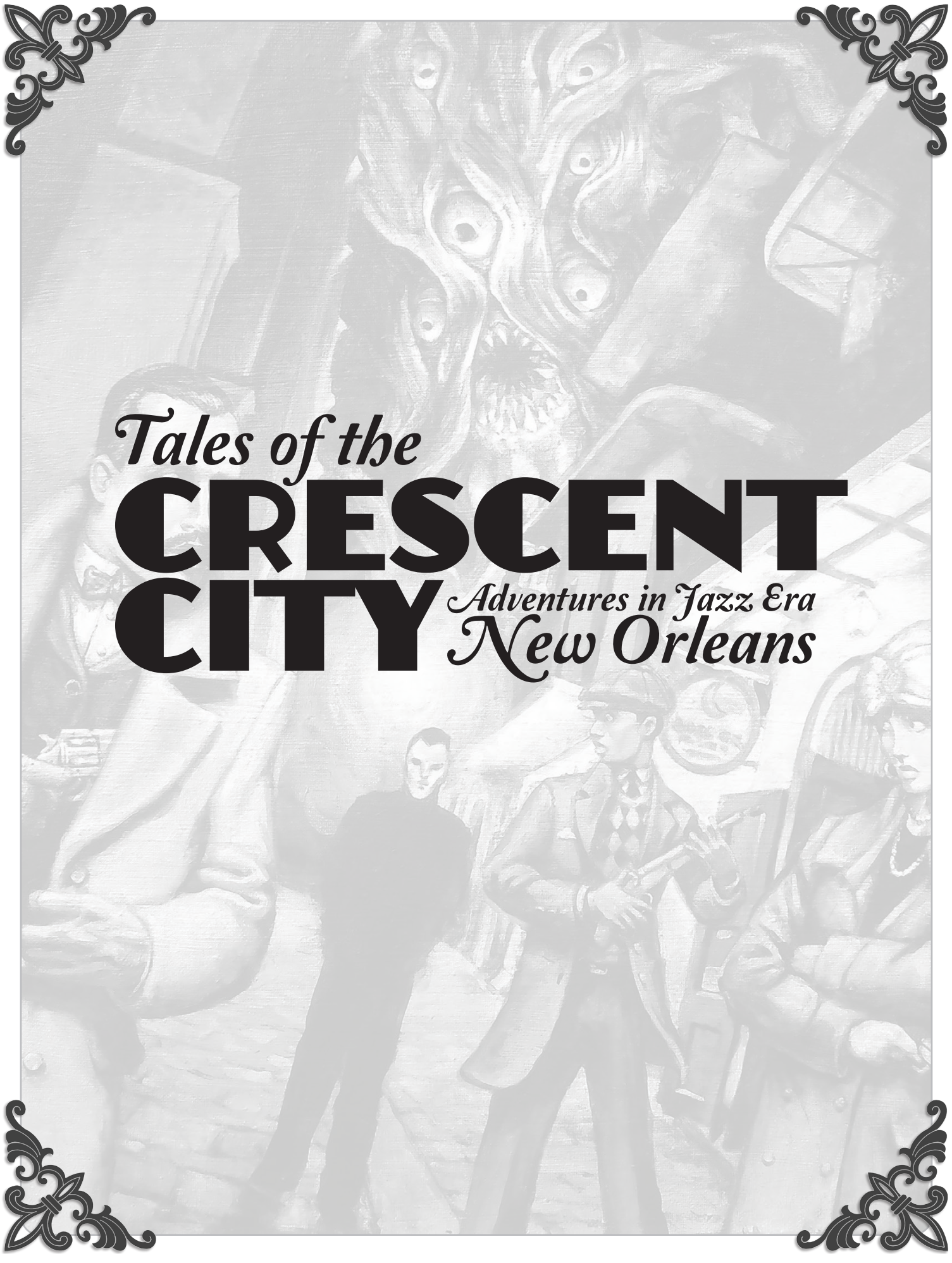


Tales of the CRESCENT CITY

Adventures in Jazz Era New Orleans

for use with CALL of CTHULHU Mythos Roleplaying — Powered by Chaosium's BRP System

By: Stuart Boon, Daniel Harms, C. Michael Hurst, Jeff Moeller, Oscar Rios, and Kevin Ross



Tales of the CRESCENT CITY

Adventures in Jazz Era New Orleans

Tales of the Crescent City—Adventures in Jazz Era New Orleans

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Tales of the CRESCENT CITY
Adventures in Jazz Era New Orleans

Written by
Stuart Boon, Daniel Harms, C. Michael Hurst, Jeff Moeller, Oscar Rios, and Kevin Ross, with New Orleans Mythos members Matthew Morgan, Allen Ignatius Boudreaux III, Michael DeCuir, Chris Freeman, Dale Hrebik, and Will Trufant.

Cover Art and Interior Art by
Reuben Dodd of Sorrowking Studio

Maps by
Steff Worthington

Handouts and Player Aids by
Dean Engelhardt of Cthulhu Reborn

Photographs by
Allen Ignatius Boudreaux, III (lead photographer), Will Trufant, and Matthew Morgan

Cover Design by
Mark Shireman

Editing by
Oscar Rios and Lisa Padol

Layout and Design by
Mark Shireman

Translations by
Christian Lehmann

CLEAR CREDIT

A lot of talented people came together to create *Tales of the Crescent City—Adventures in Jazz Era New Orleans.*

Daniel Harms brings a shadowy urban legend into the light with "Needles"; C. Michael Hurst brings us a tale of lineage and corruption in "Blood Lines"; Stuart Boon spreads a very unusual epidemic with "The Quickening Spiral"; Oscar Rios hosts a party with "Song and Dance"; Jeff Moeller finds his voice with "Five Lights at the Crossroads"; Kevin Ross introduces us to "Étienne-Laurent de Marigny" and raises the curtain with "A Few Notes on the Yellow Sign and *The King in Yellow*" and the revised version of "Tell Me, Have You Seen The Yellow Sign", and closes the show with "Asylum—Return of the Yellow Sign".

OUR BOOTS ON THE GROUND: NEW ORLEANS MYTHOS

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DEDICATION

This book can truly be dedicated to only one man, whose work has had a profound impact on the Cthulhu Mythos and the *Call of Cthulhu Roleplaying Game*. A great *Call of Cthulhu* scenario is a work of art and a profound exploration of the human condition, the nature of horror, and the dark dread of the Cthulhu Mythos. One such scenario was published in the classic scenario collection *The Great Old Ones: New Adventures Against the Cthulhu Mythos*. This was "Tell Me, Have You Seen The Yellow Sign?" by Kevin Ross. It brought cosmic horror, in the form of the King In Yellow, to the beautiful and haunted city of New Orleans. It introduced us all to the abhorrent Yellow Sign. Yes, I have seen the Yellow Sign—have you? If so, we both owe thanks to the great Kevin Ross, to whom I humbly dedicate this book. Your work is the inspiration for this project and we are deeply grateful that you came out of retirement to help us make it a reality.

PERSONAL THANKS

As always I would like to thank my wife, my family, and my friends for supporting Golden Goblin Press, its efforts and what it stands for. To each and every member of my staff—Thank you for your heroic efforts. To the many backers of our Kickstarter—Thank you! Without you there would be no Golden Goblin Press. A special thanks to our good friend Christian Lehmann for providing French translations for some of our handouts. Last, but certainly not least—Thank you, Tom Lynch, my former partner in crime. While working at Miskatonic River Press, Tom and I started this project as a sequel to *Tales of the Sleepless City*. He graciously allowed Golden Goblin Press to resurrect *Tales from the Crescent City* and finally finish it.

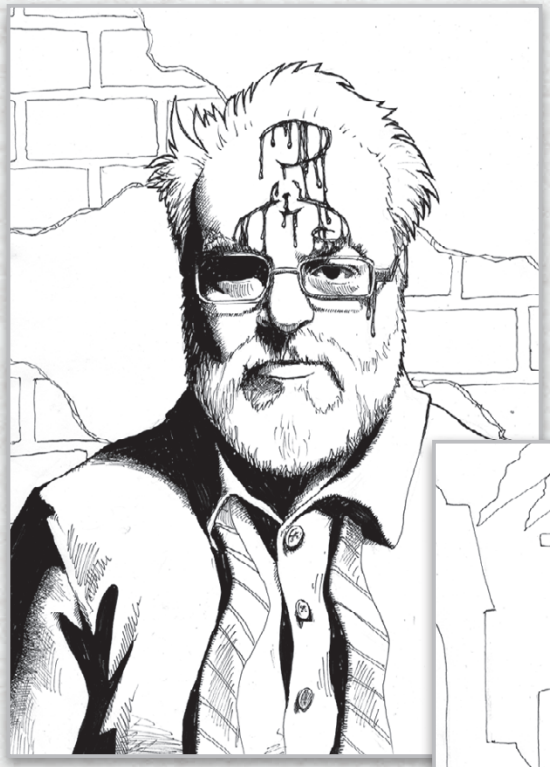
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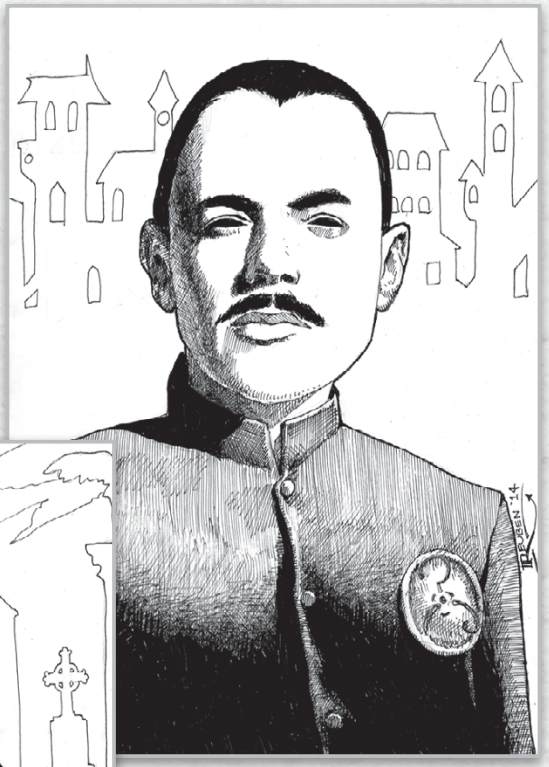
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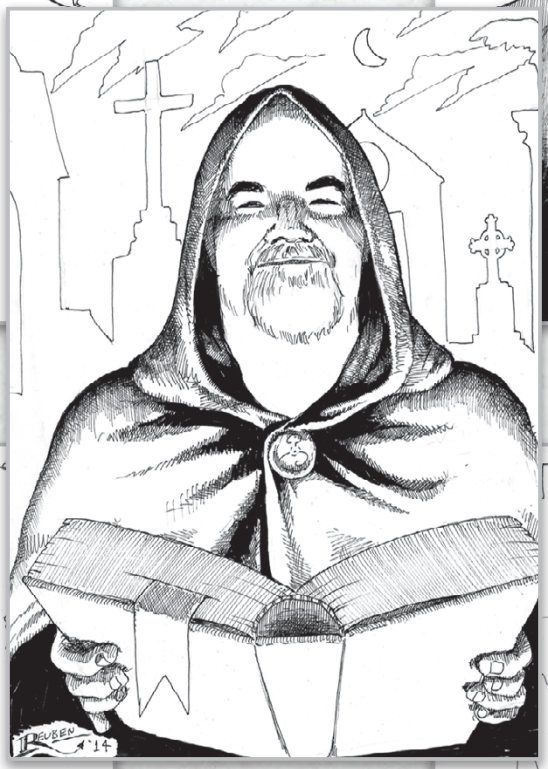
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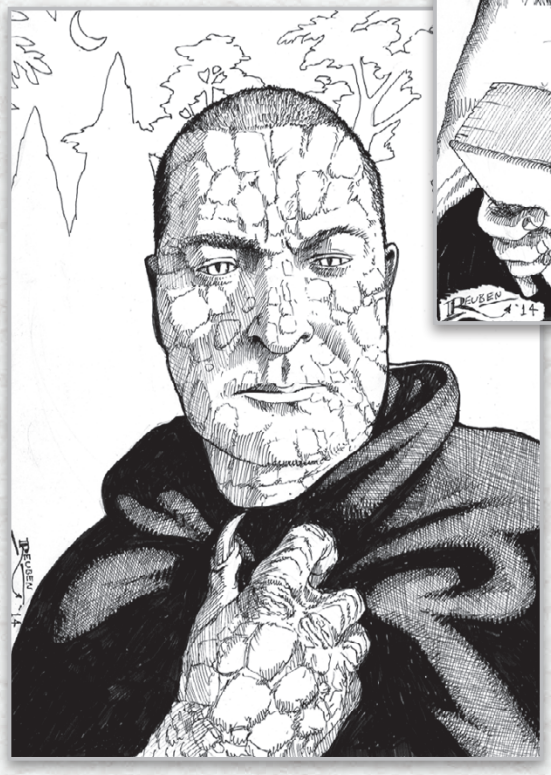
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WELCOME TO TALES OF THE CRESCENT CITY

by Oscar Rios

When Tom Lynch and I first started this book, meant to be a sequel to *Tales of the Sleepless City,* our hope was to present a collection of urban scenarios which captured the essence of New Orleans. This remained the goal when Golden Goblin Press took up the project. Our writers and editors needed to learn a lot about New Orleans from research and our friends at New Orleans Mythos. We wanted players and Keepers to get a feel for city, its unique culture and rhythms, and its people. Doing this wasn't easy, and ultimately, it's you, the fans, who will decide if we accomplished that goal or not.

Here are a few things to bear in mind about Jazz Era New Orleans.

