p. 92) • Covenant • Blood Potency 1 (May be increased with Merit points) • Disciplines 3 (Two dots must be in-clan) • Merits 7 • (Buying the fifth dot in Attributes, Skills or Merits costs two points) • Health = Stamina + Size • Willpower = Resolve + Composure • Size = 5 for adult human-sized Kindred • Defense = Lowest of Dexterity or Wits • Initiative Mod = Dexterity + Composure • Speed = Strength + Dexterity + 5 • Starting Humanity = 7 • Vitae = d10 roll

# the World of Darkness

Name: Rosario Small  
Age:  
Player:

Concept: Gifted Witness  
Virtue: Fortitude  
Vice: Greed

Chronicle:  
Faction:  
Group Name:

## ATTRIBUTES

<b>POWER</b>	Intelligence ●●●●●	Strength ●●●●●	Presence ●●●●●
<b>FINESSE</b>	Wits ●●●●●	Dexterity ●●●●●	Manipulation ●●●●●
<b>RESISTANCE</b>	Resolve ●●●●●	Stamina ●●●●●	Composure ●●●●●

## SKILLS

### Mental

(-3 unskilled)

Academics ●●●●●  
Computer ●●●●●  
Crafts ●●●●●  
Painting ●●●●●  
Investigation 00000  
Medicine 00000  
Occult 00000  
Politics 00000  
Science 00000

### Physical

(-1 unskilled)

Athletics ●●●●●  
Brawl 00000  
Drive ●●●●●  
Firearms 00000  
Larceny 00000  
Stealth 00000  
Survival 00000  
Weaponry 00000

### Social

(-1 unskilled)

Animal Ken 00000  
Empathy ●●●●●  
Expression Self-Marketing ●●●●●  
Intimidation 00000  
Persuasion ●●●●●  
Socialize Carousing ●●●●●  
Streetwise ●●●●●  
Subterfuge ●●●●●

## OTHER TRAITS

### Merits

Direction Sense ●●●●●  
Barfly ●●●●●  
Contacts (Art Scene) ●●●●●  
Fame (Local Artist) ●●●●●  
Resources ●●●●●  
00000  
00000  
00000  
00000

### Health

●●●●●●●●●●  
□□□□□□□□□□

### Willpower

●●●●●●●●●●  
□□□□□□□□□□

### Morality

10 \_\_\_\_\_ 0  
9 \_\_\_\_\_ 0  
8 \_\_\_\_\_ 0  
7 \_\_\_\_\_ ●  
6 \_\_\_\_\_ ●  
5 \_\_\_\_\_ ●  
4 \_\_\_\_\_ ●  
3 \_\_\_\_\_ ●  
2 \_\_\_\_\_ ●  
1 \_\_\_\_\_ ●

### Flaws

Size 5  
Speed 9  
Initiative Mod 4  
Defense 2  
Armor \_\_\_\_\_

Experience \_\_\_\_\_

### Weapons

### Dice Mod.

### Equipment

### Dice Mod.

Attributes 5/4/3 • Skills 11/7/4 (+3 Specialties) • Merits 7 • (Buying the fifth dot in any area costs two points) • Health = Stamina + Size  
Willpower = Resolve + Composure • Size = 5 for adult humans • Defense = Lowest of Dexterity or Wits • Initiative Mod = Dexterity +  
Composure • Speed = Strength + Dexterity +5 • Starting Morality = 7



# Vampire

THE REQUIEM

Name: Melanie Dunn

Concept: Vengeful Loner

Clan: Gangrel

Player:

Vitae: Fortitude

Covenant: Unaligned

Chronicle:

Vice: Lust

Doterie:

## Attributes

Power	<i>Intelligence</i> ●●●●●	<i>Strength</i> ●●●●●	<i>Presence</i> ●●●●●
Finesse	<i>Wits</i> ●●●●●	<i>Dexterity</i> ●●●●●	<i>Manipulation</i> ●●●●●
Resistance	<i>Resolve</i> ●●●●●	<i>Stamina</i> ●●●●●	<i>Composure</i> ●●●●●

## Skills

### Mental

(-3 unskilled)

Academics	○○○○○
Computer	●○○○○
Crafts	●○○○○
Investigation	○○○○○
Medicine	○○○○○
Occult	●●○○○
Politics	○○○○○
Science	○○○○○

### Physical

(-1 unskilled)

Athletics	○○○○○
Brawl Dirty Tricks	●●●○○
Drive	○○○○○
Firearms	●○○○○
Larceny	●●○○○
Stealth	●○○○○
Survival Shelter	●●○○○
Weaponry	○○○○○

### Social

(-1 unskilled)

Animal Ken	○○○○○
Empathy	○○○○○
Expression Sculpting	●●●○○
Intimidation	○○○○○
Persuasion Seduction	●●●○○
Socialize	○○○○○
Streetwise	●●○○○
Subterfuge	●○○○○

## Other Traits

### Merits

Danger Sense	●●●○○
Barfly	●○○○○
Contacts (Art Community)	●○○○○
Striking Looks	●●○○○
Resources	●○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○

### Flaws

_____
_____

### Disciplines

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

### Health

●●●●●●●●●●
□□□□□□□□□□

### Willpower

●●●●●○○○○○
□□□□□□□□□□

### Vitae

□□□□□□□□□□
■□□□□□□□□□

### Blood Potency

●○○○○○○○○○○
-------------

### Humanity

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

### Equipment

Size	5	_____
Defense	2	_____
Initiative Mod	4	_____
Speed	9	_____
Experience		_____
Armor		_____

Attributes 5/4/3 • Skills 11/7/4 (+3 Specialties) • Clan (+1 bonus Attribute; see p. 92) • Covenant • Blood Potency 1 (May be increased with Merit points) • Disciplines 3 (Two dots must be in-clan) • Merits 7 • (Buying the fifth dot in Attributes, Skills or Merits costs two points) • Health = Stamina + Size • Willpower = Resolve + Composure • Size = 5 for adult human-sized Kindred • Defense = Lowest of Dexterity or Wits • Initiative Mod = Dexterity + Composure • Speed = Strength + Dexterity + 5 • Starting Humanity = 7 • Vitae = d10 roll



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