

# Nights of Prophecy™

FOR EVERY  
secret's ANSWER...

Who killed Baba Yaga? How has the Succubus Club fared after the war with the Chicago Lupines? What have the hunters wrought on Kindred society? How goes the Kuei-jin invasion of the American West Coast? These mysteries and others await you.

## ...Another Riddle Arises

A compendium of stories, *Nights of Prophecy* updates the numerous plotlines currently running through *Vampire's World of Darkness*. Whether the Storyteller chooses to integrate one of these five tales into his troupe's chronicle or simply use the book as a timeline update is up to him. In the end, every troupe affects the Final Nights.

## Nights of Prophecy includes:

- Hidden secrets of the World of Darkness, including five stories and a fully explicated timeline of modern Kindred history
- Stories suitable for any troupe, from neonates to elders
- A chance for your characters to shape the future of the World of Darkness

VAMPIRE  
THE MASQUERADE





# Nights Prophecy

Sample File

## CREDITS

**Authors:** Justin Achilli (The Return of the Succubus Club), Geoffrey C. Grabowski (Walking After Midnight), Matthew McFarland (To Grandmother's House), Joshua Mosqueira-Asheim and Lucien Soulban (House of Lies), Aaron Rosenberg (The Hunters Hunted) and Dean Shomshak (Introduction)

**Additional Character Designs:** Eamon Hohnen

**Developer:** Justin Achilli

**Editor:** James Stewart

**Art Director:** Richard Thomas

**Layout & Typesetting:** Brian Glass

**Interior Art:** Mike Danza, Michael Gaydos, Vince Locke, Joshua Gabriel Timbrook and Conan Venus

**Front Cover Art:** Paul Lee

**Front & Back Cover Design:** Brian Glass

## SPECIAL THANKS

**Charles "Jobber" Bailey**, for arriving and leaving before everyone else.

**Aaron "Undercard" Voss**, for filling in at the last minute.

**Brian "Venis Envy" Glass**, for being there *and* having Rebecca tape the show.

**Jeff "Luchador" Holt**, for being the short guy who rounds out the roster.

**Justin "Y2J-Compliant" Achilli**, for getting shafted by the booking of his stable.

**Rob "Fruit Booty" Hatch**, for offering color commentary unlike any other.

**Josh "Senton Bomb" Timbrook**, for diving neck-first from the top of the Titantron.

**Mike "Roody-Poo" Tinney**, for being the hookup.

**Ethan "Chulo" Skemp**, for having custom matches booked to his specifications.

**Aileen "Chyna" Miles**, for "escorting" Ethan to the Omni.



**WHITE WOLF PUBLISHING**  
2075 WEST PARK PLACE BOULEVARD  
SUITE G  
STONE MOUNTAIN, GA 30087

©2000 White Wolf Publishing, Inc. All rights reserved. Reproduction without the written permission of the publisher is expressly forbidden, except for the purposes of reviews, and for blank character sheets, which may be reproduced for personal use only. White Wolf, Vampire the Masquerade, Vampire the Dark Ages, Mage the Ascension, World of Darkness and Aberrant are registered trademarks of White Wolf Publishing, Inc. All rights reserved. Werewolf the Apocalypse, Wraith the Oblivion, Changeling the Dreaming, Hunter the Reckoning, Werewolf the Wild West, Mage the Sorcerers Crusade, Wraith the Great War, Trinity, Guide to the Camarilla, Guide to the Sabbat, Children of the Night,

Time of Thin Blood, Montreal By Night, Giovanni Chronicles I The Last Supper, Los Angeles By Night, Clanbook Brujah, Dharma Book Devil-Tiger, Shadow War, Kindred of the East, The Year of Revelations and Nights of Prophecy are trademarks of White Wolf Publishing, Inc. All rights reserved. All characters, names, places and text herein are copyrighted by White Wolf Publishing, Inc.

The mention of or reference to any company or product in these pages is not a challenge to the trademark or copyright concerned.