- **Color and Race in New Orleans**—New Orleans is a Southern city and the discriminatory "Jim Crow" laws still apply. However, attitudes towards race mixing are much more open and accepting here. New Orleanians do not really consider themselves a part of the Deep South. Discussions of race and color in New Orleans are very complicated issues, with a multitude of labels identifying not only if someone is non-white, but by just how much. For this book, we have chosen to simplify the issue, using "Black" to describe people of African or Australian descent, "White" to describe people of Russian or European descent, "mixed race" to describe people descended from both Black and White people, and "Creole" to describe those descended from Spanish and French colonials (who were much more permissive about race mixing than the later American settlers). There are those present who fall outside of these groups, such as Asians, Latinos, Native Americans, etc. Just how accurately Keepers wish to portray the racism and discrimination of Jazz Era New Orleans is a matter best left for both them and their players to decide.
- **Cajuns in New Orleans**—A very popular misconception (and one initially held by our writing staff) is that urban New Orleans has a large number of Cajun residents. In reality, Cajuns make up a very small part of the city's population. While the more sophisticated and cosmopolitan residents of New Orleans consider them unsophisticated, they are looked upon with fondness. While Cajuns are not a large segment of the population within New Orleans, their cultural influence, especially regarding music and cuisine, is significant. For more information on Cajuns, their origins, and their culture, see *Secrets of New Orleans*.
- **Immigrants**—The old Creole families of Spanish and French descent may consider the Americans who settled New Orleans after the Louisiana Purchase to be an (unwanted) immigrant group. Most people think of places like New York or Chicago as the location of large German, Irish, and Italian immigrant populations. However, New Orleans was the final destination for many of these immigrants, who established their own neighborhoods, social, and political groups. They soon added their cultural traditions to those of New Orleans. Most people think the native accent of New Orleans is vaguely Cajun, but it is actually closer to that of urban New York and Brooklyn, whose population has a similar cultural composition.
- **Corruption in The City that Care Forgot**—New Orleans has a long history of corruption at every level of the social and political system. From the concierge at the hotel to the cop on the corner, from the judge at the courthouse to the politicians at the statehouse, money can often purchase favors, forgiveness, or information. A bribe may not always be asked for, but there is a good chance it might be welcomed if offered. Investigators running into a dead end due to failed skill checks might be able snatch victory from the jaws of defeat by greasing the right palm. However, offering a bribe could backfire should investigators lack subtlety or choose the wrong person, amount, or both. Offering a wealthy judge $5 to drop a murder charge will neither impress nor amuse him.
- **Gangsters in the Big Easy**—When people think about organized crime in the Jazz Era they immediately think of places like Chicago, New York, and Atlantic City. However, possibly nowhere in American was the mafia more powerful or firmly entrenched than in New Orleans. With its famously lax enforcement of prohibition, corrupt officials, and thriving Irish and Italian immigrant populations as isolated and potentially victimized groups, the city provided perfect conditions for organized crime. Best of all was the city's active port with ready access to the Gulf of Mexico (and thereby rum flowing up from the Caribbean) making The Big Easy a mobster's paradise, the Port Royal of the Jazz Era. Powerful ethnic crime families were operating in New Orleans long before prohibition was passed and predate similar illicit organizations in the northern states by decades.
- **Voodoo**—Voodoo, in its in a variety of subtypes (including Louisiana Voodoo and Haitian Voodoo) came to the region with slave importations and the collapse of colonial Haiti. Mixing folk medicine, elements of West African religious practices, and Catholic symbology, Louisiana Voodoo is a bona fide spiritual practice in the 1920s Jazz Era. It is, however, a private spiritual practice, conducted out of people's houses or other businesses (not in graveyards by the light of the moon). Not until Hollywood became fascinated with it in the 1930s did the current tourist "voodoo trade", with rows of "voodoo shops", spring up. Nonetheless, this is *Call of Cthulhu*, and some degree of literary license with the functionality of magical traditions may be taken.
- **Manners and Reputation: The Importance of Credit Rating**—New Orleans is a Southern city, populated by powerful families who proudly trace their ancestry to pre-colonial days. Who you know and how you are perceived matter a great deal. A person's good reputation can open doors, but a poor one can have them slamming in an investigator's face. The scenarios in this collection reflect this; Keepers and investigators will find Credit Rating scores to be VERY important in New Orleans. In many instances, an investigator's Credit Rating skill can be used instead of their Fast Talk or Persuade skills. At the end of some of our scenarios, a Credit Rating award or penalty is issued in addition to a Sanity Award.
- **Don't Look in the Where's What?: Plantations and Basements Below Sea Level**—The popular horror theme of secret chambers and lurking horrors hidden away in the basement of a sprawling plantation just doesn't work in New Orleans. "Why?" you ask. First, plantations are estates surrounded by farmland, and none are present within many miles of the city limits. There are, of course, large manor houses and mansions aplenty in New Orleans, so feel free to use those. Also, since the city is below sea level, very few houses are built with basements, because of flooding issues. This is the same reason that crypts are vastly favored over burials in New Orleans, as severe flooding can cause buried bodies to be disinterred and washed away (sometimes coming to rest in the most unlikely places). In fact, "basement" in New Orleans often means the first floor of a multi-storey building, and houses are often raised several feet above the ground. Investigators looking for hidden clues and secret doors will have to settle for searching other places, like under the bedroom floor boards or in cluttered attics.
- **NPC Crossovers in Tales of the Crescent City**—Keepers and players are encouraged to keep track of the NPCs the investigators interact with in each scenario of this collection. Keepers should allow their investigators to contact NPCs from earlier scenarios during their later investigations. Such links can serve as ideal plot hooks between scenarios, as characters from earlier scenarios introduce the investigators to characters in later scenarios. This allows the investigators to building a social support network of potential experts, guides, patrons, informants and allies.

GOLDEN GOBLIN PRESS

presents

INVESTIGATOR'S GUIDE TO 1920s NEW ORLEANS

courtesy of



NEW ORLEANS MYTHOS



INTRODUCTION

Welcome to the City that Care Forgot, the Big Easy, the original home of the Cthulhu Mythos. Indeed, one third of H.P. Lovecraft's "Call of Cthulhu" involves a New Orleans investigator, Inspector John Raymond LeGrasse, and his mission to thwart a murderous swamp cult. Nearly a century later, the stars are right for an explosion of New Orleans-based scenarios at the gaming table.

In early discussions with Golden Goblin Press, Oscar Rios asked for a succinct and useful guide focusing on New Orleans neighborhoods, their personalities, histories, and key locations—basically, enough information to orient investigators who wake up drunk on a New Orleans sidewalk in the twenties, no matter what area of New Orleans they find themselves in. Here is your guide, written from the standpoint of 1920s New Orleans.

Most New Orleans neighborhoods are checkerboards of income levels. However, before discussing the neighborhoods in detail, it would be best to get your bearings. New Orleans streets, unlike those of many other cities, do not follow a square, linear grid. Rather, the streets either trace the contours of the Mississippi River (the River) or branch diagonally like a giant half spider web from the River to Lake Pontchartrain (the Lake). Using the traditional terms of north, south, east, and west would be confusing. Further, when looking at a map of the city, what appears to be the east bank of the Mississippi River is actually the west bank, and vice versa.

Here are your new compass points: Lakeside, Riverside, Downtown, and Uptown. Respectively, these four terms roughly equate to north, south, east, and west. Lake Pontchartrain is the northernmost boundary of New Orleans, and the winding River is the southernmost. To go Uptown, head away from the French Quarter against the flow of the River. To go Downtown, head toward the French Quarter with the flow of the River. In local parlance, if you were to meet someone at the northeast corner of Elysian Fields Avenue to go to Audubon Park, you would meet at the Downtown Lakeside corner of Elysian Fields Avenue and St. Claude Avenue and head Uptown.

Perhaps the best way to get around New Orleans is the streetcar (referred to in other cities as a trolley or cable car). To take the streetcar, one waits at a stop along the way. The car rumbles

up, and two glass-paned doors swing open. The passenger pays the driver a fare of 8 cents and finds a seat on a wooden bench. The windows are usually open all around to invite a breeze. When approaching the intended destination, the passenger pulls a cord, sounding an electric buzzer that notifies the driver to stop. The exit is through another set of doors, toward the rear of the streetcar. In the twenties, New Orleans has an extensive network of tracks throughout the city, so nearly every residence and business are only a short walk to a streetcar line. Although segregation is in effect, enforcement proves a hassle and has mostly petered out on the streetcars.

ALGIERS & GRETNA

"They call it 'the Brooklyn of the South'—now I don't know about that, but it's true that the river makes us a bit different than the rest of New Orleans—which is a bit different than the rest of the country, that's for sure. We're a nickel ferry ride from the heart of the city, but it feels farther away than it is."—Martin Behrman

Algiers and Gretna, the communities across the River, have always been of a separate piece from New Orleans proper. Lacking a bridge, the only access to and from the city is a ferry boat which crosses the River with great regularity and frequency from Algiers Point and Gretna. Set apart, these neighborhoods often seem more like small independent towns than part of the greater whole of the city.

Established in 1719, Algiers is the second oldest settlement in New Orleans, after the French Quarter. As it is across the River from New Orleans, Algiers' name derives from the pirate-infested African land correspondingly situated across the Mediterranean from France, the Regency of Algiers (Algeria). Algiers of New Orleans was at one time considered to be similarly lawless pirate territory. This land on this bank of the River was originally deeded to Jean Baptiste LeMoyne, Sieur de Bienville by French land grant, and it was eventually sold off into plantation estates, notably the Duverge and McDonough plantations.

Because of its natural separation from the city, Algiers has a long history as the site for some of the less presentable aspects of New Orleans city life, including slaughterhouses, slave trading posts, and military gunpowder depots, but the most important business conducted here has always been shipbuilding and repair. Dry docks, foundries, and lumber yards line the Riverfront. The first regular ferry began operating between Algiers and the French Quarter in 1827. In 1852, the Southern Pacific railroad arrived, and Algiers became a major hub and rail yard for trains headed to and from points west, bringing with it new business to service the rails—fuel depots, stockyards, and machine shops.

The city of New Orleans annexed the Town of Algiers in 1870, and in 1895, a great fire burned much of the neighborhood to the ground, including over 200 homes. But the neighborhood was resilient and rebuilt quickly in the following decades under the leadership of Algiers' most prominent resident, longtime New Orleans Mayor Martin Behrman. Behrman, leader of the





Bourbon Street

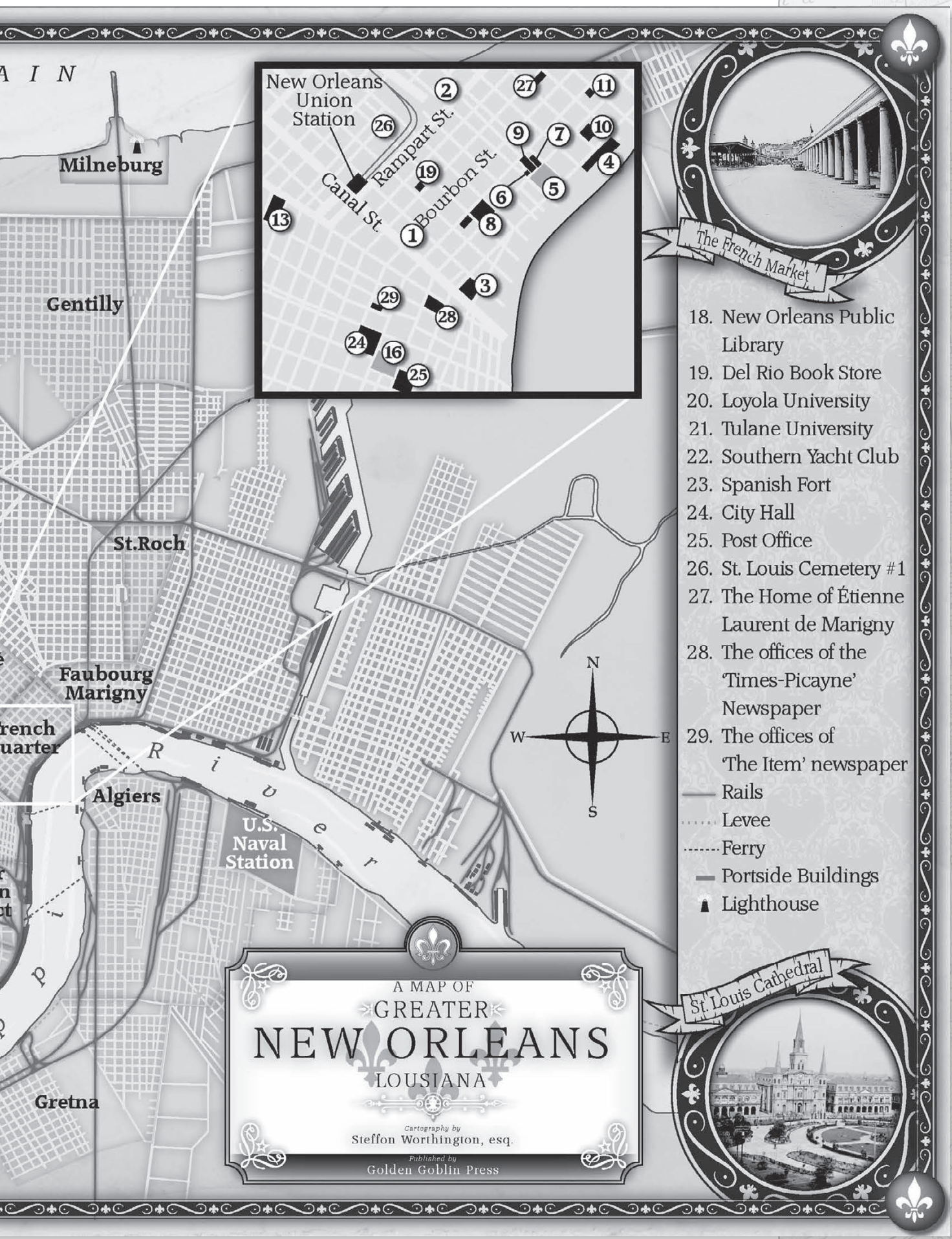
1. Bourbon Street
2. Congo Square
3. Custom House
4. The French Market
5. Jackson Square
6. Louisiana State Museum, aka 'The Cabildo'.
7. Louisiana State Museum Library
8. New Orleans Court Building
9. St. Louis Cathedral
10. Ursuline Convent
11. LaLaurie House
12. Audubon Park
13. Charity Hospital
14. City Hospital for Mental Disease
15. City Park
16. Lafayette Square
17. New Orleans Police Department

Spanish Fort



LAKE PONTCHARTRA

West End
Lakeview
City Park
Metairie
Faubourg St. John
Lakewood
Mid-City
Carrollton
Backatown
American Sector (C.B.D.)
Black Pearl
University Area
Audubon Park
Garden District
Irish Channel
Uptown
Westwego
The
Miss
Miss


New Orleans Union Station
Rampart St.
Canal St.
Bourbon St.
Milneburg
Gentilly
St.Roch
Faubourg Marigny
Algiers
U.S. Naval Station
Gretna
N
W
E
S
The French Market
St. Louis Cathedral
18. New Orleans Public Library
19. Del Rio Book Store
20. Loyola University
21. Tulane University
22. Southern Yacht Club
23. Spanish Fort
24. City Hall
25. Post Office
26. St. Louis Cemetery #1
27. The Home of Étienne Laurent de Marigny
28. The offices of the 'Times-Picayne' Newspaper
29. The offices of 'The Item' newspaper
Rails
Levee
Ferry
Portside Buildings
Lighthouse
A MAP OF
GREATER
NEW ORLEANS
LOUSIANA
Cartography by
Steffon Worthington, esq.
Published by
Golden Goblin Press



powerful 'Old Regulars' political machine, was a no-nonsense political boss of the first order. He served as mayor from 1904 until 1920, when he was unseated by reformer Andrew McShane. In 1924, he made a comeback and regained the mayorship, but died in office only a year later.

A well-mixed community of hard-working folk, Algiers in the twenties is home to many Black and Creole families as well as Italians, French, and Germans. Nearly every block sports a corner grocer, butcher, bakery, or public house. Prior to Prohibition, there were nearly forty bars and taverns in the neighborhood, and Prohibition had a somewhat limited effect on this situation. Music is present in all forms and at all times of day and night, with many great blues and jazz musicians hailing from and performing for the neighborhood. Blues musicians Son House and Memphis Minnie spent parts of their childhoods here, and the neighborhood is home to countless jazz cats of varying regard.

On arriving in Algiers from the French Quarter, the first things one sees are the shipping companies and dry docks that line the Algiers Riverfront levees along Patterson and Morgan Streets near the ferry landing. This is Algiers Point, where the River begins its crescent turn around the city. Downriver along the levee is the Algiers Naval Yard, and the Algiers immigration station lies beyond that. The neighborhood is obviously blue collar, populated with immigrants and Creoles who work in the surrounding train and shipyards. The residential architecture is similar to the rest of New Orleans—single and double shotgun houses, Craftsman bungalows, and Creole cottages, some older, but many built following the 1895 fire. Shotgun houses are the most ubiquitous. The name, shotgun, derives from the linear layout of rooms from front to rear, such that one could shoot a shotgun from the front door all the way through to the back door. The purpose of this design is to mitigate oppressive heat and tropical humidity. By opening both the front and back doors, a "cool" draft could be pulled through all the rooms of a dwelling.

A double shotgun, also called a shotgun double, is twice as wide. There are two front doors and back doors, and the arrangement of living space is adjacent, like the configuration of the two barrels of a double-barreled shotgun. One common wall connects the two living spaces in one house.

The occasional live oak, palm tree, or river birch shades the streets. Seguin Street leads away from the ferry landing and through the neighborhood, towards Opelousas Avenue, a beautiful oak-lined thoroughfare running to the train yards, which extend for over a mile. Across Opelousas, near the River, are more residences, primarily occupied

by Black and Creole families. Newton Street is the main corridor running from the River and by viaduct over the train yards. Further upriver along Franklin Avenue lie the neighborhoods McDonoughville and Gretna.

Gretna grew out of the town of Mechanicsham, a village founded just downriver from Algiers in 1836, by German immigrant machinists and ironworkers. Gretna became the seat of Jefferson Parish in 1884, and in 1913, Gretna annexed neighboring McDonoughville, the residential area built on the remnants of the John McDonough plantation between Gretna and Algiers. Like Algiers, Gretna is a working class enclave, but with a more homogenously European heritage. It is known more for its residential neighborhoods and European style festivals than for its cultural currency. Commercial and governmental businesses converge at Lafayette Street, which runs from the River and ferry landing, while Fourth and Fifth Streets, perpendicular to Lafayette, are known for their restaurants, cafes, and German beer gardens. Machine shops and other businesses populate the area from Fourth to the River, while there are more residential areas further toward the Gulf of Mexico.

