




THE MIND'S EYE THEATRE INTRODUCTORY KIT

DUETO MATURE THEMES, READER DISCRETION IS ADVISED.

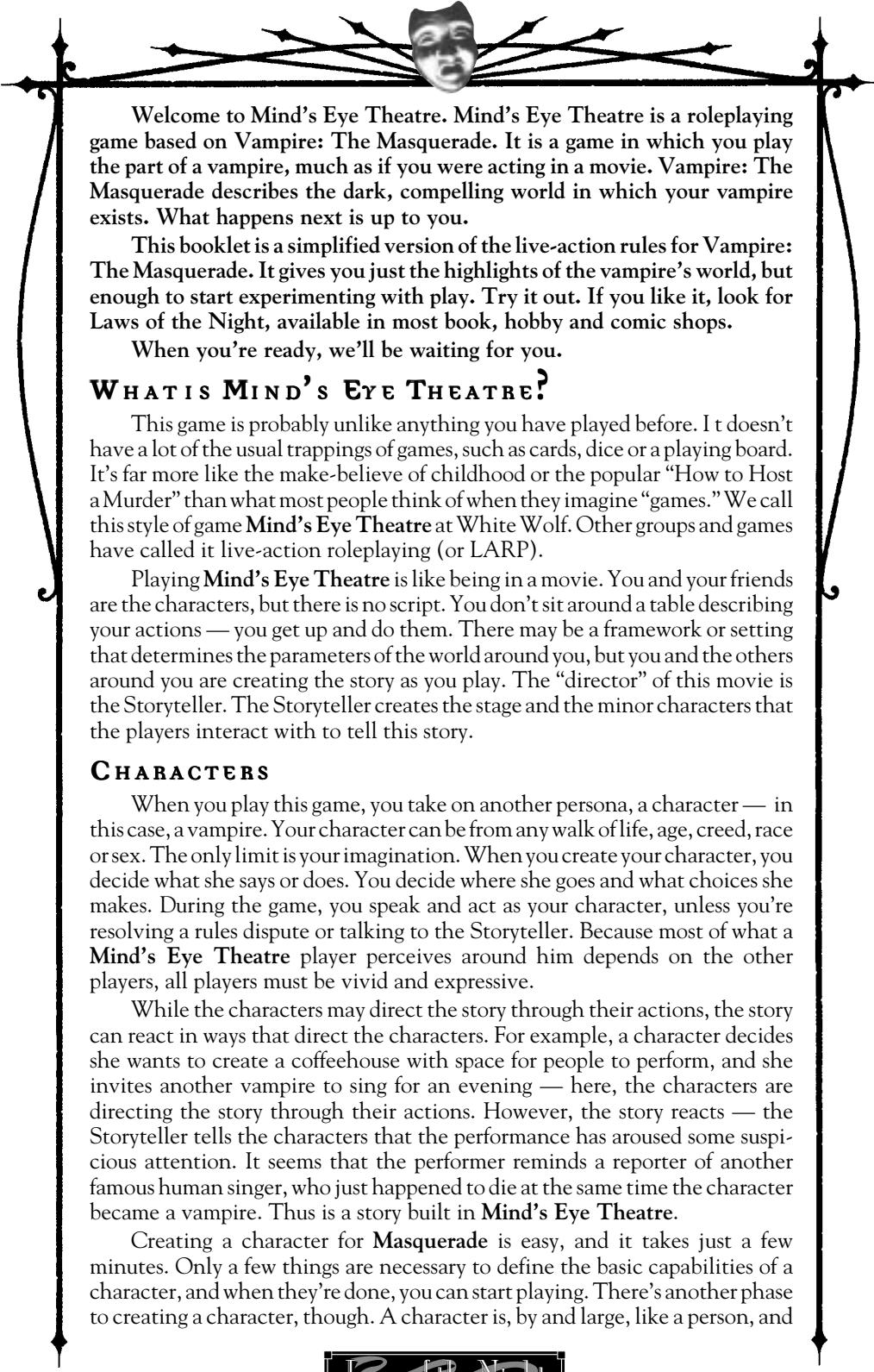


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Welcome to Mind's Eye Theatre. Mind's Eye Theatre is a roleplaying game based on Vampire: The Masquerade. It is a game in which you play the part of a vampire, much as if you were acting in a movie. Vampire: The Masquerade describes the dark, compelling world in which your vampire exists. What happens next is up to you.

This booklet is a simplified version of the live-action rules for Vampire: The Masquerade. It gives you just the highlights of the vampire's world, but enough to start experimenting with play. Try it out. If you like it, look for *Laws of the Night*, available in most book, hobby and comic shops.

When you're ready, we'll be waiting for you.

WHAT IS MIND'S EYE THEATRE?

This game is probably unlike anything you have played before. It doesn't have a lot of the usual trappings of games, such as cards, dice or a playing board. It's far more like the make-believe of childhood or the popular "How to Host a Murder" than what most people think of when they imagine "games." We call this style of game **Mind's Eye Theatre** at White Wolf. Other groups and games have called it live-action roleplaying (or LARP).


Playing **Mind's Eye Theatre** is like being in a movie. You and your friends are the characters, but there is no script. You don't sit around a table describing your actions — you get up and do them. There may be a framework or setting that determines the parameters of the world around you, but you and the others around you are creating the story as you play. The "director" of this movie is the Storyteller. The Storyteller creates the stage and the minor characters that the players interact with to tell this story.

CHARACTERS

When you play this game, you take on another persona, a character — in this case, a vampire. Your character can be from any walk of life, age, creed, race or sex. The only limit is your imagination. When you create your character, you decide what she says or does. You decide where she goes and what choices she makes. During the game, you speak and act as your character, unless you're resolving a rules dispute or talking to the Storyteller. Because most of what a **Mind's Eye Theatre** player perceives around him depends on the other players, all players must be vivid and expressive.

While the characters may direct the story through their actions, the story can react in ways that direct the characters. For example, a character decides she wants to create a coffeehouse with space for people to perform, and she invites another vampire to sing for an evening — here, the characters are directing the story through their actions. However, the story reacts — the Storyteller tells the characters that the performance has aroused some suspicious attention. It seems that the performer reminds a reporter of another famous human singer, who just happened to die at the same time the character became a vampire. Thus is a story built in **Mind's Eye Theatre**.

Creating a character for **Masquerade** is easy, and it takes just a few minutes. Only a few things are necessary to define the basic capabilities of a character, and when they're done, you can start playing. There's another phase to creating a character, though. A character is, by and large, like a person, and



people aren't just flat cardboard cutouts with a few numbers to represent what they can do. People have pasts, likes and dislikes, goals and dreams — all the intangible things that make a person into what other people see when he walks into a room or talks to them. It's not much different from all the care that an actor takes when creating a character for a movie.

Characters are the heart and soul of the story. Without them, all the efforts of the Storyteller would be for nothing, and there would be no stories to tell.

THE STORYTELLER

The Storyteller is the one who creates the world that the players move through. She creates a skeletal framework of setting and plot, then turns the characters loose to put flesh on its bones. More than that, she acts as an impartial judge when the rules are questioned, describes scenes that can't be staged and even plays the parts of antagonists or other people with whom the characters interact. A Storyteller's word is law in the game.

Storytelling is a demanding task. A Storyteller must oversee the events to be certain that people have a good time, that the rules are being followed and that the story is running smoothly. Sometimes she must create new elements for the story on the spur of the moment or adjudicate between several quarreling players. In spite of all this responsibility, it can be very satisfying to watch the players create something remarkable with the plot elements given them.

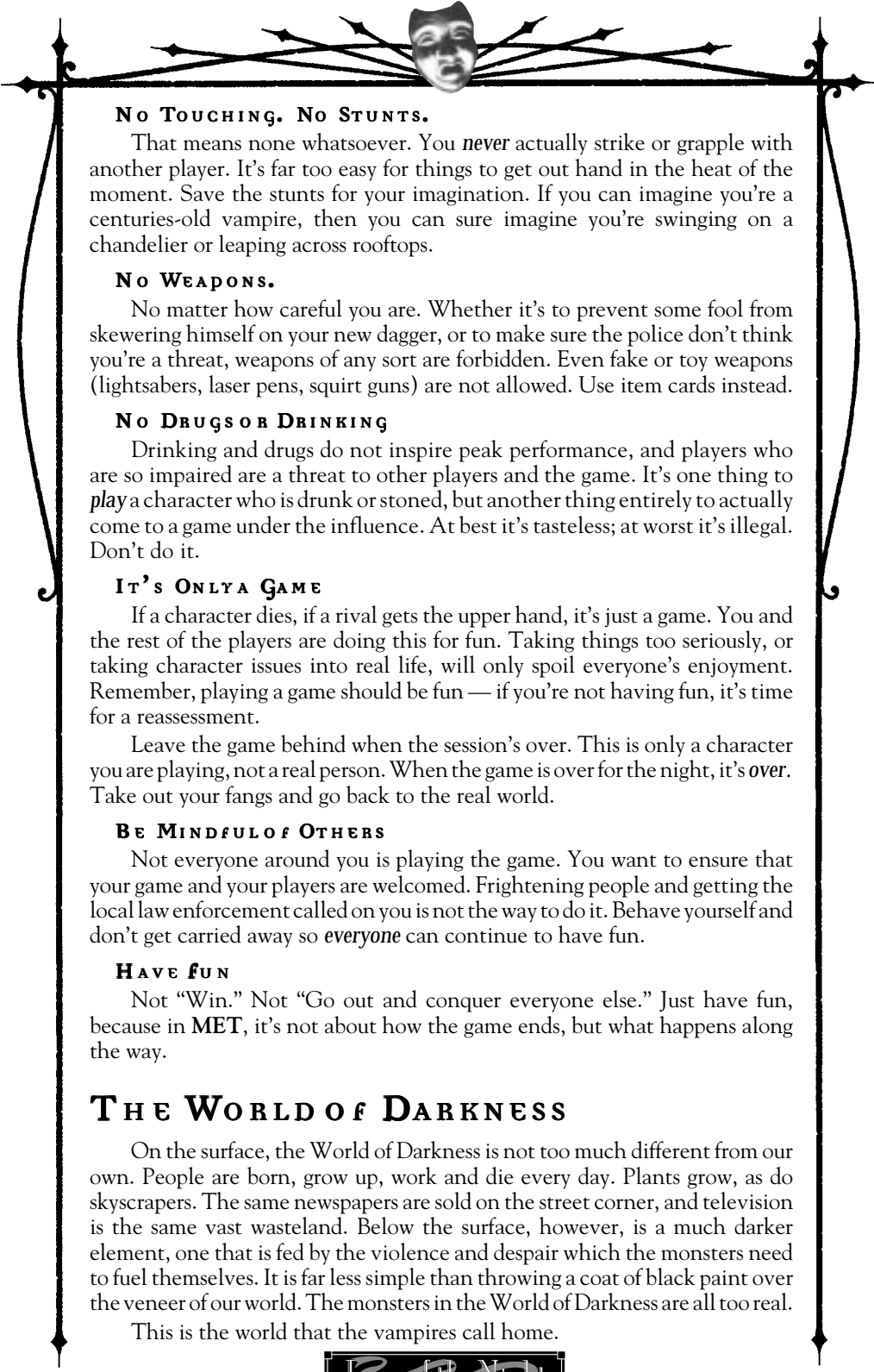
Example: Matt, Chris, Allison and Cynthia have gathered to play **Masquerade**. Matt, Chris and Allison are players — Matt plays Rick, a Nosferatu smuggler; Chris is playing Marcus, a Ventrue computer hacker; and Allison plays Dana, a Toreador art dealer. Cynthia is the Storyteller, and has set a scene in motion for the characters. The characters are confronting a mortal antique dealer who has been selling pieces once owned by Dana's missing sire. Allison, as Dana, struggles to cover her rage long enough to get some information from the man. Chris, playing Marcus, finds it better to hang back in the shadows in case his companions need help; while Matt, speaking as Rick, tries to appeal to the mortal's greed first and then his fear of the law if that doesn't work. Ultimately, though, it is Cynthia (who is playing the mortal) who decides how the dealer reacts to the characters, what information will or won't be gained, and if the characters' actions succeed or fail.

ELEGANTLY SIMPLE

This game was designed to be easy to play and easier to start. Character creation takes only a few minutes. The basic rules are simple, and they cover most of the encounters a new player will enter. Even very new players who have never played **Masquerade** or LARP before will find that this game takes little effort to pick up.

THE ONLY RULES THAT MATTER

These are the most important and immutable rules of **MET**, the ones that keep your game and your players safe from folks who either don't care that you're playing a game, or who take the game way too seriously. Always adhering to these rules will also keep your game amenable to law enforcement and other non-players.



NO TOUCHING. NO STUNTS.

That means none whatsoever. You *never* actually strike or grapple with another player. It's far too easy for things to get out hand in the heat of the moment. Save the stunts for your imagination. If you can imagine you're a centuries-old vampire, then you can sure imagine you're swinging on a chandelier or leaping across rooftops.

NO WEAPONS.

No matter how careful you are. Whether it's to prevent some fool from skewering himself on your new dagger, or to make sure the police don't think you're a threat, weapons of any sort are forbidden. Even fake or toy weapons (lightsabers, laser pens, squirt guns) are not allowed. Use item cards instead.

NO DRUGS OR DRINKING

Drinking and drugs do not inspire peak performance, and players who are so impaired are a threat to other players and the game. It's one thing to *play* a character who is drunk or stoned, but another thing entirely to actually come to a game under the influence. At best it's tasteless; at worst it's illegal. Don't do it.

IT'S ONLY A GAME

If a character dies, if a rival gets the upper hand, it's just a game. You and the rest of the players are doing this for fun. Taking things too seriously, or taking character issues into real life, will only spoil everyone's enjoyment. Remember, playing a game should be fun — if you're not having fun, it's time for a reassessment.

Leave the game behind when the session's over. This is only a character you are playing, not a real person. When the game is over for the night, it's *over*. Take out your fangs and go back to the real world.

BE MINDFUL OF OTHERS

Not everyone around you is playing the game. You want to ensure that your game and your players are welcomed. Frightening people and getting the local law enforcement called on you is not the way to do it. Behave yourself and don't get carried away so *everyone* can continue to have fun.

HAVE FUN

Not "Win." Not "Go out and conquer everyone else." Just have fun, because in **MET**, it's not about how the game ends, but what happens along the way.

THE WORLD OF DARKNESS

On the surface, the World of Darkness is not too much different from our own. People are born, grow up, work and die every day. Plants grow, as do skyscrapers. The same newspapers are sold on the street corner, and television is the same vast wasteland. Below the surface, however, is a much darker element, one that is fed by the violence and despair which the monsters need to fuel themselves. It is far less simple than throwing a coat of black paint over the veneer of our world. The monsters in the World of Darkness are all too real.

This is the world that the vampires call home.



WHAT IS A VAMPIRE?

Vampires have been fixtures in myth and legend since time immemorial. Sometimes they've been monstrous creatures that swooped out of the darkness to ravish innocent virgins and steal babies from their cradles. Other times they've been predators of incredible beauty and sensuality, enchanting men and women offering seductive death in return for a little nip. The vampires of the World of Darkness are all these things and more. There is enough about them that is similar to the vampires of myth and cinema, but more than enough that is different to cause some fatal errors for would-be hunters. The Kindred, as many call themselves, are sentient, with some faint similarities to their mortal selves, but as different from mortals and myth as night from day.

- **Vampires are immortal.** While it is possible to kill a vampire, he will not age or die of natural causes. He does not need water, food or air. For all intents and purposes, he is a corpse.

- **Vampires require the blood of the living to survive.** While vampires are corpses, they still require nourishment to sustain themselves, and as the stories say, the blood is the life. Not only does it preserve their bodies, blood allows vampires to perform amazing supernatural feats of healing, strength or speed. A vampire need not kill her prey; some take only a little blood, then hide the evidence of their feeding. A vampire may close any wounds she makes with her fangs by simply licking the wounds. By and large, most vampires seek human blood, although some choose to drink animal blood. Some whisper fearfully that elder vampires must hunt their younger brethren for feeding, unable to gain sustenance from human blood any longer.

- **Anyone who dies from a vampire's bite will become a vampire.** The world would be overrun with vampires if this statement were true. Those bitten and drained by vampires in the course of feeding simply die. It takes a very special process, known as the Embrace, to create a vampire. To be Embraced, the victim is drained of blood to the point of death and then fed a bit of vampire blood, which brings about the transformation.


- **Vampires are burned by sunlight.** True. Vampires must avoid sunlight or risk death. Vampires are nocturnal creatures, and most find it difficult to stay awake during the day, even out of the sunlight.

- **Vampires are repelled by garlic and running water.** False. Myths and nothing more.

- **A cross or other holy symbol can burn or repel a vampire.** Generally untrue. The symbol itself is of little power. It is the faith of the person who wields the symbol that the vampire must fear.

- **Vampires will die from a stake through the heart.** While they cannot die from such wounds, vampires *are* immobilized by wooden stakes, arrows and the like that pierce the heart until the item is removed.

- **Vampire are monsters, demonic spirits possessing walking corpses.** False... and true. Vampires are not demons in the classic sense of the word. They begin as mortals, and receive the Embrace, which turns them into vampires. At first, most new vampires think and act much as they did when they were mortal. The Embrace does not immediately change them into sadistic monsters. The



hunger for blood, however, soon starts to impress itself on a vampire's thoughts and actions. She must become a predator to satisfy the predator within her (called the Beast), and to do so, she must feed on her former species.