This book uses the supernatural for settings, characters and themes. All mystical and supernatural elements are fiction and intended for entertainment purposes only. Reader discretion is advised.

For a free White Wolf catalog call 1-800-454-WOLF.

Check out White Wolf online at

<http://www.white-wolf.com>; [alt.games.whitewolf](http://alt.games.whitewolf.com) and [rec.games.frp.storyteller](http://rec.games.frp.storyteller.com)

PRINTED IN USA.



# Nights Prophecy

## TABLE OF CONTENTS

INTRODUCTION	4
CHAPTER ONE: THE RETURN OF THE SUCCUBUS CLUB	28
CHAPTER TWO: WALKING AFTER MIDNIGHT	50
CHAPTER THREE: TO GRANDMOTHER'S HOUSE	86
CHAPTER FOUR: THE HUNTERS HUNTED	106
CHAPTER FIVE: HOUSE OF LIES	126



# INTRODUCTION

*The process of reading is not a half-sleep, but, in highest sense, an exercise, a gymnast's struggle; the reader must be on the alert, must himself or herself construct indeed the poem, argument, history, metaphysical essay — the text furnishing the hints, the clue, the start or frame-work.*

— Walt Whitman, “Democratic Vistas”

Welcome to **Nights of Prophecy**, a collection of stories for **Vampire: the Masquerade**. Each scenario involves the imminent fulfillment of the fearsome prophecy of Gehenna, when the Ancients awaken to destroy the world and consume their childer. Each story also promises a revelation about the World of Darkness — though the players' characters might not see the promise fulfilled.

- **Chapter One: The Return of the Succubus Club** reveals a new institution in the World of Darkness. The original Succubus Club, the most notorious nightspot for the Damned, suffered destruction at Lupine claws a few years ago. Now it's back as a traveling warehouse party. This gypsy spectacle is more than just a place for trendy Kindred to see and be seen. *Everyone* comes to the Succubus Club — Camarilla, Sabbat, anarch and independent. To the strobe lights' glare and the mesmerizing beat, characters may discover startling unity with supposed enemies. But the Succubus Club has secrets of its own.

- **Chapter Two: Walking After Midnight** introduces American Kindred to the growing danger of the Cathayan vampires. The anarchists of San Francisco find themselves on the front lines as the Kuei-jin launch a bitter strike into California.

- **Chapter Three: To Grandmother's House** hints at the full power of the Ancients. The Nosferatu elders believe that their Antediluvian progenitor wants them destroyed. To this end, it created a cadre of nigh-omnipotent horrors, the Nictuku. After centuries of hiding, the Nictuku declare themselves — they are not what anyone expected.

- **Chapter Four: The Hunters Hunted** introduces characters to the new hunters who stalk the night. The Damned now face a Reckoning amid the glittering madness of Las Vegas. The meeting leaves the characters with many questions but few answers — assuming they survive.

- **Chapter Five: House of Lies** brings the characters to the Sabbat's northern stronghold of Montreal. In the City of Black Miracles, the characters pursue a newly discovered fragment of the *Book of Nod*. They are not the only interested parties, though. As they negotiate webs of treachery and deceit, the characters may learn more about the Jyhad than they really wanted to know.

These stories are all independent. Although a few Storyteller characters may appear in more than one, we do not expect a troupe to play through them all. These stories are “snapshots”

of major events in the World of Darkness, offering characters a chance to shape the future. These events take place around the world and have no particular connection to each other. Frankly, it strains credulity to suppose that the same coterie of characters finds themselves at the heart of each event!

Players should not read this book if they expect they might play through these scenarios. Why spoil the surprises?

## A NOTE ON CHARACTERS

Each story involves a number of important Storyteller characters. We present these in an abbreviated format: name, clan, generation, sire, Nature, Demeanor, date of Embrace, apparent age and a brief description of the character's history, personality, appearance and goals within the scenario.

