



NIGHT'S BLACK AGENTS: SOLO OPS

**THE BEST OF
INTENTIONS**

**ONE-2-ONE
GUMSHOE**

GARETH RYDER-HANRAHAN



Pelgrane Press

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GUMSHOE One-2-One system designed by Robin D. Laws

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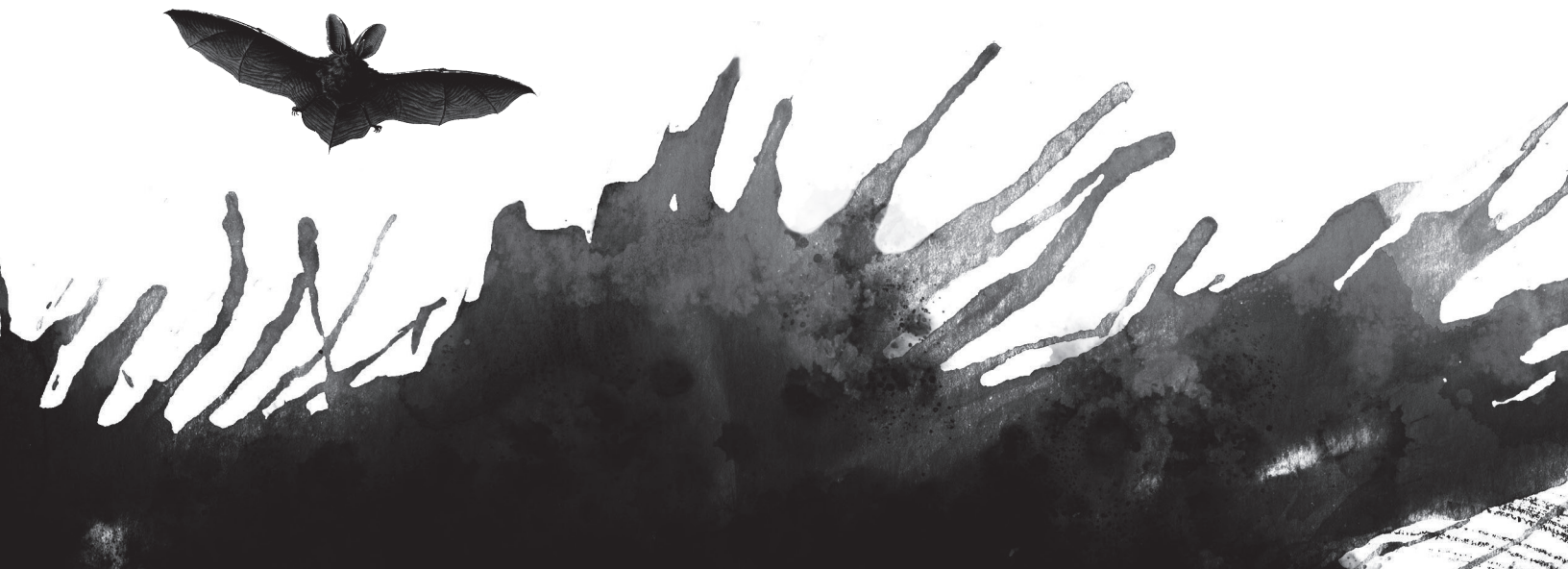
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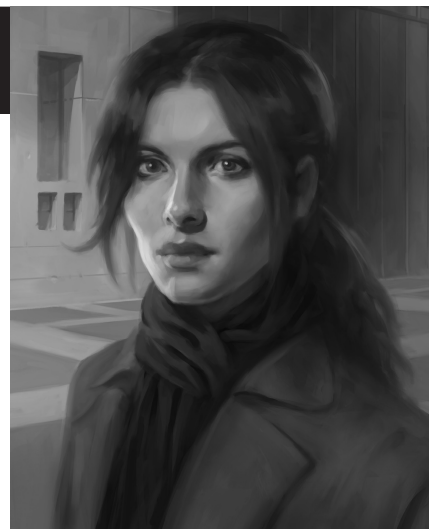
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LEYLA KHAN CHARACTER SHEET



NAME: LEYLA KHAN

CONTACTS: _____

INVESTIGATIVE ABILITIES

<input type="checkbox"/> Accounting A	<input type="checkbox"/> Diagnosis A	<input checked="" type="checkbox"/> Notice T
<input type="checkbox"/> Archaeology A	<input checked="" type="checkbox"/> Electronic Surveillance T	<input type="checkbox"/> Occult Studies A
<input type="checkbox"/> Architecture A	<input type="checkbox"/> Forensic Pathology T	<input checked="" type="checkbox"/> Outdoor Survival T
<input type="checkbox"/> Art History A	<input type="checkbox"/> Forgery T	<input type="checkbox"/> Pharmacy T
<input type="checkbox"/> Astronomy T	<input checked="" type="checkbox"/> High Society I	<input type="checkbox"/> Photography T
<input checked="" type="checkbox"/> Bullshit Detector I	<input type="checkbox"/> History A	<input checked="" type="checkbox"/> Reassurance I
<input type="checkbox"/> Bureaucracy I	<input checked="" type="checkbox"/> Human Terrain A	<input checked="" type="checkbox"/> Research A
<input checked="" type="checkbox"/> Charm I	<input type="checkbox"/> Interrogation I	<input checked="" type="checkbox"/> Streetwise I
<input type="checkbox"/> Chemistry T	<input checked="" type="checkbox"/> Intimidation I	<input checked="" type="checkbox"/> Tradecraft I
<input type="checkbox"/> Cop Talk I	<input type="checkbox"/> Languages A	<input checked="" type="checkbox"/> Traffic Analysis T
<input checked="" type="checkbox"/> Criminology A	<input type="checkbox"/> Law A	<input checked="" type="checkbox"/> Urban Survival T
<input type="checkbox"/> Cryptography T	<input type="checkbox"/> Military Science A	<input type="checkbox"/> Vampirology A
<input type="checkbox"/> Data Recovery T	<input type="checkbox"/> Negotiation I	

GENERAL ABILITIES

STUNT USE

- ☐ Athletics **•••**
- ☐ Conceal **•••**
- ☐ Cool **•••**
- ☐ Cover **•••**
- ☐ Driving **•••**
- ☐ Evasion **•••**
- ☐ Fighting **•••**
- ☐ Filch **•••**
- ☐ Infiltration **•••**
- ☐ Mechanics **•••**
- ☐ Medic **•••**
- ☐ Network **•••**
- ☐ Preparedness **•••**
- ☐ Sense Trouble **•••**
- ☐ Shooting **•••**
- ☐ Surveillance **•••**

HEAT TRACKER

0	1	2	3	4	5
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INJURY TRACKER

0	1	2	3	4	5
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SHADOW TRACKER

0	1	2	3	4	5
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NOTES



THE BEST OF INTENTIONS

An apparently mundane assignment to investigate a corporate executive leads to Leyla's discovery of a ring of human traffickers connected to a vampire – but who put her on this trail, and what will they do when she's completed her mission?

THE HOOK

Khan's blackmailed into investigating **Oliver Musil**, a Czech businessman and investor, by a journalist investigating Musil's mysterious clients.

WHAT'S GOING ON?

Siro Cafone is a Hungarian-line vampire. A century ago, he attempted to reclaim the occult secrets and supernatural potency of the

Transylvanian branch of the family, and even tried to call up the spirit of Dracula. Cafone's rituals failed even as his appetites grew. He became so predatory, so monstrous, so deviant that his relatives decided to confine him in a castle in Malta. Effectively, he's under house arrest until he learns to behave and not attract bothersome attention. He's not permitted to leave his prison, nor he is allowed to create new Assigns. However, he's still a vampire, still an immortal, still one of the family. Killing him is not permitted so long as he keeps to the rules of his confinement.

Which is why **Lady Escadi**, one of Cafone's cousins, intends to use Leyla as her catspaw. She's going to put clues in Khan's path leading her to Cafone, while hiding her own involvement. She intends to observe her cousin's death from the deck of her luxury yacht, the

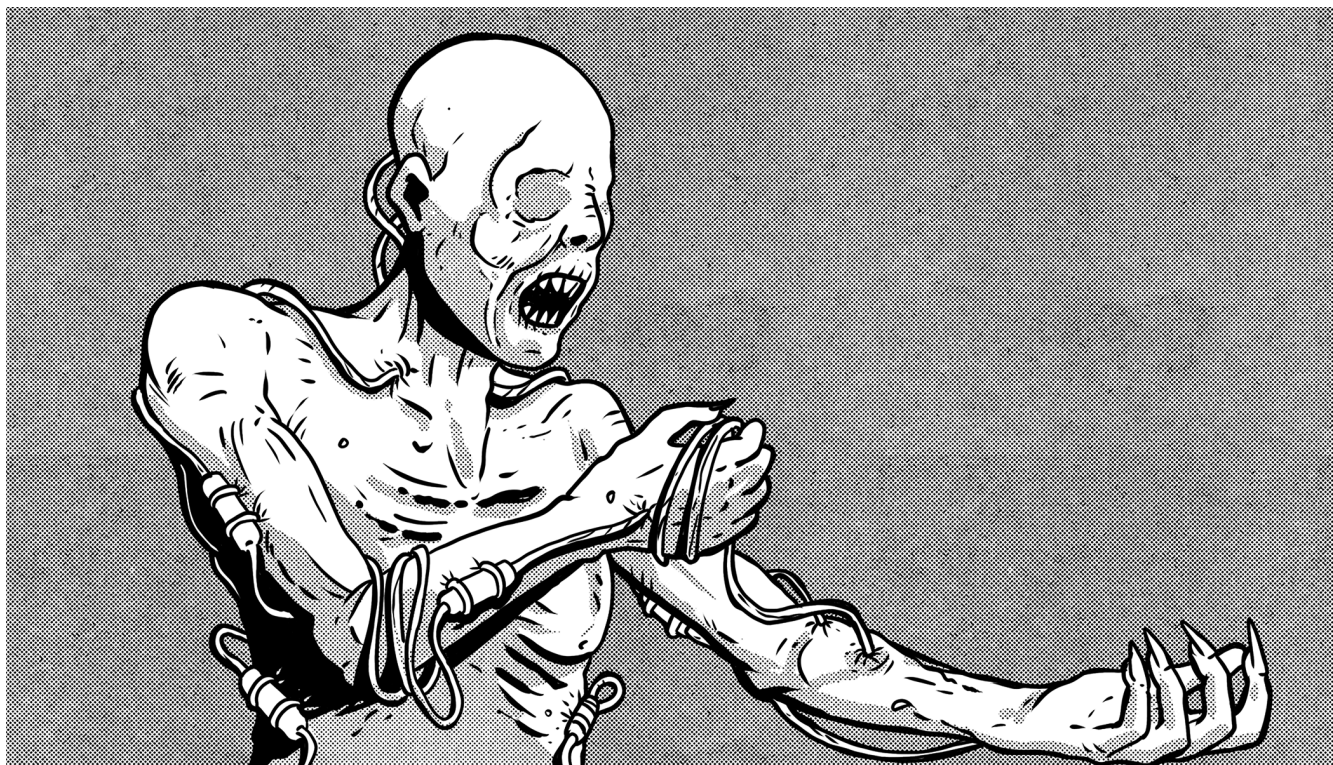
Catherine. If Khan kills the troublesome Cafone, then the other members of the Hungarian family will discount his death as another problem caused by the rogue vampire hunter, and not look any deeper.

Cafone, though, is a seer – he knows his un-life is in danger, even though he's not sure where the threat's coming from. Although he can't leave his island prison, he still has a few agents who can act on his behalf, and he's sent them to dig up a weapon...

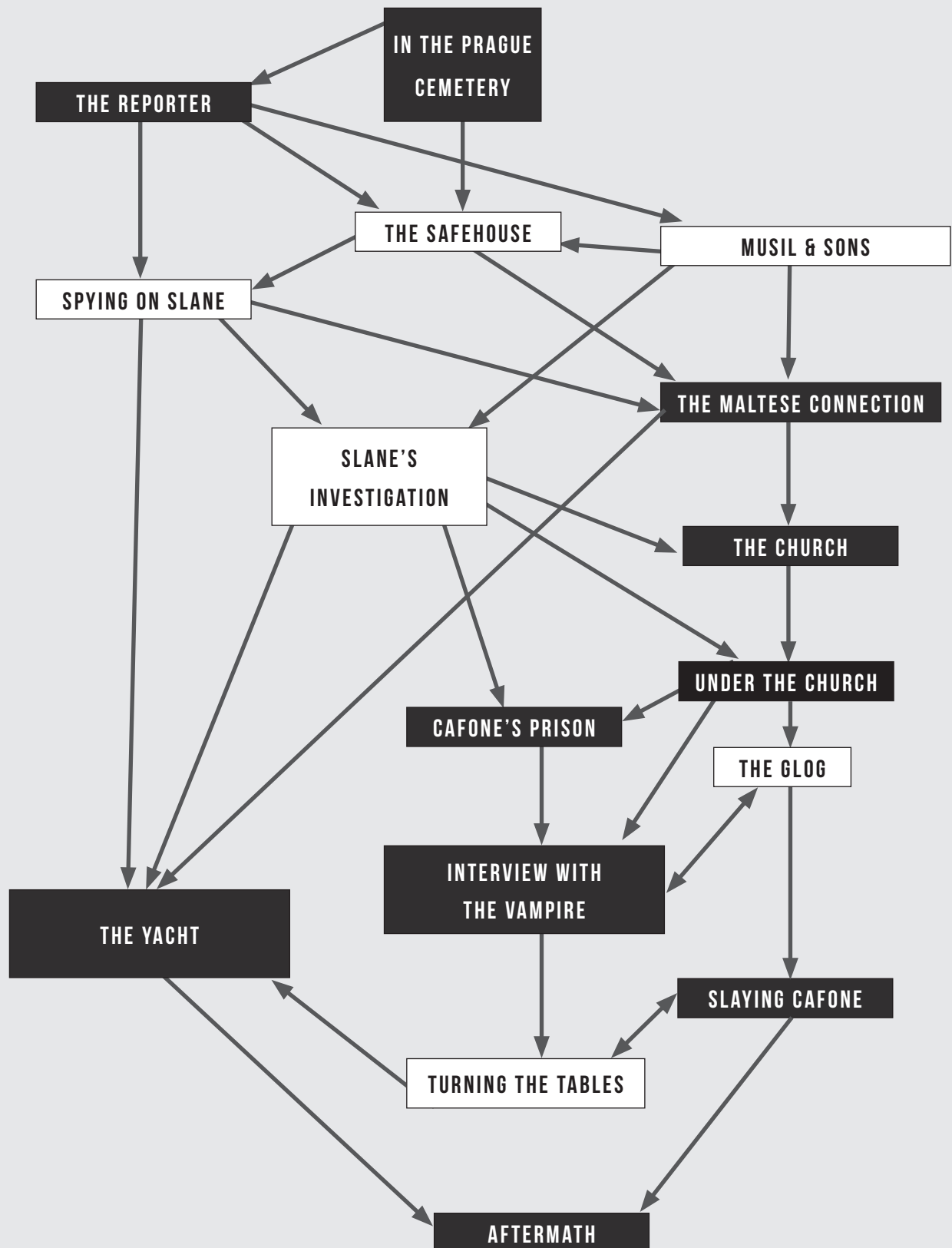
THE CAST

- ◆ **Siro Cafone:** A 200-year-old Hungarian-line vampire, driven by his bloodlust. The Hungarian-line line consider him more of an embarrassment more than anything else, and have shuffled him off to a castle on the coast of Malta. His agents in the Church of St. Sylvester procure victims for him, redirecting refugees from camps in Malta to his domain. Cafone's an out-and-out monster. He has greater supernatural gifts than other Hungarian-line vampires.
- ◆ **Lady Escadi:** More at home in the modern world than most of her relatives, and knows that in the age of telecommunications and social media, keeping Cafone's atrocities a secret will soon be impossible even for the Conspiracy. Ambitious and diplomatic, Escadi sees herself as a shepherdess, protecting both vampires and humanity. She wants to avoid conflict, to properly manage the human herd.
- ◆ **Terrence Thorn:** A former soldier & Renfield, Thorn is Escadi's main agent in this adventure. He follows along behind Khan throughout this adventure, carefully erasing any evidence that might connect Khan's hunt for Cafone with Lady Escadi.
- ◆ **Helen Slane:** Escadi's pawn, sent to put Khan on the trail of Cafone. Slane knows nothing about vampires or the Conspiracy, and believes that Musil is involved in funding human trafficking efforts.
- ◆ **Oliver Musil:** Cafone's agent in Prague, channeling Conspiracy money to Cafone's cult in Malta. He's terrified of his vampiric masters.
- ◆ **The Glog:** A former vampire, partially cured by the 16th-century alchemist Sykora in Prague. The Hungarian line stashed the Glog in a graveyard and kept it as a weapon against their Transylvanian cousins, as it's immune to most of their supernatural gifts. Cafone intends to resurrect the Glog as a defender against whatever Escadi sends to kill him – in other words, Leyla Khan.
- ◆ **Pavel Moritz:** Leader of a small sect of demon-worshipping occultists in Prague, trained by Father Pisani.
- ◆ **Father Pisani:** Sinister, corrupt priest and acolyte of Siro Cafone.