AMERICAN SECTOR (THE CENTRAL BUSINESS DISTRICT)

"The business appearance of this city is not surpassed by any other in the wild world: it might be likened to a huge bee-hive where no drones could find a resting place."—Col. James R. Creecy

Nestled along the River just Uptown of the French Quarter, the American Sector is the central hub of New Orleans business. Just as the French Quarter exudes old world charm and traditions, the American Sector captures modern excess and glitzy commercialism. Warehouses and financial institutions flank City Hall while opulent hotels and department stores abut middle class housing.



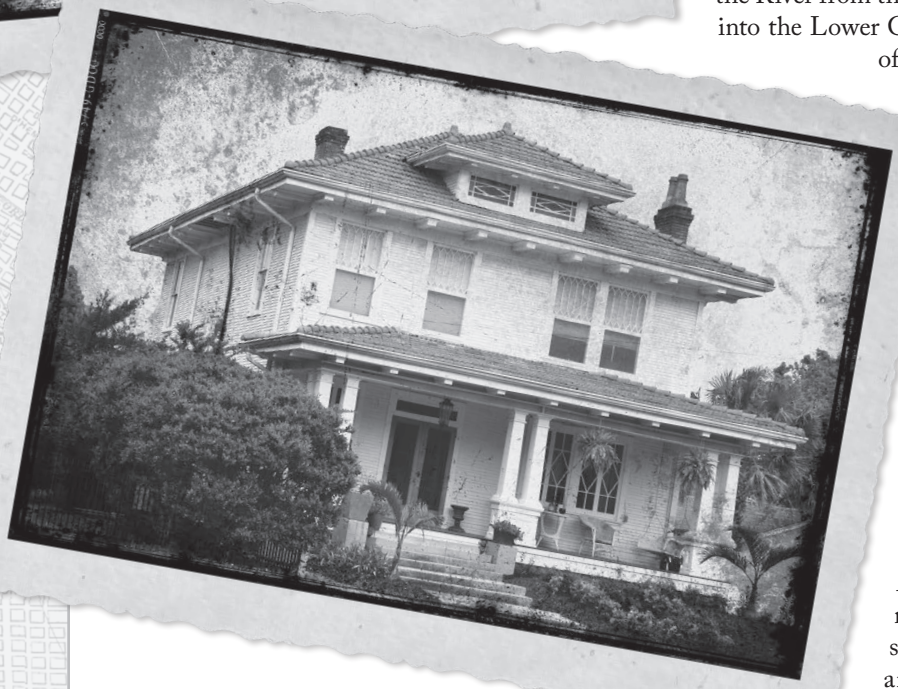
Architecture varies wildly from street to street. Short nondescript shops crouch between grand Renaissance-inspired theaters and art deco sky-scrapers. Modern lighting and paving grace the narrow streets between them. A careful eye can still find some streets inlaid with old Belgian block ballasts shed from incoming ships.

In the late 1700s, New Orleans' first attempt to expand beyond its humble boundaries resulted in the Faubourg Saint Marie (Saint Mary Suburbs).


SHOWING CITY HALL, SOULE'S COLLEGE AND PALMER'S CHURCH, NEW ORLEANS, LA.

The area soon earned the name "American Sector" from a wave of Yankee immigration following 1803's Louisiana Purchase. By the twenties, the neighborhood has grown into working microcosm of a modern American city, a crowded patchwork of industry, commerce, entertainment, and living spaces all within one square mile.





The Downtown/Lakeside border of the American Sector is Canal Street, one of the widest, best lit streets in the country. Although a canal was originally planned, no one ever dug it. The median of Canal Street, a strip of land in the center of the street, with traffic going one way on one side and the other way on the other side, divided the French Quarter and the American Sector. This strip of land came to be known as the "neutral ground" between the two. Eventually, "neutral ground" replaced the word "median" for all divided streets, in local parlance.

However, although the downstream half of Canal Street is technically in the French Quarter, both sides of the street are filled with modern high-rises in the style of the American Sector by the 1920s, with tall buildings, angled parking, and eager attendants ready to usher shoppers into stores. This is New Orleans' shopping nucleus, ranging from high fashion department stores, such as Maison Blanche and Adler's Jewelry, to the frugal utility of Krauss and Godchaux, department stores that sold clothing and other items. Between the big stores, drug counters serve ice creams and sodas. One can buy just about anything on Canal.

Along Canal Street's neutral ground run the iconic New Orleans streetcars. The Canal Line runs the length of the street from the foot of Canal Street and terminates at City Park. Most other lines are transfer-accessible from it. The Algiers Ferry runs back and forth from the foot of Canal, providing vital linkage from the City proper to the neighborhoods and cities across the River.

The Port of New Orleans stretches along the River from the foot of Canal Street well into the Lower Garden District. The scent of bananas and coffee never leave the humid air as hundreds of Black and Irish dock workers swarm the port day and night, unloading cargo from ships. Warehouses and light industrial shops populate the first few blocks of the riverfront, especially as one moves away from the French Quarter.

Farther from the River, the buildings rise as the American Sector becomes more commercial. Modern skyscrapers house banks and offices through the middle of the neighborhood. Carondelet Street, one block off St. Charles Avenue, is often called the Wall Street of the South. It is home to the New Orleans Cotton Exchange, National American Bank, Alerion Bank, and Hibernia Bank—the city's tallest building at twenty-three stories. Only blocks away is Lafayette Square, one of the oldest parks in New Orleans. Surrounding it are the Federal Courthouse, the Times-Picayune newspaper offices, and New Orleans City Hall, a

beautiful neo-renaissance structure that houses the entire city government.

Dozens of theaters, hotels, and restaurants are scattered through the central sections of the American Sector. The hottest of the neighborhood's theaters are the Saenger, the Loew's State, and the Orpheum, all extravagant, crowded, hot, and noisy. These venues compete fiercely, first trying to attract the biggest acts from vaudeville and burlesque, and eventually feature moving pictures and talkies. Nudity and adult themes are common for live shows, but horror films are the most popular attraction.

The most important hotels are the Jung on Canal, the De Soto on Poydras Street, and the Grunewald on Baronne Street, which is renamed as the Roosevelt in 1923, in honor of President Theodore Roosevelt. Louisiana politician Huey P. Long has a permanent suite on the Roosevelt's twelfth floor.

The Uptown-facing/Lakeside corner of the American Sector is still primarily residential. The Girod Street Cemetery and massive Illinois Central Railroad terminal, strangely adjacent, are the only major landmarks in this otherwise unremarkable section of the neighborhood.

FAUBOURG MARIGNY

"Times are not good here. The city is crumbling into ashes. It has been buried under taxes and frauds and maladministrations so that it has become a study for archaeologist ... but it is better to live here in sackcloth and ashes than to own the whole state of Ohio."—Lafcadio Hearn

The Faubourg Marigny, pronounced FAW-burg MARE-i-nee and usually just referred to as "The Marigny", is across Esplanade Avenue from the French Quarter. Primarily a residential neighborhood, it lays claim to important people such as jazz great Jelly Roll Morton, and to events leading to the *Plessy v. Ferguson* case.

As New Orleans grew, plantation owners realized it was more economical to split up their land to rent or sell, incorporating the land into the expanding city, rather than holding large properties. In the early 1800s, the first landowner to do this was Bernard Xavier Philippe de Marigny de Mandeville, or, as he is more likely known, the man who brought the game of craps to North America.

The Marigny is actually made up of two subsections: The Marigny Triangle, bordered by Esplanade, Rampart, Elysian Fields, and the River; and The Marigny Rectangle, bordered by Elysian Fields, St. Claude Avenue, Franklin Avenue, and the River. Both sections are largely residential, but due to its proximity to the French Quarter, the Triangle is more business friendly, and contains Frenchmen Street, which has a lively nightlife.

Elysian Fields Avenue divides the two Margingys. It is a major avenue with a wide neutral ground and the first built to run all the way from the River to Lake Pontchartrain. Built in 1830, Elysian Fields used to be a mill race and drainage canal that also acted as a sewer. Bernard closed the canal and sold the ground to the Pontchartrain Railroad Company, which built a railway on it that ran from the wharves at the River up to what would develop into the neighborhood of Milneburg at Lake Pontchartrain. Along with passengers, the railroad, called "Smoky Mary", carried mail and goods.

The city built a municipal sewer system in 1914. Marigny homeowners of sufficient means began to build or buy homes elsewhere to take advantage of the new municipal infrastructure, rather than rebuild their Marigny homes, though most keep those homes as rental properties. Owners frequently divided these properties into multi-family residences. Because of the smaller square footage, absentee landlords, lack of sewage services, and the proximity of factory jobs, the area mostly attracted blue-collar workers and the working class in general. The earlier inhabitants tended to be a mix of Irish and German immigrants and free Caribbean People of Color. By the early 1900s, there was an influx of Italian and Spanish immigrants.

Marigny residential architecture is similar to that in most New Orleans neighborhoods, primarily a mix of Creole cottages (which have a large covered front porch) and single and double shotgun houses. Front yards are quite uncommon, as the lots tend to be small, with buildings as close to the curb as possible. The houses usually have a front porch or stoop.

Streetcars and walking are the main modes of transportation in the Marigny. If people either want to travel Uptown or to keep going downriver towards the neighboring Bywater and 9th Ward, they take the St. Claude streetcar line, which also connects them to other major lines. A streetcar loop also runs on Dauphine Street when going away from the French Quarter, and then turns at France and heads back on Royal.

THE FRENCH QUARTER

"Outside the window, New Orleans, the vieux carré, brooded in a faintly tarnished languor like an aging yet still beautiful courtesan in a smokefilled room, avid yet weary too of ardent ways."—William Faulkner

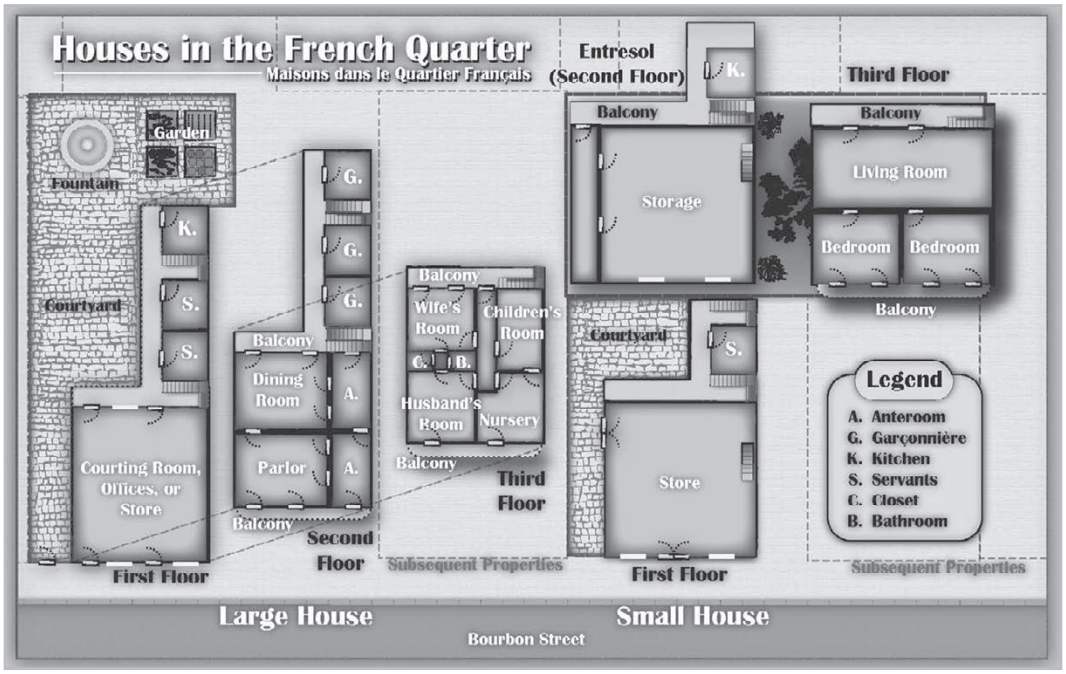
The oldest neighborhood in the city, the French Quarter (often referred to as "the Quarter") is deteriorating, and the idea of preserving the history of the city has yet to take hold. Representing





the original settlement, one side sits on the River, while the others are bounded by Canal, Rampart, and Esplanade Avenue, which runs straight up to City Park. Also known as the Vieux Carré (or "Old Square" in French), it largely burnt down twice in the late 1700s and had to be rebuilt. New Orleans was under Spanish rule back then, so the buildings reflect the Spanish Colonial style, with adjacent walls and fronts right out on the narrow streets. Pedestrians walk under balconies to avoid the unpaved streets that are shared about equally by streetcars, horse-drawn carriages, and automobiles. As the old French Creole residents leave their decaying homes for newly-built houses in the suburbs with modern amenities like indoor bathrooms, the low rents and decadent atmosphere of the Quarter have attracted a new population of immigrants, the working class, artists, writers, and prostitutes.

While Prohibition is in effect, New Orleans in general and the French Quarter in particular have not noticed. Barely disguised speakeasies and barely dressed prostitutes entice customers throughout the Quarter. Ranging from fancy nightclubs to seedy dives, the speakeasies do brisk business, selling all manner of bootleg and homemade liquor and number as many as three to a block, with one of the seediest, Celeste's, right across the street from the police station. One of the most famous of these speakeasies, Mr. O'Brien's Club Tipperary, sits at the corner of Royal and St. Peter, right behind the Cathedral and down the block from Le Petit Theatre, which stages plays by Oscar Wilde and George Bernard Shaw, to critical acclaim. Bordellos are interspersed among the bars, especially in a square of blocks from Bourbon to Rampart and Bienville to St. Louis, with courtesans bumping-and-grinding in windows and doorways, luring people inside where they will be charged exorbitant prices for drinks. Some bordellos are nothing more than wooden shanties charging twenty-five cents to a dollar for sex, while the two and three dollar places try to maintain some respectability and rein in drunken rowdiness. The Moulin Rouge at Bourbon and Burgundy even has four floor shows of dancing girls a night, though these dancers are most likely of "purchasable virtue". The better the speakeasy or bordello, the more likely it will have a jazz band entertaining the patrons.



But in addition to the "juice joints" (speakeasies and bars) and cathouses, the Quarter is also home to many coffeehouses and to the city's finest and oldest restaurants, such as Antoine's, Arnaud's, Broussard's, Galatoire's, and Tujaque's, all still doing business and pulling in people from the suburbs. The wharf is also still a thriving commerce center, in both legitimate business and liquor smuggling. The residents still do their grocery shopping at the French Market; however, they probably buy their booze from one of the corner groceries, many of which are run by Italian immigrants. Germans and Irish immigrants are also arriving in large numbers, and one is as likely to hear those languages and accents on the streets of the Quarter as French or English.

St. Louis Cathedral anchors Jackson Square, the cleanest part of the Quarter. The buildings flanking the Cathedral, the Cabildo and the Presbytere, are identical except for the Prebytere's missing cupola, lost in the hurricane of 1915. The Cabildo once housed the courthouse, while the Presbytere was meant to house clergy, but they both now contain the Louisiana State Museum. In contrast to these three well-kept buildings, the surrounding Pontalba Apartments are in disrepair. Built in the 1840s, both of these four-story, red brick buildings stretch an entire block opposite each other across Jackson Square. Despite the decay and squatters—or perhaps because of them—the Quarter's most famous resident, writer Sherwood Anderson, lives here, throwing parties that attract large groups of artists and writers, including a young William Faulkner, who lives nearby from 1926–27. Many of these bohemians become active in the push to preserve the Quarter and thus permanently add their influence to the mix that makes up the decadent old heart of New Orleans.