Over time, the vampire adopts a new set of attitudes and behaviors — she is thinking as a predator, a hunter. She is now different from mortals around her, so she avoids them or walls herself away from them. She finds her existence depends on secrecy and control, so she learns how to conceal and manipulate. She knows her fellow Kindred must be the same as she, so her trust in them diminishes or fades altogether. As she watches the mortal world move on and change around her while she remains unchanging, as the things and people she loved grow old and fade to dust, she slowly ceases to care. Feeding becomes easier, routine. Human life loses value until mortals simply become annoying insects, useful as food or servants, but of little other value.

Such a change does not happen overnight or even in a few years. Some vampires struggle to maintain some semblance of their human morality, to the scorn of other Kindred. In the end, however, it does happen, as the decades roll by. Vampire elders, centuries old, are some of the most jaded, paranoid and thoroughly unfeeling creatures imaginable — in short, monstrous. Perhaps still not classic demons, but at point, who can tell the difference?

THE EMBRACE

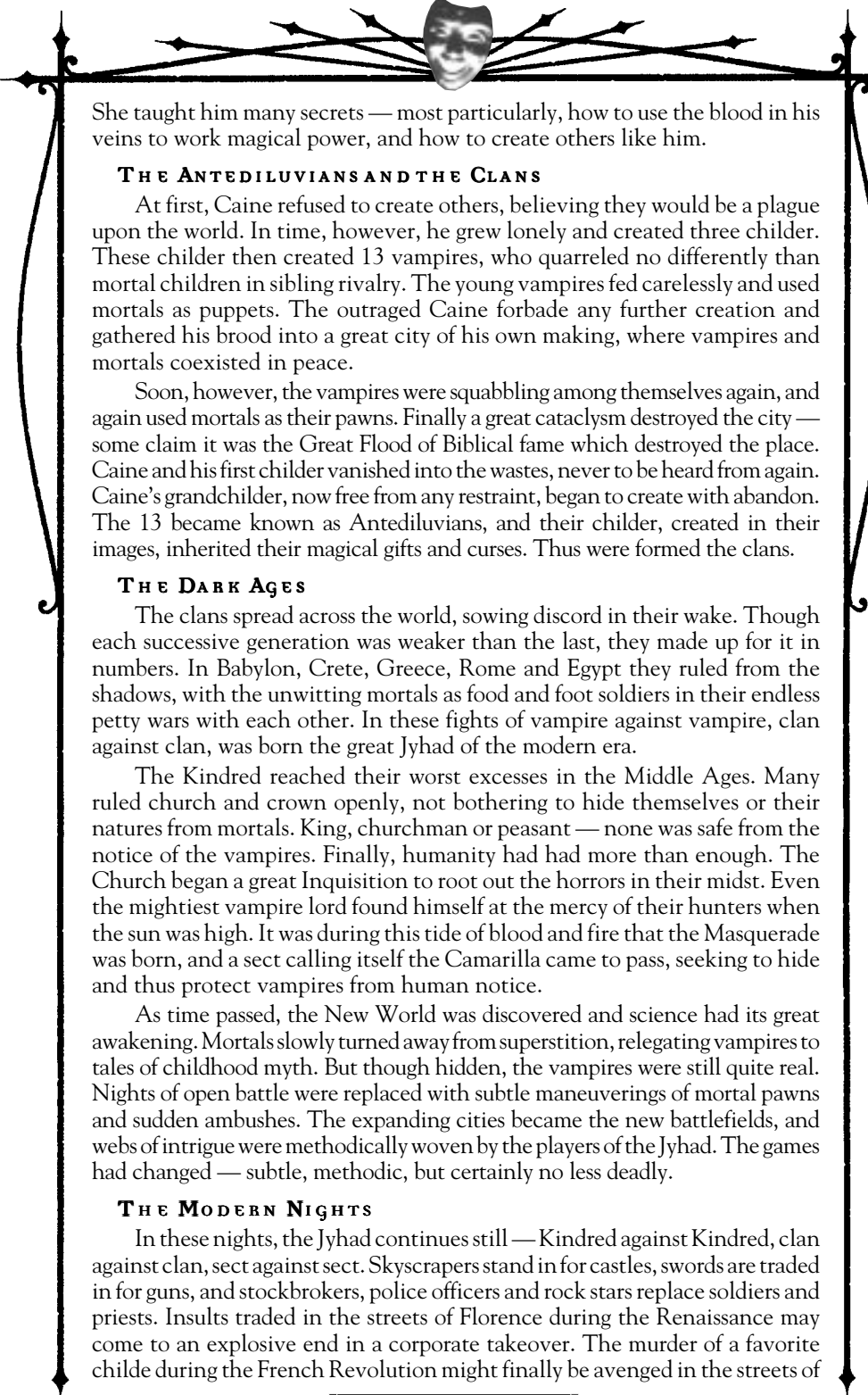
The Embrace is the process by which a new vampire is sired, or created. It is almost never given lightly. Some vampires Embrace to find companionship, others to have conspirators or dupes for schemes, others to “give back” something to Kindred society. Potential childer may be watched for weeks, months, even years, without ever realizing that they are being evaluated for immortality.

To Embrace a new vampire, the sire drains her chosen victim of blood, similar to a normal feeding. However, when the victim has been drained to the point of death, the sire places a small amount of her own vampiric blood in the victim's mouth. Even a drop or two can finish the process. The Embrace can even be given to a dead mortal, provided the body is still warm.

The new childer reawakens, but his heart does not beat nor does his blood circulate. He is now one of the living dead. He wakes suffering a ravenous Hunger, his first acquaintance with the monster (or the Beast) that has also been awakened in him. Over the next few weeks, the young vampire, usually under the tutelage of his sire, undergoes a series of subtle (and not-so-subtle) transformations. He learns to use the powers granted by his blood, such as speed or how to understand animals. He learns of the raging Hunger inside him and how to rein it in. He learns to hunt, often a difficult proposition, as need begins to force him to prey on his former species. He is now a vampire, and a much larger world awaits him.

ORIGINS OF THE VAMPIRES

Vampires believe themselves descended from Caine, the first murderer. Caine was cursed by God with vampirism and exiled from his people, forced to wander in search of blood. During his wanderings, he was said to have encountered a mighty sorceress named Lilith, who had been Adam's first wife.



She taught him many secrets — most particularly, how to use the blood in his veins to work magical power, and how to create others like him.

THE ANTEDILUVIANS AND THE CLANS

At first, Caine refused to create others, believing they would be a plague upon the world. In time, however, he grew lonely and created three children. These children then created 13 vampires, who quarreled no differently than mortal children in sibling rivalry. The young vampires fed carelessly and used mortals as puppets. The outraged Caine forbade any further creation and gathered his brood into a great city of his own making, where vampires and mortals coexisted in peace.

Soon, however, the vampires were squabbling among themselves again, and again used mortals as their pawns. Finally a great cataclysm destroyed the city — some claim it was the Great Flood of Biblical fame which destroyed the place. Caine and his first children vanished into the wastes, never to be heard from again. Caine's grandchild, now free from any restraint, began to create with abandon. The 13 became known as Antediluvians, and their children, created in their images, inherited their magical gifts and curses. Thus were formed the clans.

THE DARK AGES

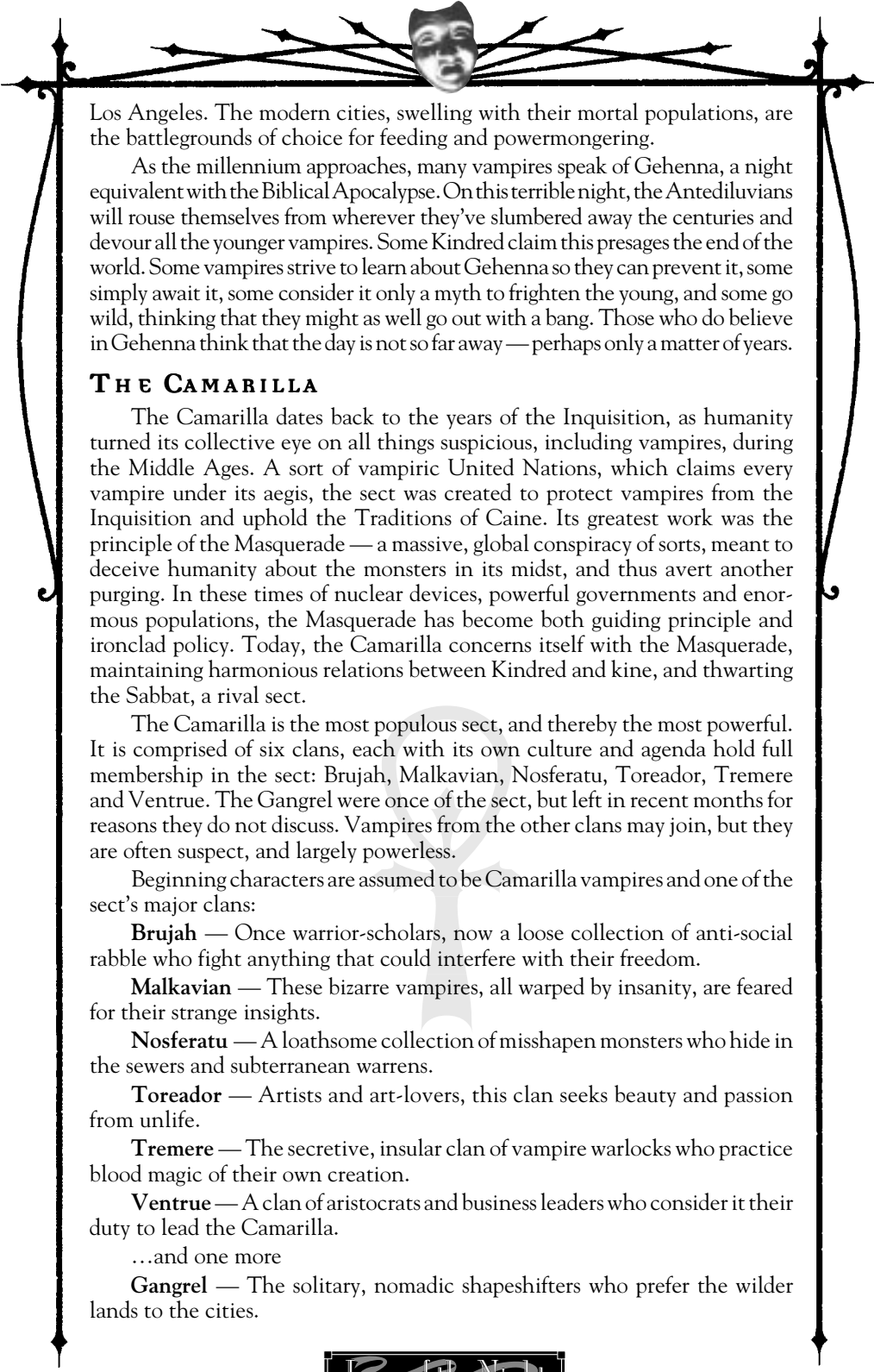
The clans spread across the world, sowing discord in their wake. Though each successive generation was weaker than the last, they made up for it in numbers. In Babylon, Crete, Greece, Rome and Egypt they ruled from the shadows, with the unwitting mortals as food and foot soldiers in their endless petty wars with each other. In these fights of vampire against vampire, clan against clan, was born the great Jihad of the modern era.

The Kindred reached their worst excesses in the Middle Ages. Many ruled church and crown openly, not bothering to hide themselves or their natures from mortals. King, churchman or peasant — none was safe from the notice of the vampires. Finally, humanity had had more than enough. The Church began a great Inquisition to root out the horrors in their midst. Even the mightiest vampire lord found himself at the mercy of their hunters when the sun was high. It was during this tide of blood and fire that the Masquerade was born, and a sect calling itself the Camarilla came to pass, seeking to hide and thus protect vampires from human notice.

As time passed, the New World was discovered and science had its great awakening. Mortals slowly turned away from superstition, relegating vampires to tales of childhood myth. But though hidden, the vampires were still quite real. Nights of open battle were replaced with subtle maneuverings of mortal pawns and sudden ambushes. The expanding cities became the new battlefields, and webs of intrigue were methodically woven by the players of the Jihad. The games had changed — subtle, methodic, but certainly no less deadly.

THE MODERN NIGHTS

In these nights, the Jihad continues still — Kindred against Kindred, clan against clan, sect against sect. Skyscrapers stand in for castles, swords are traded in for guns, and stockbrokers, police officers and rock stars replace soldiers and priests. Insults traded in the streets of Florence during the Renaissance may come to an explosive end in a corporate takeover. The murder of a favorite child during the French Revolution might finally be avenged in the streets of



Los Angeles. The modern cities, swelling with their mortal populations, are the battlegrounds of choice for feeding and powermongering.

As the millennium approaches, many vampires speak of Gehenna, a night equivalent with the Biblical Apocalypse. On this terrible night, the Antediluvians will rouse themselves from wherever they've slumbered away the centuries and devour all the younger vampires. Some Kindred claim this presages the end of the world. Some vampires strive to learn about Gehenna so they can prevent it, some simply await it, some consider it only a myth to frighten the young, and some go wild, thinking that they might as well go out with a bang. Those who do believe in Gehenna think that the day is not so far away — perhaps only a matter of years.

THE CAMARILLA

The Camarilla dates back to the years of the Inquisition, as humanity turned its collective eye on all things suspicious, including vampires, during the Middle Ages. A sort of vampiric United Nations, which claims every vampire under its aegis, the sect was created to protect vampires from the Inquisition and uphold the Traditions of Caine. Its greatest work was the principle of the Masquerade — a massive, global conspiracy of sorts, meant to deceive humanity about the monsters in its midst, and thus avert another purging. In these times of nuclear devices, powerful governments and enormous populations, the Masquerade has become both guiding principle and ironclad policy. Today, the Camarilla concerns itself with the Masquerade, maintaining harmonious relations between Kindred and kine, and thwarting the Sabbat, a rival sect.

The Camarilla is the most populous sect, and thereby the most powerful. It is comprised of six clans, each with its own culture and agenda hold full membership in the sect: Brujah, Malkavian, Nosferatu, Toreador, Tremere and Ventrue. The Gangrel were once of the sect, but left in recent months for reasons they do not discuss. Vampires from the other clans may join, but they are often suspect, and largely powerless.

Beginning characters are assumed to be Camarilla vampires and one of the sect's major clans:

Brujah — Once warrior-scholars, now a loose collection of anti-social rabble who fight anything that could interfere with their freedom.

Malkavian — These bizarre vampires, all warped by insanity, are feared for their strange insights.

Nosferatu — A loathsome collection of misshapen monsters who hide in the sewers and subterranean warrens.

Toreador — Artists and art-lovers, this clan seeks beauty and passion from unlife.

Tremere — The secretive, insular clan of vampire warlocks who practice blood magic of their own creation.

Ventrue — A clan of aristocrats and business leaders who consider it their duty to lead the Camarilla.

...and one more

Gangrel — The solitary, nomadic shapeshifters who prefer the wilder lands to the cities.



THE TRADITIONS

The Traditions are considered the inviolate rules of Kindred existence, and they have been the basis of all vampiric laws since the time of Caine. Most vampires follow them out of habit, whether because they are common sense suggestions or necessary for survival. For Camarilla vampires, these are ironclad laws, and to flout them risks death.

THE FIRST TRADITION: THE MASQUERADE

Thou shalt not reveal thy true nature to those not of the Blood. Doing so shall renounce thy claims of Blood.

THE SECOND TRADITION: THE DOMAIN

Thy domain is thy concern. All others owe thee respect while in it. None may challenge thy word in thy domain.

THE THIRD TRADITION: THE PROGENY

Thou shalt sire another one with permission of thine elder. If thou createst another without thine elder's leave, both thou and thy progeny shall be slain.

THE FOURTH TRADITION: THE ACCOUNTING

Those thou create are thine own childer. Until thy progeny shall be released, thou shalt command them in all things. Their sins are thine to endure.

THE FIFTH TRADITION: HOSPITALITY

Honor one another's domain. When thou comest to a foreign city, thou shalt present thyself to the one who ruleth there. Without the word of acceptance, thou art nothing.