Keep in mind that the Conspiracy operates as discrete cells, and one Conspirator may know little or nothing about another. Musil & Sons gets money from mysterious bank accounts, and distributes it to other, equally-unknown clients (Siro Cafone's cult in Malta, and other Hungarian-line vampires who use the Musils as their private bankers). The cult in Malta can send messages to Musil & Sons to request money and other favors (like activating the Satanist trio to retrieve the Glog), but Father Pisani has never met Oliver Musil – and if the Conspiracy works as it should, he never will. The fewer people who know a secret, the better.



SCENE FLOW DIAGRAM



PRAGUE

The operation opens in Prague, the city of a hundred spires, the city of alleyways and secret ways, of conspiracies and antique ruins.

Have the player pick a starting Problem and three starting Masteries for Leyla. Also give her Zelenka (see p. p. 37) as a free Contact.

We open in the middle of the action – Leyla has learned of suspicious activity in a cemetery in Prague, and she recalls visiting that cemetery herself when she was a servant of the vampire Jovitzo.

IN THE PRAGUE CEMETERY

Scene Type: Intro
Lead-Outs: The Reporter, The Safehouse

Summarize the following information for the player:

It's the middle of the night, on a cold autumn in Prague, and you're staking out the Olsany cemetery.

You've been here before, when you were Jovitzo's servant. You can't recall why, but you think you were *checking* on something that's stored here.

You have a semi-reliable local source, a gravedigger named Zelenka. He's a paranoid, superstitious occult-obsessive, but the same could be said of you. He tipped you off that he's heard some strange rumors lately about grave-robbers and occult ceremonies involving blood being smeared on certain gravestones, and you decided it was worth looking into.

Ask the player to briefly describe what preparations Leyla made for this stake-out. Where's she positioning

herself? Is she hiding in the graveyard? Watching from a rooftop? Staying warm in her car, and photographing anyone who tries to enter the cemetery through the gate on Vinohradska? Has she set up cameras or other bugs?

Where's Zelenka? Is her gravedigger buddy nearby, or is she keeping the old man out of trouble?

If Khan spends a Push, then Zelenka will provide any help Leyla desires – keys to the cemetery gates, helping smuggle equipment in, advice on where best to hide in the graveyard. Give the player Edge 1, "Like the Back of a Dead Hand".

PREPARATIONS

History (through Zelenka): The Olsany necropolis consists of twelve cemeteries, the oldest of which dates back to the 15th century. More than two million people are buried here, from plague victims from 1767 to fallen soldiers from WWII.

Electronic Surveillance: The cemetery is vast and has multiple entrances. It's easy enough for Leyla to either set up webcams or hijack the security cameras at the main gates, but the cemetery itself is too large to bug effectively.

Streetwise: Asking around Prague's underworld with Streetwise gets a relevant rumor: there's a supposed 'Devil's Tomb' in the northern part of

the cemetery. Recently, a homeless man took shelter in the tomb at night, and was found dead the next morning. The cops say he froze to death, but "everyone knows" he was drained dry of blood by a monster.

If the player spends a Push, then add the following details:

The rumors about the nature of the vagrant's death are oddly consistent; everyone tells the same version of the urban legend, and everyone claims to have heard it recently. Maybe some story went viral recently.

If asked, Zelenka says that he heard about the poor man freezing to death in the tomb, but the blood draining is new to him. He suspects it must be an urban legend; he grins toothily and says he would know if someone found a bloodless corpse on his turf. He watches for such signs, you know.

Archaeology (through Zelenka): The particular grave that's known as the Devil's Tomb is something of a mystery; the records relating to it were lost centuries ago. It's believed to have once belonged to an alchemist in the court of Rudolph of Bohemia. The tomb has a single entrance through a little wooden door; there's also some evidence of a crypt below.

Khan's Memories: Khan dimly recalls visiting the Devil's Tomb when she served Jovitzo. If the player wishes, Khan can attempt a **Cool** test to recall more.



BURIED MEMORIES

You've been here before – back when you were a vampire's thrall. Those memories are still in your head – can you pick at the psychic scab without getting the wound infected?

COOL

Advance 7+: You remember... it's not a monster, it's something like you. A weapon kept in reserve, a thing they can't command. Gain Edge 2, "Memories of the Crypt Thing".

Hold 4-6: It's like opening a trapdoor in your mind, and nearly being pulled through it into a howling void of infinite darkness. You slam the trapdoor shut before you fall through it. Your past has to stay buried.

Setback 3 or less: It's like falling into a nightmare. Gain Problem 4, "Should Have Stayed Buried".

Extra Problem: Problem 5, "Dark Thoughts".

WHAT'S REALLY GOING ON?

The thing in the Crypt – henceforth, the Glog – is a *former* vampire. The alchemist Johannes Sykora, a scholar in the court of Rudolf II of Prague, discovered the Rosewater Potion, a formula that suppresses vampiric essences. He attempted to cure a vampire using the potion, but succeeded only in creating the thing in the crypt. The vampires refer to it as the *Glog* – a half-vampire, partially alive and partially Un-Dead. (The term *glog*, literally meaning 'hawthorn', refers to the belief that vampire-killing stakes must be made from hawthorn, and hawthorn blossoms are one of the components of the Rosewater Potion).

The Hungarian Line later captured the Glog and imprisoned it in the Devil's Tomb. As a half-vampire, the creature was immune to the enthralling abilities of the Un-Dead, and could only be controlled through sorcery. The Transylvanian line used it against the Hungarians in various conflicts, but it has not been deployed since the 1930s.

Siro Cafone suspects vampires of the Hungarian line intend to kill him, in violation of the truce; he's therefore dispatched his minions to reactivate the Glog.



GAME TIME

Around four in the morning, Khan spots three figures approach an ivy-covered part of the graveyard wall and clamber over it. Two are carrying backpacks; the third's hauling a larger rucksack.

Call for a **Sense Trouble** test. The suspicious car, by the way, belongs to Terence Thorn.

THE STILLNESS OF THE NIGHT

The familiar excitement, the thrill of the chase, fills you with nervous energy – but you've got to stay cool and keep your wits about you.

SENSE TROUBLE

Advance 7+: You spot a car slow down as it passes the trio, and then accelerate again. Black, expensive, German reg plate. Gain Edge 3, "Suspicious Car", as well as the information described under Hold, below.

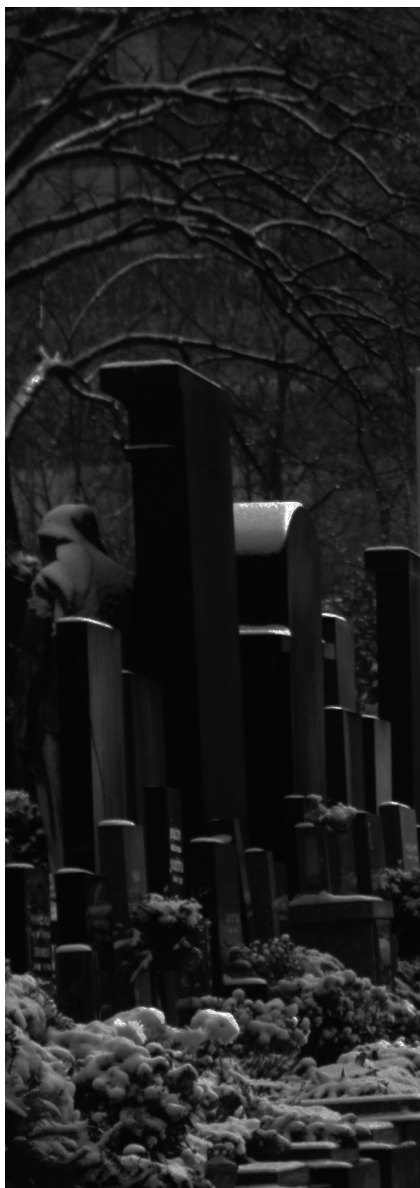
Hold 4-6: You get a good look at the intruders. All three are male, youngish, dressed in black. There's something alive inside in the rucksack – it's moving! You see the three drop down the wall inside the graveyard and vanish into the underbrush.

Setback 3 or less: Something gave you away. You don't know what, but the three of them suddenly hurry up, frantically scrambling over the wall and vanishing into the darkness of Olsany. You've got a -2 penalty on any tests to follow them while staying hidden.

Stunt: Yes (**Cover** for a disguise, **Infiltration** to stay hidden, **Preparedness** for binoculars or a telephoto lens)

If Khan knows that the trio is heading for the so-called Devil's Tomb, or if she can track their movements through **Electronic Surveillance** or some other clever preparation, skip the next test. Otherwise, she's got to track them through the cemetery, ducking behind gravestones or melting into the shadow of the trees to stay out of sight.

The Challenge below assumes she's stalking the trio using **Surveillance**, but the player might try another approach – pretending to be an urban explorer with **Cover**, or trying to stay completely out of sight with **Infiltration**.



THROUGH THE PRAGUE GRAVEYARD

The three men sneak through the graveyard, occasionally stopping to check maps on their phones.

They snap at each other, nervously.

They're on edge. One of them produces a crowbar from his bag and carries it in his hand; another slaps his heavy flashlight into his palm, comforted by the weight of the bludgeon. They're spoiling for a fight.

SURVEILLANCE

Bonus: +2 if you push **Outdoor Survival**

Penalty: -2 if the player got a Setback on "The Stillness of the Night".

Advance 7+: You stay out of sight, and work out that they're heading for a crumbling tomb in the oldest part of the graveyard. You get there first – you've got the drop on them. You've got a bonus die that you can use on any Challenge involving these three goons.

Hold 4-6: You manage to follow the trio without being seen. They make their way through the graveyard to a crumbling tomb.

Setback 3 or less: Shit – you've lost one of them. There are still two figures up ahead, shadows in the moonlight, but you can't see where the third guy is. Gain Problem 6, "The Third Man".

Stunts: Yes (**Cover**, for a disguise; **Infiltration**, for added sneakiness).

If the player picks up “The Third Man”, she can counter it by getting eyes on the third goon. Pushing a suitable ability (**Notice**, **Outdoor Survival**, **Electronic Surveillance**, taking time to scout around the graveyard, luring him into a trap) counters the card. If the player doesn’t counter the Problem, have the third goon show up at the worst possible time – say, ambushing Khan as she spies on the other two, smashing in the window of her car and stealing any gear she has stashed there while she’s hiding in the graveyard (give the player Problem 7, “Break-In”), or killing Zelenka if the old man’s still lurking amid the tombs.

AT THE TOMB

The so-called Devil’s Tomb is so overgrown with weeds and ivy that it looks like it tore itself free from the earth instead of being built. The structure has a small stone cupola over a single main chamber, accessible by a single door that’s slightly ajar. A tattered strand of broken police tape hangs from the side of the entrance. It does seem a little colder close to the tomb, an unwholesome chill that has an eerily different quality to the cold of the Prague night.

The three (or two, if the player has Problem 6, “The Third Man”) unpack their bags. One takes out some black candles, a pocket knife, and a small book. The other – the guy who has the big rucksack – takes out a heavy hooded raincoat, unzips it, and hangs it on a nearby tree branch. He then produces a cloth bag that’s wriggling and hissing. It sounds like there’s something alive in there, probably a few cats.

The cultists begin a blasphemous ceremony. One lights the candles and starts reading from the book – something in Italian, something about the ‘sin defeating death’, while he cuts his palm with the pocket knife and flicks blood across the pages of the book and the threshold of the tomb. The other kneels, holding the bag of cats closed, cursing to himself as the sharp claws of the animals pierce both the bag and his skin.

While she’s at the tomb, Khan stops something truly bizarre with **Notice**; dozens of large black rats scamper out of the undergrowth and take up positions around the tomb. The rats stay outside the candle-light, so the cultists don’t spot them. The rodents seem to be observing the ceremony – and Khan. They’ve spotted her too. The rats show no fear of the cats in the bag.

These rats are under the control of Terrence Thorn. He’s watching through their eyes. The player may assume that

the rats are under the sway of the Glog, but there’s more than one monster abroad in Prague tonight.

If Khan intervenes, run “Stopping The Ceremony”. If she waits, run “The Glog”.

STOPPING THE CEREMONY

The goons aren’t idiots – if Khan has the drop on them, and coolly steps out of the shadows with a gun drawn, they’ll try to make a break for it, or surrender if she uses **Cop Talk** or **Intimidation** to threaten them. Move onto “Interrogation by Moonlight”.

However, if there’s a chance the three goons can gang up on her and knock the gun away, they’ll go for it.

Discharging a firearm in the dead of night draws Heat (Problem 8, “Requiesce in Pace”).

KHAN & THE GLOG

The Glog is a physical threat to Khan in this adventure – but it isn’t necessarily an opponent. The two parallel each other – they’re both creatures damaged by their exposure to vampirism, repurposed as weapons. The Glog’s forced to serve Cafone, while Khan’s being manipulated by Escadi, but they’re both under the control of vampires they despise. The Glog cannot disobey Cafone, but in cases where there’s a little wiggle room, it can act to aid or spare Khan. It cannot speak, and doesn’t even think like a human any more, but deep within its monstrous, pallid form, it recognizes a sympathetic soul in Leyla Khan...

STOPPING THE CEREMONY

The three men sneak through the graveyard, occasionally stopping to check maps on their phones. They snap at each other, nervously. They're on edge. One of them produces a crowbar from his bag and carries it in his hand; another slaps his heavy flashlight into the palm of his hand, comforted by the weight of the bludgeon. They're spoiling for a fight.

FIGHTING

Penalty: -1 die if the player has Problem 6, "The Third Man".

Advance 7+: It's no contest. You easily take the goons down. Two of them flee, and now you get to interrogate the third.

Hold 4-6: You interrupt the ceremony. There's a brief fistfight – one of them tries to smash your skull open with a crowbar – but you hold your own, and the three of them flee leaving their gear behind.

Setback 3 or less: One of the goons blindsides you, and manages to smash his crowbar into your side, leaving you gasping for air. Another wraps his arms around you and wrestles you forward, half-dragging, half-lifting you and throwing you through the door of the Devil's Tomb – and you're not alone in here... Run "Fighting the Dead Thing".

Extra Problem: Something crawls out of the crypt as you're fighting the goons. See "The Glog".

THE GLOG

The thing in the crypt isn't a true vampire, not anymore. It's pale, naked, eyeless like a grub. Its chest, neck and upper arms are covered in small scars; little glass bottles containing the residue of some pinkish liquid have been attached to its flesh with iron rings; withered leathery tubes made from pigskin run from the bottles to needles embedded in the thing's translucent flesh. It moves with an eerie *lightness*, as though its thin, hollow bones were filled with helium. It bounces and drifts as if gravity hasn't the same hold on it. It's naked, so Khan can see how the thin, pale skin of the creature is drawn over its ribcage, how its internal organs have atrophied in its long slumber.

Possible ways the Glog gets involved.

- ◆ Khan doesn't interrupt the ceremony. In this case, the Glog summoned out of the tomb by the ceremony, drawn by the smell of blood. One of the cultists throws cats to the creature; it moves with sudden bursts of speed, grabbing each animal and sucking it dry of blood. The blood visibly flushes through the creature's digestive tract, the organ unfolding like flowers after rain. Once it's fed enough that it's not an immediate danger, one of the cultists unscrews one of the little glass bottles from the creature's chest and fills it with blood from a vial – this is vampire blood sent by Father Pisani, the 'Wine of Eternity'. They hand it the heavy rain-jacket they brought. With the jacket and hood pulled over its bald head, the creature could almost pass for human.
- ◆ The cultists try to bring the creature towards the exit to the graveyard, but it sniffs the air again, and swivels its head. It can clearly sense Khan's presence. It leaps towards her – the cultists shout at it, demanding that

it come back, and then flee in a panic when it becomes clear the monster isn't under their control. What does Khan do – fight or flee? Run either "Fighting the Dead Thing" or "Run For Your Life".