GARDEN DISTRICT, LOWER GARDEN, & THE IRISH CHANNEL

"Even when [the Mississippi River] is at flood stage and the big vessels ride high over the town, there is a certain fascination in walking up the slope of the levee and finding the ships high above one's head. A strange feeling, as though the world is awry."—Lyle Saxon

Wide St. Charles Avenue extends out from Lee





Circle, curving with the River, and the city developed along it. Howard Avenue is the generally recognized border between the American Sector and the Lower Garden district, which takes its name from the Garden District neighborhood further Uptown. Stretching from St. Charles to the River, the Lower Garden includes the streets named for the nine Greek muses and is a mix of commercial and residential buildings. Many of these houses date back to the nineteenth and even eighteenth centuries, though the closer one gets to the River, the more recent they are, and the old mansions fade into more recently built shotguns.

One block past Felicity Street lies the two-block long Adele Street, the point from which the Irish Channel grew. St. Alphonsus Church sits at one end of Adele and serves as the informal heart of the Irish Channel neighborhood in the Lower Garden. Adele Street marked the disembarkation point for ships full of immigrants. So many Irish came off them and settled in the surrounding area that the section of town from Adele to Louisiana and below Magazine to the River became known as the Irish Channel. Many of the streets are fairly recent, and the houses are almost entirely single or double shotguns. Every other block or so has a corner store or two, a squarish building with a door placed diagonally on the corner, the store in front, and the owner living with his family in the back. The sidewalks are often inlaid with blue-lettered white tiles showing the name of the street. Residents work the wharfs lining the River, unloading bananas and other goods from ships and loading them onto trains bound for the rest of the country. Tall levees keep the River from flooding this area, though the River often gets so high that the water line is actually higher than the ground protected by them. Families often sit along the levee, watching the ships glide past, looming over the houses to their backs.

The Garden District lies on the other side of Magazine Street, and contains an expanse of Greek Revival mansions in contrast to the working class neighborhood of the Channel. Back in 1719, the founder of New Orleans, Jean Baptiste le Moyne, Sieur de Bienville, took this land for himself, but because of a royal order dictating that ground could not be claimed by governors, except for gardens, he settled farmers on it and called it his "vegetable garden", which is how the Garden District got its name. The plantations that used to run from St. Charles to Magazine were subdivided in 1825, and those plots of land were quickly bought up by wealthy Americans. The columned mansions that they built still fill this neighborhood, surrounded by wide lawns and tall wrought-iron fences. Towering oaks and fragrant magnolia bushes grow throughout this neighborhood, the lushest and greenest in New Orleans.

The Garden District is also home to Commander's Palace, a restaurant founded in 1880 that historically served the wealthy families





of the area. The author George Washington Cable, a resident of the District until hostility towards his anti-racist views drove him to leave the South in 1885, entertained Mark Twain at Commander's Palace. While the many dining rooms downstairs still serve families, the private upstairs rooms have a somewhat spicier reputation. There, gentlemen of means wine and dine flappers.

Lafayette Cemetery No. 1, only the size of a single block, sits across the street from Commander's Palace, surrounded by a white-washed wall and containing the crypts between lines of trees. It is the oldest of the city-operated cemeteries in New Orleans, and therefore non-segregated and non-denominational. The immigrants of at least twenty-six countries rest here.



MID-CITY & CITY PARK

"I'm for the poor man, all poor men, black and white, they all gotta have a chance. They gotta have a home, a job, and a decent education for their children. Every man a king. That's my slogan."—Huey P. Long

Mid-City's name derives from its location, roughly equidistant between Lake Pontchartrain and the River. It is a neighborhood in the truest sense of the word—self-sufficient, with a strong sense of community. People can live their entire lives here, with everything they need within walking distance. Mid-City is also the lowest point of New Orleans' topographical bowl. Before the twenties, Mid-City was essentially a sunken swamp and a mosquito nest. The turn of the century brought an influx of European immigrants and a dire need for more habitable space. With the help of screw pumps, the city drained large portions of the swamp originally behind the French Quarter in an area called "Backatown" (Back of Town), and further drainage and municipal infrastructure spread into the area that would become Mid-City.

Largely residential, Mid-City in the twenties is home to working-class people of various national, ethnic, and cultural origins. The population includes mostly European immigrants and second-generation Americans of German, Irish, and Italian ancestries. Institutions reflecting national heritage are a hallmark of the neighborhood. For example, St. Anthony of Padua Catholic Church and Mandina's Grocery/Restaurant are establishments where Italians congregate and socialize, while Germans meet at Deutsches Haus and Germania Lodge. Amid the mix of various European cultures, benevolent societies help preserve cultural identity.

Mid-City's main thoroughfares, including Canal Street, Carrollton Avenue, and Tulane Avenue, are all commercial and residential. Carrollton is a major avenue with residences, churches, high schools, and local businesses. It runs from City Park to the Riverbend neighborhood. Tulane Avenue is a wide commercial corridor that runs from the Carrollton neighborhood to the Central Business District. Although Mid-City has a

number of commercial corridors, local corner stores are commonplace throughout the more residential areas.

Mid-City is also many New Orleanians' final resting place. Older than the rest of the neighborhood, its cemeteries have existed since the mid-1800s. These include Odd Fellow's Rest, Cypress Grove, Masonic Cemetery, Greenwood Cemetery, St. Patrick Numbers 1, 2, and 3, and Holt Cemetery, which is essentially a potter's field where any indigent with a shovel can bury the dead. Charity Hospital also has a mass grave cemetery in Mid-City where thousands of indigent dead have been buried for over 150 years. The causes of death for those interred at this cemetery range from malaria to the once wide-spread yellow fever.

Because New Orleans is below sea level, most graves are elevated. In-ground tombs are not practical because flooding causes caskets and human remains to rise and float down the street. Also, feral dogs (and possibly ghouls) roam the in-ground cemeteries to unearth tasty prizes. The low-budget nature of Holt and Charity Hospital Cemeteries, however, accommodate only in-ground burial.

For investigators, the Canal Branch Public Library at 2940 Canal (est. 1911) serves Mid-City. Criminal District Court comes to Mid-City in 1929. The court is a massive columned structure at Tulane and Broad. Mandina's, founded in 1898, is an Italian grocery store/sandwich shop/pool hall for much of the twenties. Pelican Stadium, at the corner of Carrollton Avenue and Tulane Avenue, provides the very popular diversion of baseball, with the home team in Mid-City. Sacred Heart of Jesus (1923) is the iconic Catholic church serving Mid-City. The larger high schools include Jesuit and Warren Easton.

A broad, wild expanse of centuries-old moss-bearded oaks connects Mid-City and Lake Pontchartrain. City Park is one of the United States' largest urban parks, yet only one third of its area is developed and publicly used. This is the bottom third, abutting City Park Avenue. Orleans Avenue, and Bayou St. John form the Uptown and Downtown boundaries. A great portion of the park's 1,300 acres is developed early in the 1920s. The developed southern third is popular for outdoor recreation, including strolls, picnics, concerts, golfing, and horse racing. There is a public swimming pool and a fountain. Near the swimming pool is the Suicide Oak, a preferred spot for suicide in the nineteenth century. At the metaphorical doorstep of City Park is the Delgado Museum of Art, a massive neo-classical, Beaux Arts-style building which houses extensive collections of paintings and sculptures. The Peristyle is a Greek themed, open-air structure with spaced columns and stone lions where locals dance to live music. The undeveloped portion of the park is a wild morass of marsh, grasses, and swamp trees reaching to Lake Pontchartrain. Although there are a few areas of higher ground, rains make much of this land impassable by vehicle. After the Great Mississippi Flood of 1927, immigrant farmer refugees squat on this undeveloped land.

LAKEFRONT

"You never would have thought a place could change so much, so fast. Five years ago, this place was the cat's pajamas on the waterfront, now it's just new mud, far as the eye can see. They say they'll build a field for airplanes out here, and neighborhoods … but the jazz is gone, man. It'll never be the same."—Joey Tranchina

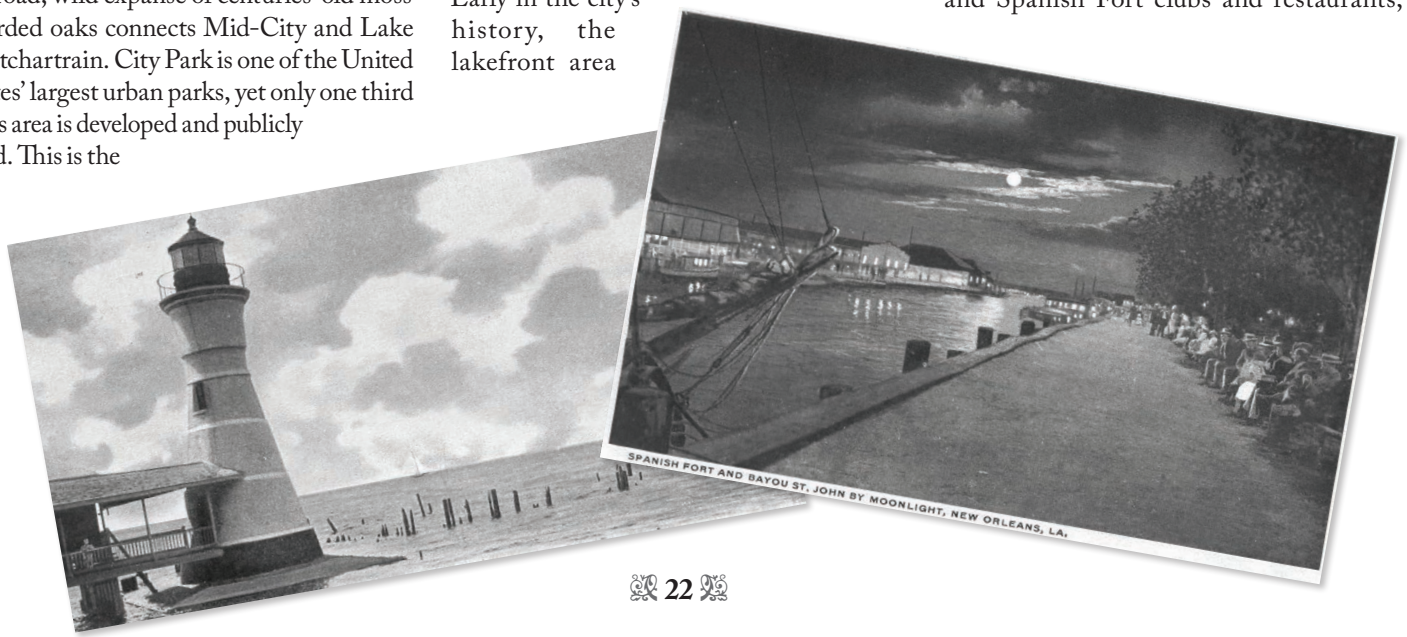
The twenties have been a time of great change on southern shores of Lake Pontchartrain. An ambitious land reclamation project, which begins in the middle of the decade, has dramatically changed both the lay of the land and the nature of life and commerce in the area.

Early in the city's history, the lakefront area served as a commercial port for the city, as Lakes Pontchartrain and Borgne served as a shortcut to and from the Gulf of Mexico and as something of a natural harbor. This port was called "Port Pontchartrain", and it was accessible from the city by canals and by the Pontchartrain Railroad, one of the earliest rail systems in North America.

By the twenties, the lakefront area has been a place for rest and recreation for the citizens of New Orleans for over a century. Three "towns" exist along the lakefront: West End on the western edge of Orleans Parish, where the New Basin Canal meets Lake Pontchartrain (the Lake); Spanish Fort, where Bayou St. John meets the Lake; and Milneburg, at the Lakeside terminus of the Pontchartrain Railroad. In some areas, nearly four miles of rural and forested land still separate the more populous areas of the city along the riverfront from these lakefront retreats. The lakefront between the three resorts, and to the east of Milneburg, is largely occupied by private "fishing camps"—cottages and homes raised on tall piers that extended out into the Lake.

In the early twenties, Lakefront is the place to be. On any night, as you approach the Lake on Bayou St. John, you can hear the horns and the crowds and the laughter rising up over the Lake. The fog rolls in off the water, and people dressed to the nines dance to big band jazz under the lights outside Tranchina's Pavilion, under the oak trees.

As the twenties begin, West End, Spanish Fort, and Milneburg are each popular destinations for recreation and entertainment. Saloons, clubs, and restaurants along the Lake host music and dancing into the early hours of the morning. Many of the great names in jazz play regularly at Milneburg and Spanish Fort clubs and restaurants,



including Sidney Bechet, Danny Barker, Louis Armstrong, and Jelly Roll Morton. In 1923, The New Orleans Rhythm Kings recorded "Milneburg Joys", a swinging jazz tune which captures the exuberance and carefree attitude of the clubs and restaurants along the New Orleans lakefront.

The West End Resort and Amusement Park opened in the 1870s and soon became a fashionable destination. It contains hotels, restaurants, music pavilions, and a marina which houses the Southern Yacht Club. West End has more of a boating crowd than the other lakefront resorts, Spanish Fort and Milneburg. People come to West End to take trips out into the Lake or across to Mandeville on the North Shore. Reachable at first by road or boat on the New Basin Canal, streetcar service eventually makes access easier.

At the end of Bayou St. John is Spanish Fort, named after early French and Spanish fortifications guarding the lakefront. Spanish Fort is the site of some of the earliest recreational activity along the lakefront, and is known as the "Coney Island of the South." Beginning in the 1820s and growing over the course of the century, it included hotels, an amusement park, a casino, several restaurants, theaters, and a cabaret. Sadly, in 1906, a fire destroyed most of those attractions, and the area was rebuilt soon after, mainly as an amusement park, complete with a roller coaster, a Ferris wheel, and an electric streetcar to bring people in from the city. The new park is popular well into the 1920s, with thousands picnicking along the Lake and dining at Tranchina's Restaurant or the Tokyo Gardens Ballroom. People dance to the swinging tunes of Armand Piron's Society Orchestra, Paoletti's Municipal Hussar Band, or Papa Celestin's Tuxedo Orchestra.

Milneburg began as a village to support the commercial port activities on the Lake, but as port traffic decreased, it grew quickly into a resort destination with taverns, hotels, and saloons. Milneburg is primarily accessible to the citizens of New Orleans via the Pontchartrain Railroad, known as "Smoky Mary". Originally a freight line, it converted to a passenger service over the course of the 1800s, as freight traffic decreased and the former port village took on a more recreational purpose. In the early twenties, people could buy a round trip from the French Quarter to the lake and back for twenty cents. Quarella's Midway Restaurant & Saloon is a favorite destination and is the stomping grounds for many of the big jazz pioneers.

But there has been more change on the lakefront in the twenties than in the history of the city. The eastward progression of the land reclamation projects has been changing the face of the lakefront over the course of the decade, making way for promised new subdivisions and a new lakefront airport, although that won't arrive in the 1920s. There are acres and acres of new land where there used to be water, and all the shoreline attractions are half a mile inland. Even the Milneburg lighthouse, which used to be several hundred yards offshore, is now a hundred yards from the beach. It is a strange transitional stage, with once vibrant hotels and clubs shuttered, abandoned, and awaiting demolition, or else dying slow deaths, separated from the placid waters of Lake Pontchartrain that were their lifeblood.

West End's amusement park closes, but West End is still a nice trip from town—now mostly for the park, marina, and harbor, though there are still quite a few seafood restaurants and a few clubs and bathhouses around. There is a great deal of new land here, which is well positioned to become a commercial hub for traffic entering New Orleans from Jefferson Parish. In 1926, the Carmelite Sisters build a new school for girls right down the road, a grand brick building that stands out like a sore thumb from all the old beach houses and camps. Spanish Fort, once the "finest play-ground in all the south", is doomed to be stranded inland by the land reclamation as well. Unable to continue competing with the West End, Spanish Fort shuts down in 1926. Pontchartrain Beach, a new amusement park, opens on newly reclaimed land just across the bayou upriver, and does fairly well in that location, but it is not the same. The rides and games are fun, but "it ain't got that swing". Likewise, Milneburg's resort destinations suffer the same fate as the reclamation encloses its attractions inland and Smoky Mary's ridership dwindles. While







the camps and residences in the area remain, the charm, and the music, are gone forever.