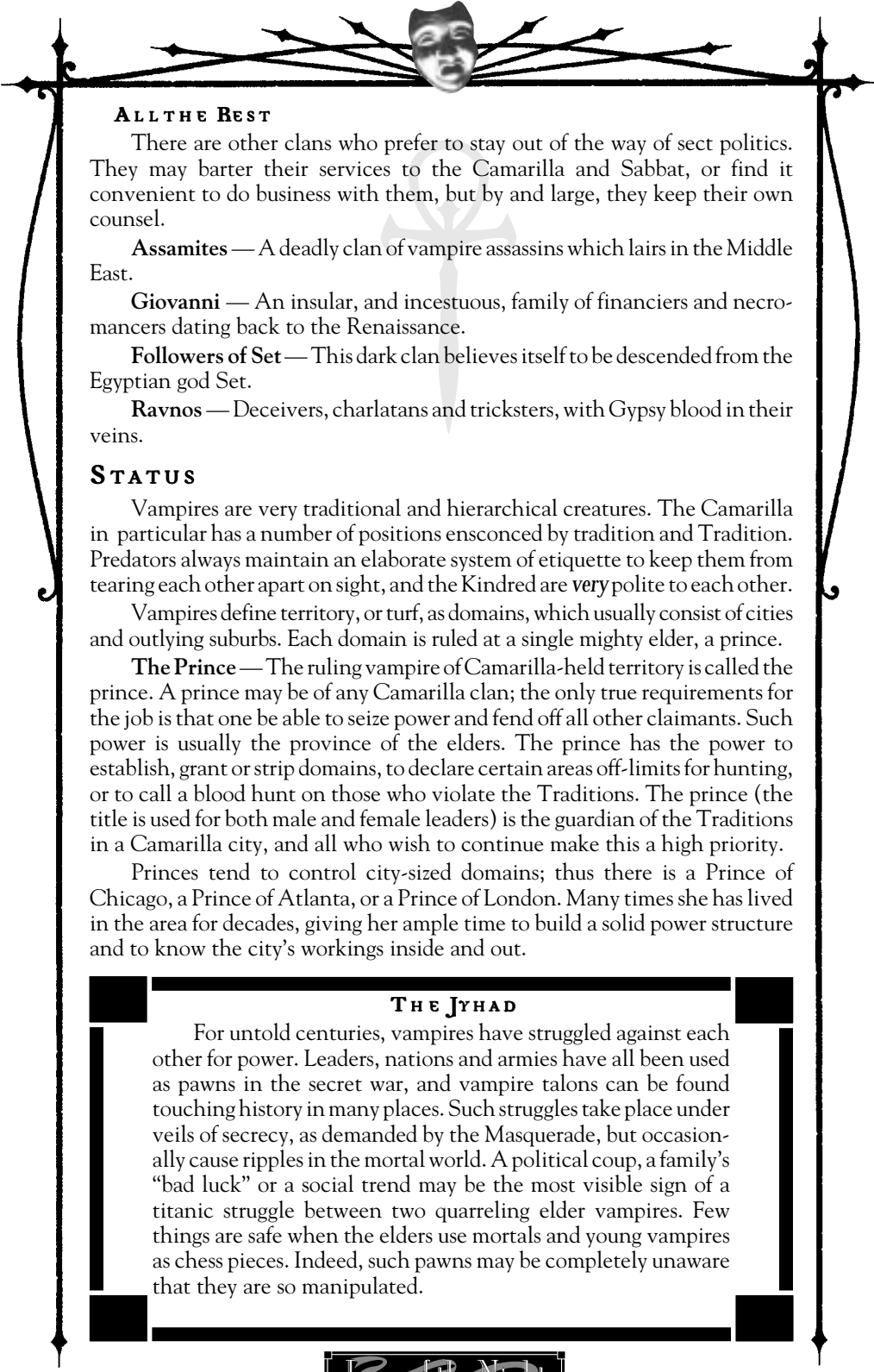
THE SIXTH TRADITION: DESTRUCTION

Thou art forbidden to destroy another of thy kind. The right of destruction belongeth only to thine elder. Only the eldest among thee shall call the blood hunt.

THE SABBAT

The Camarilla's bitter rival is the dread sect called the Sabbat. Created during the Inquisition by angry youth who refused to submit to their sires' wills, it has changed into something much deadlier over the years. The Sabbat believes quite firmly in the doctrine of social Darwinism, with its own unique additions. Vampires are the highest creatures on the food chain, the ultimate predators, and as such, they should lord outright over the humans, not attempt to hide behind some pitiful Masquerade. They hold human life in little value, and this attitude spawns actions that are considered monstrous and horrific by human standards. Many outraged Camarilla vampires consider the Sabbat the personification of everything evil in vampires, and hunt them accordingly.

The Sabbat claims two clans — the shadowy Lasombra and the twisted Tzimisce. The Lasombra, a clan of kings which claims nobility of Spain and Italy as some of its best children, are feared for their control over shadows and their supreme abilities as manipulators. The Tzimisce, scholars and sorcerers hailing from Eastern Europe, are feared for their infamous cruelty. They rumored to have the power to shape and mold flesh and bone, whether their own or others.



ALL THE REST

There are other clans who prefer to stay out of the way of sect politics. They may barter their services to the Camarilla and Sabbat, or find it convenient to do business with them, but by and large, they keep their own counsel.

Assamites — A deadly clan of vampire assassins which lairs in the Middle East.

Giovanni — An insular, and incestuous, family of financiers and necromancers dating back to the Renaissance.

Followers of Set — This dark clan believes itself to be descended from the Egyptian god Set.

Ravnos — Deceivers, charlatans and tricksters, with Gypsy blood in their veins.

STATUS

Vampires are very traditional and hierarchical creatures. The Camarilla in particular has a number of positions ensconced by tradition and Tradition. Predators always maintain an elaborate system of etiquette to keep them from tearing each other apart on sight, and the Kindred are very polite to each other.

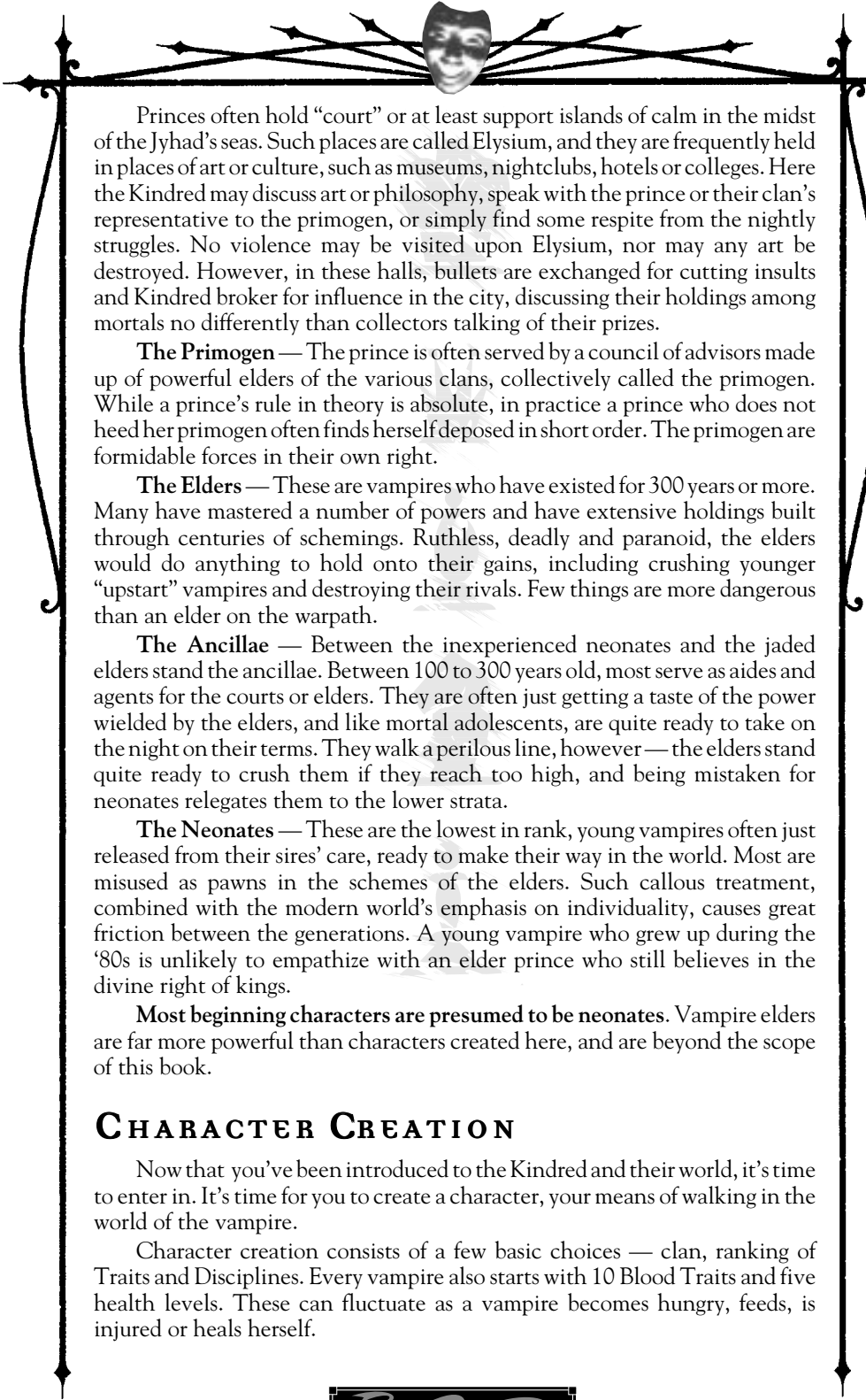
Vampires define territory, or turf, as domains, which usually consist of cities and outlying suburbs. Each domain is ruled at a single mighty elder, a prince.

The Prince — The ruling vampire of Camarilla-held territory is called the prince. A prince may be of any Camarilla clan; the only true requirements for the job is that one be able to seize power and fend off all other claimants. Such power is usually the province of the elders. The prince has the power to establish, grant or strip domains, to declare certain areas off-limits for hunting, or to call a blood hunt on those who violate the Traditions. The prince (the title is used for both male and female leaders) is the guardian of the Traditions in a Camarilla city, and all who wish to continue make this a high priority.

Princes tend to control city-sized domains; thus there is a Prince of Chicago, a Prince of Atlanta, or a Prince of London. Many times she has lived in the area for decades, giving her ample time to build a solid power structure and to know the city's workings inside and out.

THE JYHAD

For untold centuries, vampires have struggled against each other for power. Leaders, nations and armies have all been used as pawns in the secret war, and vampire talons can be found touching history in many places. Such struggles take place under veils of secrecy, as demanded by the Masquerade, but occasionally cause ripples in the mortal world. A political coup, a family's "bad luck" or a social trend may be the most visible sign of a titanic struggle between two quarreling elder vampires. Few things are safe when the elders use mortals and young vampires as chess pieces. Indeed, such pawns may be completely unaware that they are so manipulated.



Princes often hold “court” or at least support islands of calm in the midst of the Jyhad’s seas. Such places are called Elysium, and they are frequently held in places of art or culture, such as museums, nightclubs, hotels or colleges. Here the Kindred may discuss art or philosophy, speak with the prince or their clan’s representative to the primogen, or simply find some respite from the nightly struggles. No violence may be visited upon Elysium, nor may any art be destroyed. However, in these halls, bullets are exchanged for cutting insults and Kindred broker for influence in the city, discussing their holdings among mortals no differently than collectors talking of their prizes.

The Primogen — The prince is often served by a council of advisors made up of powerful elders of the various clans, collectively called the primogen. While a prince’s rule in theory is absolute, in practice a prince who does not heed her primogen often finds herself deposed in short order. The primogen are formidable forces in their own right.

The Elders — These are vampires who have existed for 300 years or more. Many have mastered a number of powers and have extensive holdings built through centuries of schemings. Ruthless, deadly and paranoid, the elders would do anything to hold onto their gains, including crushing younger “upstart” vampires and destroying their rivals. Few things are more dangerous than an elder on the warpath.

The Ancillae — Between the inexperienced neonates and the jaded elders stand the ancillae. Between 100 to 300 years old, most serve as aides and agents for the courts or elders. They are often just getting a taste of the power wielded by the elders, and like mortal adolescents, are quite ready to take on the night on their terms. They walk a perilous line, however — the elders stand quite ready to crush them if they reach too high, and being mistaken for neonates relegates them to the lower strata.

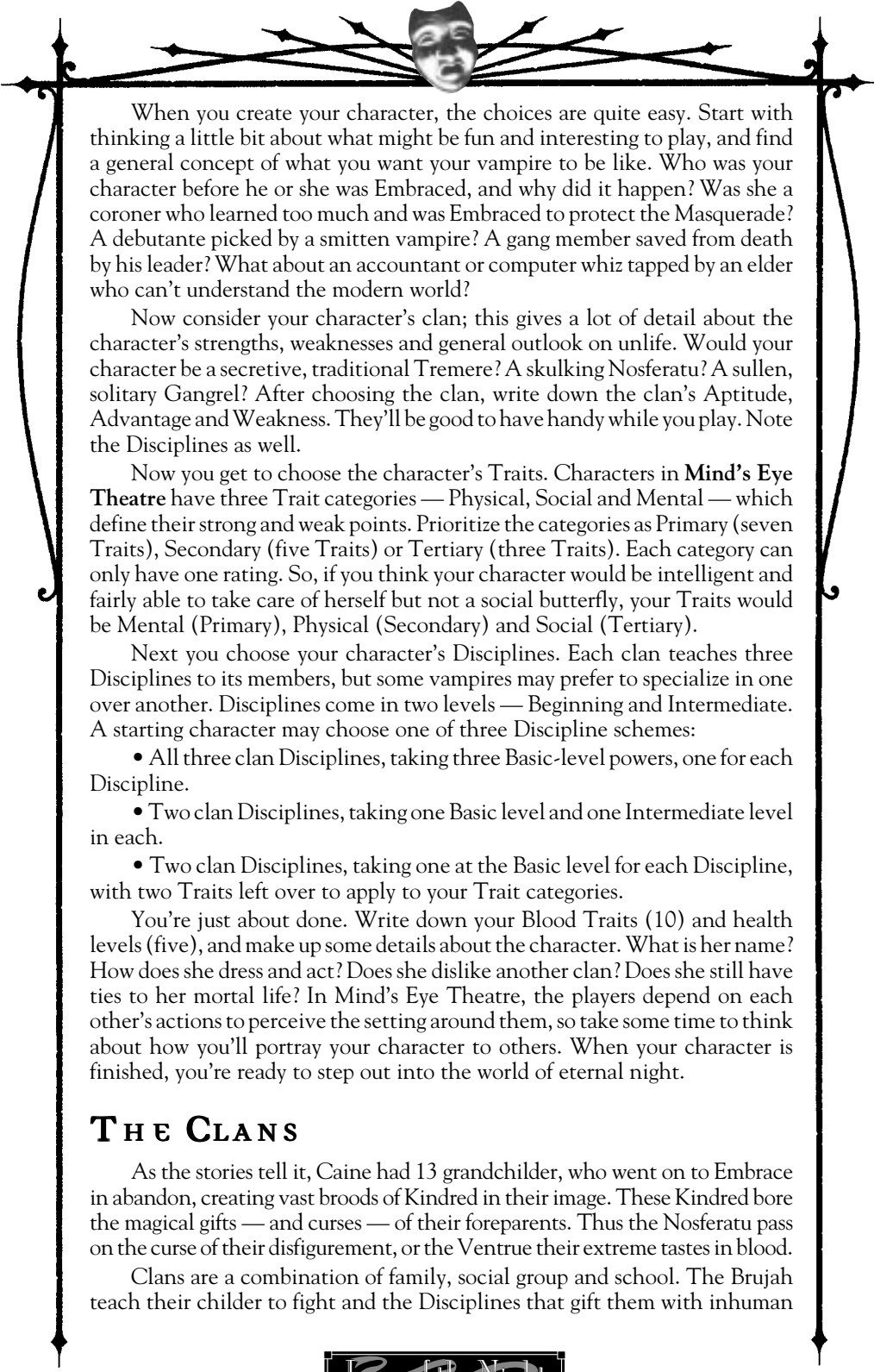
The Neonates — These are the lowest in rank, young vampires often just released from their sires’ care, ready to make their way in the world. Most are misused as pawns in the schemes of the elders. Such callous treatment, combined with the modern world’s emphasis on individuality, causes great friction between the generations. A young vampire who grew up during the ‘80s is unlikely to empathize with an elder prince who still believes in the divine right of kings.

Most beginning characters are presumed to be neonates. Vampire elders are far more powerful than characters created here, and are beyond the scope of this book.

CHARACTER CREATION

Now that you’ve been introduced to the Kindred and their world, it’s time to enter in. It’s time for you to create a character, your means of walking in the world of the vampire.

Character creation consists of a few basic choices — clan, ranking of Traits and Disciplines. Every vampire also starts with 10 Blood Traits and five health levels. These can fluctuate as a vampire becomes hungry, feeds, is injured or heals herself.



When you create your character, the choices are quite easy. Start with thinking a little bit about what might be fun and interesting to play, and find a general concept of what you want your vampire to be like. Who was your character before he or she was Embraced, and why did it happen? Was she a coroner who learned too much and was Embraced to protect the Masquerade? A debutante picked by a smitten vampire? A gang member saved from death by his leader? What about an accountant or computer whiz tapped by an elder who can't understand the modern world?

Now consider your character's clan; this gives a lot of detail about the character's strengths, weaknesses and general outlook on unlife. Would your character be a secretive, traditional Tremere? A skulking Nosferatu? A sullen, solitary Gangrel? After choosing the clan, write down the clan's Aptitude, Advantage and Weakness. They'll be good to have handy while you play. Note the Disciplines as well.

Now you get to choose the character's Traits. Characters in **Mind's Eye Theatre** have three Trait categories — Physical, Social and Mental — which define their strong and weak points. Prioritize the categories as Primary (seven Traits), Secondary (five Traits) or Tertiary (three Traits). Each category can only have one rating. So, if you think your character would be intelligent and fairly able to take care of herself but not a social butterfly, your Traits would be Mental (Primary), Physical (Secondary) and Social (Tertiary).