- ◆ Possibility two: The Glog emerges from the tomb in the middle of Khan's skirmish with the cultists. In this case, it crawls out; the cultists panic and run. "Fighting the Dead Thing" time, but remember, Khan's Fighting Dice haven't refreshed yet. She can either try to get through the contest with her remaining dice, or switch to another ability like Shooting to survive the fight, or she can run. If Khan *doesn't* attack, the Glog stares at her, then flees, bounding over the trees.
- ◆ Possibility three: The Glog emerges from the tomb after Khan takes down the cultists, while she's searching their belongings. The monster stares at her in confusion, looking for all the world like a monstrous lost child. It then either flees or attacks if Khan provokes it.
- ◆ Possibility four: If Khan's locked in the tomb with the Glog, then she has to fight the creature, and there's no possibility of retreating.

Regardless of how the Glog makes its debut, it escapes over the rooftops or in the company of the Satanists (possibly wounded, if Khan picked up Edge 4, "First Blood").



FIGHTING THE DEAD THING

The creature – the vampire? – lunges at you with inhuman speed. Hands scabble at your face, your throat. Somehow, the thing's upside down, attacking you from above. Fangs scrape your skin; your lungs choke with the smell of ash.

FIGHTING

Advance 7+: The thing's stronger than it should be, but you can use its strength against it. You throw it off-balance, then swing it hard against a gravestone. It shrieks, then scabbles up the wall of the tomb onto the roof, and then flings itself into the night sky, leaping an incredible distance. You catch a glimpse of the thing scuttling across rooftops, one broken arm flapping limply at its side. Gain Edge 4, "First Blood".

Hold 4-6: You wrestle the creature off you, and manage to give it a good kick square into its ribcage. It's like kicking a football – the thing's much lighter than it should be, and sails off into the darkness. You glimpse it scuttling across treetops and over gravestones as it flees and vanishes.

Setback 3 or less: The creature bites your neck, then scrambles off and vanishes into the night. Gain Problem 9, "Neck Wound".

Extra Problem: Problem 10, "Clawed".

Stunt: Yes (Athletics, Cool)

RUN FOR YOUR LIFE

You sprint through the deserted graveyard, desperate to escape your pursuers. The thing from the crypt is at your heels, leaping from treetop to treetop, keeping pace with you. It's gaining on you!

EVASION

Advance 7+: You manage to escape the monster, and glimpse it scuttling over the rooftops. Discard any one Heat or Shadow problem.

Hold 4-6: You get clear of the graveyard and hide behind a parked car outside. You catch a glimpse of the pale monster from the crypt scuttling over a nearby rooftop, but it didn't see you. You're safe – for now.

Setback 3 or less: The creature bites your neck, then scrambles off and vanishes into the night. Gain Problem 9, "Neck Wound".

Extra Problem: Problem 10, "Clawed".

INTERROGATION BY MOONLIGHT

If Khan captures one of the goons, she gets to interrogate him with **Interrogation** or **Intimidation**. Once the player's gotten a few clues, the goon escapes when Khan's interrupted (by Zelenka/Czech police arriving to check out the graveyard).

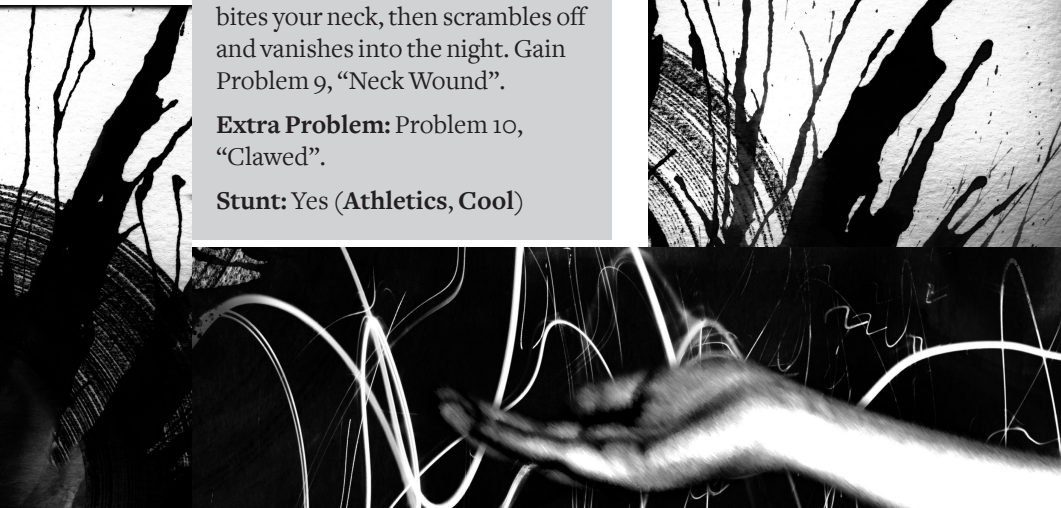
- ◆ The goon's name is Emil Sokol. He's a history student – or was. He dropped out of college.
- ◆ His friend Pavel has a book – it told him how to call up the devil.
- ◆ Pavel said they were going to take the devil somewhere – that he had a place set up for it. That his master had a plan for it.
- ◆ All he knows about Pavel's master is that he's rich; Pavel always has plenty of money.

With **Streetwise**, Pavel's details and a lot of shoe leather, Khan can eventually trace Pavel to *The Safehouse* (p. 20), but it takes several days' work. Use this as a backup route to the safehouse if the player ignores other clues.

LOOKING FOR CLUES

Searching the goons' equipment (either after defeating them, or after circling back) turns up the following clues. If necessary, have Zelenka sweep the graveyard later that night and recover the book.

- ◆ The candles, flashlights, penknife and other gear are unremarkable.
- ◆ Most of the cats have already vanished into the graveyard, never to be seen again. There's one poor terrified creature still trapped in the bag; the player may wish to adopt this as a pet.



- ◆ There's a printout of a map of the streets around the graveyard with the Devil's Tomb marked on it.
- ◆ Most importantly – there's a book, entitled *The Goat Path*. It's old, printed in the 1930s. It's in Italian. The author gives his name only as "Siro". There's a blurry photograph of him – he's a young man, curly-haired, with Saturnine features and a cruel smile.
- ◆ The prose is awful, mixing in occult nonsense cribbed from other books (mostly 16th century alchemical texts), plus stuff stolen from

Aleister Crowley with the author's own sophomore ramblings about the virtue of sinning and the idiocy of having a conscience. The core argument appears to be that only by committing every possible sin and indulging every vice can one truly embrace all the possibilities of life, and one of those possibilities must logically be 'never dying'. **Research** or **Occult** traces the book to Milan, in 1938; it was self-published, and the author never identified.

- ◆ Finding the book gives Edge 5, "The Goat Path".

READING *THE GOAT PATH*

Going through the book requires Taking Time– the writing is dense, allusive and awful, and Khan has to look up many of the occult references. A thorough reading of the book turns up a few interesting tidbits. In one autobiographical section, "Siro" talks about how he was educated by Jesuits in his youth in the 1840s (making him in his 90s when the book was first published). Elsewhere in the book, there's a biography of a 16th century alchemist called Sykora; the text was mostly copied from another book on Sykora, and repeats claims that the alchemist discovered the secret of immortality. (For more, see the "Sykora" sidebar on p. 32).

The book does discuss the thing from the tomb – it talks about how death is like an empty drinking vessel. Most people drink from it at the end of their lives, find it empty, and perish from thirst. The enlightened, however, fill the vessel with the 'Wine of Eternity', and make 'death into a servant, a soldier, and a teacher'. All that sounds (**Vampirology**) like a metaphor for vampirism.

The book mentions that Sykora created such an empty vessel out of 'one who had left the family of the enlightened'. All that triggers one of Khan's suppressed memory from her time with Jovitzo – she remembers hearing rumours of a supernatural assassin, an 'empty vessel' that was the vampiric equivalent of a guided missile, apparently immune to the magical defences of other vampires. One of Khan's duties would be bodyguarding Jovitzo against such threats, if there was ever direct conflict between vampires.

THE REPORTER

Scene Type: Core

Lead-Ins: In the Prague Cemetery

Lead-Outs: Musil & Sons, Spying on Slane, The Safehouse

The next day, Khan receives a message through one of her previous contacts – use Angela Coleman (from *The Deniable Woman*) or some other tangential contact. Khan's contact reports that they were questioned about any recent interactions with Khan by a freelance journalist named Helen Slane. The journalist appeared convinced that Khan was involved in human trafficking. Gain Problem 11, "Troublesome Reporter".

Digging around with **Criminology**, **Tradecraft** or **Streetwise** confirms that several other of Khan's contacts have also been called the journalist; **Traffic Analysis** picks up traces online for several months of Slane looking into international human trafficking operations, as well as several articles. Her interest in Khan appears to be a relatively new line of inquiry.

And, according to her social media, she's here in Prague right now.

Khan's under no obligation to meet Slane, but that "Troublesome Reporter" problem won't go away until she deals with the issue. Run this scene at any point up until the flight to Malta.

THE MEETING

Khan can dictate the terms of the meeting – Slane suggests meeting at her hotel, but she'll go wherever Khan asks and take whatever precautions Khan asks.

- ◆ **Vampirology:** If Khan suggests meeting anywhere that suppresses Shadow, like holy ground, then Slane agrees, but seems a little distracted and unwell. It's possible that Slane's

under the influence of a vampire.

In person, Slane's professional, even a little curt and defensive. She explains the following:

She's a freelance journalist, specializing in international criminal syndicates and human trafficking. She recently came into possession of a number of documents and photographs, connecting Leyla Khan to known sites of human trafficking and other criminal activity in Eastern Europe.

Slane also understands that Khan was formerly an officer of MI6.

Now, it's possible that Khan was engaged in an undercover operation against organized criminals, and her presence at those sites was connected to that. However, it's equally possible that Khan is involved in depraved, monstrous criminal activity. Any comment, Ms. Khan?

Slane hands over some photographs and documents as proof she has evidence. Khan recognizes herself, as well as several more of Jovitzo's minions in the photographs (including Sinclair and Piotr from *Never Say Dead*). There are also documents like photocopies of passports, plane ticket stubs, and other travel documents.

Gain Problem 12, "Baggage".

- ◆ **Tradecraft:** This stuff has to come from a source inside the Conspiracy, someone on the inside.
- ◆ **Bullshit Detector:** Slane seems to be a genuine journalist, but she's got an agenda here. She's getting ready to twist Khan's arm.
- ◇ A Push of **Bullshit Detector** or **Vampirology** (or for free if Khan met Slane on holy ground): There's something off about Slane; an intensity that borders on obsession. Supernatural compulsion, maybe?

Once Khan's had a chance to examine the documents, Slane continues.

Slane's contacted MI6; they've disavowed any knowledge of Khan's activities during that period, and



won't even confirm that Khan was ever working for them. Slane's ready to publish an article implicating Leyla Khan in human trafficking.

However... Slane's source also gave her a second tranche of documents. These files relate to money laundering, and a firm called Musil & Sons, here in Prague. So far, Slane's investigations into Musil & Sons have hit a brick wall. The company is small, old, and extremely private. They won't talk to her, and they're very good at hiding their legal affairs. She gives Khan a copy of those documents, and tells her she can keep that second dossier.

- ◆ Khan recognizes the name; she vaguely recalls it as being part of the Conspiracy, moving money around for the vampires.
- ◆ Slane's been told that Musil & Sons are financing money laundering operations in Malta, but there's no proof of that in this second dossier, which is mostly publicly available information.

Slane's offer: if Khan brings her useful information about Musil & Sons, then Slane will hold off on publishing that article.

- ◆ A push of **Negotiation** gets Slane to throw in the documents about Khan that she received from her secret source.

Slane refuses to say who her source is, or how they contacted her. If the player wants to follow that up, see *Spying on Slane*, p. 22.

- ◆ **Tradecraft:** Slane's almost certainly got a dead man's switch of some sort - there's probably a copy of her files on Khan in some encrypted online cache, or in a lawyer's office somewhere. Just threatening or killing Slane won't solve the problem.

THE MUSIL DOSSIER

- ◆ Musil & Sons is an old firm; they handle legal and financial matters for a small number of wealthy private clients, and don't usually take on new business.
- ◆ There are several photographs of Oliver Musil, the current head of the firm: a mix of glossy corporate headshots and long-range surveillance photos. In the former, he's dressed in an expensive suit, smiling confidently into the lens. In the latter, he's been snapped leaving the Musil & Sons offices, meeting clients in coffee shops, getting into his car... and there are several shots of him in Nusel, a somewhat run-down area of Prague.
- ◆ **Photography:** One of the photos of Oliver Musil in Nusel has several blurred faces in the background, caught as Musil climbed into his car. Once cleaned up, Khan recognize one of them as Pavel, the leader of the three mysterious Satanist cultists she ran into the graveyard last night. If Khan investigates the area where that photo was taken, it leads to *The Safehouse* (p. 20).

WHAT NEXT?

Oliver Musil seems to be the key figure; see *Musil & Sons*, p. 16. Two other options – follow up on last night's graveyard excursions by tracking down *The Safehouse* (p. 20) mentioned by Emil Sokol, or investigate Helen Slane herself (*Spying on Slane*, p. 22).

MUSIL & SONS

Scene Type: Alternate
Lead-Ins: The Reporter
Lead-Outs: The Safehouse, The Maltese Connection, Slane's Investigation

Musil & Sons has operated from the same premises for almost a century – a 19th townhouse half-way down a narrow paved street, flanked by an antiques dealer on one side and another legal firm on the other. The street is quiet as the grave after eight or so, apart from a few residents living in apartments on the upper floors above the antiques dealer.

Inside, it's like stepping back half a century or more. The phones look to have been installed sometime before the Prague Spring, and there are yellowing papers and bulging folders everywhere. The few computers are carefully tucked away unobtrusively. There's only a small staff, mostly Musil family members.

Getting in requires **Reassurance** or **High Society**, but won't get Khan any further than the front desk; the firm is clearly very used to stonewalling. If she invents a plausible cover story, she can get a meeting with Oliver Musil (see "Interrogating Musil", p. 17), although this meeting is likely to be a bland exchange of denials unless she's got some leverage already. If she can

come up with a distraction that gives her a few minutes alone in the office, she can use **Filch** to quickly search the office for clues (adapt "Breaking Into The Firm" to use **Filch** instead of **Infiltration**, and replace the passing cop car with an unexpected clerk).

OLIVER MUSIL

Oliver Musil spends most of his time at the firm's office on Vinohrady. The family home – a rambling mansion – is in Hanspauka, on the outskirts of the city, but he's got an apartment near the office where he sleeps. The apartment is in a modern block, very expensive and exclusive. Finding Oliver isn't difficult – all Khan needs to do is stake out his apartment (his address is in the Prague phone directory) or the firm's office until she spots him. He's in his mid-40s, trim and fit, with close-cropped hair.

Tradecraft or **Streetwise** suggests that he knows he might be under surveillance. He checks for people tailing him, keeps his guard up, and has top-grade security in his apartment. (If Khan bothers to break in there, either there's nothing to find, or repurpose "Breaking into the Office" on p. 19 to describe an expensive apartment instead of an old legal office.)

Ask the player to decide how she's watching Musil. Is she following him on foot? Staking out his office from her car? Getting a favor from one of her sources to help out? Using her contacts on the street to watch him?

FOLLOWING OLIVER MUSIL

Today, you're Oliver's shadow. You'll watch him from a distance, follow him wherever he goes. Find out who he's meeting with.

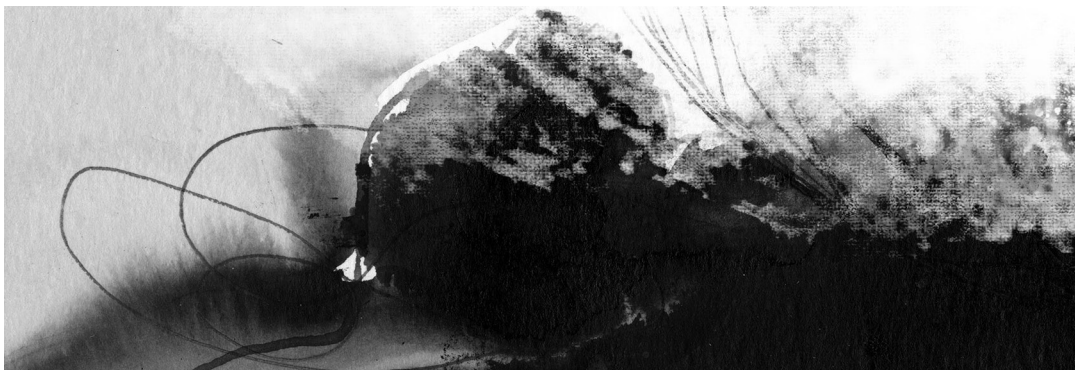
SURVEILLANCE

Advance 7+: You keep eyes on Musil all day – even when he tries to shake anyone tailing him. He's clearly not just a banker. Get the intel in the Advance row below.