FAUBOURG TREME & STORYVILLE

"We can be told: 'Maybe you don't belong in Heaven, and you haven't got a place on this earth, you're not in our class, our race.' But somewhere, God's children wear a crown, and someday we're going to wear ours too."—Sidney Bechet

Dating back to the days of slavery, Faubourg Treme is often referred to as the oldest Black neighborhood in the United States, and the nature of slavery in New Orleans directly shaped this part of the city. Slaves in New Orleans had the right to earn their own money and buy their freedom, and Congo Square right in the middle of the neighborhood was where they gathered to sell their wares. When Claude Treme divided up his plantation and sold the land, many of the Free People of Color (as they were known) bought the lots and built houses which still stand. These homes range from mansions complete with columns and wrap-around porches to little shotguns. Some of these shotguns have front porches, but more of them stretch all the way to the banquette, or sidewalk, with just a few steps up to the front door.

Located just Lakeside of the French Quarter, the Treme is loosely bounded by Rampart, Esplanade, Canal, and Claiborne and is split down the middle by the Carondelet Canal. Carondelet Canal (the Canal) provides passage for boats from the Quarter to Bayou St. John, which leads to Lake Pontchartrain and from there to the Gulf of Mexico. The notorious Storyville neighborhood lies just on the Uptown side of the Canal. Named for Sidney Story, the city alderman who wrote the legislation establishing the district in the 1890s, Storyville was the legalized red light district in New Orleans until 1917, when the U.S. Navy forced it (mostly) closed for fear of their sailors' physical and moral health. While Black men were legally prohibited from hiring prostitutes, White and Black brothels operated next to each other, and that law was infrequently, if ever, enforced. The brothels ranged from fifty cent "cribs" up to the ten dollar establishments housed in the mansions that lined Basin Street, a broad avenue that runs just Lakeside of Rampart until it curves along Carondelet Canal. During the 1920s, Tom Anderson's Saloon still operates at Basin and Iberville, with a restaurant and bar downstairs and a brothel upstairs. The saloon is a favorite haunt of nearby French Quarter writers and artists. Next door, the Cadillac Bar has a dicier reputation and rooms for smoking opium.

The brothels also served as a birthing place of jazz, with the better places featuring piano players and bands. Louis Armstrong and Sidney Bechet were born in Storyville, and both they and Jelly Roll Morton honed their sounds here in the teens, although, by the twenties, all have fled the racism of New Orleans. Jazz is still a big feature of the nightclubs and speakeasies throughout the Treme. People also gather in Congo Square to play music and dance, and while it is officially re-named Beauregard Square for a Confederate general, no one calls it that. A common sight in the Treme is a brass band marching through the streets, with a crowd "second-lining" or dancing in a line behind the band.

Second lines are often part of a funeral, and might end up at either St. Louis Cemetery #1 on Basin Street or #2 on Claiborne. Crypts line the narrow pathways of these cemeteries, as burial is very rare in the water-saturated ground of New Orleans. The crypts are generally brick, plastered, and white-washed, and in various stages of decay. Their roofs are peaked and usually feature crosses or angels, almost like miniature churches. St. Louis #1 is home to Marie Laveau's vault, covered in little "X" marks scratched into it for luck. The Voodoo Vault in St. Louis #2 is similarly decorated and rumored to be her



actual resting place.

In the segregated South, the Treme serves both as home and business district for residents, with many Black-only stores and restaurants. The Lyric Theater, just a few blocks inside the French Quarter at Iberville and Burgundy, is the largest theater catering exclusively to Black patrons in the United States. It features movies, vaudeville, and newsreels. Josephine Baker occasionally performs here. St. Augustine Church, the country's oldest all-Black Catholic parish, can also be found in the Treme, a few blocks downriver from Congo Square. The Treme itself, however, is not segregated, and Black and White families live next to each other in the most racially mixed neighborhood in the city. However, it is a sad fact of life that while the children play together in the street, they cannot go to school together, and while neighbors sit on each other's stoops visiting, they cannot eat in the same restaurants, attend the same theaters, or sit together in church.

UPTOWN, CARROLLTON-RIVERBEND, & THE UNIVERSITIES

"The Jesuit mission in New Orleans is nigh as old as the city itself, and I dare say the founding of Loyola University stands as our greatest monument to God's glory. But then, I may be a tad biased in that regard."—Fr. Baxter Beauregard Dreux, S.J.

As "Riverbend" in the title implies, these neighborhoods follow the curve of the east bank of the River upstream from Downtown. This large area of the city is primarily residential. Homes range in size from tiny shotgun houses to grand mansions. Most are Victorian, though more modern architecture can be spotted here and there. Giant oaks line the broad avenues of St. Charles, Carrollton, and Napoleon, shading the large lawns and banks of the lagoons in Audubon Park and sprawling campus greens of Tulane, Loyola, and Newcomb. Corner groceries, restaurants, and other small businesses dot the area, occupying commercial as well as formerly residential structures. Olive green streetcars clack along their rails on many streets, clanging their bells at every intersection, and streetcar stops can be found a few blocks in any direction.

Much of Uptown and the Carrollton-Riverbend area was once the town of Carrollton. Incorporated in 1833, Carrollton served as the seat of government for Jefferson Parish, Louisiana from 1852 until it was annexed by New Orleans in 1874. While traditionally all of the neighborhoods upriver of Canal Street were considered Uptown, this gradually changed. By the early twentieth century, Uptown had become the neighborhoods from Napoleon Avenue upriver to the Jefferson Parish line. Like most New Orleans neighborhoods, it is a checkerboard of income levels, but mansion-lined St. Charles Avenue stands out as a landmark of Uptown identity.

The three colleges in this area of the city were all founded within seventy years of each other. Opening its doors in 1834, Tulane is an old and respected university with vested interest in growing and exploring new programs for its students. The recently built College of Commerce (1914) boasts being the first business school in the South. Tulane established a college for women in 1886, the H. Sophie Newcomb Memorial College, renowned for its pottery. Newcomb's pottery business became an outgrowth of the art department and has helped to fund the school since 1895. While most of the pottery staff are men, many female students have been producing work for sale.

Adjacent to Tulane is the smaller campus of Loyola University. Loyola is a Catholic university founded by the Jesuits in 1904. The campus is marked by the beautiful Holy Name of Jesus Catholic Church, Marquette Hall, and Thomas Hall along St. Charles Avenue. A fourth building serving as a dental school, Bobet Hall, will join these three in 1924.

Across the street from the universities, Audubon Park stretches from St. Charles Avenue to the River. Giant oaks draped in Spanish moss, magnolia trees, picnic shelters, and sports fields dot its broad lawns. A lagoon snakes its way around the park surrounding a public golf course. Once the nation's first industrial sugar plantation, what is now Audubon Park was annexed in 1870. Intended to be used as a park from its purchase, the land was originally slated for City Park. It hosted the World's Industrial and Cotton Centennial Exposition of 1884.

In 1886, its name was changed from Upper City Park to Audubon Park as a tribute to famed naturalist and painter John James Audubon. Animal exhibits that were part of the Exposition Boulevard remained in the park, Riverside of where Magazine Street bisects the park. A flight cage was added in 1916. The addition of a monkey cage and pens for other mammals throughout the 1920s has created quite a large menagerie and a demand for a zoo. The animal exhibits are open to the public, but everything is in a constant state of construction as improvements and additions are made. Art Nouveau architecture lends itself to the natural beauty of the surrounding park.

Along the banks of the River is a large lawn named Riverview Park. A major switchyard of the New Orleans Public Belt Railroad is located by the River on the Downtown side of Audubon Park. Completed in 1908, the publicly-owned railroad was built to service the port of New Orleans and runs the length of the city along the River.

A neighborhood even further Uptown from Audubon Park, wedged between the park and the levee, is referred to, up through the 1970s, by a racial epithet joined to the



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suffix "town", reflecting the pervasive racism unfortunately present in the city. It consists primarily of poor working class Black homes. (In the 1970s, the area was renamed "Black Pearl" for the primarily Black population and Pearl Street which runs through it.)

Several small business and restaurants dot the Riverbend neighborhood where St. Charles meets Carrollton. Just a block and a half up Carrollton from the intersection is the old Carrollton Courthouse which is currently John McDonogh No. 23 public school.

Oak lined Carrollton Avenue runs from the River into Mid-City. Along this corridor between the Riverbend and Hollygrove neighborhoods is the neighborhood that bears the avenue's name, Carrollton. Large upper middle class homes and many businesses fill this prosperous area of the city. The Uptown side of Carrollton has always been prone to flooding, but recent drainage improvements have made it more attractive. Development, predominantly by the Black community, is in full swing in the area, now called Hollygrove. Neighborhood businesses and single and double shotgun homes are rising throughout the area.

On Carrollton Avenue, across from the Hollygrove Avenue, the Notre Dame Seminary completes construction and opens its doors in 1923, and the Archdiocese's new headquarters behind the seminary is completed in 1925.

CONCLUSION

That is New Orleans in the 1920s—a thriving and growing city, full of music, commerce, and culture, an American city that embraces its darker side, for better or worse.

Étienne-Laurent de Marigny

By Kevin Ross



BIOGRAPHY

Étienne-Laurent de Marigny was born in New Orleans in 1890 to a Creole family whose roots lie in the earliest settlement of that city. The de Marignys were among the few noble French patron families who helped build the original settlement, and they have lived in New Orleans for nearly 200 years now, through hurricanes, wars, and transfers of ownership. One of Étienne-Laurent de Marigny's distant ancestors was Enguerrand de Marigny, Grand Chamberlain in the court of King Philip IV of France (Philip the Fair); Enguerrand de Marigny's political enemies had him executed on charges of witchcraft in 1315.

In his youth, Étienne-Laurent de Marigny proved to be a prodigy in the study of mathematics and languages, quickly surpassing others his age. De Marigny went to study at the Sorbonne in Paris at the age of 15, and it was there he became interested in archaeology, anthropology, ancient myth-cycles, and the occult. He returned to New Orleans in 1913 after the death of his father; his mother had died of influenza in 1905. Now an only child and sole heir to a considerable fortune, de Marigny continued his studies in the city of his birth.

With the outbreak of the Great War in Europe in 1914, however, Étienne returned to France to aid the friends he had made there. De Marigny joined the French Foreign Legion, where he fought on the war's western front alongside young men from all over the world. One of his brothers in arms was a fellow American mystic, the Arkham-born Randolph Carter. Though 17 years Carter's junior, the two men became fast friends, and de Marigny helped save his friend when Carter was badly wounded at Belloy-en-Santerre in 1916. Shortly afterward, Carter and de Marigny survived a deadly encounter with an ancient pack of ghouls in a series of lost crypts beneath the city of Bayonne.

After the war, the friendship continued, and Carter soon introduced de Marigny to another investigator of the occult, Harley Warren. Carter had met Warren in 1907, and studied with him until Carter left to join the French Foreign Legion in 1914. In Carter's absence, Warren did much research throughout the universities and private libraries of New England, and eventually joined a group of psychic researchers in Boston in 1916. There, Warren met a mysterious Indian named Hiamaldi.

Hiamaldi claimed to be a yogi and to have visited the lost city of Yian-Ho and brought away some of its most precious secrets. Carter introduced de Marigny to Warren and Hiamaldi in the summer of 1919, and whereas Warren's recklessness and arrogance left de Marigny aloof, he and the yogi got along exceedingly well.

A few months later, in December of 1919, Carter accompanied Warren on a fateful—and presumably fatal—expedition to explore an impossibly ancient tomb in a cemetery in the Big Cypress Swamp in Florida. Warren vanished, and ironically, given Carter's own fate a few years hence, Carter was made the executor of Warren's

THE MYSTERIOUS YOGI HIAMALDI

The yogi Hiamaldi is an interesting enigma, the unsung fourth member of the circle of famous friends that includes Randolph Carter, Harley Warren, and Étienne-Laurent de Marigny. Very little is known about him, other than his friendship with Warren, their apparent meeting in a Boston psychic research organization, and Hiamaldi's claim to have been to the lost city of Yian-Ho and taken certain secrets from there. After Warren's disappearance, the only thing we know about this Indian mystic is that he gave de Marigny the weird four-handed coffin-shaped clock.

Hiamaldi raises a number of fascinating questions. Who was he? Where did he come from? Did he really journey to Yian-Ho, and if so, where is it? What other secrets did he carry away from that lost metropolis, and where are they now? Why did he give the clock to de Marigny, and did he himself understand its powers and uses? And finally, where is he now?

ÉTIENNE-LAURENT DE MARIGNY

New Orleans mystic, age 38

STR	12	**CON**	11
SIZ	15	**INT**	18
POW	17	**DEX**	14
APP	16	**EDU**	22
SAN	36	**HP**	13

Damage Bonus: +1D4

Weapons:
.45 revolver 50%
(damage 1D10+2)

Scimitar 55%
(damage 1D8+1+DB)

Skills:
Anthropology 50%
Appraise Antiques 95%
Archaeology 65%
Astronomy 55%
Bargain 75%
Credit Rating 85%
Dreaming 55%
Dream Lore 65%
History 50%
Law 25%
Library Use 65%
Mathematics 95%
Occult 95%
Own Language:
French 95%
Other Languages:
Arabic 70%
Chinese 75%
English 90%
German 20%
Greek 70%
Hebrew 70%
Latin 70%
Naacal 40%
Persuade 40%
Pharmacy 35%
Psychology 50%
Ride 70%
Spot Hidden 50%
Cthulhu Mythos 45%

estate. Shortly afterward, the yogi Hiamaldi also disappeared, but before he left, he sent de Marigny a gift he had meant to give to Warren: a mysterious, coffin-shaped clock, which he claimed was one of the treasures he had taken from lost Yian-Ho.

De Marigny's scholarly pursuits continued, and he found himself corresponding with other researchers from around the world. Among them were anthropologist and Egyptologist Margaret Murray (1863-1963), author of *The Witch-Cult in Western Europe* (1921), though de Marigny was critical of some of her claims; and James Churchward (1851-1936), whose books on the lost continent of Mu spurred de Marigny's interest in the lost Naacal language. These authors and their works stimulated de Marigny's interests in the lost civilizations of the world, and the artifacts and knowledge these civilizations might have left behind.

In 1922, Étienne met and married a young British anthropologist and lecturer named Alice Keller. The couple had a son named Henri-Laurent de Marigny the following year. Unfortunately, the couple's academic pursuits monopolized their time and attention, and Mrs. de Marigny took her son to live with her in England in 1925. Étienne and Alice de Marigny remained married, but estranged, for the rest of their lives, while Henri followed in their footsteps, becoming a famous occult scholar in his own right. (Decades later, Henri would come to share the fantastic adventures of Titus Crow, travelling through time and space using the strange coffin-shaped clock once owned by Henri's father.)

By the mid-1920s, de Marigny had become America's pre-eminent occult-scholar, publishing monographs and articles in a number of scholarly and esoteric journals on everything from numerology to ancient languages, the Tarot, Theosophy, lost continents, European witch-cults, and the history and peoples of Central America.

In the summer of 1928, de Marigny published an article in *The Occult Review* which helped to identify the origins of an impossibly ancient mummy and associated artifacts found in the South Pacific, and recently put on display in the Cabot Museum of Archaeology in Boston. De Marigny claimed that the hieroglyphs on a scroll-case resembled those which Friedrich Wilhelm von Junzt had replicated in his *Nameless Cults*, and that these glyphs and thus the mummy had come from the sunken antediluvian continent of Mu.

De Marigny's great friend Randolph Carter disappeared mysteriously in October of 1928. De Marigny was made the executor of Carter's estate, which was disputed and delayed for many years by Carter's distant heirs. Finally, in 1932, the heirs' legal counsel met in de Marigny's home with Carter's old friend Ward Philips and a mysterious Indian calling himself Swami Chandaputra. The latter claimed to have knowledge of Carter's travels after his disappearance, but the fabulous dimension-hopping tale that the swami related met with skepticism from the elderly lawyer, Mr. Aspinwall. When Chandaputra claimed to be Carter himself, albeit transformed from his journeys, Aspinwall accosted the swami, suffering a heart attack from what he alone had seen while doing so (that the "swami" was a Yaddithian disguised as a human being). The "swami", meanwhile, shuffled to de Marigny's clock, entered it—and vanished. Carter was never seen again—at least in this world.