Next you choose your character's Disciplines. Each clan teaches three Disciplines to its members, but some vampires may prefer to specialize in one over another. Disciplines come in two levels — Beginning and Intermediate. A starting character may choose one of three Discipline schemes:

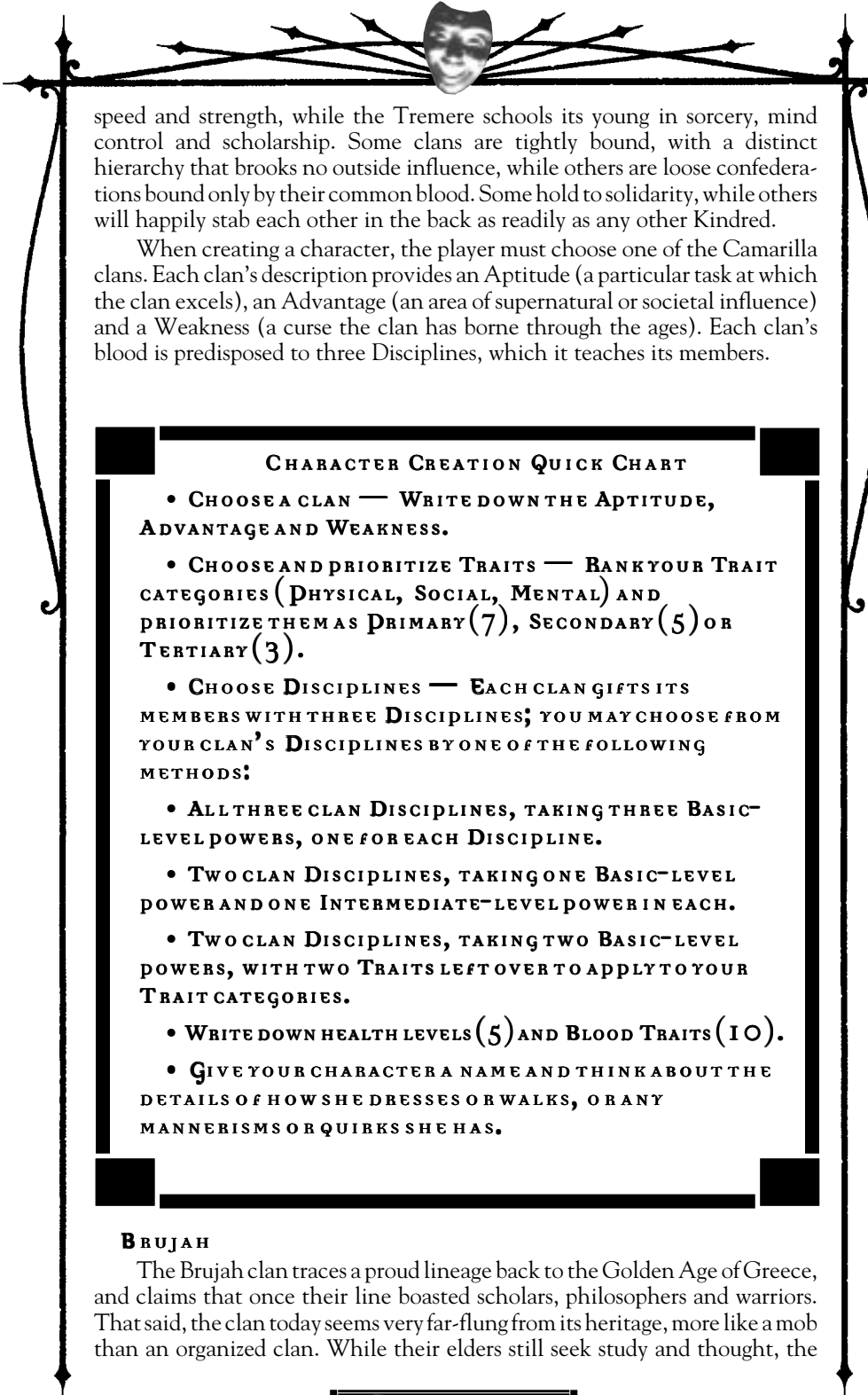
- All three clan Disciplines, taking three Basic-level powers, one for each Discipline.
- Two clan Disciplines, taking one Basic level and one Intermediate level in each.
- Two clan Disciplines, taking one at the Basic level for each Discipline, with two Traits left over to apply to your Trait categories.

You're just about done. Write down your Blood Traits (10) and health levels (five), and make up some details about the character. What is her name? How does she dress and act? Does she dislike another clan? Does she still have ties to her mortal life? In **Mind's Eye Theatre**, the players depend on each other's actions to perceive the setting around them, so take some time to think about how you'll portray your character to others. When your character is finished, you're ready to step out into the world of eternal night.

THE CLANS

As the stories tell it, Caine had 13 grandchilder, who went on to Embrace in abandon, creating vast broods of Kindred in their image. These Kindred bore the magical gifts — and curses — of their foreparents. Thus the Nosferatu pass on the curse of their disfigurement, or the Ventrue their extreme tastes in blood.

Clans are a combination of family, social group and school. The Brujah teach their childer to fight and the Disciplines that gift them with inhuman



speed and strength, while the Tremere schools its young in sorcery, mind control and scholarship. Some clans are tightly bound, with a distinct hierarchy that brooks no outside influence, while others are loose confederations bound only by their common blood. Some hold to solidarity, while others will happily stab each other in the back as readily as any other Kindred.

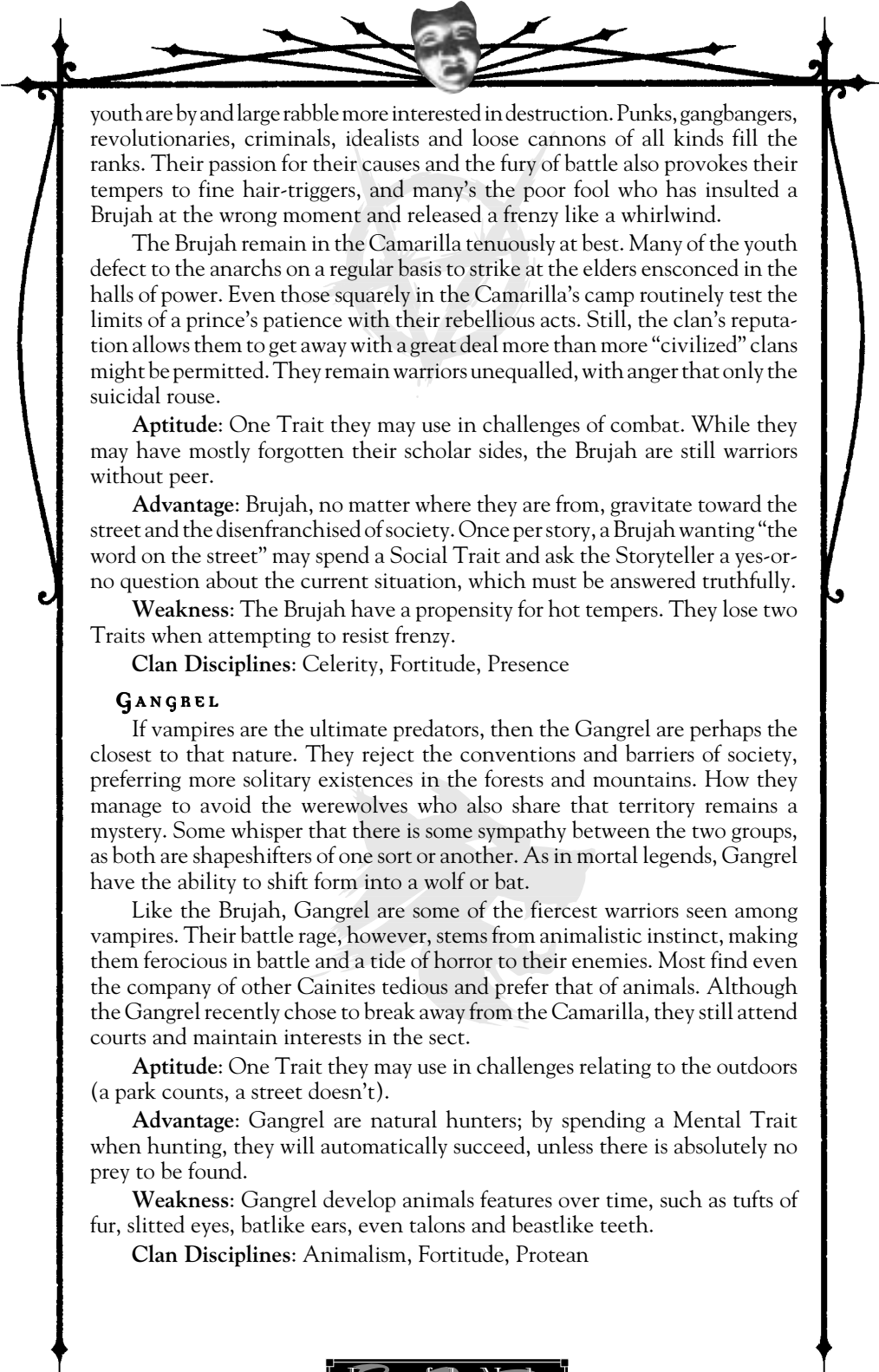
When creating a character, the player must choose one of the Camarilla clans. Each clan's description provides an Aptitude (a particular task at which the clan excels), an Advantage (an area of supernatural or societal influence) and a Weakness (a curse the clan has borne through the ages). Each clan's blood is predisposed to three Disciplines, which it teaches its members.

CHARACTER CREATION QUICK CHART

- **CHOOSE A CLAN — WRITE DOWN THE APTITUDE, ADVANTAGE AND WEAKNESS.**
- **CHOOSE AND PRIORITIZE TRAITS — RANK YOUR TRAIT CATEGORIES (PHYSICAL, SOCIAL, MENTAL) AND PRIORITIZE THEM AS PRIMARY (7), SECONDARY (5) OR TERTIARY (3).**
- **CHOOSE DISCIPLINES — EACH CLAN GIFTS ITS MEMBERS WITH THREE DISCIPLINES; YOU MAY CHOOSE FROM YOUR CLAN'S DISCIPLINES BY ONE OF THE FOLLOWING METHODS:**
 - **ALL THREE CLAN DISCIPLINES, TAKING THREE BASIC-LEVEL POWERS, ONE FOR EACH DISCIPLINE.**
 - **TWO CLAN DISCIPLINES, TAKING ONE BASIC-LEVEL POWER AND ONE INTERMEDIATE-LEVEL POWER IN EACH.**
 - **TWO CLAN DISCIPLINES, TAKING TWO BASIC-LEVEL POWERS, WITH TWO TRAITS LEFT OVER TO APPLY TO YOUR TRAIT CATEGORIES.**
 - **WRITE DOWN HEALTH LEVELS (5) AND BLOOD TRAITS (10).**
 - **GIVE YOUR CHARACTER A NAME AND THINK ABOUT THE DETAILS OF HOW SHE DRESSES OR WALKS, OR ANY MANNERISMS OR QUIRKS SHE HAS.**

BRUJAH

The Brujah clan traces a proud lineage back to the Golden Age of Greece, and claims that once their line boasted scholars, philosophers and warriors. That said, the clan today seems very far-flung from its heritage, more like a mob than an organized clan. While their elders still seek study and thought, the



youth are by and large rabble more interested in destruction. Punks, gangbangers, revolutionaries, criminals, idealists and loose cannons of all kinds fill the ranks. Their passion for their causes and the fury of battle also provokes their tempers to fine hair-triggers, and many's the poor fool who has insulted a Brujah at the wrong moment and released a frenzy like a whirlwind.

The Brujah remain in the Camarilla tenuously at best. Many of the youth defect to the anarchs on a regular basis to strike at the elders ensconced in the halls of power. Even those squarely in the Camarilla's camp routinely test the limits of a prince's patience with their rebellious acts. Still, the clan's reputation allows them to get away with a great deal more than more "civilized" clans might be permitted. They remain warriors unequalled, with anger that only the suicidal rouse.

Aptitude: One Trait they may use in challenges of combat. While they may have mostly forgotten their scholar sides, the Brujah are still warriors without peer.

Advantage: Brujah, no matter where they are from, gravitate toward the street and the disenfranchised of society. Once per story, a Brujah wanting "the word on the street" may spend a Social Trait and ask the Storyteller a yes-or-no question about the current situation, which must be answered truthfully.

Weakness: The Brujah have a propensity for hot tempers. They lose two Traits when attempting to resist frenzy.

Clan Disciplines: Celerity, Fortitude, Presence

GANGREL

If vampires are the ultimate predators, then the Gangrel are perhaps the closest to that nature. They reject the conventions and barriers of society, preferring more solitary existences in the forests and mountains. How they manage to avoid the werewolves who also share that territory remains a mystery. Some whisper that there is some sympathy between the two groups, as both are shapeshifters of one sort or another. As in mortal legends, Gangrel have the ability to shift form into a wolf or bat.

Like the Brujah, Gangrel are some of the fiercest warriors seen among vampires. Their battle rage, however, stems from animalistic instinct, making them ferocious in battle and a tide of horror to their enemies. Most find even the company of other Cainites tedious and prefer that of animals. Although the Gangrel recently chose to break away from the Camarilla, they still attend courts and maintain interests in the sect.

Aptitude: One Trait they may use in challenges relating to the outdoors (a park counts, a street doesn't).

Advantage: Gangrel are natural hunters; by spending a Mental Trait when hunting, they will automatically succeed, unless there is absolutely no prey to be found.

Weakness: Gangrel develop animals features over time, such as tufts of fur, slitted eyes, batlike ears, even talons and beastlike teeth.

Clan Disciplines: Animalism, Fortitude, Protean



MALKAVIAN

Unpredictable, seemingly without rhyme or reason, often terrifying — this sums up the Malkavians. The clan's members range in age from children to the elderly, may be of any race or creed, and have come from all strata of society. There is only one constant — all are without exception incurably insane. Some were deranged prior to their Embraces, while those who were not are quickly “fixed” soon after. Such madness might be anything from homicidal rage to delusions of grandeur to a quiet, insidious bent that manifests as unnervingly bright eyes and bizarre snippets of wisdom.

Many Kindred shun the madmen, fearful of their whims and the strange events their presence seems to inspire. Others, however, suspect that behind the rantings and fits are eyes that have become exceptionally clear through madness — and some fear that the truth is more disturbing.

Aptitude: One Trait they may use in challenges involving trickery. This may be to see through another's attempt to trick them, or their own efforts to deceive others.

Advantage: Even in madness, there may be found insight. Once per story, a Malkavian may make a Mental Challenge. If she wins, she may ask the Storyteller one yes-or-no question for insight regarding the current situation, which must be answered truthfully.

Weakness: Every Malkavian is incurably insane. Before the night begins, the Storyteller has the player choose a number from one to six, using any favorite method. The number chosen represents how often the Malkavian risks falling into a fit brought on by her derangement. While in the fit, the Malkavian may do nothing except writhe and babble, not even to defend herself.

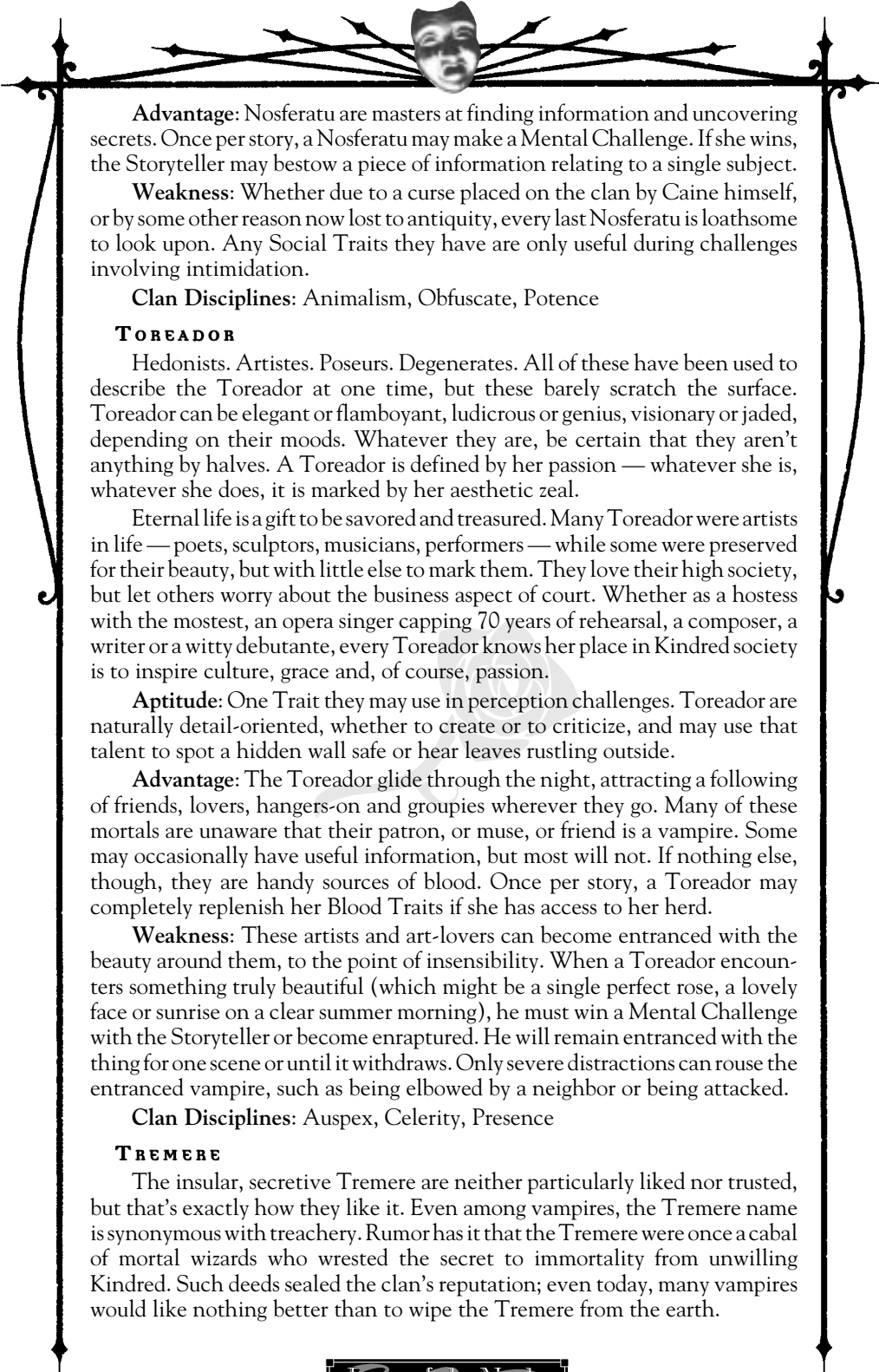
Clan Disciplines: Auspex, Dementation, Obsfucate

NOSFERATU

Vampires are called “the Damned,” and nowhere is this more reflected than in the loathsome visages of the Nosferatu. Unlike other vampires, the Embrace somehow warps these unfortunate wretches, leaving them with all manner of disfigurements. Shunned by their “fairer” brethren, unable to interact with mortals, the Nosferatu prefer the safety of the sewers and hidden places, finding companionship with each other.