Hold 4-6: You watch Musil for several hours, careful to stay out of sight. He's slippery – you lose track of him at times – but manage to gain the intel in the Hold row below.

Setback 3 or less: Musil spots you and turns on you. "Who are you?" he demands, "why are you following me?" Gain Problem 13, "Spotted", and choose – do you confront Musil ("Interrogating Musil") or fall back and abandon your surveillance?

Extra Problem: Problem 14, "Paranoia".



The events in the graveyard last night affect Oliver's actions & demeanor. The success of Khan's **Surveillance** coupled with those events determine how hard it is for Khan to obtain leverage over her quarry.

- ◆ If the Glog was successfully transferred from the graveyard to the safehouse, then Musil's relieved and confident; he arranges for the monster to be collected from the safehouse and brought to the airport so it can be flown on a cargo plane to Malta. This is the "transfer" outcome in the table below.
- ◆ If the Glog escaped, then Musil goes to the safehouse to instruct Pavel to recapture the creature. This is the "loose monster" outcome in the

table below. In this scenario, play Musil as nervous; he shoots glances at the rooftops as if looking for something lurking up there.

Obviously, if Khan intercedes early – say, by thwarting the attempt to recapture the Glog – then you'll need to modify subsequent events. Musil's instincts are to retreat to the family office or his apartment if he feels nervous; he'll call Terrence Thorn for advice and support if he suspects he's in danger. Remember, though, that unless Khan catches Musil doing something illegal (like plotting to murder the surviving satanists), Musil can threaten to call the Prague police and accuse Khan of harassing him.

Scenario	Transfer	Loose Monster
Advance	Khan follows Musil to the airport, where he meets with two people. First, he visits a shipping company, Arrow Transit, to arrange the cargo shipment to Malta. After that, he has a brief meeting in the airport coffee shop with another man (Terrence Thorn, who may drive a suspiciously familiar car).	Musil heads to the airport to meet shipping company Arrow Transit, and then meets Thorn, and warns them both that there's been a delay. He then goes to <i>The Safehouse</i> (p. 20) and instructs the Satanists on how to recapture the Glog.
Hold	Musil's off his guard – this could be a good time to try infiltrating the office. Gain Edge 6, "The Window". See "Breaking Into The Office", p. 19.	Khan can follow Musil to <i>The Safehouse</i> (p. 20).

INTERROGATING MUSIL

This scene could play out in multiple ways – anything from "Khan visits the Musil & Sons offices in disguise for a sit-down meeting" to "Khan gets Musil into police custody and gets a police contact to question him" to "Khan snatches Oliver Musil off the street, puts a gun in his face, and demands he tell her everything."

Three key questions:

- ◆ What's Musil's mood? **Bullshit Detector** reads his emotional state: depending on the scenario, he may be relieved and confident (and hence initially willing to talk to Khan, turning combative and arrogant if she presses him), or nervous (in which case he's initially aggressive and insulting, but is brittle and snaps if pressured).
- ◆ Who's in control? If Khan's dominating the situation (the aforementioned gun-in-face setup), then she can use **Intimidation** on him. If she's managed to get Musil into a police station, she's got access to **Interrogation**. Otherwise, she'll have to wheedle information out of him with **Charm & Negotiation**.
- ◆ What leverage does Khan have? If she's got proof of Musil's involvement with shady activity, then she's got an advantage over him. Candidates: proof of Musil's connection to the Satanists, documents stolen from the Musil & Sons offices, the financial data from the Slane dossier. Without a way to pressure Musil, Khan can tell that she's not going to get much information out of him.



QUESTIONS & ANSWERS

Musil initially tries to evade or bluster his way through most questions. The business affairs of Musil & Sons are private, he won't discuss his clients, he has no idea who Helen Slane is. He'll be courteous or aggressive depending on the circumstances, but he won't give anything.

- ◆ He admits that one of his firm's clients has considerable investments in Malta. He doesn't know much about the client's interests – he just handles the money.
- ◆ He continues to deny that anything's amiss or illegal; he insists that nothing Musil & Sons does ever breaches Czech or international law.

CONFESSION

Breaking Oliver Musil requires either leverage plus **Negotiation**, or else a push of **Interrogation** or **Intimidation**. (So, two Pushes total – one to get him to answer questions and yield the core clue, and another to get this extra info.) If Khan breaks him, he comes clean and tells her everything. He's not a loyalist to the Conspiracy, just a functionary.

- ◆ For *generations*, Musil & Sons has been a clearing-house for mysterious payments. The payments go to a small number of extremely wealthy families. He's rarely met any of these special clients.
- ◆ Once, when he was a very small boy, he sneaking downstairs in the dead of night and spying on his father, who was talking to a pale woman with a cruel face and terrible dark eyes, like pits. Oliver's father always warned him not to ask questions of the special clients.
- ◆ He met the same woman several times since then, and she never ages. And she's not the only one.
- ◆ He doesn't know who owns the

Swiss bank account where the money comes from.

- ◆ He knows that his family is involved in something criminal... perhaps even something unholy, but what can he do? They've served these clients since the days of his great-grandfather – Oliver's been damned since he was born.
- ◆ The woman – the Countess – visited the company a few days ago; she moved a large sum of money to London. There was a man with her, an Englishman. Her bodyguard, maybe.

Optionally, if you want to use this scenario as the kick-off to a longer campaign against the Elect, Khan can convince Musil to give her details on the special clients served by the firm other than Siro Cafone. Give the player Edge 7, "The Client List".

Possible other topics:

- ◆ **Helen Slane:** He got a few calls and requests for an interview from her, which he ignored. Reporters come sniffing around Musil & Sons every few years.
- ◆ **Vampires:** Oliver Musil's careful never to say the V word. He knows his clients are odd, but it's rude to comment on their strangeness.

MUSIL'S ORDERS

A broken Musil tells Khan everything he knows about the little Satanic cabal.

- ◆ Sometimes, the firm gets... unusual requests from these clients. They ask for strange things to be done, or money to be given to odd groups. The firm complies and doesn't question these commands.
- ◆ Recently, orders came down the chain to give money to some odd people here in Prague.
- ◆ The orders came through a client in Malta. Most of the other clients move around, but the client in Malta has been at the same address since

Musil's grandfather's time. Most of the client's money goes to a religious group in Malta – the Church of St. Sylvester, in the town of Rabat. Give the player Edge 8, "The Maltese Papers".

- ◆ He points Khan at *The Safehouse* (p. 20) – other than passing money to those degenerates, he had as little as possible to do with them. He did overhear them talking about the Olsany necropolis, and digging something up.
- ◆ **Bullshit Detector:** Musil's holding something back. With a little pressure or **Reassurance**, then he admits that he got the impression that his client has enemies, and that this is all part of an insurance policy.
- ◆ It's not the first time that the creature has been called forth. He found records dating back to his grandfather's time in the firm that hinted at similar exhumations in the past, all in the Olsany necropolis. He doesn't know if it was the same creature, or if there's a nest of the things down there, in the dark.



BREAKING INTO THE OFFICE

There are three entrances to Musil & Sons – a front door, a back door opening into an alley, and a small access door on the roof. All three are alarmed – the firm has excellent security.

Before we get into the break-in itself, though, it's time to mention a complication.

Quick recap of the plot: Countess Escadi, working through Terrence Thorn and Helen Slane as her agents, intends to put Khan on the trail of Siro Cafone, so she can eliminate the troublesome vampire. They'll then kill Khan. The trail to Cafone runs through the offices of Musil & Sons. So, once Khan's moved through Prague, they intend to eliminate Musil & Sons, ensuring that none of the other vampire Elect can trace the murder back to Countess Escadi. So, while Escadi was here in Prague, ostensibly dropping in Oliver Musil to discuss her financial arrangements, she also took the opportunity to prepare the ground for the upcoming elimination of the firm. He's planted a remote-control incendiary device in an old fusebox, and when the moment comes, he'll trigger the bomb and destroy the office and all its records.

BREAKING INTO THE FIRM

Time for a little breaking & entering

INFILTRATION

Bonus: +2 if you Push **Electronic Surveillance**. Automatically Advance if you've got Edge 6, "The Window".

Advance 7+: You quickly and efficiently turn the offices over. The good news: you found some recent letters that appear to be connected to Helen Slane's dossier and suspicious financial transactions. Gain Edge 8, "The Maltese Papers". The bad news: you've also found a bomb. See "The Bomb".

Hold 4-6: You hastily search the office, and find some letters that look to be connected to the Maltese affair that Sloan wants you to investigate. Gain Edge 8, "The Maltese Papers".

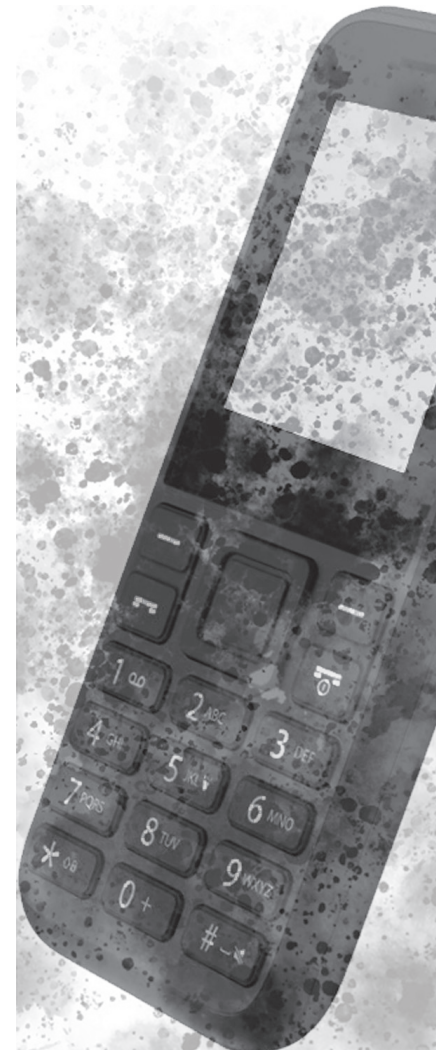
Setback 3 or less: You search the office, and find letters tying Musil & Sons to operations in Malta. Gain Edge 8, "The Maltese Papers". As you're looking through them, though, blue lights flare outside. Someone spotted your break-in and called the police. Gain Problem 15, "Hasty Exit".

Stunt: Yes (**Preparedness**).

THE BOMB

A quick examination of the bomb reveals that it's not necessarily an immediate danger – it's wired to the guts of a cheap mobile phone, ready to be detonated by sending a text message to the mobile number. It might also have an anti-tamper mechanism. The bomb's an incendiary device – it'll start a small fire, not an explosion, but it's well placed to destroy the whole office when it goes off. **Tradecraft** suggests it looks homemade, but competently assembled, and quite likely has some precautions in place to prevent tampering.

Khan can just walk away and leave the bomb in place, or try to disarm it with a **Mechanics** test.



DISARMING THE BOMB

Whoever made this bomb knew what they were doing. This could go horribly wrong – and there's no middle ground. Either you disarm it, or it goes off in your hands.

MECHANICS

Advance 9+: Success! You manage to slice open the duct tape wrapping the device, and rewire it to isolate the detonator. It's safe – and so is Musil & Sons. Gain Edge 9, "The Bomber's Phone".

Hold 6-8: You're in the middle of disarming the bomb when suddenly the phone vibrates. Someone's setting it off, now! You manage to contain the blast, but the bomb itself is destroyed.

Setback 5 or less: You're in the middle of disarming the bomb when suddenly the phone vibrates. Someone's setting it off, now! You hurl it out of your hands, but you're still stunned by the blast of flame – and now the building's alight! Fire spreads through the old structure with terrifying speed, devouring wooden beams and old papers. Gain Problems 15, "Hasty Exit", and 16, "Incendiary Situation".

LOOSE ENDS

If the bomb's left in place, then Thorn sets off the incendiary once Khan heads to Malta. The ensuing fire destroys the firm of Musil & Sons, and Oliver Musil dies in the blaze. No evidence remains tying the old law firm to the Conspiracy.

THE SAFEHOUSE

Scene Type: Alternate
Lead-Ins: In the Prague Cemetery, The Reporter, Musil & Sons
Lead-Outs: The Maltese Connection, Spying on Slane

The satanic devotees of Siro Cafone have no idea that they're agents of a vampire, or that the staid, respectable lawyers of Musil & Sons serve the same masters. Cafone ran his satanic acolytes as a private cult when he was trying to rediscover the occult secrets of the Transylvanian line. The trio in Prague are especially clueless – of them, only Pavel Moritz has any direct connection to the cult. He was initiated into the brotherhood by Father Pisani in Malta. Calling up the Glog to bolster the cult's defenses in Malta is the only mission of any importance they've ever been entrusted with.

Their meeting place – and the designated holding pen for the Glog – is a cellar in an abandoned building on the outskirts of Prague, in the rundown district of Nusel. If Khan followed Musil out here, the lawyer sticks out in sharp contrast; wool suit and expensive car outlined against graffiti-covered walls and alleys that stink of piss.

FINDING THE SAFEHOUSE

Khan can find the safehouse by following either Emil Sokol (*In the Prague Cemetery*) or by following Oliver Musil (*Musil & Sons*, p. 16). Alternatively, she can Take Time and use **Streetwise** to comb the city and follow the trail from the graveyard, or get a favor from a Contact to search on her behalf.

THE SITUATION

What she finds there depends what happened in the graveyard and when Khan visits the place. Take into account Khan's actions and any occasions when she Takes Time.

- ◆ If Khan came here quickly – she didn't Take Time – then she catches Pavel and the other cultists loading the crated Glog into a rented black van for transport to the airport. See "Following the Van".
- ◆ Otherwise, by the time Khan arrives, the Glog has already gone to Malta, accompanied by Pavel. She can, however, find the remaining cultists (Sokol and Macek) having a celebratory drink in a bar across the street.

SEARCHING THE CELLAR

If the cellar's unoccupied, then Khan finds the following clues:

- ◆ A small, empty cage that smells strongly of stray cats.
- ◆ **Bureaucracy (Core Clue):** There's a printout of some customs declaration forms, asserting that the box contains architectural salvage from a church. According to the printout, the box is due to be delivered to a church in Malta; the destination address is a "Father Pisani".
- ◆ **Human Terrain:** The chalk diagrams and stubs of melted candles remind Khan of occult rituals. If she wants to consult with Zelenka and his **Occult Studies**, she can confirm these are related to the ritual beliefs promulgated by Siro Cafone in his *The Goat Path*.
- ◆ A Push of **Notice** spots a loose brick. Concealed behind it is Pavel's copy of *The Goat Path*. Give the player Edge 5, "The Goat Path". (If the

player already picked up the book in the graveyard, ignore this entry.)

MEET THE CULTISTS

Pavel is a true believer, having been initiated by Father Pisani in a crypt in Malta, and tasted the holy blood of the immortal Cafone. However, the other two - Emil Sokol and Libor Macek - are just rebellious idiots and addicts who are now feeling used and abandoned. Khan can sneak up on them and threaten them with a gun (**Intimidation**) or just talk to them and flip them with **Negotiation**. If Khan fought them last night, **Intimidation** or a push of **Reassurance** may be needed to get them to talk.

- ♦ Pavel used the holy book (*The Goat Path*) and instructions sent by his master to summon up the Crypt Thing. He referred to it as the Glog; they call it the devil. Pavel had money, too - he said there were secret spells that could make people give him money.
- ♦ If Khan has leverage over the cultists, they can identify Oliver Musil as the man who gave Pavel money. At the time, they saw it as proof of Pavel's power - he chanted a few words, and a rich banker showed up and handed him an envelope full of cash. In retrospect, it might have been a set-up.
- ♦ They thought they'd keep the devil in their safe house, and it would teach them ancient secrets, just like *The Goat Path* promises.
- ♦ *The Goat Path* is all about recovering lost supernatural gifts, and how the path to enlightenment and immortality is through sin and cruelty. Only by claiming power over others can one reclaim the power within the self.
- ♦ Instead, Pavel suddenly said he'd been told to bring the devil to his master in Malta. He had them load the Glog's coffin into a van, and drove it to the airport. He's gone. He told them he would return to them with new revelations - but now they're worried Pavel was just using them.