Attributes, Abilities and other numerical Traits are not given. This saves space, leaving more room for story material. Also, Storytellers may take it as a reminder that not all interactions between characters are of the lethal variety. The players' coterie should interact with many of these characters socially; challenge the players' roleplaying skills, not their dice-rolling skills.

Nevertheless, characters do get into fights. Before play, the Storyteller should inspect each character and assign whatever Traits seem appropriate. Different Storytellers run different chronicles. A character whose Traits make her a deadly foe to a coterie of neonates may be a trivial threat to an elder. If an adversary is described as "nigh-invulnerable," the Storyteller should give the character enough Stamina and Fortitude to easily resist the coterie's best attacks... or ignore Traits and describe the adversary striding forward through a hail of gunfire and shrugging off the characters' Disciplines.

## HOW TO USE THIS BOOK

Storytellers can use these scenarios in a variety of ways.

The easiest way is to run them as stand-alone stories with no connection to a larger chronicle. This removes most of the problems of involving pre-existing characters. Storytellers might want to run a one-shot game just as a change of pace.

Such scenarios are especially useful when you don't really know who will show up to play. If your old high school buddy visits and wants to play *Vampire*, but your chronicle cannot easily accommodate a "guest star," you can play one of these scenarios instead. Conversely, if some regular players cannot show up for a game, you can use one of these stories as a fill-in.

Integrating these scenarios into your chronicle takes a bit more work, though the results are more rewarding. Your players will surely enjoy a chance to have their characters meddle in seminal events in the World of Darkness. Although the new Succubus Club can come to wherever you set your chronicle, the other scenarios have definite settings — San Francisco, Las Vegas, and so on. What if your chronicle is not set in one of those cities?

As Storyteller, you can invent some excuse for the characters to travel. This works best if the rationale grows out of the characters' motivations and the ongoing plot. If the prince suddenly orders the coterie to retrieve a package from Las Vegas, the players will smell a setup. On the other hand, the next time the coterie needs to leave town in a hurry (it's bound to occur), let them hop a freight train that just happens to take them to Las Vegas, straight to a confrontation with the new hunters in town. Let the antiquarian of the coterie learn about a rare Cainite artifact in a museum in Russia. An undead punk band, of course, goes wherever their agent finds a gig. Examine the characters for hooks to draw them logically and naturally to the setting of the scenario.

Then again, who says you're bound to a particular setting? If you set your chronicle in Seattle, have the Cathayans invade Seattle instead of San Francisco. If Montreal is too inconvenient for your chronicle, move the characters and events of *House of Lies* to some other city instead. In your World of Darkness, maybe Milan or Denver is the Sabbat's City of Black Miracles. If you can't justify the characters going to Russia for a meeting with Baba Yaga, invent your own Nosferatu Methuselah who operates somewhere in their home area.

Regardless, the Storyteller must still flesh out the bare bones of the plot into a real story. You must decide how the Storyteller characters react to the actions of the players' coterie — especially when the players do something completely unexpected (as players always do, God bless 'em). Compared to the spontaneous creativity your players demand of you, giving a scenario a setting transplant is a piece of cake.

## FUN WITH METAPLOT

All five of these stories fit into a "metaplot" for the World of Darkness in general, and *Vampire: The Masquerade* in particular. A metaplot is an overarching story line of the great changes in the world. The metaplot is the big picture — the major events that affect Kindred everywhere. Each scenario grows out of something larger than itself. They have roots in the past and consequences in the future. On the broadest scale, each story depicts one incident in the countdown to Gehenna.

## WHY HAVE A METAPLOT?

This is really two questions. Why have a metaplot in a chronicle? And why include metaplot in supplements?

The first one's easy. The events that characters take part in become more interesting and meaningful if they have a context. Even if a chronicle takes place entirely in one city, the outside world still exists. Wars, economic trends, elections, scandals, conflicts of religion and ideology — all these things shake up life (and unlife) in a city. A metaplot