However, talent develops in adversity — the Nosferatu are survivors bar none. Few know the secret ways of a city like they, and fewer still know the secrets. Refining the talents of skulking and eavesdropping to fine arts, the Nosferatu barter what they learn to those not too proud to deal with them. Lastly, centuries of shared abused and stigma have produced tight bonds among the clan. Not for them the petty bickering and one-upmanship of the other clans. To mess with one is to take on the entire clan, and the Nosferatu know where the bodies are buried....

Aptitude: One Trait they may use in challenges involving stealth. The Nosferatu are natural sneaks, and add this bonus Trait to their total on any challenge involving hiding, moving silently and other forms of sneakery.



Advantage: Nosferatu are masters at finding information and uncovering secrets. Once per story, a Nosferatu may make a Mental Challenge. If she wins, the Storyteller may bestow a piece of information relating to a single subject.

Weakness: Whether due to a curse placed on the clan by Caine himself, or by some other reason now lost to antiquity, every last Nosferatu is loathsome to look upon. Any Social Traits they have are only useful during challenges involving intimidation.

Clan Disciplines: Animalism, Obfuscate, Potence

T O R E A D O R

Hedonists. Artistes. Poseurs. Degenerates. All of these have been used to describe the Toreador at one time, but these barely scratch the surface. Toreador can be elegant or flamboyant, ludicrous or genius, visionary or jaded, depending on their moods. Whatever they are, be certain that they aren't anything by halves. A Toreador is defined by her passion — whatever she is, whatever she does, it is marked by her aesthetic zeal.

Eternal life is a gift to be savored and treasured. Many Toreador were artists in life — poets, sculptors, musicians, performers — while some were preserved for their beauty, but with little else to mark them. They love their high society, but let others worry about the business aspect of court. Whether as a hostess with the mostest, an opera singer capping 70 years of rehearsal, a composer, a writer or a witty debutante, every Toreador knows her place in Kindred society is to inspire culture, grace and, of course, passion.

Aptitude: One Trait they may use in perception challenges. Toreador are naturally detail-oriented, whether to create or to criticize, and may use that talent to spot a hidden wall safe or hear leaves rustling outside.

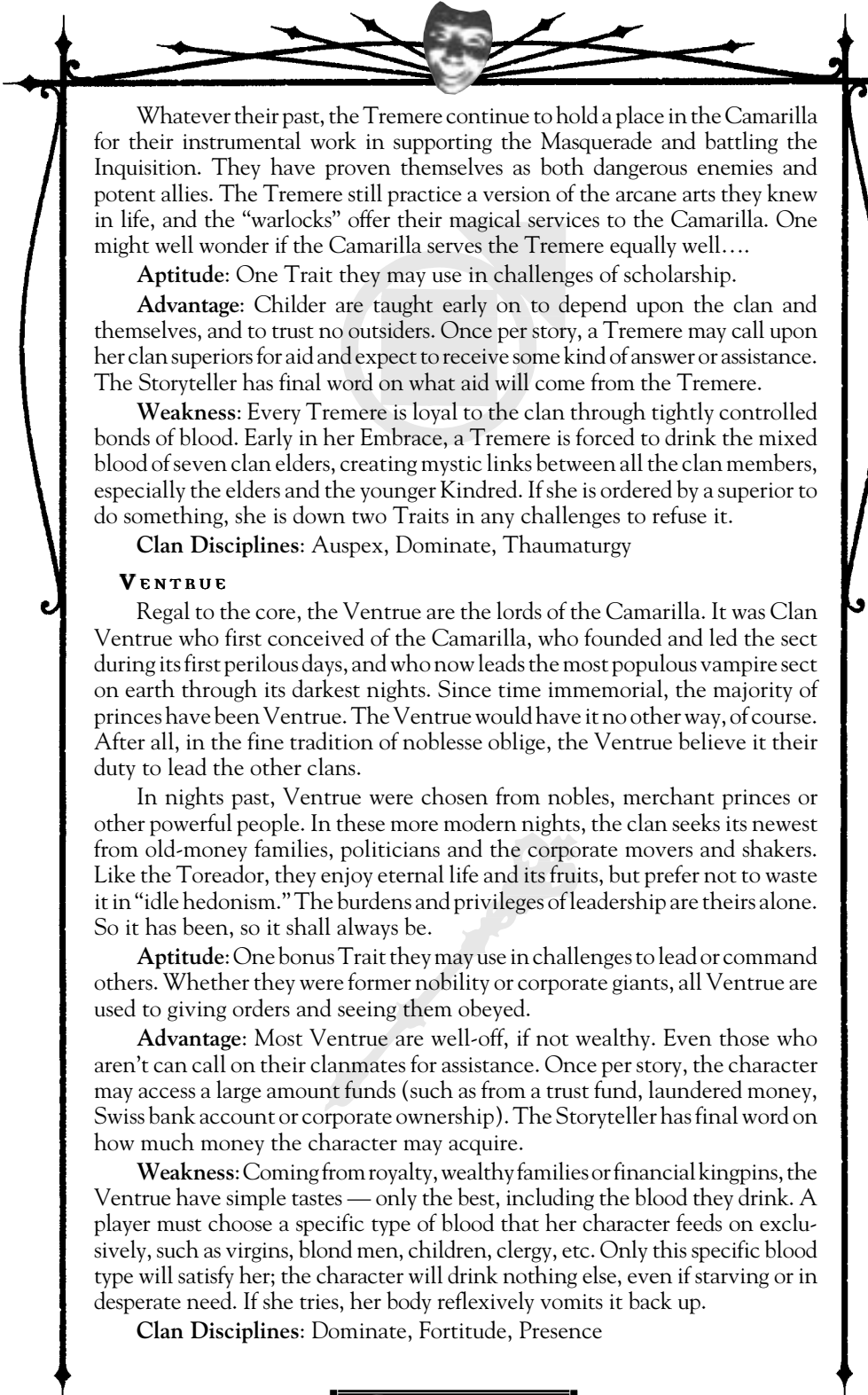
Advantage: The Toreador glide through the night, attracting a following of friends, lovers, hangers-on and groupies wherever they go. Many of these mortals are unaware that their patron, or muse, or friend is a vampire. Some may occasionally have useful information, but most will not. If nothing else, though, they are handy sources of blood. Once per story, a Toreador may completely replenish her Blood Traits if she has access to her herd.

Weakness: These artists and art-lovers can become entranced with the beauty around them, to the point of insensibility. When a Toreador encounters something truly beautiful (which might be a single perfect rose, a lovely face or sunrise on a clear summer morning), he must win a Mental Challenge with the Storyteller or become enraptured. He will remain entranced with the thing for one scene or until it withdraws. Only severe distractions can rouse the entranced vampire, such as being elbowed by a neighbor or being attacked.

Clan Disciplines: Auspex, Celerity, Presence

T R E M E R E

The insular, secretive Tremere are neither particularly liked nor trusted, but that's exactly how they like it. Even among vampires, the Tremere name is synonymous with treachery. Rumor has it that the Tremere were once a cabal of mortal wizards who wrested the secret to immortality from unwilling Kindred. Such deeds sealed the clan's reputation; even today, many vampires would like nothing better than to wipe the Tremere from the earth.



Whatever their past, the Tremere continue to hold a place in the Camarilla for their instrumental work in supporting the Masquerade and battling the Inquisition. They have proven themselves as both dangerous enemies and potent allies. The Tremere still practice a version of the arcane arts they knew in life, and the “warlocks” offer their magical services to the Camarilla. One might well wonder if the Camarilla serves the Tremere equally well....

Aptitude: One Trait they may use in challenges of scholarship.

Advantage: Childer are taught early on to depend upon the clan and themselves, and to trust no outsiders. Once per story, a Tremere may call upon her clan superiors for aid and expect to receive some kind of answer or assistance. The Storyteller has final word on what aid will come from the Tremere.

Weakness: Every Tremere is loyal to the clan through tightly controlled bonds of blood. Early in her Embrace, a Tremere is forced to drink the mixed blood of seven clan elders, creating mystic links between all the clan members, especially the elders and the younger Kindred. If she is ordered by a superior to do something, she is down two Traits in any challenges to refuse it.

Clan Disciplines: Auspex, Dominate, Thaumaturgy

VENTRUE

Regal to the core, the Ventrue are the lords of the Camarilla. It was Clan Ventrue who first conceived of the Camarilla, who founded and led the sect during its first perilous days, and who now leads the most populous vampire sect on earth through its darkest nights. Since time immemorial, the majority of princes have been Ventrue. The Ventrue would have it no other way, of course. After all, in the fine tradition of noblesse oblige, the Ventrue believe it their duty to lead the other clans.

In nights past, Ventrue were chosen from nobles, merchant princes or other powerful people. In these more modern nights, the clan seeks its newest from old-money families, politicians and the corporate movers and shakers. Like the Toreador, they enjoy eternal life and its fruits, but prefer not to waste it in “idle hedonism.” The burdens and privileges of leadership are theirs alone. So it has been, so it shall always be.

Aptitude: One bonus Trait they may use in challenges to lead or command others. Whether they were former nobility or corporate giants, all Ventrue are used to giving orders and seeing them obeyed.

Advantage: Most Ventrue are well-off, if not wealthy. Even those who aren't can call on their clanmates for assistance. Once per story, the character may access a large amount funds (such as from a trust fund, laundered money, Swiss bank account or corporate ownership). The Storyteller has final word on how much money the character may acquire.

Weakness: Coming from royalty, wealthy families or financial kingpins, the Ventrue have simple tastes — only the best, including the blood they drink. A player must choose a specific type of blood that her character feeds on exclusively, such as virgins, blond men, children, clergy, etc. Only this specific blood type will satisfy her; the character will drink nothing else, even if starving or in desperate need. If she tries, her body reflexively vomits it back up.

Clan Disciplines: Dominate, Fortitude, Presence



TRAITS

Traits measure the raw potential of a character, and are possessed in some measure by every living thing. Traits in *Mind's Eye Theatre* are measured in the following categories:

Physical — This measures a character's physical prowess, such as her stamina, dexterity or sheer strength. A Physical Primary indicates a strong, sturdy or very nimble character, while Physical Tertiary might mean the character is weak, willowy or even clumsy. This Trait is used in challenges of combat, lifting, running, skill with the hands, etc.

Social — Social Traits describe a character's charm and presence. A Social Primary character is charming, expressive or is just a good people person. A Social Tertiary might mean someone who is introverted, shy or doesn't enjoy being around other people. This Trait is used in challenges of command, seduction, performance or coercion.

Mental — This Trait is the measure of the character's mental strength in wits, cunning, reasoning and general brains. A Mental Primary is a likely a studious sort, or one with a great deal of instinctive thought and quick wits. A Mental Tertiary is more likely to be less concerned with thought, have a bad memory or just never went to school. This Trait is used in challenges of perception, trying to remember information or puzzling out clues.

Trait categories are prioritized Primary, Secondary and Tertiary. A Primary rating gets 7 Traits, a Secondary receives 5, while Tertiary has 3.

Traits can be spent in order to gain certain benefits or powers. A Trait spent is considered gone for the rest of the night. Think of it as using up some of your energy to get a task done.

DISCIPLINES

Disciplines are the gifts of the blood, the supernatural powers which mark a vampire for what she truly is. These are the legendary abilities from myth and cinema — mind control, shocking strength and speed, transforming into a wolf or bat, otherworldly charisma. It is these gifts that give vampires their truest edge in the world of the night. When performed, though, many of these Disciplines create effects that are obviously out of the ordinary. Such things can risk the Masquerade, if they are witnessed by mortals, and many princes take great exception with those vampires who are so careless.

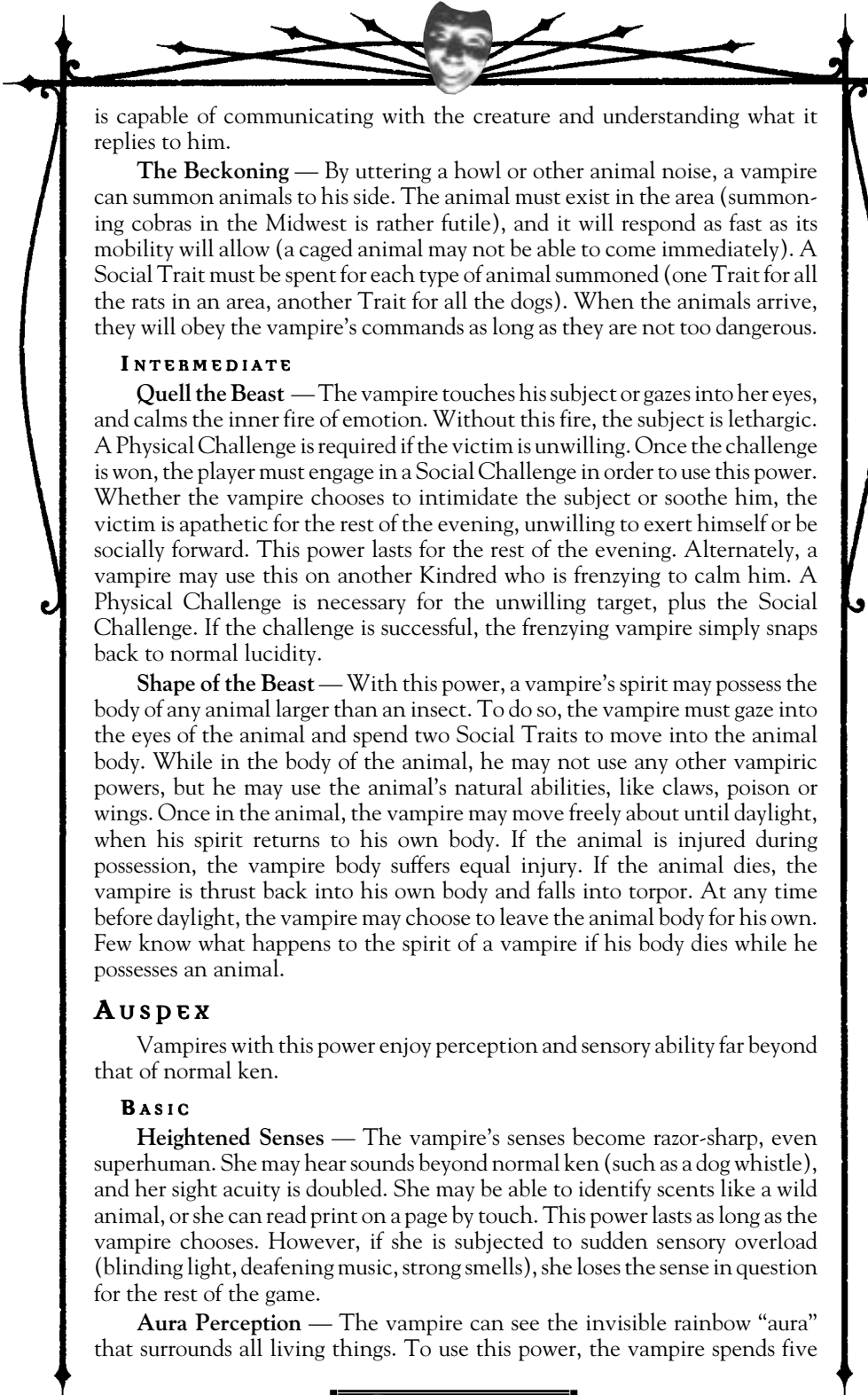
Each Discipline is given at two levels — Basic and Intermediate, what most vampires know. The powers of the elders exceed what is described here, making them truly potent, as well as truly terrifying, to their younger brethren.

ANIMALISM

This Discipline allows vampires to control animals, whether the beasts of field and forest or the ones that lurk in all their hearts.

BASIC

Feral Whispers — By looking into the eyes of any animal larger than an insect and making some related sound (like growling or hissing), the vampire



is capable of communicating with the creature and understanding what it replies to him.

The Beckoning — By uttering a howl or other animal noise, a vampire can summon animals to his side. The animal must exist in the area (summoning cobras in the Midwest is rather futile), and it will respond as fast as its mobility will allow (a caged animal may not be able to come immediately). A Social Trait must be spent for each type of animal summoned (one Trait for all the rats in an area, another Trait for all the dogs). When the animals arrive, they will obey the vampire's commands as long as they are not too dangerous.

INTERMEDIATE

Quell the Beast — The vampire touches his subject or gazes into her eyes, and calms the inner fire of emotion. Without this fire, the subject is lethargic. A Physical Challenge is required if the victim is unwilling. Once the challenge is won, the player must engage in a Social Challenge in order to use this power. Whether the vampire chooses to intimidate the subject or soothe him, the victim is apathetic for the rest of the evening, unwilling to exert himself or be socially forward. This power lasts for the rest of the evening. Alternately, a vampire may use this on another Kindred who is frenzying to calm him. A Physical Challenge is necessary for the unwilling target, plus the Social Challenge. If the challenge is successful, the frenzying vampire simply snaps back to normal lucidity.