FOLLOWING THE VAN

If Khan gets to the safehouse in time, she spots the three cultists loading the crated coffin of the Glog into a van. She can either follow the van at a distance safely (leading to "Interrogating Pavel"), or try to intercept it with a **Driving Challenge**.

FOLLOWING THE VAN

The driver's fast and aggressive - keeping up won't be easy.

DRIVING

Advance 7+: You nudge the van off the road on a deserted stretch of the Evropska motorway.

Taking out Pavel is easy. See "Interrogating Pavel" sidebar.

Hold: You nearly catch up with the van, but lose it in the tangle of traffic around the airport. By the time you catch sight of it again, it's parked by the receiving office of a shipping company - and empty. The cargo's gone...

Setback 6 or less: Pavel lures Leyla into an industrial estate near the airport, and lets the Glog loose to deal with her. Run the Challenge, "Airport Ambush".

Extra Problem: Problem 17, "Car Chase".

Stunt: Yes (**Shooting**).

AIRPORT AMBUSH

You lose sight of the van for a few moments when it turns into an industrial estate. You follow - and something lands heavily on your roof! Pale fists shatter the windscreen, and you catch a brief glimpse of a monstrous face as the thing reaches for you.

EVASION

Advance 11+: You slam the car into reverse, the thing from the Crypt tearing at you as you do so. An impact dislodges the monster, you switch gears, hammers the accelerator, and there's a satisfying thump as you run over the thing at speed. There's no sign of a body in the rear view, though, and no sign of the van. Gain Edge 10, "Second Blood".

Hold 7-10: You slam the car into reverse, swerving wildly to dislodge the monster. You successfully evade it, losing it in the tangle of deserted factories and storage sheds, but you've also lost the van you were trailing.

Setback 6 or less: The monster grabs hold of you, flings you out through the window - and then tries to drop the car on top of you! You roll out of the way just in time, but you're still down one car, a lot of dignity, and at least four intact ribs. Gain Problems 18, "Car Crash", and 19, "It Could Have Killed You".

Stunt: Yes (**Cool, Shooting**).

INTERROGATING PAVEL

If Khan's able to intercept Pavel's van safely, then she's got a treasure trove of clues – she's got the contents of the van, the crate containing the Glog, and a cultist she can interrogate. In order of ease of investigation:

Pavel's Papers: Plane tickets to Malta, as well as shipping papers for the crate of 'architectural salvage', all bought with cash. Oh, and an envelope full of money (Gain Edge 11, "An Envelope Full of Money").

The Glog Coffin: The coffin contains the thing from the crypt in the cemetery. Without Pavel to command it, the Glog appears quiescent unless threatened or provoked. Examining it with **Forensic Pathology** reveals:

- ◆ The thing is dead... mostly. It's some sort of hybrid – most of the body is clinically dead, but there are patches of living tissue. Impossibly, these patcheps move around. Sections of the creature come back to life, and other parts perish in a cycle. It's caught in some sort of resurrection loop, neither wholly dead nor wholly alive nor wholly Un-Dead.
- ◆ The bizarre augmentations – the glass vials and leather tubes inserted into the creature's flesh appear to be hundreds of years old (**History** dates them to the 16th century)
- ◆ The fluid flowing through the tubes and vials inserted in the thing's flesh is a mix of blood and several other chemicals that defy analysis. If Khan has encountered the Rosewater Potion (see **Never Say Dead**), then destroying the Glog would produce enough residue and blood here to brew up one fresh dose of the potion (giving Edge 12, "The Rosewater Potion").
- ◆ If Khan keeps the Glog, gain Edge 13, "Living Glog". If she destroys it, give her Edge 14, "Dead Glog".

Pavel Moritz: Unlike his two fellow cultists, Moritz is a true believer. He's convinced that Father Pisani in Malta is a secret master with supernatural gifts, and that Siro Cafone found a path to divinity. Attempting to intimidate or force information out of him won't work – **Interrogation** or **Bullshit Detector** suggests that the best approach is just to let him rant about the horrible fate that awaits those who try to thwart Father Pisani. If Khan has Edge 5, "The Goat Path", or Pushes a suitable Interpersonal ability, Pavel reveals:

- ◆ He was a devotee of the occult, and encountered rumors about Father Pisani online.
- ◆ He travelled to Malta, and was initiated in the secret sanctum of the Followers of the Goat Path. He tasted the Wine of Heaven, and was reborn.
- ◆ He dreams of Siro Cafone now, in his castle beyond the north wind. When Cafone is freed from his castle, he will bring about the next age of the world, and the Followers of the Goat Path will be blessed with the lost powers of the ancients. Telepathy, command over base physical matter, able to take the shape of beasts or dissolve into mist – and above all, immortality.
- ◆ Father Pisani contacted him through a messenger, and told him to raise the Glog from the Devil's Tomb. A stranger provided money – Moritz believes he was sent by Pisani. Behold the powers of the priest!

SPYING ON SLANE

Scene Type: Alternate

Lead-Ins: The Reporter, The Safehouse

Lead-Outs: The Maltese Connection, Slane's Investigation, The Yacht

Paranoid players may wish to investigate or follow Helen Slane. The journalist remains in Prague, paying several visits to various banks and financial institutions as well as the MCFR, the Czech Ministry of Finance. If Khan asks (or spies on Slane with **Electronic Surveillance**), Slane's trying to pick up the cash flows from Musil & Sons on the far side – she's trying to work out who the bank is secretly funding.

THE INFORMANT

If Khan tries watching Slane, it's a **Surveillance** test.



WATCHING SLANE

You stake out the reporter's hotel room, tail her through the streets, bug her phone. You know, the usual way you interact with people.

SURVEILLANCE

Bonus: +2 if you've got Edge 3, "Suspicious Car", +2 if you Take Time.

Penalty: -1 per Shadow Problem.

Advance 10+: As per Hold, but also gain Edge 15, "Ahead of the Game".

Hold 4-9: In the evening, you spot Slane leaving her hotel and meeting a man in a nearby café. See "The Informant".

Setback 3 or less: For a moment, you get the distinct impression someone's watching you. You're being followed. Gain Problem 20, "Thorn in your Side".

MISSION ACCOMPLISHED

Khan might report back to Slane after finding proof of Musil & Sons' questionable dealings; if she does, then Slane encourages her to keep investigating and follow the trail to Malta. **Bullshit Detector** picks up that she's under pressure and not being entirely truthful; a push of **Reassurance** gets her to admit she's being pressured to get Khan to Malta by the same man who gave her the dossiers – Terrence Thorn. Slane then gives Khan the same information as per "The Informant", below (alternatively, if Khan asks, Slane can arrange a meeting with Thorn, giving an automatic Advance on the "Watching Slane" Challenge).

If Khan knows or suspects that she's being manipulated by vampires, she may decide that going to Malta is too much of a risk. Making this choice ends the adventure prematurely, and earns Khan Problem 48, "Badly Burned". The player can avoid getting this card by heading to Malta.

THE INFORMANT

Terrence Thorn's role for most of this mission is to lurk in the background. He's the thread that links Helen Slane, Oliver Musil, and the events in Malta. He's here to watch Khan as she follows the trail of clues that will bring her to Siro Cafone.

Observable clues:

- ♦ **Edge 3, "Suspicious Car":** He arrives in the same car Khan may have spotted at the graveyard
- ♦ **Human Terrain:** He's confident, determined, secure. A natural leader; definitely had military training. At one point, he speaks to a waiter in unaccented Afghan.
- ♦ **Tradecraft:** He strikes Khan as having had the same sort of training she had – she'd guess he's ex-special forces with an intelligence slant.
- ♦ **Vampirology:** He might be one of *them* – or a special servant, like Khan was. Either way, looking at him gives Khan a familiar sick feeling in her stomach.

As Thorn needs Khan to go to Malta and eliminate Cafone for him, he'll flee if challenged, using his supernatural powers to escape.

CONFRONTING THORN

This mysterious advisor is the connection between your Helen Slane, the Conspiracy, and your own sinful past. Time for a chat.

COOL

Penalty: -1 per Shadow Problem

Advance 9+: Thorn's definitely got powers. Not a vampire – something like you were. A Slugger. A Renfield.. When you confront him, he's startled and vanishes, moving almost faster than the eye can see. Gain Edge 16, "Advantage: Khan", and Problem 21, "Vampiric Speed".

Hold 6-8: Thorn sees you and flees, moving faster than the eye can follow. Definitely a vampire. Gain Problem 21, "Vampiric Speed".

Setback 5 or less: You move to confront Thorn – and he vanishes. Gain Problems 20, "Thorn in your Side", and 21, "Vampiric Speed."

If Khan has Edge 3, "Suspicious Car", and got an Advance or Hold on the confrontation test, then she can break into Thorn's car after he flees. The car's an expensive rental. In the glove compartment is a crumpled piece of paper – it's a receipt for payment of marina fees at a yacht club in Malta. This clue points to *The Yacht* (p. 35) – Escadi's yacht is no longer docked there, but Khan can easily get the name of the yacht (*Catherine*) and its current location.

Alternatively, if the player is stuck and has not burned bridges with Slane, you can give her any of the information from *Slane's Investigation* (p. 30).

THE MALTESE CONNECTION

Scene Type: Core

Lead-Ins: Musil & Sons, The

Safehouse, Spying on Slane

Lead-Outs: The Church, The Yacht

All clues lead to Malta. If Khan's going to find out more about Musil & Sons' suspicious financial dealings, or the purpose of the Glog, then she must follow that trail of clues to the Mediterranean island.

There are direct flights from Prague to Malta's capital, Valletta. If Khan's paranoid, she can Take Time for a more circuitous route, zig-zagging between airports and switching cover identities to throw off pursuers. Remind the player that she can swap out any unused Mastery edges for others at this point.

Call for a **Cover** test as Khan arrives in Malta; the Conspiracy has minions watching the airport. Skip the **Cover** test if Khan's managed to completely avoid detection in the first part of the adventure by either the Musil/Pisani/Cafone axis of the Conspiracy and Terrence Thorn and his associates, and give her Edge 17, "Like A Ghost".

If the Glog is still an active threat, give Khan Problem 22, "Chill of the Grave".

GETTING INTO MALTA COVER

Bonus: +2 if the player Takes Time to avoid pursuit.

Penalty: -1 per Heat Problem.

Advance 8+: You make it through security at both airports without any problems, and you're confident that you're at least two steps ahead of any enemies. Gain Edge 17, "Like A Ghost".

Hold 4-7: You aren't stopped at the airport, and get to Valetta without incident, but you can't shake the feeling that you're being watched.

Setback 3 or less: At the passport check in Valetta, the customs officer examines your passport closely. As you leave, you spot him pick up his phone and make a call. Someone's tracking you. Gain Problem 23, "Rat in a Maze".

Extra Problem: Problem 24, "Disarmed".

THE CHURCH

If the Glog is still in play, then the crate containing it is collected from the airport by another van, and it's brought to *The Church* (p. 24). If Khan's not keeping close tabs on the crate, but came in on the same flight as Pavel Moritz, then **Notice** spots him collecting the crate from the cargo hold.

Alternatively, **Bureaucracy** or **Accounting** plus the Musil & Sons information can quickly point Khan towards *The Church* (p. 24).

WATCHERS

If Khan has Edge 17, "Like a Ghost", then **Tradecraft** or **Notice** spots a youngish man in the crowd near the arrival gate. He's got a cellphone in his hand, and on the screen of the phone is a photograph of Khan – one of the photos from the file given to Helen Slane. The man's eyes flicker back and forth between the screen and the arriving passengers; he's clearly looking for her. After the flood of passengers from the Prague flight slows to a trickle, then stops entirely, the man goes outside and sends a text message – "no sign of her".

Filching the phone or **Intimidating** the young man (Allesandro Masco) gets that he was hired by a man off a yacht to watch for Khan's arrival. The man who hired him matches the description of Terrence Thorn. The yacht was called the *Catherine* (see *The Yacht*, p. 35). Masco doesn't know anything more – he was well paid for just hanging around the airport watching for Leyla Khan to show up. He has no idea who's receiving those text messages, or what they'll do when they learn Khan's in Malta.

THE CHURCH

Scene Type: Core

Lead-Ins: The Maltese Connection, Slane's Investigation

Lead-Outs: Under the Church

The truck containing the crate of "architectural salvage" rattles out of Malta's international airport. Instead of following the crowds of tourists heading towards the island's capital, Valetta, it heads towards west, towards the lightly populated western side of the country, and the town of Rabat. The driver appears to know the roads very well, and drives very quickly along the

sharp bends and winding hillside roads. It looks like he's trying to throw off pursuit...

FOLLOWING THE TRUCK

DRIVING

Advance 7+: You're able to keep the truck in sight, and see where it drops off its cargo – it backs into a narrow alleyway on the edge of Rabat. At a guess, they've brought the crate down into the old catacombs that run under the town. Gain Edge 18, "Secret Entrance".

Hold 4-6: You lose track of the truck briefly, but circling around, you spot it in front of an old church. The crate is missing, though – they must have dumped it somewhere nearby.

Setback 3 or less: A police motorcycle flags you down, demanding you stop. The officer bombards you with a stream of invective – either he's angling for a bribe, or he's been paid to get in your way. Either Push **Cop Talk** to get rid of him, or gain Problem 25, "Police Harassment".

THE CATACOMB ENTRANCE

Ancient catacombs run under this part of town, and there's an entrance to these tunnels a few streets away from the church. While the catacombs are mostly sealed away apart from a few sections open to tourists, the cult has reopened some of the tunnels for their own use. If she scores an advance when "Following the Truck", Khan spots them unloading the Glog and hustling the monster into a cellar that connects to these tunnels.

Alternatively, she can discover the existence of the catacombs in other ways:

- ◆ **Notice** spots signs of activity near the entrance to the tunnels – boarded-up doors that have recently been opened, discarded cigarette butts, people entering an alley and not coming back out.
- ◆ Retracing the movements of the truck with **Outdoor Survival** lets her spot tire marks and scraped flecks of paint at the entrance to this alleyway
- ◆ Any tourist guidebook or local can point out the catacombs, although they'll point her to the tourist-friendly sections of the labyrinth.
- ◆ There's also an entrance to the catacombs under the church.

If Khan enters the catacombs, run "Into the Catacombs" Challenge (p. 28).

INVESTIGATING THE CHURCH

The Church of St. Sylvester is a small structure. It's more than two hundred years old, but in good repair. Attendance at masses is sparse, though, and there's only a single priest stationed there. **Human Terrain** notes there's another larger and more conventional Catholic church nearby, and that most of the populace go there in preference to St. Sylvester.

If Khan wants to watch the church, it's a **Surveillance** test.

WATCHING THE CHURCH

SURVEILLANCE

You stake out the church, watching to see who comes and goes.

Advance 7+: You spot one of the visitors to the church is about your size and build. Gain Edge 19, "Perfect Disguise", as well as the info under Hold.

Hold 4-6: You get a good look at traffic in the church. Notably, you spot that an unusual high proportion of the visitors are tourists and foreigners; your experience in **Criminology** makes you think that the church might be a cover for some international criminal group, like a smuggling ring or a training camp.

There's something happening at the church tonight – people are gathering there.

Setback 3 or less: You're spotted, and have to pull back. If you've got Edge 17, "Like A Ghost", discard it.

Extra Problem: The sun sets as you watch, casting the western side of the island in a ruddy light. Counts as Taking Time without any benefit.

INSIDE THE CHURCH

Inside, the church is richly decorated – more lavishly than one might expect for a small and obscure chapel like this. Notably, there's an elaborate series of carved stations of the cross, depicting the events of the Passion, where Christ carries his cross through the streets of Jerusalem before he is crucified. The features of Christ in the carvings are, to put it charitably, disturbing – Christ leers down in some, and in others his

expression is one of mockery or even ecstatic pleasure. In the 12th Station (traditionally, Jesus dies on the cross), the carving hints at what appear to be fangs, and Mary Magdalen is shown pulling at her garments, exposing her neck as if offering it. The two final Stations (Jesus taken down from the cross, and interment in the tomb) are missing, although there are hooks on the wall where the carvings once hung.