De Marigny continued to research and write on occult subjects, publishing *The Tarot: A Treatise*, and working on an English translation of *The Seven Cryptical Books of Hsan*. In 1937, he was a member of an informal group of esoteric scholars in New Orleans calling itself the Coffin Club. The "club" was disbanded when its founder, the wealthy occultist and amateur Egyptologist Henricus Vanning, was murdered under mysterious circumstances during that year's Mardi Gras celebration.

In 1940, de Marigny's translation of *The Seven Cryptical Books of Hsan* was finally published by Silver Key Press. Shortly afterward, he reportedly helped foil an occult conspiracy involving traitorous American industrialists and German secret agents in New Orleans.

Étienne-Laurent de Marigny died in the fall of 1941, before America entered the second World War. Though he had passed from the vale of this Earth physically, it is rumored that he dwells now in Earth's Dreamlands, residing in Ilek-Vad with his old friend and fellow dreamer, Randolph Carter.

ÉTIENNE-LAURENT DE MARIGNY IN THE 1920S

By the mid-1920s, Étienne-Laurent de Marigny has developed a reputation as the most knowledgeable mystic, mathematician, and orientalist in America. Anyone with an Occult skill of 25% or greater knows that the renowned mystic de Marigny is a native of New Orleans. Investigators may also know de Marigny from occult, mystic, or antiquarian circles, or from previous encounters. De Marigny lives in a spacious house in the French Quarter, filled with expensive artifacts and objets d'art.

De Marigny is slim, dark-complected, and good-looking, with a small moustache; in the 1920s he would be in his thirties. Because of his inherited wealth and his income from writing, de Marigny lives quite comfortably, though he dresses very conservatively and maintains a reserved, almost shy demeanor. He seldom speaks of his wife and child after their departure in 1925, though he does visit them, albeit rarely; he holds no ill-will towards

his wife, and loves his son very much, albeit in his own distant way. In conversation, he can seem rather shy, but he becomes more animated when discussing topics of academic interest to him.

Unlike many scholars and occultists, de Marigny has no compunctions about discussing topics of the Cthulhu Mythos. De Marigny's interest in these subjects is normally purely academic, and he prefers discussion to action; though he might act as a consultant for investigators, he is extremely unlikely to accompany them "in the field". While de Marigny understands that some of the old texts contain dark and dangerous truths, he has yet to involve himself in combatting them.

As a consultant, de Marigny is knowledgeable on a wide variety of subjects, from antiques and archaeology, to the Cthulhu Mythos, to the lands of dream, mathematics, and languages modern and ancient (even vanished ones such as Naacal). He has an almost encyclopedic knowledge of the occult. He is gracious enough to conduct most researches without charge for friends, fellow academics, or persons who have roused his intellectual curiosity. If the project involves rigorous work, he may assess fees of $25-$50 per day or more, or he may be unable to help at all, if he is busy with other pursuits. Those who become friends with de Marigny might be allowed to consult his library, but he only allows those he trusts completely to take his books for outside perusal.

De Marigny is a member of an old and respected Creole family, and he is not about to ruin his reputation by consorting with criminals or engaging in criminal activities himself. Investigators of that stripe, or who find themselves involved in public scandals, are liable to be shunned by the young mystic. On the other hand, those who befriend him might be invited to important social events in New Orleans, or introduced to prominent figures in the occult and academic circles of the 1920s. De Marigny's friends might also be invited to more private dinner parties, in which he and his guests discuss current events, intellectual curiosities, or the investigators' latest adventures, all over excellent food and wine, some of it prepared using recipes that have been in the de Marigny family for generations.

THE HOUSE IN THE FRENCH QUARTER

Étienne-Laurent de Marigny's home lies in the French Quarter of New Orleans, at 860 Barracks Street, between Dauphine and Bourbon Streets. The home is a typical large French Quarter Courtyard House, as depicted on page 19 in the "Investigator's Guide to 1920s New Orleans" with the changes described below. The dining room and parlor switch places with the large room on the ground floor; the large chamber (now on the second floor) is home to de Marigny's collection of objets d'art: the walls are lined with strangely-figured arras, the floor is carpeted with Boukhara rugs of impressive age and workmanship, and in a deep niche in one corner stands the bizarre coffin-shaped clock from Yian-Ho. The half-curtained windows are decorated with fan-lights above, and the gurgling of the courtyard fountain can be heard from outside.

The garçonnière rooms on the second floor are used as guest rooms and storage. On the third floor, the wife's room is unoccupied, the husband's room is de Marigny's bedroom, and the space marked children's room and nursery is all one large room containing de Marigny's library.

De Marigny has three servants: an aged Black man name Karras, who acts as butler, complete with old-fashioned livery; the cook, Mrs. Tone, an aged Black woman; and Lorna Fay, a young mixed-race girl who does the cleaning.

De Marigny's collection of antiques, artifacts, and objets d'art include such items as a conquistador breastplate, helmet, sword, and pike; ancient scroll maps of lost continents such as Mu, Atlantis, and Hyperborea, along with newer, speculative versions; carvings and statuettes from Africa, South and Central America, and various islands throughout the Pacific Ocean; and any other items the Keeper may wish to include.

One of de Marigny's most prized artifacts is kept in a locked cabinet in the large display room: this is the hideously carved wooden box found in Randolph Carter's car after his disappearance in 1928; with the box are the indecipherable parchment also found, and photographs of the hieroglyph-adorned silver key which disappeared along with Carter. Anyone succeeding on a Cthulhu Mythos roll might be able to decipher enough of the markings on the box, parchment, and key to understand that the key is a device for travelling in the Dreamlands, and perhaps other worlds. (If the Keeper wishes, de Marigny might enlist the investigators to try and find Carter using what little knowledge can be gained from the markings; this would entail a search through mind-numbing lands of dream and nightmare, perhaps even to the world of Yaddith, doomed to fall soon to the titanic burrowing dholes; see the story "Through the Gates of the Silver Key" for more ideas.)

De Marigny's library consists of over 4000 volumes, some centuries old, in a variety of languages (Arabic, Chinese, French, German, Greek, and Latin, among others). Many concern topics such as archaeology, anthropology, history, philosophy, and the occult. Titles include everything from works by ancient Greek and Chinese philosophers to the more contemporary works of E.A. Wallis Budge, James Churchward, Ignatius Donnelly, and Margaret Murray. Specific volumes are left for the Keeper to determine as desired, but the following particulars should definitely be found among de Marigny's almost priceless collection.

- *The King in Yellow*, in French, edition unknown, 1895?
- *Nameless Cults*, in English, Bridewell edition, 1845
- *The Secret Doctrine*, in English, Blavatsky edition, 1888
- *The Seven Cryptical Books of Hsan*, in Chinese, edition unknown, date unknown
- *The Seven Cryptical Books of Hsan*, in English, manuscript in progress
- *The Yellow Codex*, in English, edition unknown, date unknown
- *Zanthu Tablets: A Conjectural Translation*, in English, Sanborne Institute edition, 1916

THE CLOCK FROM YIAN-HO

The strange clock currently owned by de Marigny resides in a deep niche in the spacious second floor parlor room of his home in the French Quarter. The clock stands nearly seven feet high and is just over two feet at its widest part, narrowing to just over 18 inches wide at its head and foot, and about 20 inches deep. The clock is coffin-shaped, made of a dark wood of indeterminate species, and carved all over with ornate scrollwork and alien designs. Its sandy-hued dial is marked with undecipherable hieroglyphs, and four hands of varying lengths turn about it, ticking evenly but otherwise keeping time to no known earthly cycle. The clock's works appear to be inaccessible, at least without damaging the mechanism, and there is no detectable power supply or means of winding it. (Tampering with the clock-face or its upper casing would indeed ruin the device, and all that would be revealed would be a complex but normal set gears and machinery). The bottom part of the cabinet is just over five feet high, but there is no visible handle or latch to open it. (Again, forcing the lower

compartment open would destroy the device's dimensional travel capabilities, though the clock would probably still keep its unearthly time.)

Anyone examining the clock might learn its secrets should they make the following skill checks:

- The glyphs most closely resemble Yithian script, but they are definitely *not* Yithian (Cthulhu Mythos);
- The materials used in the clock's construction are unidentifiable/unfamiliar wood and metal (Biology and Geology, or Natural History with a -20% penalty);
- Given that the device has no detectable power source or magnetic field, and that its hands move according to no earthly measure of time, the clock may run on energy drawn from the earth, stars, or other dimensions (Cthulhu Mythos);
- The means of opening the lower cabinet (critical success on Cthulhu Mythos);
- A successful roll might also recall a cryptic reference *somewhere* pertaining to a clock-like device such as this which could be used to travel in space and time (Occult with 15% penalty or Cthulhu Mythos).

The lower cabinet can be opened with a roll of the average of the investigator's POW and DEX or less on D100; once a user has opened it, he or she can do so as desired. The cabinet is empty, but if someone unwittingly steps inside (see below) and closes the door he or she must roll POWx5 or less on D100 or he or she loses 1D20 Magic Points and 2D6 Sanity and is transported to some random destination in space and/or time, *but the clock remains behind.*

The clock can be used to travel through space, time, or dimensions. To do so, the user steps inside the cabinet and thinks of a chosen destination, expends 1D10 Magic Points, and attempts a roll of the Keeper's choice of any of the following:

- Cthulhu Mythos
- Occult
- If the chosen destination is in Earth's past, halved History

A successful roll deposits the clock and its passengers at the chosen time or place. If the roll fails, the clock travels to a different, randomly determined destination, and the device also becomes inoperable for 1D6x1D100 hours. Any use of the clock, successful or otherwise, costs 1/1D6 Sanity points, and adds 1 point of Cthulhu Mythos skill (and 1D3 History, if it was a time-travelling jaunt). The clock's interior is larger than its outer dimensions, and is capable of holding several persons. Note that when used deliberately for time/space/dimension travel, the clock makes the trip with its passengers.

Clearly, the clock from Yian-Ho is a tremendously powerful artifact, if one knows how to operate it. Ignorance of the clock's powers can be deadly, however, and failure to "pilot" it correctly can strand its users in an unfamiliar, possibly hostile environment, until it "recharges". (How long it takes to recharge is at Keeper's discretion.) It is also possible that using the clock might draw the attention of powerful extraplanar entities who might wish to claim or destroy it or its users. Using the Yian-Ho clock is particularly likely to attract the dreaded time-traveling hounds of Tindalos.

The mysterious yogi Hiamaldi took the clock from the "dreadful and forbidden city Yian-Ho, hidden legacy of eon-old Leng", apparently sometime in the early 1900s. Hiamaldi presented the clock to Étienne-Laurent de Marigny sometime shortly after the disappearance of occultist Harley Warren in 1919. Nothing is known of Hiamaldi's actions or whereabouts after giving the clock to de Marigny. De Marigny kept the clock in his New Orleans home until his death in 1941. The clock was then bought by an unknown Frenchman, and its whereabouts were then unknown until the famous British occultist Titus Crow bought it at an auction. The clock apparently disappeared, or at least was not found among the ruins, when Crow's home was destroyed by an anomalous windstorm in the 1970s; oddly enough, Étienne-Laurent de Marigny's son Henri, a friend of Titus Crow, was also believed to have been present when the house was demolished, but no bodies were found. Rumor has it that Crow and Henri-Laurent de Marigny used the clock's time- and dimension-travelling properties to escape the otherwordly enemies who had destroyed the house. It is further speculated that the pair used the clock to embark on a series of fantastic travels and adventures through space and time.

The current-day whereabouts of the clock from Yian-Ho are unknown.

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A FEW NOTES

on the Yellow Sign and *The King in Yellow*

By Kevin Ross

THE YELLOW SIGN

Anyone seeing the Yellow Sign recognizes it on a successful Cthulhu Mythos or halved Occult roll, recalling that the Yellow Sign symbolizes madness, despair, and death, and that it is usually associated with an entity known as the King in Yellow. With a second successful roll, investigators remember that this entity is thought to be an avatar of Hastur. Investigators who try to identify the Yellow Sign using certain Mythos books may (at the Keeper's discretion) roll a given tome's Cthulhu Mythos score x2% to find the above information; note that no pre-20th century Mythos tomes refer to the play *The King in Yellow*, though some discuss the entity called the King in Yellow, or the Last King. Investigators who have had previous experience with the design (perhaps veterans of a scenario such as "Tell Me, Have You Seen The Yellow Sign?") are likely to be aware of these things already.

Additional rolls of Cthulhu Mythos or halved Occult, or EDUx1 for investigators with a literary background, may also remember rumors of a play called *The King in Yellow* which caused a scandal when it was first published in France in the 1890s. A successful Library Use roll discovers that the author is unknown, rumored to have committed suicide after penning the play. The book is considered rare, since the French edition was immediately destroyed, and only a single English edition exists, a slim black volume whose cover bears no title—only the cryptic Yellow Sign.

THE PLAY

The Yellow Sign on the cover of *The King in Yellow* causes a loss of 0/1D6 Sanity the first time one sees it, as the yellow curves seem to squirm and twist out of the black binding to reach hungrily for the viewer; this hallucination lasts only one round.

The play itself is readable in 25-EDU hours. The title page lists no date, author, or publisher. The reader loses 1D3/1D6+1 Sanity and adds 1D6-1% to his Cthulhu Mythos skill. These figures are for the English version; the original French edition is more potent. Readers of the French edition lose 1D4/1D8 Sanity and add 6% to their Cthulhu Mythos skill. This version of the play takes 1 week to study, and 2 hours to skim.

Whichever edition one reads, one comes away from the play understanding that Hastur, the King in Yellow, and the Yellow Sign are closely related. The play is ambiguous and even contradictory in relating this information. Also, most readers single out a character in the play as somehow representing him- or herself, usually to the reader's horror when that character's doom is revealed. A successful Psychology roll also reveals that *The King in Yellow* was deliberately written to induce paranoia in the reader.

DRAMATIS PERSONAE

- **The Queen:** middle-aged but beautiful, worried about the succession to the throne of Yhtill.
- **Prince Aldones:** the oldest son, proud and bellicose.
- **Prince Thale:** another son, lovestruck with Annea, daughter of the Earl of Marionn.
- **Prince Alar:** happy-go-lucky third son.
- **Prince Uoht:** youngest son, shy and reserved.
- **Princesses Cassilda and Camilla:** teenaged daughters, precocious and prone to mischief.
- **Naotalba:** high priest of Yhtill's god, imperious and skeptical of the legends of the Last King.
- **Dornan:** aged royal advisor, cold, stoic, steadfast.
- **Keleth:** royal torturer, sadistic middle-aged man.
- **Molle:** Keleth's teenaged assistant and implied lover.
- **Kieran:** octagenarian servant woman, living in an extended fantasy in which she is a young girl in love with the royal boatman, Mathes, who died when she was a teenager…
- **Mathes:** Kieran's imagined young boatman/lover.
- **The Earl of Marionn and the Duke of Frost:** devious noblemen of Yhtill who scheme to poison the royal family to avoid the problem of succession and thus the possibility of the coming of the Last King.
- **Loreon:** a sardonic minstrel whose rhymes and songs help flesh out the story.
- **Annea:** daughter of the Earl of Marionn, and the young lover of Prince Thale.
- **Rotus:** the ancient royal astrologer, doddering but determined to see the future in the stars.
- **The Phantom of Truth, or Pallid Mask:** a mysterious pale-faced stranger who wears the forbidden Yellow Sign.
- **The King in Yellow, or Last King:** legendary monarch whose arrival will spell doom for Yhtill.

A SUMMARY OF THE PLAY

Contrary to some sources, *The King in Yellow* is not told in two acts, but three, the first of which establishes the setting and characters. The play is set in the decadent alien city of Yhtill, located in the Hyades, with Aldebaran prominent in the night skies. The main characters are the unnamed Queen and her four sons and two daughters, who spend most of the first act worrying about the succession to the throne. The conflict arises due to ancient legends that at some point in time, Yhtill will name a new king who will herald the coming of the Last King, and the destruction of the city and its entire people. A pair of evil noblemen conspire to avoid this possibility by poisoning the entire royal family and establishing a parliamentary form of government. At the end of the first act, the royal family hears that a stranger has arrived in Yhtill, borne by winged demons. The stranger wears a Pallid Mask and bears the Yellow Sign which has been forbidden in the city for centuries.