Shape of the Beast — With this power, a vampire's spirit may possess the body of any animal larger than an insect. To do so, the vampire must gaze into the eyes of the animal and spend two Social Traits to move into the animal body. While in the body of the animal, he may not use any other vampiric powers, but he may use the animal's natural abilities, like claws, poison or wings. Once in the animal, the vampire may move freely about until daylight, when his spirit returns to his own body. If the animal is injured during possession, the vampire body suffers equal injury. If the animal dies, the vampire is thrust back into his own body and falls into torpor. At any time before daylight, the vampire may choose to leave the animal body for his own. Few know what happens to the spirit of a vampire if his body dies while he possesses an animal.

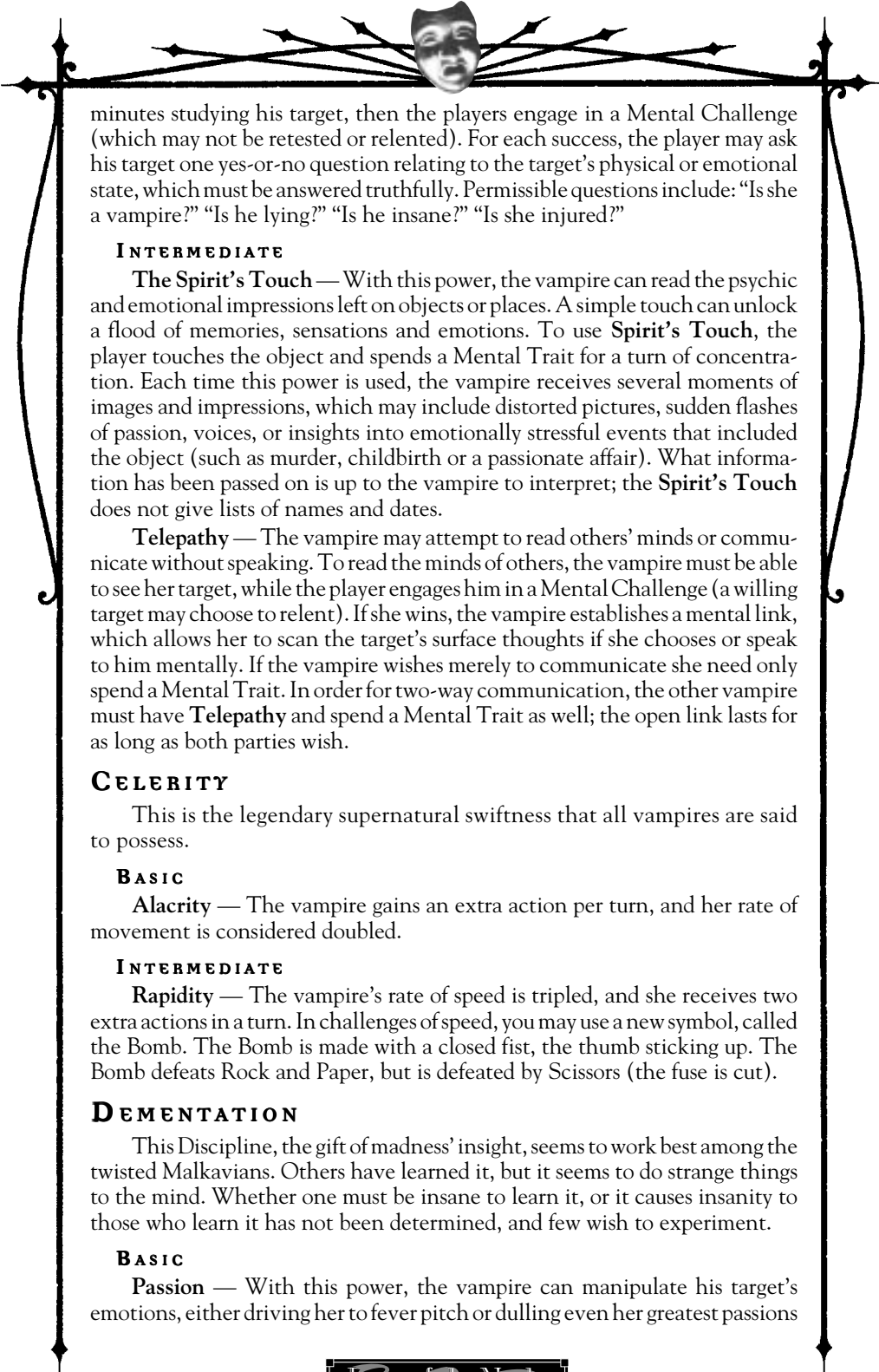
AUSPEX

Vampires with this power enjoy perception and sensory ability far beyond that of normal ken.

BASIC

Heightened Senses — The vampire's senses become razor-sharp, even superhuman. She may hear sounds beyond normal ken (such as a dog whistle), and her sight acuity is doubled. She may be able to identify scents like a wild animal, or she can read print on a page by touch. This power lasts as long as the vampire chooses. However, if she is subjected to sudden sensory overload (blinding light, deafening music, strong smells), she loses the sense in question for the rest of the game.

Aura Perception — The vampire can see the invisible rainbow "aura" that surrounds all living things. To use this power, the vampire spends five



minutes studying his target, then the players engage in a Mental Challenge (which may not be retested or relented). For each success, the player may ask his target one yes-or-no question relating to the target's physical or emotional state, which must be answered truthfully. Permissible questions include: "Is she a vampire?" "Is he lying?" "Is he insane?" "Is she injured?"

INTERMEDIATE

The Spirit's Touch — With this power, the vampire can read the psychic and emotional impressions left on objects or places. A simple touch can unlock a flood of memories, sensations and emotions. To use **Spirit's Touch**, the player touches the object and spends a Mental Trait for a turn of concentration. Each time this power is used, the vampire receives several moments of images and impressions, which may include distorted pictures, sudden flashes of passion, voices, or insights into emotionally stressful events that included the object (such as murder, childbirth or a passionate affair). What information has been passed on is up to the vampire to interpret; the **Spirit's Touch** does not give lists of names and dates.

Telepathy — The vampire may attempt to read others' minds or communicate without speaking. To read the minds of others, the vampire must be able to see her target, while the player engages him in a Mental Challenge (a willing target may choose to relent). If she wins, the vampire establishes a mental link, which allows her to scan the target's surface thoughts if she chooses or speak to him mentally. If the vampire wishes merely to communicate she need only spend a Mental Trait. In order for two-way communication, the other vampire must have **Telepathy** and spend a Mental Trait as well; the open link lasts for as long as both parties wish.

CELEBRITY

This is the legendary supernatural swiftness that all vampires are said to possess.

BASIC

Alacrity — The vampire gains an extra action per turn, and her rate of movement is considered doubled.

INTERMEDIATE


Rapidity — The vampire's rate of speed is tripled, and she receives two extra actions in a turn. In challenges of speed, you may use a new symbol, called the Bomb. The Bomb is made with a closed fist, the thumb sticking up. The Bomb defeats Rock and Paper, but is defeated by Scissors (the fuse is cut).

DEMENTATION

This Discipline, the gift of madness' insight, seems to work best among the twisted Malkavians. Others have learned it, but it seems to do strange things to the mind. Whether one must be insane to learn it, or it causes insanity to those who learn it has not been determined, and few wish to experiment.

BASIC

Passion — With this power, the vampire can manipulate his target's emotions, either driving her to fever pitch or dulling even her greatest passions



to mere whispers. The player engages his target in a Social Challenge; with a success, he may enhance or dull the target's emotions as he pleases. With heightened emotions, the target becomes jittery, manic, full of wild energy that she has trouble controlling. If her passions are dulled, she becomes listless, apathetic, and unable to motivate herself. The target should roleplay the changes for the next full hour. This power is not cumulative, nor can a target have both dulled and enhanced emotions at the same time.

The Haunting — The vampire may slowly drive his target to madness with strange waking nightmares that are invisible to all but her. This power is enacted by spending a Blood Trait and engaging in a Social Challenge with the victim. If successful, the victim sees bizarre images out of the corner of her eye, hears voices, suffers sensations such as heat and cold with no visible source. These may stem from her own inner fears, or may simply be monstrosities without rhyme or reason. The Storyteller should describe the effects to the victim. The **Haunting** lasts for one hour, during which the victim should roleplay the effects.

INTERMEDIATE

Eyes of Chaos — The Malkavian can discern knowledge from watching the seemingly random fall of events. By sitting quietly and studying events as they unfold around him, he may see patterns that others cannot, and by these patterns gain insight into what may happen next. To use this power, the player sits by himself for 10 minutes, considering the events and circumstances around him, not speaking to anyone. At the end of 10 minutes, he finds the Storyteller and makes a Mental Challenge. If he succeeds, the vampire gains insight into the current situation and can predict some possibilities of what might happen next. For the next hour, he cannot be surprised.

Voice of Madness — Madness is a gift, and the Malkavians want to share it with everyone around them. This power, which brings the inner demons howling to the fore, is one way to do so. The Malkavian spends a Blood Trait, then spends five minutes talking to the victim, attempting to drive her into frenzy. After five minutes of talking, the player makes a Social Challenge with his target. If his target loses, she falls to a blind, panicked frenzy for the next 10 minutes. This frenzy may be curbed by spending two Mental Traits or with other abilities.

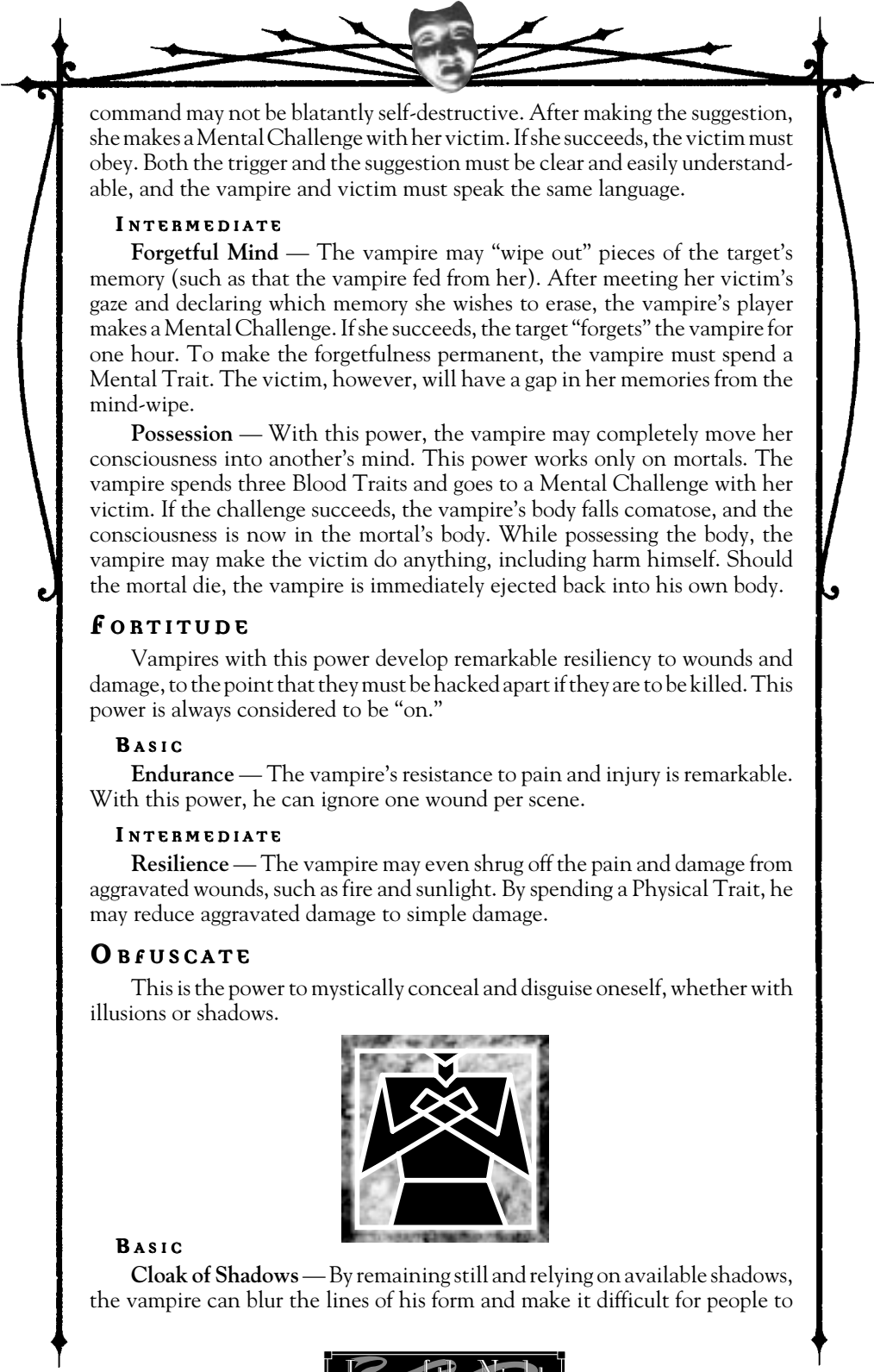
DOMINATE

With this power, a vampire may sway others to his bidding, or even control their minds outright. Using this power requires eye contact (thus the blind are unaffected).

BASIC

Command — The vampire may issue a single one-word command (“Go!” “Stay” “Silence!” and the like are acceptable; “Die!” is not) to another being. Unless the victim can succeed in a Mental Challenge against the vampire, he must obey the command. The victim must understand the vampire’s language.

Mesmerism — The vampire may make hypnotic suggestions to her victim. These suggestions may take effect immediately (“Follow that car!”) or may be triggered to certain events (“Start crying when Donata enters”). The



command may not be blatantly self-destructive. After making the suggestion, she makes a Mental Challenge with her victim. If she succeeds, the victim must obey. Both the trigger and the suggestion must be clear and easily understandable, and the vampire and victim must speak the same language.

INTERMEDIATE

Forgetful Mind — The vampire may “wipe out” pieces of the target’s memory (such as that the vampire fed from her). After meeting her victim’s gaze and declaring which memory she wishes to erase, the vampire’s player makes a Mental Challenge. If she succeeds, the target “forgets” the vampire for one hour. To make the forgetfulness permanent, the vampire must spend a Mental Trait. The victim, however, will have a gap in her memories from the mind-wipe.

Possession — With this power, the vampire may completely move her consciousness into another’s mind. This power works only on mortals. The vampire spends three Blood Traits and goes to a Mental Challenge with her victim. If the challenge succeeds, the vampire’s body falls comatose, and the consciousness is now in the mortal’s body. While possessing the body, the vampire may make the victim do anything, including harm himself. Should the mortal die, the vampire is immediately ejected back into his own body.

FORTITUDE

Vampires with this power develop remarkable resiliency to wounds and damage, to the point that they must be hacked apart if they are to be killed. This power is always considered to be “on.”

BASIC

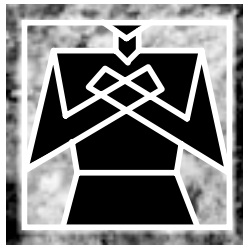
Endurance — The vampire’s resistance to pain and injury is remarkable. With this power, he can ignore one wound per scene.

INTERMEDIATE

Resilience — The vampire may even shrug off the pain and damage from aggravated wounds, such as fire and sunlight. By spending a Physical Trait, he may reduce aggravated damage to simple damage.

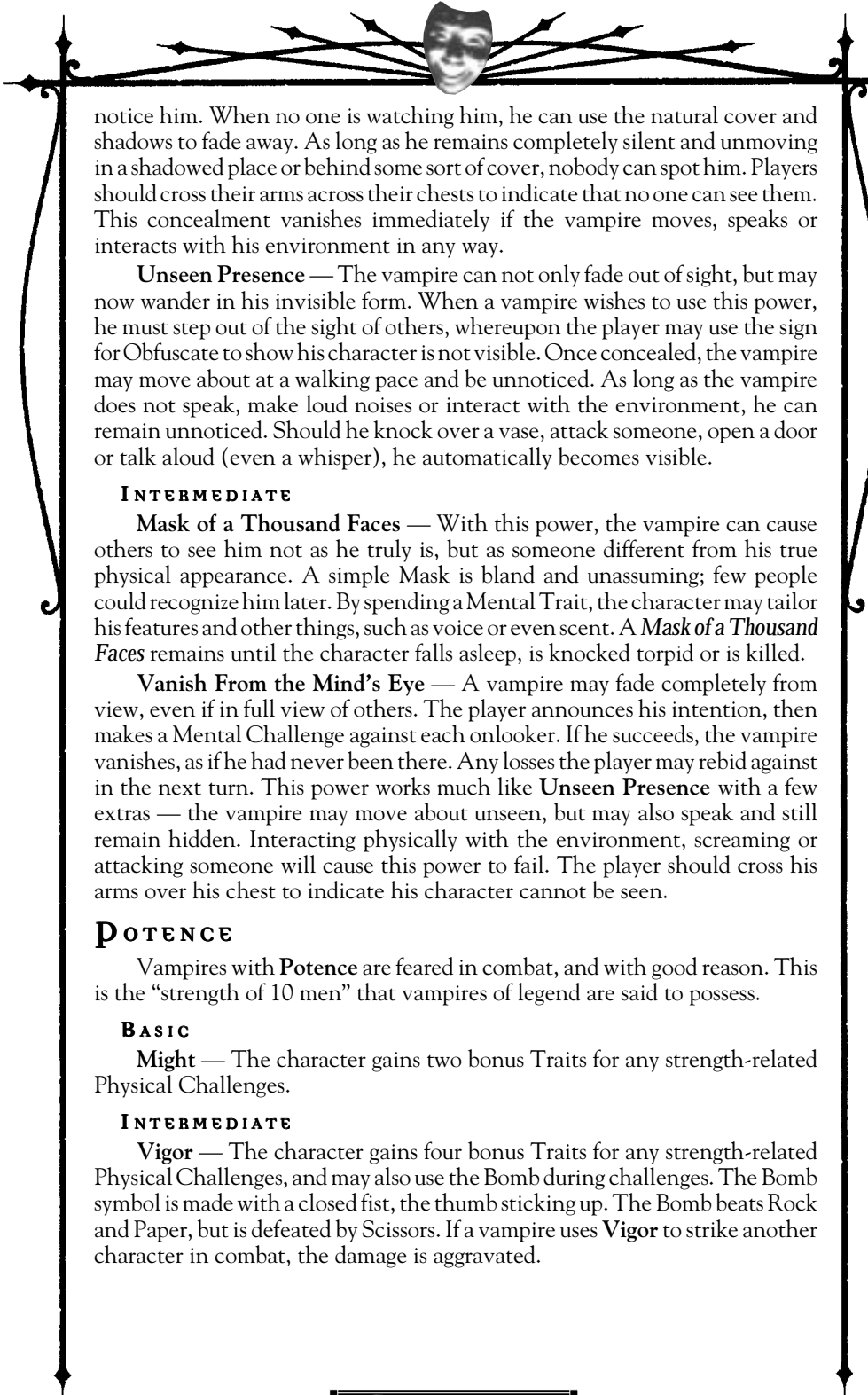
OBFUSCATE

This is the power to mystically conceal and disguise oneself, whether with illusions or shadows.