- ♦ If Khan has Edge 5, “The Goat Path”, then she spots that the photograph of the mysterious “Siro” is virtually identical to the depiction of Christ in the carvings; clearly, this ‘Siro’ was the sculptor’s model. However, the carvings were made in the 1890s, forty years before the Goat Path photograph was taken.
- ♦ If she wants to talk to Father Pisani, the priest is in the back room. He won’t show himself unless she goes looking for him.
- ♦ **Notice (Core Clue):** There’s a crypt under the church, accessible by a trapdoor (*Under the Church*, p. 28).

CHURCH RECORDS

Sneaking into the back room of the church means confronting/distracting/stunning Father Pisani, or using sleight of hand to grab the files. In addition, there’s a well-thumbed copy of *The Goat Path* here in an ornamental reliquary meant for a bible. Give the player Edge 5, “The Goat Path”.



FATHER PISANI'S PAPERS

FILCH

The sacristy is crammed with yellowing documents and old papers – but you know what to look for. You rifle through the files, looking for a connection back to Musil & Sons.

Bonus: +2 with an **Accounting** push

Advance 7+: All the information given under Hold, below, plus a set of hooded robes. Gain Edge 19, “Perfect Disguise”.

Hold 4-6: You grab papers confirming that the church is one of the recipients of money from Musil & Sons, channelled through various private accounts in Malta. It’s been going on for decades, regular as clockwork. Also, you spot that the church account pays for maintenance and other costs for a private villa up the coast from Rabat. This is a clue pointing to *Cafone’s Prison*, p. 30.

Setback 3 or less: You’re spotted. Go right into the “Church Fight Scene” Challenge (p. 27) with a -2 penalty.

Extra Problem: You’re interrupted by Father Pisani. You automatically suffer a Setback on this test unless you find a way to distract or convince him you’re not stealing his personal papers – a **Reassurance** Push, maybe?

FATHER PISANI

Father Pisani is old, sun-bleached and leathery, like a lizard in a cassock. He has a disconcerting intensity to his words and movements, a charisma that’s turned sour and dangerous. He’s a fanatic, devoted to Siro Cafone (contrast his fervent zeal with Oliver Musil’s mix of family obligation, greed, and terror). For years, he’s been Cafone’s acolyte and baptist, maintaining the vampire’s network of cultists and agents.

When Cafone expressed concern that his enemies might strike at him, it was Pisani who recalled the existence of the Glog and who suggested that it be brought out of Prague to bolster the defences of Cafone’s castle. The ceremony he intends to hold under the church tonight will restore the Glog to its full strength, using a flask of Cafone’s blood (the “Wine of Heaven”).

If Pisani knows the Glog is dead, then the ceremony tonight becomes the last stand of an apocalyptic cult, where he urges his followers to prepare to give their lives for Siro Cafone.

Like Musil, Pisani’s initial attitude towards any interactions with Khan depend on the current state of the Glog.

- ♦ If Khan’s got Edge 14, “Dead Glog”, or Edge 13, “Living Glog” implying that she’s killed or captured the creature, then Pisani is agitated and nervous, and believes that the enemies his master foresaw are closing in. Depending on how Khan approaches him, he’s either dismissive or threatening towards her.
- ◊ If Khan’s got Problem 9, “Neck Wound”, then Pisani sniffs the air near her, as though he can smell something strange about her.
- ♦ If Khan’s got Problem 22, “Chill of the Grave”, implying the Glog is still alive, then Pisani’s focussed on the ceremony tonight; he knows that he will soon perform one of the holiest of sacraments.



QUESTIONING PISANI

Pisani presents himself as a crotchety old priest, eager to shuffle any annoying tourists out of his chapel. In Italian or broken English, he urges Khan to leave the church. There is a vigil mass tonight – only for the faithful, *signorina*, only for the initiated. Possible covers or approaches for Khan:

- ♦ If she's got Edge 5, "The Goat Path" or uses **Occult Studies** or **History** (possibly prompted over the phone by a Source), she can pretend to be would-be cultist. Dropping the name of Pavel – or, better yet, Siro Cafone – helps. A push of **Charm** is enough to convince Pisani to invite her to the ceremony tonight. See *Under the Church*, p. 28.
- ♦ Similarly, showing up with Edge 13, "Living Glog", could easily convince Pisani she's working with Pavel.
- ♦ With **Accounting** and **Negotiation** (or **Intimidation**), she can plausibly claim to be a representative of Musil & Sons. (Remember, the cult has minimal contact with other cells in the Conspiracy, and communicates

only infrequently with its banker in Prague). Khan can fool Pisani for a while by invoking Oliver Musil's name.

- ♦ If she pretends to be a clueless tourist who's a potential victim, then her best approach is to use **Flattery** to appear harmless.

If questioned, Pisani avoids giving meaningful answers where he can. **Bullshit Detector** isn't really needed to detect the stench of deception.

- ♦ **The Delivery:** Yes, he had some material sent from Prague. Pieces of an old church, so he can repair parts of his own building. Just broken stones, pieces of statuary, such things. (If he believes Khan is part of the Conspiracy, he's more forthcoming, and talks about how happy 'the Lord' will be, once they restore the guardian's strength with the Wine of Eternity.)
- ♦ **Money from Musil & Sons:** Ah – certain wealthy and devout families have, at times, made endowments and bequests to the church here in Malta. These benefactors, of course, wish to remain private, so they use baroque means to transfer the money. There's nothing illegal in it.
- ♦ **Pavel Moritz:** He initially pretends

not to know the name; if pressed, he recalls Moritz as a troubled young man who once stayed here in Rabat for a few weeks, and visited the church for counsel and direction.

GET HER!

If Khan gives herself away by not using a cover or asking too many questions, or tries to grab Pisani in order to shove a gun in his face and Interrogate him, then Pisani shouts for aid. It's a **Fighting Challenge**.

Pisani flees into the catacombs *Under the Church* while Khan's dealing with the goons.

CHURCH FIGHT SCENE

FIGHTING

Half-a-dozen goons vs. you in a cramped medieval church.

Penalty: -2 if the player got a Setback in "Father Pisani's Papers"

-2 if the player wishes to stop Pisani from fleeing into the catacombs under the church.

Advance 11+: You wipe the floor with these guys. Gain Edge 20, "Thinning the Herd".

Hold 7-10: You manage to stun enough of them to escape. They don't pursue. You'll have to find another way in (see *Under the Church*).

Setback 6 or less: They grab you and pin you down. A bag goes over your head, and everything goes dark. You've been captured.

Extra Problem: Problem 26, "Stabbed".

Stunt: Yes (**Athletics**, **Evasion**, **Shooting**).

UNDER THE CHURCH

Scene Type: Core

Lead-Ins: The Church, Slane's Investigation

Lead-Outs: The Glog, Cafone's Prison, Interview with the Vampire

Ancient catacombs run under Rabat, connected to various old Christian churches. The tunnels under the church of St. Sylvester have been taken over by the vampire cult. Khan can either pretend to be one of the cultists with **Cover**, or sneak in with **Infiltration**. If Khan charges in, or enters while in pursuit of Pisani, run "The Direct Approach" instead.



INTO THE CATACOMBS

COVER OR INFILTRATION

Down into the dark once more...

Bonus: Automatically advance with Edge 19, "Perfect Disguise" if using **Cover**.

Automatically advance with Edge 18, "Secret Entrance," if using **Infiltration**.

Advance 9+: You sneak in without being spotted. There's some sort of ceremony about to start, but you have time to find the right place to hide – or to intervene. Gain Edge 21, "The Element of Surprise".

Hold 6-8: You sneak in without being spotted. A weird ceremony is about to begin.

Setback 5 or less: They grab you and pin you down. A bag goes over your head, and everything goes dark. You've been captured.

Extra Problem: Problem 26, "Stabbed".

Stunt: Yes (Athletics, Evasion, Shooting).

THE DIRECT APPROACH

SHOOTING

It's a church full of vampire cultists about to engage in a weird ceremony. Time to kick ass.

Advance 9+: You storm the catacombs, overwhelming the ill-prepared cultists and guards. You burst into the inner chamber just as a weird ceremony's about to begin. Gain Edge 21, "The Element of Surprise".

Hold 6-8: You fight your way through the catacombs, battling your way through a dozen thugs. You burst into the inner chamber just as a weird ceremony's about to begin.

Setback 5 or less: You're ambushed as you come around one dark corner. Hands grab you and drag you away.

Extra Problem: Problem 26, "Stabbed".

Stunt: Yes (Athletics, Evasion, Fighting, Infiltration).

THE CEREMONY

Deep in the catacombs, there's a secret chapel where Siro Cafone once held occult rituals. Murals on the walls depict pale-faced vampires drinking blood from golden goblets; behind the altar is a nightmarish image based on Michelangelo's *Last Judgement*, showing Dracula himself feasting on the blood of mortals. Demons and spirits dance at his feet, demonstrating the vampire's mastery over supernatural beings and sorcery.

Other chambers, nearby, are holding cells for victims snatched by the cult as offerings for Cafone. These

unfortunates are smuggled to the castle nearby for the vampire to feast upon. Some are kidnapped tourists or locals; these days, most of Cafone's victims are African refugees. Right now, though, all the cells are empty.

There are several ways this scene can play out. Is the Glog here or not? Has Khan been captured? Does Khan lurk in the shadows throughout, or try to stop the Glog being activated?

Here's the most likely way things transpire: The crate containing the Glog's coffin is brought into the chapel and opened. Father Pisani produces a jar sealed with wax and holds it aloft, declaring it to be the Wine of Eternity. He pours a little blood from the jar into the vials connected to the Glog's circulatory system, then pours the rest into the monster's mouth. The Glog's flesh flushes a bright crimson, and it comes to unnatural life, suddenly moving like a living creature and not an automaton.

"Behold!" shouts Pisani, "behold the vessel of death! Death to the enemies of the Lord!"

- ◆ If Khan has Problem 9, "Neck Wound", then the Glog instantly scents her presence in the room. It leaps across the chamber and grabs her. Khan can discard Edge 21, "The Element of Surprise", if she wants to try to make a Quick **Evasion** test (Difficulty 8) to escape; otherwise, she's captured.
- ◆ If Khan wants to interrupt the ceremony before the Glog's activated, then it's a **Fighting** Challenge ("Chapel Brawl").
- ◆ Otherwise, Khan can follow the procession – Pisani, the Glog (or the chosen new Assign) and a few other cultists travel through the catacombs to another exit, where a pair of expensive black new-model SUVs wait for them. They then drive west across the island to the coast where Cafone's lonely castle stands on a cliff overlooking the ocean. See *Cafone's Prison*, p. 30.

If the Glog does get activated, but isn't transported to Cafone's castle, you may want to run *The Glog* (p. 33) here in the church.

CHAPEL BRAWL

FIGHTING

You've got to stop Father Pisani from fully activating the Glog.

Advance 12+: You disrupt the ceremony, scatter the cultists, and now you've got Pisani at your mercy. You can interrogate him freely.

Hold 9-11: You disrupt the ceremony, and smash the urn containing the so-called 'Wine of Eternity'. Vampire blood gets trampled into the dirt of the chapel floor. In the confusion, you escape through the tunnels. You've foiled whatever they were trying to accomplish – but the master of the cult is still out there.

Setback 8 or less: You try to disrupt the ceremony, but you're heavily outnumbered. You're captured.

Extra Problem: Problem 27, "Father Pisani's Knife".

Stunt: Yes (**Athletics, Evasion, Fighting, Infiltration**).

CAPTURED

If Khan's captured, then she's in a lot of trouble. Pisani intends to send her to Cafone's castle as an offering. Give her Problem 28, "Captured".

Negotiation: Her best chance of survival is to reveal that she knows something about the plot against Cafone's unlife – mentioning Terrence Thorn, or the investigation in *Musil & Sons* is sufficiently disturbing to convince Pisani that his master needs to

speak to Khan. Escaping with this route gives Khan Problem 29, "Backsliding Into Shadow," and run *Interview with the Vampire* (p. 31).

Otherwise, Khan's a designated sacrifice. She's drugged, blindfolded, and bound; run "Slaying Cafone", but give Khan Problem 30, "Sacrificial Victim" first.

NO GLOG

If Khan destroyed the Glog before it reached the church, then Pisani holds a ceremony where he calls upon members of the cult to offer themselves to the Lord, so they may protect him in his hour of need. (In other words – the volunteer will be sent to Cafone's castle and turned into a vampiric Assign. As Cafone's forbidden to create new Assigns, the fledgling vampire will be allowed exist only as long as Cafone needs the extra muscle, then extinguished). If present, Pavel Moritz is chosen. Otherwise, it's another one of Pisani's deluded cultists.

INTERROGATING PISANI

If Khan thoroughly disrupts the ceremony under the church and Pisani's forced to flee, he tries to get to the secret exit and drive to Cafone's castle for shelter. It's only a short drive, but Pisani's old and not an especially effective driver, so Khan can intercept him even if she doesn't catch him in the tunnels.

Under **Interrogation**, Pisani goes full-on apocalyptic cultist, a cross between Renfield and David Koresh. He rants that all suffering and depravity shall bring him closer to enlightenment, that death holds no fear for him, that his master is immortal and invincible, and that Khan cannot harm him. A push of **Interrogation** or **Intimidation** gets

the following:

- ◆ He serves the immortal master, Siro Cafone. (He doesn't know think of Cafone as a vampire, but as something closer to a god.)
- ◆ Cafone discovered occult secrets, as described in his book, *The Goat Path*. Human morality is a lie; only those brave to rise above it can achieve greatness. Looking at Khan with his dark eyes, he says that she must know this too – she has broken human laws, she has lied and killed and done terrible things, and those have made her great.
- ◆ Cafone dwells apart from humanity in his secret castle, meditating on cosmic matters. He uses Pisani as his agent in the mortal world, searching for others who might be able to achieve enlightenment – searching for wolves among the mortal sheep.
- ◆ Sometimes, too, Cafone sends offerings to the castle. Mortals may be used as the master wishes – they are nothing but insects, and killing one is of no consequence.

SLANE'S INVESTIGATION

Scene Type: Alternate

Lead-Ins: Musil & Sons, Spying on Slane

Lead-Outs: The Church, Cafone's Prison, Under the Church, The Yacht

If Khan plays all her interactions with Slane completely straight, and doesn't let slip to either Slane or the watching Terrence Thorn that there's supernatural going on, then Slane heads to Malta to conduct her own investigation into the Church of St. Sylvester. Thorn's happy for her to do this, as should it distract Father Pisani while (assuming Thorn's plan is

working) Khan hunts down Cafone.

Optionally, you can use Slane to feed the player extra information or raise tension. Some possibilities:

- ◆ Slane alerts Khan to the disappearance of refugees from camps in Malta, and the possible involvement of the Church of St. Sylvester (*The Church*, p. 24)
- ◆ Slane passes on rumours about the supposedly abandoned castle on the coast west of Rabat (*Cafone's Prison*, p. 30) – there are stories about kidnappings, disappearances and other mysterious goings-on there, dating back more than a century.
- ◆ Slane vanishes – she's been kidnapped by the cult, and shows up in the cells under the Church of St. Sylvester. (*Under the Church*, p. 28)
- ◆ Slane meets with Terrence Thorn, who murders her and makes her death look like a drowning accident in the hotel pool. Hotel surveillance footage (**Photography**) gets an image of Thorn leaving the hotel; **High Society** finds some yacht enthusiasts who saw Thorn come in on a yacht tender from the *Catherine* (*The Yacht*, p. 35).