The second act begins with visions of an illusory ghost-city on the far shores of the Lake of Hali across from Yhtill—a city whose uppermost

towers are obscured by the smallest of the planet's three moons. The royal family and the priest Naotalba summon and haughtily question the stranger, who calls himself the Phantom of Truth. The masked being offers vague declarations and confusing allegories, but few coherent answers. He claims to be an emissary of the dreaded King in Yellow, or Last King. Later, at a masked ball honoring the royal family, everyone unmasks except the stranger, who reveals that his Pallid Mask is no mask at all. The second act ends with the royals ordering the imprisonment and torture of the Phantom.

The third act sees various members of the royal family questioning the Phantom as he is being tortured, but eliciting only more confusing answers—and ominous warnings of the coming of his master. The Phantom appears to die, but as the torturer goes to dispose of the body, he discovers it is his apprentice's corpse instead. The escaped Phantom of Truth now moves through the palace, exacting vengeance on various minor characters before joining the royal family on the shores of Hali. Now the King in Yellow arrives from across the lake. Those not driven mad with fear notice that the dead city across the lake is no longer there. The hoary, tattered King declares that only one city now exists on the shores of Hali, and that city is Carcosa, once known as Yhtill. The play ends with the King having settled the problem of succession, with the main cast fearfully awaiting their imminent demise.

The play reads like a particularly dark, sadistic, and esoteric version of one of Shakespeare's tragedies (e.g. *Macbeth* or *Titus Andronicus*), or, in modern terms, something akin to George R.R. Martin's *Song Of Ice And Fire/Game Of Thrones* series. While the fates of the royal family and high priest are not depicted, the Phantom's punishments of lesser characters are shown throughout the final act. The advisor Dornan, who has faithfully served the royals for decades, is turned to living stone so that he may do so for all time. The distraught torturer Keleth tries to hang himself for the apparent murder of his apprentice, but the spectral Phantom hoists the struggling sadist through the floors and walls of the palace, where he eventually abandons him—entombed alive with the spirits of those he has tortured throughout his years of service. The Phantom confronts the two presumptuous noblemen with their cowardly scheme to destroy the royal family, banishing them from ever having existed at all. Unfortunately, this also obliterates the existence of Annea, the daughter of the Earl of Marionn, whose lover Prince Thale now kills himself at the base of a statue whose beauty he had always compared to hers. While not caused by the Phantom, the third act also reveals that the frequent interludes with the "young" lovers Kieran and Mathes are the fantasy of the aged and insane servant woman Kieran. The Phantom treats the wisecracking minstrel Loreon to knowledge of a song called "The Mystery of the Hyades", knowledge which causes the singer to chew off his tongue and grind his teeth to splinters. The Phantom also advises the astrologer Rotus to seek knowledge not in the stars, but in their reflections, whereupon the hapless oldster drowns chasing them in the waters of Hali.

"Tell Me, Have You Seen the Yellow Sign?"

A Classic Call of Cthulhu *Adventure, Revisited – By Kevin Ross*

"The time had come, the people should know the son of Hastur, and the whole world bow to the Black Stars which hang in the sky over Carcosa."

—Robert W. Chambers, "The Repairer of Reputations"

Scenario Considerations

This adventure presumes any number of investigators, of any occupation or skill level. Though playing times may vary, expect to spend two or three sessions unraveling the plot of the Yellow Sign.

If presenting this adventure as part of a New Orleans campaign, investigators may be approached either by the mystic Étienne-Laurent de Marigny, or by newspaper editor Charlie Sunstram. De Marigny recommends them to Sunstram, who then opens enough lines of investigation to insure a face-to-face encounter with an avatar of Hastur.

A set timetable of sorts exists for this adventure. The investigators are assumed to begin their inquiries a day or two after the Mardi Gras season opens. This leaves about ten days before the events of The Coronation of the King in Yellow, described later. This cult gathering occurs the day before the actual day of Mardi Gras. On the eve of Mardi Gras, a masquerade ball is held at Randall Fowler's home, the subject of the section The Masque of the Yellow Sign. Don't worry if the schedule doesn't come off perfectly; no one will object to the addition of an extra day or two.

The time of year is fixed, between January 22 and March 9, since the date of Easter determines when Mardi Gras occurs. Perhaps, having suffered mental and physical trials in previous adventures, the investigators travel to New Orleans for Mardi Gras to have some fun and raise their spirits. Unfortunately…

Keepers should make careful use of the "red herring" NPCs to mislead the investigators from the main line of inquiry (i.e. away from Randall Fowler and Papa Screech). They should also study the skills and spells of the cultist foes to suggest likely approaches and attacks when it comes time to react to the investigators' meddling.

Travel to New Orleans takes about two days by train from Boston or San Francisco, or a day and a half from New York City. Costs, including meals, should run about $20, $27, and $17, respectively.

Keeper's Information

Reporter Peter Gavvin stumbled onto something big. In doing a series about this year's Mardi Gras krewes (a krewe is a charity group which puts on parades, masked balls, parties, and other events during the season), he stumbled across a terrible conspiracy. Mardi Gras decorations from the Swords Krewe contain the dreaded Yellow Sign of Hastur. This krewe has been duped by cultists into helping them bring Hastur permanently to Earth. The reporter was killed because of what he knew about this; a byakhee scooped him from the rooftop on which he crouched, flew high, and dropped him to his death.

Randall Fowler, a member of the krewe, has been singled out by Papa Screech, a powerful New Orleans bokor or Voodoo priest. Screech and his followers had been members of the ancient cult which had worshipped Cthulhu and other Great Old Ones in the swamps south of New Orleans. In 1907, Inspector John Raymond Legrasse broke up that organization, as detailed below and in H.P. Lovecraft's story "The Call of Cthulhu". Some cultists managed to escape, among them Papa Screech.

Screech's chosen patron was the alien Hastur, and his cult had learned of a process which could create a haven for Hastur on Earth, in a human body. The first step was to find and prepare the human host. As just vengeance for the enslavement of his forebears, Screech chose Randall Fowler, a rich man whose family wealth came directly from the slave trade. Screech's magic gave Fowler visions of his lately-departed wife and daughter, and thereby gained Fowler's trust. Screech introduced Fowler to the fabulously rare nightmare-play *The King in Yellow*. Fowler read the play and slid into madness, realizing it was his destiny to become the incarnation of the play's title character. Fowler's vision is a cheat, however: when Hastur enters his body, Fowler's identity and soul will be destroyed.

To create the atmosphere necessary to perform the ritual of transfer, the cultists needed many people to view the Yellow Sign repeatedly and thus fall under its sway. Here Fowler proved an excellent choice, for, with his wealth and power, he had no trouble joining a Mardi Gras krewe. This krewe, whose other members know nothing of its actual purpose, was influenced to hire Papa Screech's cultists to do the physical work for them: constructing floats, providing servant-help at parties—and making decorations incorporating the Yellow Sign.

Tomorrow, the first Yellow Sign decorations appear on the streets of New Orleans, and the plot unfolds…

DRAMATIS PERSONAE

Peter Gavvin
Deceased newspaper reporter

Charles G. Sunstram
City editor of the New Orleans Daily Gazette

Francois Avedon
Antique dealer

Chet Craighten
Oil wildcatter, member of the Swords Krewe

Denis Bouchard
"Old money" playboy, member of the Swords Krewe

Randall Fowler
Shipping magnate, member of the Swords Krewe

Papa Screech
Bokor

Albert Del Rio
Occult bookshop owner

INVESTIGATOR INFORMATION

The investigators enter into this case in the late winter of 192-, summoned to the home of the country's greatest occult scholar, Étienne-Laurent de Marigny. De Marigny shows them an urgent letter sent to him by Charles G. Sunstram, city editor of the *New Orleans Daily Gazette*. Unfortunately, de Marigny has to travel to Arkham to attend to matters involving his old friend Randolph Carter, with whom he served in the French Foreign Legion a decade ago.

Sunstram's letter states that he believes one of his reporters was murdered after stumbling into some kind of conspiracy. According to the police, Peter Gavvin apparently jumped to his death from the roof of a building on the Tulane University campus. Sunstram includes a copy of the peculiar drawing found clutched in the dead man's hand. Sunstram asks for information about the glyph, and promises to supply further details if needed.

For his part, de Marigny believes the sign, reproduced nearby, is occult in nature, but is unable to devote the time and effort needed to identify it—hence his consultation of the investigators. Until the investigators see the Yellow Sign depicted in its proper color, successful Occult and Cthulhu Mythos rolls reveal only that it is an obscure symbol associated with madness and despair. If the investigators are contacted directly by Sunstram, he possesses a letter from de Marigny explaining his beliefs with regards to the strange symbol.

INVESTIGATIONS

THE NEW ORLEANS DAILY GAZETTE

City editor Charlie Sunstram is eager to speak with the investigators about Peter Gavvin's death. Sunstram is tall, thickset, and grim-faced, in late middle age. He constantly brushes back his thinning hair while chain-smoking Lucky Strikes. The interview with him is interrupted several times by questions from reporters which Sunstram answers quickly, decisively, and occasionally too sharply. Successful Psychology rolls discern that his distress over Gavvin's death is genuine.

During the discussion, Sunstram pulls a large manila folder from his desk drawer—Gavvin's notes for the series he was researching. A summary of the notes appears in "Peter Gavvin's Notes". The police have read them, searched Gavvin's desk and apartment, and apparently found nothing to change their judgment of suicide in the case. The men mentioned in Gavvin's notes are respected businessmen and pillars of society, not the kind that usually go around killing newspaper reporters. The cops attached no significance to the drawing found in Gavvin's hand, though Sunstram thinks that "the guy who stuffed that into Pete's hand knows plenty".

Gavvin was writing a series of stories about the organizers of this year's Mardi Gras celebration, all from the upper echelons of New Orleans society. About a week ago he became excited, telling Sunstram he was onto something strange. He gave no details, save that he believed that one krewe was involved with the occult.

Sunstram warns the investigators to be careful with the krewes mentioned in Gavvin's notes; most are rich and influential. He offers the use of the newspaper's morgue (files of news clippings) if needed, and tells the investigators to use his name when talking with the police. He warns that if they run afoul of the law, however, they'll get no further help from him. Sunstram also takes down the number of the hotel at which they're staying.

PETER GAVVIN'S NOTES

Gavvin habitually took notes in 5" x 8" spiral-bound notebooks. The three notebooks in the envelope sketch several Mardi Gras krewes, but information about one, "The Most Honorable Krewe of Swords", fills most of two notebooks.

The notes list the names and home and office addresses of several members of this krewe; one of the later entries lists an address in the French Quarter and reads "Swords Krewe HQ?" Of the krewe members, Chet Craighten, Denis Bouchard, and Randall Fowler get extensive coverage, including ages, home and office addresses, family members, business dealings and holdings on record in Louisiana, charitable contributions, criminal records, and reputation with the police. The notes also list the names and home addresses of Étienne-Laurent de Marigny and Francois Avedon, whom Gavvin seems to believe are local experts on the occult; an address is also given for Avedon's antique shop in the French Quarter: The Avedon Antiquarian Gallery. Gavvin states his intent to consult these men regarding the strange symbol, but it is unclear whether he ever met with either of them. (He did not meet with de Marigny, but he did meet with Avedon, as detailed in the section "Francois Avedon".)

Chet Craighten is an oil wildcatter who struck it big seven years ago and became a millionaire overnight. His reputation is that of a roughneck trying to be accepted in more genteel social circles. He has a gorgeous young wife half his age, and a long list of minor criminal charges of assault, drunkenness, and bribery. The notes imply that most of Craighten's rivals and enemies are either

ABOUT THE YELLOW SIGN

The Yellow Sign is a subliminal focus for madness, despair, and evil, specially regarded by the cult of Hastur. The Sign will be used by their created avatar to warp the dreams of those who have seen it, thereby driving sane folk to madness and destruction. Converts to the worship of Hastur will be many, and the ongoing cycle of exposure and conversion has no logical end.

The day after de Marigny (or Sunstram) shows the sketch of the symbol to the investigators, they begin to see it everywhere in New Orleans. Citywide, signs and banners contain the sinister yellow design. Decorations wave from buildings and streetlights along Canal Street and the rest of the business district, throughout the French Quarter, across Uptown New Orleans, even in the city parks. By night these designs shine with an eerie yellow luminescence—cultist krewe-workers have energized each Yellow Sign with a magic point.

New Signs appear constantly; tearing them down would require many helpers and be irrelevant. An Idea roll suggests that a more realistic goal would be to deal with the source of the symbols and let the post-carnival cleanup crews dispose of the decorations. In any event, the power of these Signs will fade within a few weeks should the King in Yellow not be summoned. Once the King has arrived, the Signs retain their potency until the avatar has been banished from Earth.

Viewers are unaffected by the Sign shown by Charlie Sunstram (or de Marigny) and captured in various newspaper photos of the Mardi Gras decorations; these versions are neither yellow nor energized by the cultists. A more powerful version of the Yellow Sign is embossed on the cover of *The King in Yellow* (described in sidebar on page 46).

After the Yellow Sign is seen in color, investigator Cthulhu Mythos rolls may reveal information regarding it. Keepers should call for all investigators to roll a Cthulhu Mythos check. On one successful roll, they learn that the Yellow Sign symbolizes madness, despair, and death. On a second successful roll, they recall that it is usually associated with an entity known as the King in Yellow. A third successful roll allows them to discover that this entity is thought to be an avatar of Hastur. Investigators who try to identify the Yellow Sign using certain Mythos books may (at the Keeper's discretion) roll a given tome's Cthulhu Mythos score x2% to find the above information; note that no pre-20th century Mythos tomes refer to the play *The King in Yellow,* though some discuss the entity called the King in Yellow, or the Last King.

Additional rolls of Cthulhu Mythos, halved Occult, or Edux1 for investigators with a literary background, may also remember rumors of a play called *The King in Yellow* which caused a scandal when it was first published in France in the 1890s. A successful Library Use roll discovers that the author is unknown, rumored to have committed suicide after penning the play. The book is considered rare, since the French edition was immediately destroyed, and only a single English edition exists, a slim black volume whose cover bears no title—only the cryptic Yellow Sign.

bought off or intimidated into acquiescence. His latest venture is a new rig in the swamps outside Houma, dubbed The Blacktower Field.

Denis Bouchard holds "old money", all in sound investments. His family has been in New Orleans since the early 1700s, and he has a home in the fashionable Garden District. From the notes, Bouchard appears to be a happy-go-lucky playboy, compulsive gambler, and collector of fine antiques. His police record includes several charges of reckless driving and public drunkenness, all quashed by Bouchard's lawyers, but not seriously prosecuted in any event. Bouchard is the chairman of the Swords Krewe.

Randall Fowler's fortune rests on shipping companies and railroads. Gavvin's notes reveal that the family name used to be LeFleur, but it was changed after the Civil War due to Gaston LeFleur's reputation as a notorious slave-trader, possibly including white indentures. Obituary clippings record the unsolved hit-and-run deaths of Fowler's wife and daughter a year and a half ago. After that, Fowler became interested in the occult, taking up with a local Voodoo practitioner named Papa Screech who supposedly put Fowler in contact with his lost loved ones. Gavvin speculates that Screech may be bilking Fowler out of hundreds or even thousands of dollars with this spiritualist mumbo-jumbo.