BASIC

Cloak of Shadows — By remaining still and relying on available shadows, the vampire can blur the lines of his form and make it difficult for people to



notice him. When no one is watching him, he can use the natural cover and shadows to fade away. As long as he remains completely silent and unmoving in a shadowed place or behind some sort of cover, nobody can spot him. Players should cross their arms across their chests to indicate that no one can see them. This concealment vanishes immediately if the vampire moves, speaks or interacts with his environment in any way.

Unseen Presence — The vampire can not only fade out of sight, but may now wander in his invisible form. When a vampire wishes to use this power, he must step out of the sight of others, whereupon the player may use the sign for *Obfuscate* to show his character is not visible. Once concealed, the vampire may move about at a walking pace and be unnoticed. As long as the vampire does not speak, make loud noises or interact with the environment, he can remain unnoticed. Should he knock over a vase, attack someone, open a door or talk aloud (even a whisper), he automatically becomes visible.

INTERMEDIATE

Mask of a Thousand Faces — With this power, the vampire can cause others to see him not as he truly is, but as someone different from his true physical appearance. A simple *Mask* is bland and unassuming; few people could recognize him later. By spending a *Mental Trait*, the character may tailor his features and other things, such as voice or even scent. A *Mask of a Thousand Faces* remains until the character falls asleep, is knocked torpid or is killed.

Vanish From the Mind's Eye — A vampire may fade completely from view, even if in full view of others. The player announces his intention, then makes a *Mental Challenge* against each onlooker. If he succeeds, the vampire vanishes, as if he had never been there. Any losses the player may rebid against in the next turn. This power works much like **Unseen Presence** with a few extras — the vampire may move about unseen, but may also speak and still remain hidden. Interacting physically with the environment, screaming or attacking someone will cause this power to fail. The player should cross his arms over his chest to indicate his character cannot be seen.

POTENCE

Vampires with **Potence** are feared in combat, and with good reason. This is the “strength of 10 men” that vampires of legend are said to possess.

BASIC

Might — The character gains two bonus *Traits* for any strength-related *Physical Challenges*.

INTERMEDIATE

Vigor — The character gains four bonus *Traits* for any strength-related *Physical Challenges*, and may also use the *Bomb* during challenges. The *Bomb* symbol is made with a closed fist, the thumb sticking up. The *Bomb* beats *Rock* and *Paper*, but is defeated by *Scissors*. If a vampire uses **Vigor** to strike another character in combat, the damage is aggravated.



PRESENCE

All vampires radiate a strange charisma that makes them fascinating to mortals. Vampires with Presence are more charismatic, drawing others to their sides without effort. They may even manipulate the emotions of others,

BASIC

Awe — The vampire lets her natural charisma shine, drawing attention everywhere she goes. All wish to be close to her and hear what she has to say. To use this power, a vampire must be in a Social Challenge. The player gains a bonus Social Trait to use in the event of ties. This power may be used only once during a challenge.

Dread Gaze — By hissing, baring her fangs and allowing her more vampiric features to rise to the fore, the vampire can terrify mortals and even shake the resolve of other vampires. By making a Social Challenge against her foe, the vampire can strike terror into her victim. If she succeeds, the subject flees the vampire's presence and tries to avoid her for the rest of the scene or hour. If cornered, the victim will still defend himself, but he will do his best to escape. Using this Discipline actually requires the player (in character) to hiss, bare her teeth and otherwise make her vampiric countenance known, so it is a rather obvious breach of the Masquerade.

INTERMEDIATE

Entrancement — Using this power, the vampire can make others feel friendly to her. They want to be near her, aid her and act as her friend. To use this power, the player makes a Social Challenge against her target. On a success the target is favorably disposed to the vampire for an hour. If the vampire takes a hostile action against the target, the **Entrancement** is broken immediately. The vampire may not use the power against the same subject for the rest of the evening.

Summon — The vampire can call others to her location by simply thinking about them. She need not even see her victim; as long as she knows the person, he can be **Summoned**. To use this power, the vampire's player goes to the Storyteller and tells him which person she wishes to **Summon**, informing him of any Trait bonuses she has for ties. The Storyteller then finds the target and performs the challenge in the player's stead. If the challenge succeeds, the subject comes to the vampire. If the challenge fails, the subject manages to resist the call. In either case, the vampire has no way of knowing if she has succeeded until her target arrives.

Once called, the subject tries to get to the vampire by whatever means possible, entirely believing that he comes of his own wishes and avoiding situations that would prevent him from getting to his destiny (like locked rooms and overprotective allies). The compulsion lasts until the victim manages to arrive and make his presence known to the vampire. The vampire can only **Summon** someone that she knows — at the very least, someone she has spoken with for five minutes. to



PROTEAN

This power is proprietary to the solitary Gangrel, and they teach it very rarely to outsiders. When someone speaks of a vampire changing into a wolf or bat, she is most likely talking about a Gangrel.

BASIC

Eyes of the Beast — The vampire can make his eyes able to see in absolute darkness. To use this power, the player need only declare his intent to use *Eyes of the Beast*, and at the end of the turn, the change is complete. However, the power causes the vampire's eyes to glow an eerie (and very obvious) red, unless he takes steps to conceal them (most commonly with sunglasses). Using this power is also a rather obvious breach of the Masquerade.

Feral Claws — Like a wolf or bear, the vampire has powerful claws capable of rending flesh. You can grow these claws at will with a simple effort; they sprout mystically from your otherwise normal hands and similarly retract when you desire. To grow these claws, the vampire must spend a Blood Trait and wait a turn as they sprout. These claws inflict aggravated damage.

INTERMEDIATE

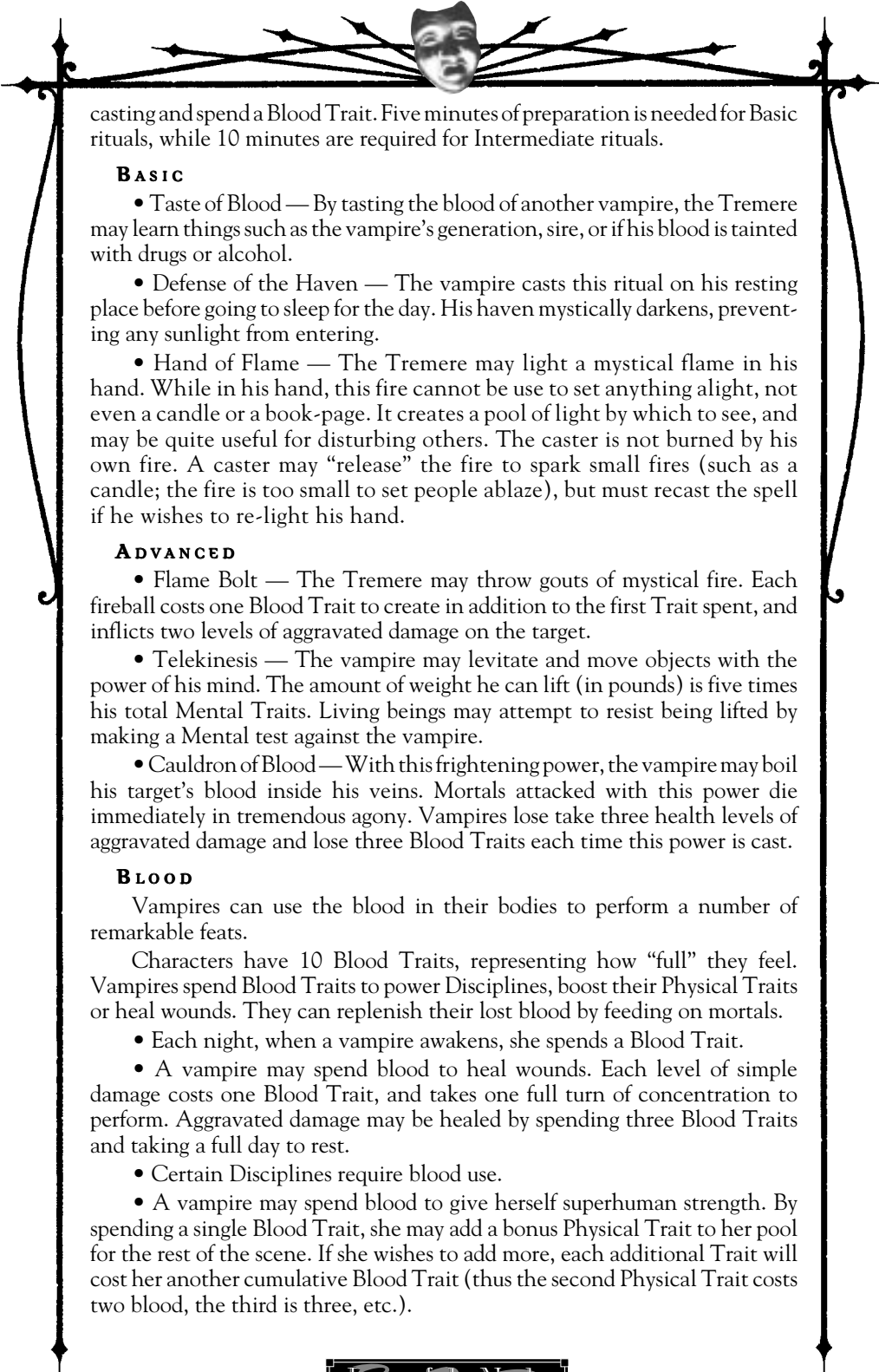
Earth Meld — Using this gift, the Gangrel can mystically sink into the earth and sleep within the ground. The vampire must spend a Blood Trait and be touching raw soil to *Earth Meld* — he cannot sink through stone, wood, concrete or other substances. Immediately he begins sinking eerily into the earth itself, taking only clothing and small personal possessions (such as a cellular phone). Sinking into the ground takes a full turn, during which the vampire may do nothing but descend. The power protects the vampire completely from daylight and allows him to sleep undisturbed. He remains unaware of what transpires around him, and while in this state, he cannot move, except to rise at will. If the patch of soil is disrupted in any fashion, the vampire immediately returns to complete wakefulness, shooting up to the surface and showering dirt in all directions.

Shape of the Beast — The vampire may shift his physical body into that of a wolf or a bat, which looks like a normal animal but is actually undead. Shifting into animal form costs one Blood Trait and takes three full turns. The vampire remains in beast form until the next dawn, or until he decides to change back. Clothing and small personal possessions change with him. In this form, he is for all intents and purposes an animal with a vampire's mind. He may speak to animals and be understood, but he cannot speak to other vampires unless they possess some form of understanding animals.

THAUMATURGY

Thaumaturgy is vampire sorcery — rituals, spellcasting and blood magic — exclusive to the Tremere, who created and perfected it over centuries of trial and error. Rumor has it they hunt and slay those who attempt to steal their secrets.

Thaumaturgy, by its nature, requires more to work than simple effort. Every thaumaturgical ritual requires the Tremere to spend time preparing the



casting and spend a Blood Trait. Five minutes of preparation is needed for Basic rituals, while 10 minutes are required for Intermediate rituals.

BASIC

- **Taste of Blood** — By tasting the blood of another vampire, the Tremere may learn things such as the vampire's generation, sire, or if his blood is tainted with drugs or alcohol.
- **Defense of the Haven** — The vampire casts this ritual on his resting place before going to sleep for the day. His haven mystically darkens, preventing any sunlight from entering.
- **Hand of Flame** — The Tremere may light a mystical flame in his hand. While in his hand, this fire cannot be used to set anything alight, not even a candle or a book-page. It creates a pool of light by which to see, and may be quite useful for disturbing others. The caster is not burned by his own fire. A caster may "release" the fire to spark small fires (such as a candle; the fire is too small to set people ablaze), but must recast the spell if he wishes to re-light his hand.

ADVANCED

- **Flame Bolt** — The Tremere may throw goutts of mystical fire. Each fireball costs one Blood Trait to create in addition to the first Trait spent, and inflicts two levels of aggravated damage on the target.
- **Telekinesis** — The vampire may levitate and move objects with the power of his mind. The amount of weight he can lift (in pounds) is five times his total Mental Traits. Living beings may attempt to resist being lifted by making a Mental test against the vampire.
- **Cauldron of Blood** — With this frightening power, the vampire may boil his target's blood inside his veins. Mortals attacked with this power die immediately in tremendous agony. Vampires lose three health levels of aggravated damage and lose three Blood Traits each time this power is cast.

BLOOD

Vampires can use the blood in their bodies to perform a number of remarkable feats.

Characters have 10 Blood Traits, representing how "full" they feel. Vampires spend Blood Traits to power Disciplines, boost their Physical Traits or heal wounds. They can replenish their lost blood by feeding on mortals.

- Each night, when a vampire awakens, she spends a Blood Trait.
- A vampire may spend blood to heal wounds. Each level of simple damage costs one Blood Trait, and takes one full turn of concentration to perform. Aggravated damage may be healed by spending three Blood Traits and taking a full day to rest.
- Certain Disciplines require blood use.
- A vampire may spend blood to give herself superhuman strength. By spending a single Blood Trait, she may add a bonus Physical Trait to her pool for the rest of the scene. If she wishes to add more, each additional Trait will cost her another cumulative Blood Trait (thus the second Physical Trait costs two blood, the third is three, etc.).



A vampire with no more blood in her body enters torpor.

Vampires can regain blood by feeding on humans. Humans are considered to have 10 Blood Traits in their bodies. If a human is reduced to five or fewer Blood Traits, he is in dire need of hospitalization. If all the blood is drained from him, the mortal dies. More merciful vampires try to avoid killing their vessels by taking only one or two Traits from a victim.

If a vampire has four or fewer Blood Traits in her system, she feels hungry. If she sees or smells blood, she must make a test against frenzy to maintain self-control. A vampire at two or fewer Blood Traits is ravenous; merely being in the proximity of a potential blood source is cause for a frenzy check. If she loses either frenzy test, she goes into a fit of hunger, where her only goal is to feed until she is sated.

Vampires may feed from animals, but find such blood unsatisfying, and not nearly as nourishing. A cow or similar-sized creature has approximately five Blood Traits in its system.

HEALTH

Characters have five levels of health to represent how hearty they are — Healthy, Bruised, Wounded, Mauled, and Incapacitated. As wounds are accumulated, check the levels off on your character sheet. Be sure to note if the wounds are aggravated. Blood may be spent to heal wounds and thus gain back levels of health. When a character's wounds sink below the health levels, she slips into torpor (see below).

DAMAGE

There are two kinds of damage a vampire can suffer — simple and aggravated.

Simple damage occurs through such means as a punch, a knife wound or being shot. For vampires, such things are no longer the life-threatening injuries as they were in mortal days. While such wounds certainly hurt, they can be healed fairly easily by spending a Blood Trait and taking a full turn to concentrate.

Aggravated damage is far more serious. These are the wounds that can eventually kill a vampire, and are caused by fire, sunlight or the teeth and claws of other supernatural creatures. A Storyteller may also deem other means cause aggravated damage, such as certain types of bullets, an explosion or particular Disciplines. Healing aggravated wounds requires spending three Blood Traits and a full day's rest to recover.

Unless the character is confronting something that causes aggravated damage, any damage done is considered to be simple.

TORPOR AND FINAL DEATH

When a vampire loses all her health levels and/or Blood Traits, she enters a deep sleep called torpor. She is still "alive," but is effectively comatose, incapable of moving or acting. To recover from torpor, the vampire must be fed at least one Blood Trait.

If a vampire falls to torpor and takes one more aggravated wound, she dies again — permanently. This is called the Final Death, and there is no coming back from it; the vampire's body crumbles to dust. A character who



has fallen to Final Death is gone from the game forever; the player must create a new character.

RULES

This game has often been compared to the make-believe games of childhood. However, when confronted with character conflict, most such games devolved into this:

“Bang! I gotcha!”

“Did not! I was hiding behind that rock!”

“Were not!”

“Was too!”

So this game has rules to prevent such arguments. Rules are meant to resolve conflict between two characters that roleplaying can’t, or to find out if a character can do something.

CHALLENGES

When two characters come into conflict that roleplaying alone can’t settle (such as getting into a fight), or the Storyteller wishes to see if a character can do something, challenges are used to resolve the matter.

Decide what sort of challenge is being enacted — Physical, Social or Mental. Once the challenge is decided, the players each bid one of the appropriate Trait and name the victory conditions. The players then go to a challenge, which is resolved using Rock-Paper-Scissors. The winner of the match wins the challenge and his victory condition takes hold.