CAFONE'S PRISON

Scene Type: Core

Lead-Ins: Under the Church,

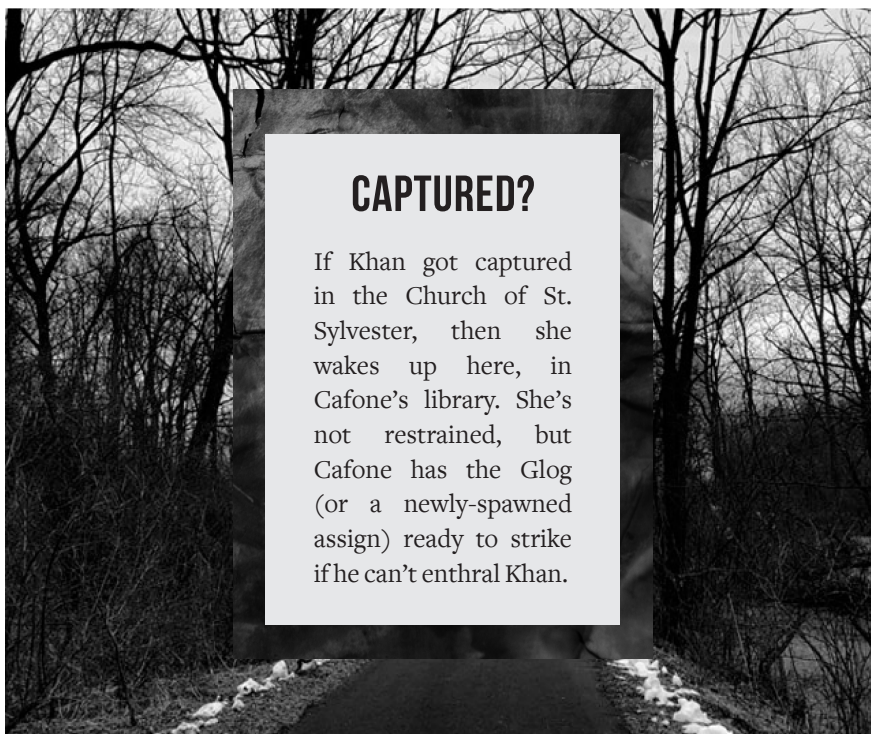
Slane's Investigation

Lead-Outs: Interview with the Vampire, The Glog

The Castle of Siro Cafone is a lonely ruin on a high cliff overlooking the Mediterranean. The castle's obviously in a state of disrepair, and there's no obvious route to approach the ruin. No roads or paths lead to it, and going cross-country runs into jagged stones or unexpected gullies. Khan can recognise this as a supernatural effect – something in the castle is repelling trespassers. If she's with Father Pisani, she can ignore this effect and move onto the castle freely. Otherwise, she has to make a **Cool** test.

CAPTURED?

If Khan got captured in the Church of St. Sylvester, then she wakes up here, in Cafone's library. She's not restrained, but Cafone has the Glog (or a newly-spawned assign) ready to strike if he can't enthrall Khan.



ENTERING THE CASTLE

COOL

The castle's trying to block you from entering.

Penalty: -1 per Shadow Problem

Advance 8+: You easily overcome the defences around the castle. This barrier's meant to keep something in, not keep you out.

Hold 4-7: The shadows seem to cling to you as you cross the broken ground to the ruin. Gain Problem 31, "Gathering Shadows".

Setback 3 or less: The rocks around you seem to swell until they're as large as mountains, the little gullies become vast dark abysses. You're disorientated – gain Problem 32, "Disorientated".

Stunt: Yes (**Athletics**).

Inside, it's clear that the castle is mostly ruined, but there are a few rooms that are still intact. There's a light in the window of one of them, and the sound of a harpsichord playing merrily. That room is Siro Cafone's library. If Khan checks that out, run *Interview with the Vampire* (p. 31).

The rest of the intact parts of the castle include:

- ◆ Cafone's living quarters – he's clearly been in this castle for at least a century, judging by the furnishings and clothes
- ◆ an alchemical laboratory,
- ◆ a crypt containing Cafone's coffin,
- ◆ prison cells for victims, currently empty. Torture implements suggest Cafone did more than just feed from his sacrifices, and
- ◆ a dry well, full of bones. Thousands of victims.

If the Glog is active, it may attack Khan at any time while exploring the castle. See *The Glog*, p. 33.

INTERVIEW WITH THE VAMPIRE

Scene Type: Core

Lead-Ins: Cafone's Prison, The Glog, Under the Church

Lead-Outs: Slaying Cafone, Turning the Tables, The Glog

The library's crammed with occult tomes and diaries. A large portrait of Count Dracula hangs above the empty fireplace. On the walls are heraldic shields and shelves of relics from Transylvania.

Siro Cafone has the appearance of a youngish man, alarmingly intense. He's bearded and long-haired; a cross between Rasputin and a young John Lennon, maybe. He wears tinted glasses. For a vampire, he smiles broadly, showing his teeth – and he smiles a lot, like he's laughing at some inner joke. He moves incredibly quickly, twitching from one stance to another in an eyeblink.

Cafone knows that his family have sworn not to kill him directly, but might send assassins after him. When Khan arrives, he recognises her as the instrument of death. His primary goal (other than not dying) is to discover

who's trying to have him killed, and try to turn Khan against those foes. If Khan doesn't co-operate, then he'll try to survive as best he can – either by using the Glog on her, or by taking her down himself.

Cafone greets Khan, gestures for her to sit down while he finishes playing. He then explains his circumstances – he's a prisoner here in this castle, an embarrassment to his family. There are two branches of the vampire line – the Hungarian line and the Transylvanian line. He's of the Hungarian line, but sought the secrets of the Transylvanian line. For his supposed sins, he was exiled to this castle – and now they send a creature to kill him. They have taken Khan, an empty vessel, and filled her with their lies and hate. How sad for her! He will help her reach enlightenment. If she turns on the ones who sent her, she will take a step on the path. If she agrees, run *Turning the Tables* (p. 32).

If Khan asks about the Glog, Cafone's eager to show off his occult knowledge. He talks about the alchemist Sykora, who also tried to learn the occult secrets of vampirism. Cafone doesn't know what became of Sykora – he tried to find out, but the trail went cold in the mountains about Sibiu, in Romania – but the Glog is one of Sykora's creations, like the Rosewater Potion or the Sykora Crucifix... or like Khan. She broke free of Jovitzo's power thanks to Sykora's work.



THRALL OF THE VAMPIRE

While talking to Khan, Cafone tries to use his vampiric powers to enthrall her.

CAFONE'S SPELL

COOL

You can tell Cafone's trying to enthrall you.

Bonus: If Khan has the Rosewater Potion or the Sykora Crucifix from *Never Say Dead*, they apply here.

Penalty: -1 per Shadow Problem.

-4 if Khan has Problem 28, "Captured".

Advance 12+: You're able to repel Cafone's psychic assault. Discard any one Shadow Problem.

Hold 9-11: You hold firm.

Setback 8 or less: Gain Problem 29, "Backsliding into Shadow". If you already have it, gain Problem 33, "Enchanted".

If Khan attacks Cafone, and the Glog is still active, then the Glog moves to protect Cafone first. Run *The Glog* (p. 33), then *Slaying Cafone* (p. 34).



JOHANNES SYKORA

The (fictional) alchemist Johannes Sykora was part of the court of Rudolf II of Prague. He sought 'the wine of eternity' – he believed that vampirism was a corruption of true immortality, but that it could be refined and purified. After many years in Prague, he travelled into the Carpathian mountains, seeking the trail of Count Dracula, and vanished in the mountains near the town of Sibiu.

If you want to steer your *Solo Ops* campaign in the direction of occult archaeology, then maybe Sykora left a series of notes behind, or artefacts like the Sykora Crucifix, or even trap-filled laboratories buried under Prague or the mountains of the Carpathians. Alternatively, Sykora might have become a vampire – perhaps he's the secret master of the rationalist Hungarian line, and he deliberately engineered Khan's transformation as a replacement for the Glog...

TURNING THE TABLES

Scene Type: Alternate

Lead-Ins: Interview with the Vampire, Slaying Cafone

Lead-Outs: Slaying Cafone, The Yacht

Should Khan agree to hunt down the vampires who set her on Cafone's trail, then Cafone assists her in identifying them. Staring into her eyes, he brings her into her memories, rewinding through the events of this adventure, looking for possible connections and lines of inquiry the player ignored. For example, he might conjure an image of Helen Slane, and show Terrence Thorn standing over her shoulder. Alternatively, he might reach deeper into the past, to when Khan was serving

Jovitzo – conjuring the image of one of the surveillance photos in the dossier on Khan, and flipping it around to reveal Terrence Thorn behind the camera.

OCCULT WEAPONS

Cafone can't leave his castle without repercussions, but he can assist Khan. Some options:

- ♦ If the Glog is still active (or Khan has Edge 13, "Living Glog"), then Cafone can send the Glog to aid Khan, turning her vampire hunt into a nightmarish buddy road movie with a pale, silent, 400-year-old ex-vampire monster. Give Khan Edge 22, "My Buddy the Glog".
- ♦ Alternatively, Cafone can gift Khan with an occult weapon he picked up in Transylvania. Gain Edge 23, "The Red Knife".

Cafone can also provide medical attention, removing any one Serious Injury or Injury.



FINDING THORN

It's up to Khan how she finds Thorn. Some options:

- ♦ Going through Helen Slane
 - ♦ Pretending to flee Cafone's castle after an unsuccessful attempt to slay the vampire. Thorn's then dispatched to eliminate the loose end
 - ♦ Using contacts in British Intelligence to track down Thorn
- Once she tracks him down, the trail leads to *The Yacht* (p. 35).

THE GLOG

Scene Type: Antagonist Action
Lead-Ins: Under the Church, Interview with the Vampire, Cafone's Prison
Lead-Outs: Slaying Cafone, Interview with the Vampire

When Cafone's divinations and precognition warned him he was in danger, his thoughts immediately turned to the Glog. He had his cult in Prague recover the quiescent vampire-weapon partly because he wanted it as a defender, but also because he feared his enemies might activate the Glog and turn it on *him*.

The Glog is inhumanly strong even without vampire blood running through its veins; boosted by the 'Wine of Eternity', it's as strong as any vampire, making it a formidable opponent for Khan – and it's immune to most anti-vampire precautions. Garlic or hawthorn do not repel it, nor do crucifixes; it has no functional heart to be staked.

The Glog does have one significant weakness – it's reliant on vampire blood as fuel. It can only operate at full strength for a short time.

EMERGENCY REPLACEMENT VAMPIRE MINION

If Khan kills the Glog, then Cafone hastily creates a new Assign as a bodyguard. This fledgling vampire isn't as dangerous as the Glog – skip the "Lurking Fiend" Challenge and use the "Fighting the Fledgling Vampire" Challenge instead of "Fighting the Glog".

LURKING FIEND

There's something out there, prowling around the abandoned castle – or maybe it's right behind you!

SENSE TROUBLE

Advance 10+: This isn't your first vampire hunt. You've a sixth sense for lurking fiends. Gain Edge 24, "Holdout Weapon".

Hold 4-9: You roll out of the way as you're attacked from behind.

Setback 3 or less: The Glog grabs you, pinning you. You can't use Stunts in the next Challenge.

Extra Problem: Problem 34, "Clawed in the Back".

Stunt: Yes (Athletics, Evasion).

FIGHTING THE GLOG

You've chased this pale horror all the way from Prague. Now's the time to destroy it.

FIGHTING

Advance 12+: It's a hell of a fight, but you bring the monster down. Decide which Edge you want – Edge 13, "Living Glog", or Edge 14, "Dead Glog".

Hold 9-11: You manage to defeat the creature. Describe how it ends up burnt, crushed or otherwise utterly destroyed.

Setback 8 or less: The monster's inhumanly strong. Its pale limbs lock around you, its jaws yawning open to reveal teeth embedded in translucent gums. Your fate's up to the Director; either you're "Captured", (p. 29) or gain Problem 35, "Bleeding Out".

Extra Problem: Problem 36, "There But For The Grave..."

Stunt: Yes (Athletics, Shooting).



FIGHTING THE FLEDGLING VAMPIRE

The bastard comes running towards you, eyes aglow, red foam flecking his lips. He's young and thirsty – he can already imagine ripping your throat out and feasting on your blood.

FIGHTING

Advance 9+: All brawn and raw strength, no control. No finesse. You wipe the floor with him. Discard any one Shadow problem.

Hold 6-8: You slay the vampire. Describe how you kill the fledgling, then move onto the main event.

Setback 5 or less: Overconfidence can be a killer. Your fate's up to the Director; either you're "Captured", (p. 29) or gain Problem 35, "Bleeding Out".

Extra Problem: Problem 37, "Beaten and Bloodied".

Stunt: Yes (Athletics, Evasion, Shooting).

SLAYING CAFONE

Scene Type: Alternate/Finale
Lead-Ins: The Glog, Interview with the Vampire, Turning the Tables
Lead-Outs: Aftermath, Turning the Tables

If Khan breaks through the last of Cafone's defences, the vampire tries to flee. He can't leave the confines of the castle, so instead he leads Khan on a madcap chase across the crumbling battlements. A sudden, impossible storm blows in and rages around the castle, making the pursuit of the vampire even more perilous. If Khan's determined to chase down the vampire, it's an **Athletics** test.

THE CHASE

You pursue the vampire over the rooftops of the castle. Cafone moves like a devil, leaping across the gaps in the crumbling battlements. His mocking voice calls to you out of the storm, luring you onwards. He's trying to get you to slip and fall to your death in the storm-tossed sea below.

ATHLETICS

Penalty: -1 per Shadow Problem.

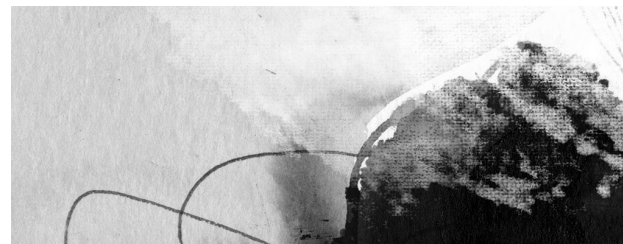
Advance 9+: You run Cafone to ground in one of the crypts. Move onto the Challenge "The Kill" (p. 35).

Hold 6-8: The vampire lures you out onto a promontory overlooking the cliffs – and vanishes! The castle crumbles away beneath you, but you manage to leap to safety. The vampire's escaped you – but at least you've survived.

Setback 5 or less: The vampire lures you out onto a promontory overlooking the cliffs – and the ground crumbles beneath you. The last thing you hear is Cafone's shriek-like laughter as you tumble into the ocean. Gain Problem 38, "Drowning".

Extra Problem: Problem 39, "Demon-Marked".

Stunt: Yes (Cool, Evasion, Shooting).



THE KILL

You've cornered Cafone in the crypt of his castle. Only one of you is leaving this chamber alive. The room seethes with insects – cockroaches, beetles, spiders all crawling out of the walls. His last line of supernatural defence...

FIGHTING

Advance 11+: It's messy, and horrible, and you nearly don't make it – but in the end, it's the vampire that lies beheaded on the floor, and you're alive. Coughing up beetles and covered in blood, but alive. Gain Edge 25, "Cafone's Legacy".

Hold 7-10: Your only way to defeat Cafone is to set fire to the castle. The flames consume both the vampire and his library of occult lore. At least the bastard's dead.

Setback 6 or less: Only one of you will leave this chamber alive – and it's not you. Cafone sinks his fangs into your throat. It's over.

Extra Problem: Problem 40, "Through Hell".

Stunt: Yes (Athletics, Evasion, Shooting, Preparedness).

RETREATING

If Khan's racked up a lot of Injuries and Shadow, then her best course of action might be to fall back and rest. Cafone can't leave the castle, so this particular vampire's not going anywhere...

MISSION ACCOMPLISHED

If Khan does kill Cafone as Lady Escadi planned, then the last part of the scheme is to tidy up the loose end of Leyla Khan. Give the player Problem 41, "Something Feels Off..."

THE YACHT

Scene Type: Alternate/Finale
Lead-Ins: Spying on Slane, Slane's Investigation, The Maltese Connection, Turning the Tables
Lead-Outs: Aftermath

Lady Escadi's super-yacht, the *Catherine*, sails off the coast of Malta – close enough to Cafone's castle to keep an eye on her catspaw, far enough away for her to deny all knowledge of the assassination. The *Catherine* is a luxury yacht, complete with a small tender boat and a helipad. A crew of twenty or so, all of whom know not to ask questions about the owner's odd habits. Lots of tinted windows.

While in the Mediterranean, Escadi hosts a few guests for dinner parties on the yacht. They're mostly politicians, oligarchs, criminals – the sort of people the Conspiracy cultivates. **High Society, Streetwise** or **Criminology** picks up rumours about the presence of some mysterious figure holding meetings on a yacht.

How does Khan get into the yacht? A quick test of **Cover** (Difficulty 6, -1 penalty per Heat problem) to wrangle an invitation as arm candy? Stowing away on board the tender boat? Hijacking the helicopter? Hiring her own motorboat and going pirate? If Khan sneaks on board without being spotted, give her Edge 21, "The Element of Surprise." If she's got Edge 17, "Like A Ghost", she can trade that card for another, "The Element of Surprise".

As soon as Khan's presence on board is known to Escadi, give Khan Problem 42, "Ticking Clock".

Does Khan have to shoot her way through the crew, or can she distract or evacuate them somehow? If she goes for a direct assault, it's a Quick test of Shooting (Difficulty 8); failure gives Problem 43, "Carnage on the Seas".