Example: Matt’s character, Rick, has just run into some trouble. A Brujah who thinks Rick tried to humiliate him in court has found him in an alley and thinks it’s payback time. Matt, speaking as Rick, tries to argue the point, but the Brujah won’t hear it. The Brujah’s player announces that he’s going to slug Rick. Matt says that Rick will dodge out of the way, and the two go to a Physical Challenge. The two shoot Rock-Paper-Scissors — Matt shows Rock, and the Brujah’s player shows Scissors. Rick casually sidesteps the Brujah’s clumsy swing and prepares for a little dirty fighting of his own....

In the event of a tie, the players compare their Trait pools. Remember to add in any Trait bonuses you might have. The larger Trait pool prevails.

When you lose a challenge, you also lose a Trait. This means you’ve lost some confidence in your abilities, and can’t call on them as fully. In combat, this may mean the character has suffered injury. Perhaps the character is tired, or becoming frustrated, or this is just out of her means to perform. Likewise, as you lose Traits, your pool for comparing Traits in the event of a tie gets smaller. All lost Traits are recovered by the beginning of the next game — consider that time to rest, heal and otherwise clear the head.

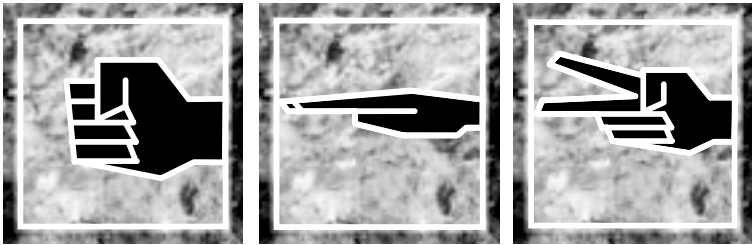
Example: Rick and the Brujah are in their second round of combat. The Brujah’s player declares that his character intends to slam Rick into a nearby wall. Matt says his victory condition will be to get out of the way. The two go to a Physical Challenge — this time, both shoot Scissors. Now they compare Physical Trait pools. The Brujah is built for combat — he has seven Physical Traits, plus the bonus Trait

he receives for being in combat, for a total of eight Physical Traits. However, he lost a challenge earlier, and is reduced to seven (including his bonus). Rick was intended to be more brains than brawn — he has only five, and no combat advantage. The tie goes to the Brujah, and Matt scratches off a Physical Trait on the character sheet, and marks the loss of a health level as well — the damage is considered simple. Rick isn't in very deep trouble, but he is hurting and trying to find a way out of the situation. . . .

You may choose to relent a test on occasion. Relenting on a challenge means you give up the challenge and accept the victory condition. You do not lose Traits by relenting in a challenge.

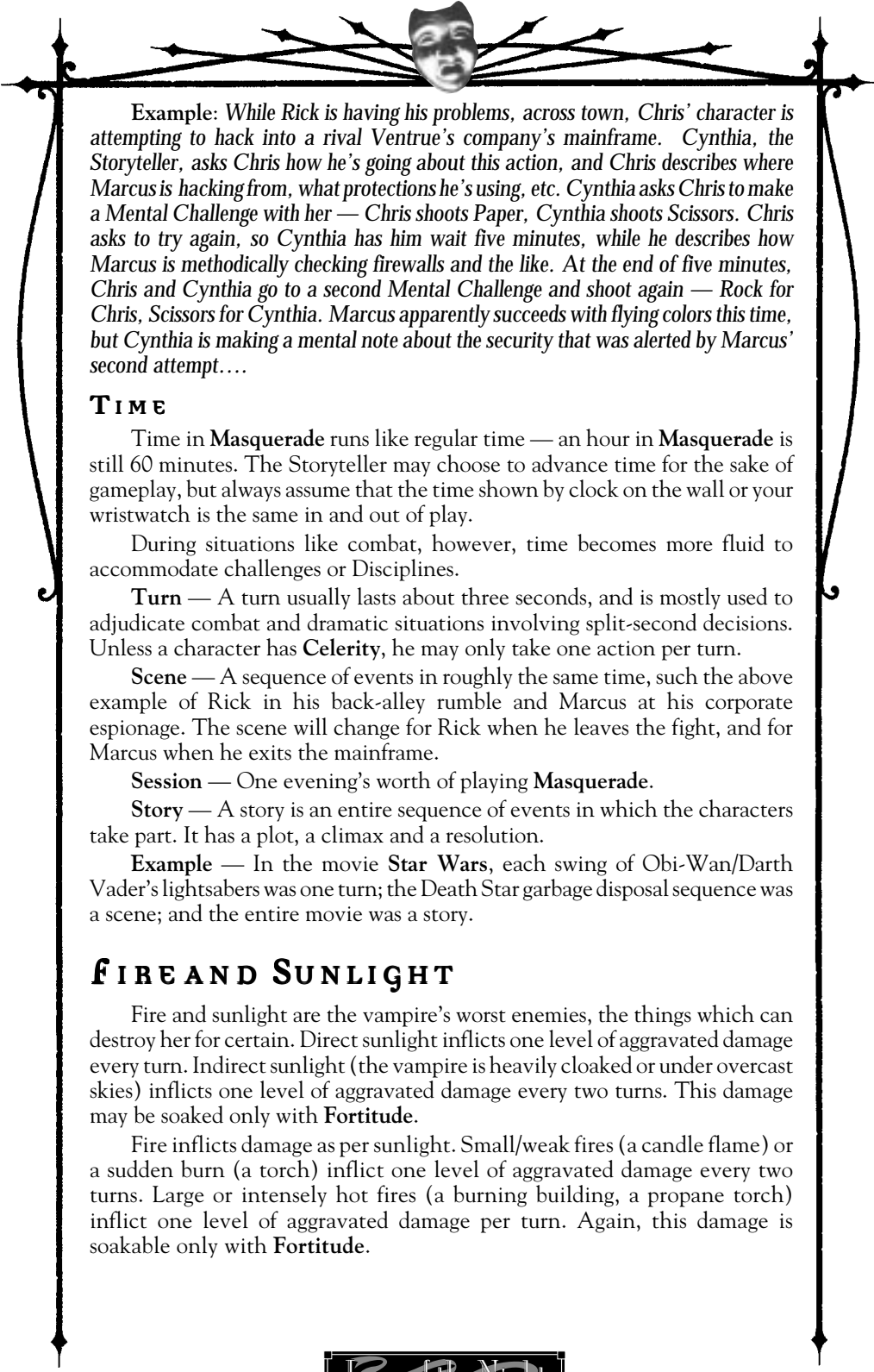
ROCK-PAPER-SCISSORS

In case you don't remember Rock-Paper-Scissors, or never played, it's very simple. On the count of three, the contestants hold up one of three hand gestures — a closed fist for rock, a flat hand for paper, and two fingers up for scissors. Rock crushes scissors, scissors cuts paper, and paper covers rock.



Example: Rick is down to three Physical Traits after a couple more rounds of combat, as well as losing three health levels due to wounds (two are simple damage, the newest one was caused with the Potence power Vigor and is consequently aggravated). Now Matt is trying to think of some way to get away as Rick can't afford to take much more punishment or lose more Traits. The Brujah prepares for another swing, and Rick has an idea. The Brujah's player calls for a Physical Challenge, saying he's using Vigor, and Matt declares that he's relenting, saying Rick appears too winded to make a concerted effort to get away. The Brujah swings and connects, causing Rick to take another aggravated wound (Matt marks the lost health level, but hasn't lost more Traits), and Matt declares that Rick has apparently fallen back into the shadows with the punch. Once in the shadows, the badly wounded Rick calls on his Obfuscate, hoping to play dead and that the Brujah will lose interest in what he can't see.

Storytellers may also use challenges to see if a character can accomplish something. Sometimes, a character wants to try something a little more difficult than routine (such as picking a lock, hacking into a mainframe, creating a sculpture), and challenges are a way of measuring a character's abilities.



Example: While Rick is having his problems, across town, Chris' character is attempting to hack into a rival Ventrue's company's mainframe. Cynthia, the Storyteller, asks Chris how he's going about this action, and Chris describes where Marcus is hacking from, what protections he's using, etc. Cynthia asks Chris to make a Mental Challenge with her — Chris shoots Paper, Cynthia shoots Scissors. Chris asks to try again, so Cynthia has him wait five minutes, while he describes how Marcus is methodically checking firewalls and the like. At the end of five minutes, Chris and Cynthia go to a second Mental Challenge and shoot again — Rock for Chris, Scissors for Cynthia. Marcus apparently succeeds with flying colors this time, but Cynthia is making a mental note about the security that was alerted by Marcus' second attempt....

TIME

Time in **Masquerade** runs like regular time — an hour in **Masquerade** is still 60 minutes. The Storyteller may choose to advance time for the sake of gameplay, but always assume that the time shown by clock on the wall or your wristwatch is the same in and out of play.

During situations like combat, however, time becomes more fluid to accommodate challenges or Disciplines.

Turn — A turn usually lasts about three seconds, and is mostly used to adjudicate combat and dramatic situations involving split-second decisions. Unless a character has **Celerity**, he may only take one action per turn.

Scene — A sequence of events in roughly the same time, such the above example of Rick in his back-alley rumble and Marcus at his corporate espionage. The scene will change for Rick when he leaves the fight, and for Marcus when he exits the mainframe.

Session — One evening's worth of playing **Masquerade**.

Story — A story is an entire sequence of events in which the characters take part. It has a plot, a climax and a resolution.

Example — In the movie **Star Wars**, each swing of Obi-Wan/Darth Vader's lightsabers was one turn; the Death Star garbage disposal sequence was a scene; and the entire movie was a story.

FIRE AND SUNLIGHT

Fire and sunlight are the vampire's worst enemies, the things which can destroy her for certain. Direct sunlight inflicts one level of aggravated damage every turn. Indirect sunlight (the vampire is heavily cloaked or under overcast skies) inflicts one level of aggravated damage every two turns. This damage may be soaked only with **Fortitude**.

Fire inflicts damage as per sunlight. Small/weak fires (a candle flame) or a sudden burn (a torch) inflict one level of aggravated damage every two turns. Large or intensely hot fires (a burning building, a propane torch) inflict one level of aggravated damage per turn. Again, this damage is soakable only with **Fortitude**.



FRENZY

All vampires carry within them an inner Beast, a manifestation of the predator, which arises with the Embrace. For Camarilla vampires, struggling against the wild bestiality of the Beast is a hallmark of their existence. The Beast manifests during times of great emotional stress, leading to something called frenzy.

If a vampire sees or smells blood when hungry, is confronted by sunlight or fire, or is enraged or humiliated, she must check to see if she frenzies. She makes a Mental Challenge with the Storyteller to see if she can control herself. If she loses, she flies into a frenzy. She must immediately attack the source of blood or provocation (if sent into frenzy by fear, she must immediately flee the scene). During this time, vampires are like wild animals — they will tear apart anything in their way, and they may ignore wound penalties until struck into torpor. The frenzy lasts for a scene, or until the source of the frenzy is removed (the vampire feeds, the opponent is killed, etc.).

When acting out a frenzy, remember the rules from above — never strike or grapple another player, don't run around foaming and screaming, don't frighten non-players.

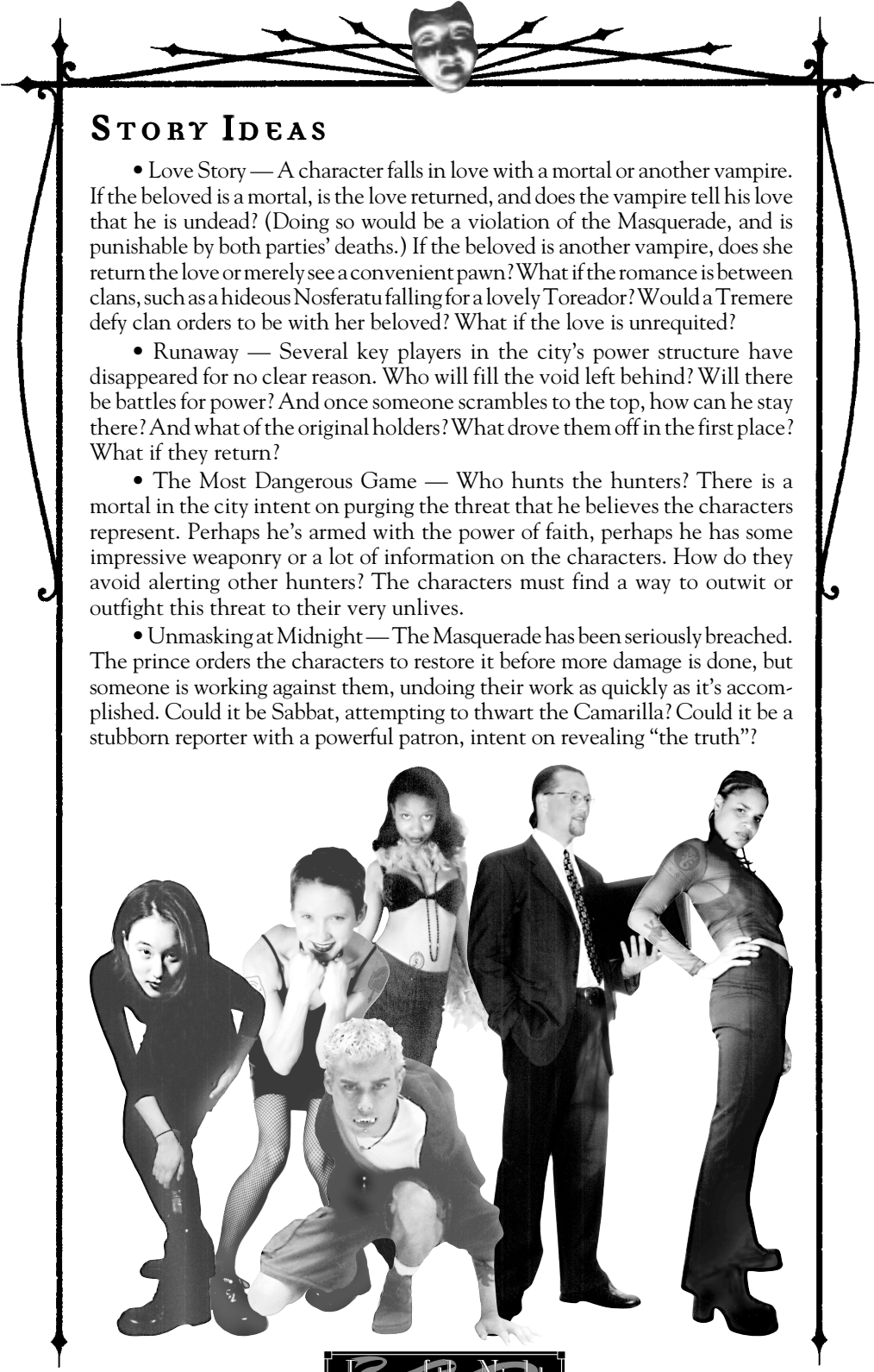
Frenzy is considered shameful by Camarilla vampires, and something to be avoided. A vampire who frenzies too frequently may be put down by his fellow Kindred.

SOCIAL INTERACTION

Mind's Eye Theatre does not depend on cards or dice to determine results of a character's attempt to seduce prey or argue with a prince in court. This game's most striking feature is the intense social interaction that occurs between players or between players and Storyteller. Consequently, there are very few systems for social drama. Many times, it's up to the Storyteller deciding whether the player has adequately performed. So a player, playing a vampire, does not simply inform the Storyteller he is seducing the mortal in the corner for a meal — the Storyteller will most likely play the mortal and make the player work for his character's supper. Likewise, if a character wishes to persuade another vampire to help her, the player (speaking as the character) must convince the other character, who is likewise being played by another player, who has thoughts and feelings of her own. Challenges may occasionally be employed, but otherwise, the characters are on their own.

With that comes a great deal of trust. When you enter the room as your character to start playing, you act as your character, speak as your character, and to some extent think as your character. While Matt the player might know that it's a bad idea to make a deal with a certain Toreador, his character Rick doesn't know that the Toreador doesn't have Rick's best interests at heart. It would be cheating for Matt to use what he knows to influence Rick's thinking.

So, play along. Enjoy yourself. While you're at the game, you're a vampire — clever, strong and ready to take on the night.



STORY IDEAS

- **Love Story** — A character falls in love with a mortal or another vampire. If the beloved is a mortal, is the love returned, and does the vampire tell his love that he is undead? (Doing so would be a violation of the Masquerade, and is punishable by both parties' deaths.) If the beloved is another vampire, does she return the love or merely see a convenient pawn? What if the romance is between clans, such as a hideous Nosferatu falling for a lovely Toreador? Would a Tremere defy clan orders to be with her beloved? What if the love is unrequited?

- **Runaway** — Several key players in the city's power structure have disappeared for no clear reason. Who will fill the void left behind? Will there be battles for power? And once someone scrambles to the top, how can he stay there? And what of the original holders? What drove them off in the first place? What if they return?

- **The Most Dangerous Game** — Who hunts the hunters? There is a mortal in the city intent on purging the threat that he believes the characters represent. Perhaps he's armed with the power of faith, perhaps he has some impressive weaponry or a lot of information on the characters. How do they avoid alerting other hunters? The characters must find a way to outwit or outfight this threat to their very unives.

- **Unmasking at Midnight** — The Masquerade has been seriously breached. The prince orders the characters to restore it before more damage is done, but someone is working against them, undoing their work as quickly as it's accomplished. Could it be Sabbat, attempting to thwart the Camarilla? Could it be a stubborn reporter with a powerful patron, intent on revealing "the truth"?