THORN

If Khan hasn't already dealt with Thorn, then he's also on the *Catherine*. His tactic is to release a horde of rats that swarm all over the ship; he can see through their eyes, and uses them as living drones to locate and track Khan. Give Khan Problem 44, "Rat Swarm". If Khan takes a detour to stop Thorn, run the **Fighting** Challenge below.



SLAYING THORN

Thorn's ex-special forces, and he's got vampire blood running through his veins. This won't be easy.

FIGHTING

Penalty: Unless the player has a way to counter Thorn's speed, the best result available is a Hold.

Advance 11+: You bring Thorn down. You've got a choice – if you've got Edge 12, "The Rosewater Potion", you can force him to drink it, freeing him from Escadi's control and gaining Edge 26, "Redemption Gamble". Or you can kill him, gaining Edge 27, "The Last Line".

Hold 7-10: Describe how you take Thorn down in a knock-down fight.

Setback 6 or less: Thorn's too fast. You wound him, but he escapes.

Extra Problem: Problem 45, "Punch-Drunk".

Stunt: Yes (Athletics, Evasion, Shooting).

THE ESCADI PROBLEM

Lady Escadi hasn't survived for hundreds of years by waiting around for vampire hunters to catch her. As soon as she learns that Khan's on board, she immediately heads for the helicopter. Problem 42, "Ticking Clock" tracks her escape; if Khan's unable to intercept her or stop the helicopter, give the player Problem 46, "The One That Got Away".

As a vampire, Lady Escadi can't cross running water unaided, so she needs at least one mortal servant alive to pilot the helicopter (or, failing that, the tender boat) to get her back to the mainland. Her last line of defence is Thorn, but if Khan's already dealt with her minion, then Escadi may take to the fray herself. The vampire combines her power of vampiric speed with twin H&K MP7 automatic pistols.

SLAYING ESCADI

She tried to manipulate you into killing Siro Cafone, into being her weapon. She used your past against you, tried to turn your redemptive crusade into something sordid. For that, she deserves everything that's coming to her...

EVASION

Advance 13+: You dodge through a hail of bullets to get close enough to Escadi to strike her down. Describe how you overcome the vampire's defences, and gain Edge 28, "No Quarter."

Hold 9-12: You manage to wound Escadi, but getting close enough to deal a finishing blow is going to hurt. Choose either Problem 46, "The One That Got Away", or Problem 47, "With Your Last Breath".

Setback 8 or less: You nearly make it, but she's too fast. You're gunned down in the cramped confines of the yacht.

Stunt: Yes (Any).



AFTERMATH

Scene Type: Coda

Lead-Ins: Slaying Cafone, The Yacht

By the end of this mission, Khan may have killed one or two vampires – or made one or two new enemies. Some options for continuing from here...

- ◆ **Lady Escadi:** If Khan's got Problem 46, "The One That Got Away", then she's got a manipulative, ambitious, super-wealthy vampire hunting her. Escadi may dispatch Thorn (if he's still alive) to murder Khan, or play on Khan's Heat (especially if boosted by the dossier) to have her arrested and killed by mortal authorities. However, Khan also knows Escadi's fear – she's terrified of the vampires being exposed by this new era of social media and fast news. What if Khan exposes the Conspiracy to someone like Helen Slane?
- ◆ **Siro Cafone:** If Cafone's still alive, he's less of a threat for Khan, as he can't leave his castle. At least, not without the permission of the Hungarian line – and an attempt on his Un-life might be enough leverage for Cafone to warrant calling a family meeting to consider parole...
- ◆ **The Transylvanian Line:** Khan may have learned about the existence of two warring vampire families – the Transylvanian and Hungarian lines. There's currently an awkward truce between the two clans, but if Khan could restart the vampire war, then she could inflict a mortal wound on the Conspiracy.
- ◆ **Johannes Sykora:** Cafone's occult library contains many books and records relating to the nature of vampirism and the work of the alchemist Johannes Sykora. Did Sykora find a cure for vampirism – or a weapon that can destroy them? Is

the Glog the only weapon stored in the catacombs under Prague? And where did Sykora go? Is he connected to the rumoured resurrection of Dracula himself?

BLOWBACK

IN PRAGUE

Heat 4+: The Prague police arrest any one Contact of Khan's in Prague.

IN MALTA

Shadow 5+: Cafone sends his cult to kidnap Khan. Sense Trouble, Difficulty 6 to avoid getting captured and Problem 30, "Sacrificial Victim".

AFTER KILLING CAFONE

Problem 20, "Thorn in your Side" or Problem 41, "Something Feels Off...": Thorn's under orders to eliminate Khan after she's dealt with Cafone. His preferred method is to send a swarm of rats in to spy on Khan, triangulate through their eyes to get her exact position, and then kill her with a sniper rifle. Notice lets Khan spot the rats before they sniper-spot her...

CONTACTS

CONTACT

Helen Slane
Freelance Journalist

Already on the trail of the Conspiracy

**Criminology, Research,
Photography.**
Network 1, Surveillance 2

CONTACT

Zelenka,
Eccentric Occult Expert

Gravedigger at the Prague Cemetery

**Archaeology, History, Occult
Studies, Vampirology.**



PROBLEMS

PROBLEM 1

Running Low

STARTING PROBLEM

You need vampire blood for the Rosewater Potion, and you're out. You can't go better than Hold on any Cool Challenges involving a vampire. You need to track down and kill a leech to sate your own thirsts. If you do, swap this card for Edge 12, The Rosewater Potion.

PROBLEM 2

Snooping Around

STARTING PROBLEM, HEAT

Someone's been digging into your past, ferreting out your secrets. Find out who's been looking at your history.

PROBLEM 3

The Castle Dream

STARTING PROBLEM, SHADOW

You had a strangely vivid dream of walking over rocky, sun-baked hills, up a goat path. There was someone walking just behind you, beside you, but you couldn't see his face – only his glowing red eyes. A vampire trespassed in your dreams...

PROBLEM 4

Should Have Stayed Buried

You're having trouble differentiating between the memories of your previous visit to the cemetery and the present. You're at -1 die to all Focus tests until you Take Time to get your head straight.

PROBLEM 5

Dark Thoughts

SHADOW

Cemeteries, crypts, dead things – you feel half-dead yourself.

PROBLEM 6

The Third Man

You've lost track of one of the three bad guys. Counter by getting eyes on him again.

PROBLEM 7

Break-In

Your car got robbed while you were scoping out the cemetery – definitely a targeted job. Discard any equipment Edges stored there, and you can't use Preparedness until you restock.

PROBLEM 8

Requiesce in Pace

HEAT

You started shooting in a graveyard.

PROBLEM 9

Neck Wound

SERIOUS INJURY, SHADOW

The monster tasted your blood, but didn't drain you.

PROBLEM 10

Clawed

INJURY

The monster ripped your flesh with its claw-like fingernails.

PROBLEM 11

Troublesome Reporter

You're being chased by a reporter who wants a meeting with you. If you don't take the meeting, then at the end of the scenario swap this card for Problem 48, "Badly Burned."

PROBLEM 12

Baggage

Slane has information about your past life. You've got to convince her to destroy her evidence. Discard this card if the evidence burns; otherwise, swap this card for Problem 48, "Badly Burned" at the end of the scenario.

PROBLEM 13

Spotted

HEAT

The Prague cops took notice of your activities.

PROBLEM 14

Paranoia

SHADOW

You feel like every rat in the gutters, every camera, every face is watching you.

PROBLEM 15

Hasty Exit

HEAT

You must have triggered a silent alarm at Musil & Sons.

PROBLEM 20

Thorn In Your Side

BLOWBACK

You've been spotted by the bad guys. Counter by throwing them off your trail and vanishing.

PROBLEM 25

Police Harassment

HEAT

Counter with a bribe.

PROBLEM 16

Incendiary Situation

INJURY

You got burned with the incendiary device went off.

PROBLEM 21

Vampiric Speed

VAMPIRE

Thorn moves with inhuman speed. You can't do better than Hold in any Physical contest with him unless you find a way to counter his speed.

PROBLEM 26

Stabbed

INJURY

Some bastard caught you with a sacrificial dagger. That'll require a tetanus shot if it's anything like the last time you were stabbed with a sacrificial dagger...

PROBLEM 17

Car Chase

HEAT

You had to dodge Czech police to keep up with the van.

PROBLEM 22

Chill of the Grave

BLOWBACK, SHADOW

That thing from the crypt is still out there, and that's unfinished business.

PROBLEM 27

Father Pisani's Knife

SERIOUS INJURY

There's something poisonous on that blade. If you still have this problem at the end of the scenario, you die.

PROBLEM 18

Car Crash

SERIOUS INJURY

Okay, you need to see a doctor stat to see to these wounds. Take Time for Medical Attention.

PROBLEM 23

Rat In A Maze

SHADOW

The vampires picked up your trail at the airport. Anyone here could be a thrall...

PROBLEM 28

Captured

You've been captured. Discard by escaping.

PROBLEM 19

It Could Have Killed You

SHADOW

The monster from the crypt had you at its mercy. It could have killed you. It didn't – and that unsettles you.

PROBLEM 24

Disarmed

You can't make **Shooting** contests until you find a gun.

PROBLEM 29

Backsliding Into Shadow

You're in danger of falling back under a vampire's sway. If your Shadow is 6 or higher at the end of this scenario, you become a thrall again and leave play.

PROBLEM 30

Sacrificial Victim

You've been drugged. You're at -2 to all tests until you Take Time to recover.

PROBLEM 31

Gathering Shadows

SHADOW

You're entering the heart of darkness here.

PROBLEM 32

Disorientated

You're dizzy. When you Stunt, subtract any odd result from your total. Discard at the end of the scene or by Taking Time to calm down.

PROBLEM 33

Enchanted

SHADOW

Counts as two Shadow problems. You're drawn to the vampire Cafone, and cannot resist his commands.

PROBLEM 34

Clawed In The Back

INJURY

A treacherous attack!

PROBLEM 35

Bleeding Out

SERIOUS INJURY

Every time you roll a die, the penalty from this card increases by -1 (starting penalty -0). If the penalty reaches -10, or if you're holding this card at the end of the scenario, you die.

PROBLEM 36

There But For The Grave...

SHADOW

You can't help but feel a weird kinship with the Glog. Counter this card by killing a vampire.

PROBLEM 37

Beaten And Bloodied

INJURY

Like you went sixteen rounds with a grizzly bear.

PROBLEM 38

Drowning

You hit the water, hard. Make a Quick **Athletics** test (Difficulty 8). Fail, and you die. Succeed, discard this card.

PROBLEM 39

Demon-Marked

CONTINUITY

Cafone's tagged you with a weird occult brand. It's probably nothing. It's not like you're going to have to find a way to exorcise a demon...

PROBLEM 40

Through Hell

CONTINUITY, SHADOW

You fought your way through Cafone's occult defences, and it hurt. At the end of the next scenario, make a Quick **Cool** test (Difficulty 8). Succeed, and you may discard this card.

PROBLEM 41

Something Feels Off...

BLOWBACK

Cafone's dead... but it doesn't add up. Counter by finding out what's really going on...

PROBLEM 42

Ticking Clock

BLOWBACK

Put a mark on this card every time you roll a die. If the card accrues 6 marks, inform the GM. Remove a mark by discarding any Edge.

PROBLEM 43

Carnage On The Seas

INJURY

Cuts, bruises, grazed knuckles. A few minor GSWs. But you should see the other guys...

PROBLEM 44

Rat Swarm

VAMPIRE

You're being followed by a swarm of rats, reporting on your every move. You can't use Infiltration, Evasion or Preparedness stunts while you hold this card. Counter by getting rid of the rats.

PROBLEM 46

The One That Got Away

CONTINUITY

Lady Escadi escaped – you've got another vampire to hunt down.

PROBLEM 48

Badly Burned

CONTINUITY

Counts as Three Heat Problems. You've been exposed as a human trafficker and multiple murderer – all your crimes as a thrall of Jovitzo dragged into the open. Counter by creating a whole new identity for yourself and killing Leyla Khan.

PROBLEM 47

With Your Last Breath

SERIOUS INJURY

You've given everything to this fight. If you can't Counter this problem by the end of the scene, you die.

PROBLEM 45

Punch-Drunk

INJURY

You're stunned and staggering.

EDGES

EDGE 1

Like The Back Of A Dead Hand

You've scoped out the Olsany Necropolis ahead of time. Discard to automatically Advance on any non-combat Challenge, or to counter any non-Injury problem encountered in the cemetery.

EDGE 3

Suspicious Car

CLUE

There's an expensive car cruising down the street near the cemetery. Something about it is off, and it puts you on your guard.

EDGE 5

The Goat Path

CLUE

You've read a disturbing, if incoherent, book about demons and vampiric enlightenment, written by an occultist called Siro Cafone.

EDGE 2

Memories Of The Crypt Thing

You've got vague memories of a vampire-killing monster, locked in a crypt. Discard this card for a bonus die in any fight with the creature.

EDGE 4

First Blood

You wounded the thing from the Crypt. Discard for a bonus die in a future fight with the creature, or to counter a Shadow problem.

EDGE 6

The Window

You know the right time to break into Musil & Sons.

EDGE 7

The Client List

CONTINUITY

You've got a cache of documents related to the financial operations of the Conspiracy.

EDGE 8

The Maltese Papers

CLUE

Musil & Sons are channelling money to the Church of St. Sylvester in Malta.

EDGE 13

Living Glog

CONTINUITY

You've kept the quiescent, corpse-like body of the Glog, an ex-vampire. What secrets might it hold – if only you can find a way to communicate with it.

EDGE 18

Secret Entrance

You've found a secret way into the catacombs under St. Sylvester. Discard to automatically Advance on any **Infiltration** test in the catacombs. If you leave the church without using this card, gain a Push.

EDGE 9

The Bomber's Phone

You've got the phone used to activate the incendiary device. When the bomber calls to detonate it, you'll be able to trace the call.

EDGE 14

Dead Glog

You destroyed the thing from the crypt. At the end of the scenario, discard to counter any one problem.

EDGE 19

Perfect Disguise

You've found a way to disguise yourself to sneak into the church. Discard to automatically Advance on any **Cover** test in the catacombs. If you leave the church without using this card, gain a Push.

EDGE 10

Second Blood

You wounded the thing from the Crypt. Discard for a bonus die in a future fight with the creature, or to counter a Shadow problem.

EDGE 15

Ahead Of The Game

You're one step ahead of your foes. Discard to suppress your Shadow score by 2 for one scene.

EDGE 20

Thinning The Herd

You've taken out a bunch of cultists already. Discard for a bonus die in any Physical contest in the catacombs. If you leave the church without using this card, gain a Push.

EDGE 11

An Envelope Full Of Money

It's an envelope full of money. Euros, mostly.

EDGE 16

Advantage: Khan

You've looked into Thorn's eyes, and you know you can take him. Discard for a bonus die in any contest involving Thorn.

EDGE 21

The Element Of Surprise

Discard for a bonus die in any contest. You have to use this card as the first die you roll.

EDGE 12

The Rosewater Potion

This elixir blocks vampiric mental influence – for a brief time. Discard to automatically Hold on **Cool** tests against vampire mind control for a scene.

EDGE 17

Like A Ghost

You made it to Malta without being spotted. Discard to suppress all Shadow or Heat for a scene.

EDGE 22

My Buddy The Glog

SHADOW

Ok, you're partnered with a vampire-killing monster. Spend a Push to get two bonus dice in any Physical Challenge. Discard to counter any one Problem, or at the end of the scenario.

EDGE 25

Cafone's Legacy

CONTINUITY

You've gained control of an extensive occult library. As long as you hold this card, you've got the **Occult Studies** investigative ability.

EDGE 27

The Last Line

You've broken through Escadi's last line of defence. Discard for a +4 bonus in any contest with her, or to counter any one Problem.

EDGE 23

The Red Knife

SHADOW

+2 to any **Fighting** Challenges. At the end of the scenario, make a Cool test against a Difficulty of your current Shadow. If you fail, you're taken over by the spirit of the knife.

EDGE 26

Redemption Gamble

CONTINUITY

You freed Terrence Thorn from vampire control, just like you broke free in Budapest. Will he be an ally – or will he fall back under the sway of the Un-dead?

EDGE 28

No Quarter

You won't dissuade from your mission of vengeance. Discard any one Shadow problem.

EDGE 24

Holdout Weapon

You've got a concealed weapon. You can stunt with **Preparedness** in any one **Fighting** Challenge, and you may double the result of the die roll. Discard after use.