Tell Me Papers #1: Excerpts from Peter Gavvin's notes on the Swords Krewe:

"Swords Krewe background notes…

Denis Bouchard is chairman—this should be interesting…

Craighten: oil roughneck. Tough guy, hard to get along with. Holy smokes—temper! Criminal record, no surprise. Sticks out like a sore thumb with these high society folks…

Beware of Barbara!…

CHARLIE SUNSTRAM

Newspaper editor, age 52

STR	10	**CON**	14
SIZ	14	**INT**	15
POW	12	**DEX**	11
APP	10	**EDU**	17
SAN	55	**HP**	14

Damage Bonus: +0

Weapons: None carried, all at base percentages

Skills:
Accounting 25%
Bargain 35%
Chew Out Reporters 70%
Credit Rating 35%
Fast Talk 50%
History 40%
Law 35%
Library Use 55%
Listen 40%
Own Language: English 90%
Persuade 60%
Photography 20%
Psychology 45%
Spot Hidden 35%



What is Blacktower? Why so far from NO?

Fowler, quiet, still in mourning for wife and daughter…

What's with the yellow designs? Workers seem pretty shifty. Papa Screech!? Voodoo man? Spooky. RF's spirit guide, in touch with F's wife and kid—is this a scam?

Warehouse. What a dump. More decorations. Are these swamp folk?

Why do these things glow?

De Mariny [sic] is the man I need to see. Haven't caught up with him yet. If anyone knows it'll be him…

If not DM, Avedon? Supposed to be an expert on old runes and such. Antique shop?

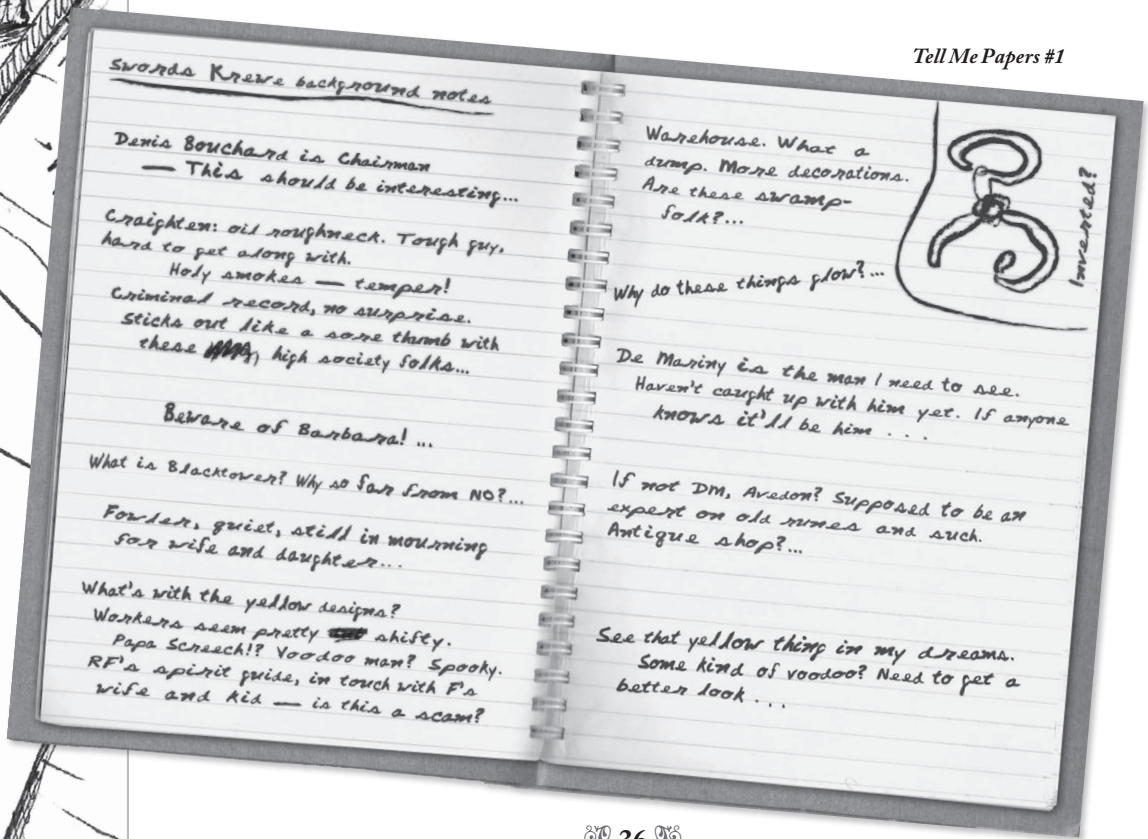
See that yellow thing in my dreams. Some kind of voodoo? Need to get a better look…"

FRANCOIS AVEDON

Francois Avedon is a New Orleans antique dealer with an interest in the occult. Peter Gavvin mentions Avedon in his notes, and in fact consulted him before his death. Avedon discovered that he already owned a copy of the French *King in Yellow*, with its distinctive Yellow Sign cover, and he then unwittingly read the play. Stricken by what he had read, he never got back to Gavvin, who was killed shortly afterward.

Now Avedon is paranoid: the thousands of Yellow Signs throughout New Orleans have convinced him that the King in Yellow is the city, looking for him. He has hidden his copy of the play, closed all of his drapes, and rarely ventures out of his house. When the investigators show up, he fears that they are agents of the King, and he does his best to avoid them, or at least their questions, claiming to know nothing of Gavvin or the symbol.

Avedon has a small courtyard house in the French Quarter, a few blocks from his antique shop. The main entrance is on the side, past a locked iron gate; a second-story balcony overlooks this side courtyard, which is accessible only from the upstairs hallway (or a Climb roll). All of the windows on both floors have their drapes completely closed. Inside, the ground floor has a small kitchen, living room, and bathroom, with a staircase up to the second floor. The second floor consists of a bedroom with a walk-in closet, and a large, lushly-furnished room containing Avedon's library. The antiquarian has excellent tastes in furnishings, food, and clothing.



Tell Me Papers #1

There are over 3,000 volumes in Avedon's library, with titles in English, French, and German, and a few in Spanish. Many of the books deal with occult or anthropological subjects, and some are quite rare; if the Keeper desires, there may be a few Mythos titles in Avedon's collection. Avedon's copy of *The King in Yellow,* however, is hidden in one of a stack of empty shoeboxes in the walk-in closet, along with a loaded .38 revolver and $2,000 in cash. This edition of the play is in French, -1D4/1D8 Sanity, +6% Cthulhu Mythos, 1 week to study, and 2 hours to skim. Avedon is afraid to take the book out of the box, since he believes the King is able to see through any version of the Yellow Sign symbol.

Avedon himself is stoutly built, with small eyes behind wire-rimmed eyeglasses and close-cropped brown hair and a small moustache. He usually dresses immaculately, but has let himself go a bit of late, thanks to his reading of the play. Now he looks pale and hollow-eyed. At home he wears a dressing gown, while outdoors he wears a dark overcoat over his suit; he carries a Luger P.08 semi-automatic pistol with him in either case.

Avedon is convinced that the King in Yellow is already in New Orleans, and that Gavvin was killed because he discovered this. Therefore, anyone who asks about Gavvin or the King must in fact be an agent of the Yellow Monarch. Avedon also believes that the Yellow Sign is a representation of the King himself, that the central orb is his eye, and that he can see through any version of the Sign.

Francois Avedon is intended for the Keeper to use as a "wild card" during this adventure. Driven insane by the play, he serves as a warning to those who seek out *The King in Yellow* and its title character's secrets. His avoidance of the investigators may draw their suspicion, which should in turn fuel his suspicions, and so on. The Keeper may have Avedon begin stalking the investigators after they have tried to consult him. Or, the mad antiquarian may begin investigating the Swords Krewe, its members, and its warehouse himself. The investigators may notice him skulking about any of the

ABOUT NEW ORLEANS

This busy city of 400,000 people is an important American port, and the largest city in Louisiana. It spans both sides of the Mississippi River, and is bordered by Lake Pontchartrain on the north and vast swamps to the south. Beyond the bayous rolls the Gulf of Mexico.

The People: The population of New Orleans is predominantly White. Relatively few Creoles, descendants of the early French and Spanish settlers, live in New Orleans, though their culture influences the city everywhere, from architecture to cuisine. 30% of residents are Black, and their cultural influence is also beginning to be felt throughout the city, especially in the French Quarter and poorer areas.

The Weather: This scenario necessarily takes place between January and March. Average high temperatures are in the high 60s to low 70s, and lows are in the low- to mid-50s. Rain falls roughly one day in three, averaging a half-inch or so, and humidity is almost always high.

Canal Street: The center of the city's business district, including the offices of Charlie Sunstram's *Daily Gazette*. The offices of Randall Fowler and many of his fellow krewe members can be found here as well. Streets are often wide, sometimes divided by a tree-lined parking or streetcar line. Many fine hotels are found along Canal Street.

The French Quarter: World famous, the oldest section of the city. Smaller shops in the French Quarter include many antique dealers along Royal Street, including The Avedon Antiquarian Gallery; another quaint little shop in this area is Del Rio's Arcane Bookshop; both are detailed in this adventure. The French Quarter is also known as the Vieux Carré, or Old Square, as the many French- and Spanish-derived buildings attest. The odd blending of architectural styles is marked by narrow sidewalks called banquettes, iron-trellised balconies, odd-shaped roofs and chimneys, and narrow winding streets. The warehouse workplace of the Swords Krewe is located in the French Quarter.

The Garden District: Tree-shrouded homes of American settlers who came to New Orleans after the Louisiana Purchase of 1803. Many near-palatial homes and gardens stand proudly in the residential section, including that of krewe member Denis Bouchard.

Uptown New Orleans: Another residential section, also home to a large park and the campuses of Loyola and Tulane Universities. Investigators may be able to learn further details of Peter Gavvin's death at the local precinct house. (Gavvin died on the Tulane campus).

Lakefront: On Lake Pontchartrain, the area south of Lakefront Drive is another elegant residential district called Milneberg. Randall Fowler's home is located here.

FRANCOIS AVEDON

Antiquarian, amateur occultist, age 41

STR	12	**CON**	13
SIZ	13	**INT**	16
POW	12	**DEX**	11
APP	11	**EDU**	20
SAN	30	**HP**	13

Damage Bonus: +1D4

Weapons:
Luger P.08 semi-automatic pistol 40% (damage 1D10, 15 yard base range, RoF 2, HP 8, Mal 97+)

Skills:
Accounting 45%
Anthropology 55%
Appraise Antiques 85%
Archaeology 35%
Bargain 80%
Credit Rating 50%
History 65%
Latin 50%
Library Use 55%
Listen 45%
Occult 70%
Own Language: English 100%
Other Languages: French 55%, German 25%, Hebrew 35%)
Persuade 45%
Psychology 50%
Spot Hidden 45%
Cthulhu Mythos 10%

key locations or characters in the adventure at any time. His meddling may lead to Avedon becoming The Prisoner of Carcosa (see page 49). Or, most drastically, Avedon may take it upon himself to try and murder the King, Randall Fowler, on the night of the masquerade ball.

Suggestions for Francois Avedon's ravings: "He sees you, you know. He's watching you. It's not just a design, you see? It's him. And they're his eyes. All of them. He can see through any of them…

"He's here, right now. In this city—this is Carcosa now. If he finds you he'll take your happiness and your will and everything that's good about you and he'll leave you hollow. A walking shell. And he'll keep walking this city and looking and taking until all the color is gone from this world. All the life and all the colors. Except for the King in Yellow…"

THE AVEDON ANTIQUARIAN GALLERY

Avedon's shop in the French Quarter is large and airy, gleaming with polished wood and metal items, from furniture to weapons, sculptures, jewelry, paintings, and even a few more primitive items of Native and Central American Indian origin. Avedon's merchandise tends toward the high-end as far as quality and price go. Investigators who roll their POWx1 or less on D100 may discover an item of particular interest to them (or the Keeper's campaign): perhaps a Cthulhoid item, something of family interest, or a rare addition to a personal collection. Prices range anywhere from 1D20x$10 for smaller treasures to 1D20x$50 or more for larger, rarer, or older items.

Avedon's trusted assistant Rodrigo Vargas, 31, takes care of business when the owner isn't around. Vargas is of Spanish descent, and quite knowledgeable himself about the antique trade. He values his job, and won't do anything to harm or expose his boss.

THE NEW ORLEANS POLICE

Members of the Uptown Police precinct, housed near the campus of Tulane University, investigated Gavvin's death. Investigators with law enforcement or journalistic credentials can get information at the precinct house, whereas others must use Law or Fast Talk at Jerry's Diner, a police hangout not far away.

While treating Peter Gavvin's death as a suicide, two plainclothes detectives are looking into The Most Honorable Krewe of Swords; this is a fishing expedition, however, and without new evidence, is due to be terminated shortly. The detectives are investigating the coroner's claim that Gavvin died from a much higher fall than the nearest university building, despite the fact that the evidence shows Gavvin died where he was found. No one has a theory as to why this information conflicts. The investigators can learn that Professor Auguste Tourneur of Tulane University, who was at the scene of Gavvin's death scene, told detectives at the scene that he also believes a fall from a university building would not have mangled the victim's body so severely.

Asked about the strange events occurring in New Orleans recently, one cop chuckles and says "This is Mardi Gras, pal. Everything is strange right now". Persistent inquiries at Jerry's bring forth much of the information concerning Inspector John Raymond Legrasse's 1907 police raid as outlined in Horrors of the Past section, including the lead to Officer Swanson.

PROFESSOR TOURNEUR, TULANE UNIVERSITY

The good professor is in the Physics Department of Tulane University, correcting papers when the investigators arrive. He's happy to talk, and has specific knowledge of the situation because he spent two years during the Great War designing and testing parachutes. Tourneur leads them to a nearby garden, freshly spaded and worked.

"After the police went through, the groundskeepers dug up the site and re-seeded it. I saw the body before it was removed, however, and I helped the coroner make his measurements. Gentlemen, the deepest impression in the sod was nearly six inches—an impact unlikely from a fall of merely four stories" he says, pointing to the neighboring building.

Tourneur adds that the trajectory of the fall was impossible: the body landed nearly thirty feet from the building. "If Mr. Gavvin was not a broad jumper, gentlemen, then he must have been a pilot, and fallen out of his airplane."

If the investigators come to see the death site without consulting Professor Tourneur, anyone on campus can direct them. The earth is freshly-leveled, and an Idea roll spies the nearest building, over thirty feet from the spot.

PETER GAVVIN'S APARTMENT

Gavvin's rent is paid to the end of the month, and his sister in Lake Charles hasn't arrived to claim his effects. She knows nothing of the case.

Mrs. Shreeve, the landlady, lets the investigators into the apartment with a successful Credit Rating roll (she is suspicious of Fast Talkers) or if they mention Charlie Sunstram's name. She watches while the investigators search the place, to make sure nothing is taken. She tells them what a nice man Gavvin was, even if he was a reporter. A thorough search of the place turns up nothing of import to the case.

ABOUT MARDI GRAS

One of a series of Roman Catholic holidays beginning on January 6 (the twelfth night after Christmas) and continuing through Mardi Gras Day (Shrove Tuesday), the day before Ash Wednesday, which is the first day of Lent. The date of Mardi Gras depends on the actual date of Easter, determined by the lunar cycle and the vernal equinox. As with Easter, Mardi Gras Day changes from year to year, always falling between February 3 and March 9.

"Mardi Gras" is a French term meaning "Fat Tuesday", a term deriving from the custom of leading a fat ox through the streets of Paris on Shrove Tuesday. French settlers brought the custom with them to the New World. The festival proved popular in New Orleans, where organized celebrations date back to the 1830s.

In that city, the Mardi Gras season begins about two weeks before Mardi Gras Day itself. The festival consists of masked parades through the streets of the city, masquerade balls, fancy dinner parties, and other forms of revelry. These activities are organized and catered by charity groups called "krewes". Rex and Comus, the kings of carnival and mirth, have their own krewes, dating to 1872 and 1857, respectively. Comus' krewe is called "the Mystic Krewe of Comus", a title sure to raise the eyebrows of suspicious investigators.

On the evening of Mardi Gras Day, spectacular parades and fancy masquerade balls occur, such as the one to be held at Randall Fowler's house. Rex's coronation and parade take place about noon, and his ball then

(continued opposite)

LIBRARY SEARCHES

The New Orleans Public Library has a decent collection, but Tulane University's is better. The newer school, Loyola, has adequate references. Any of these can supply details of the breakup of the New Orleans cult by Inspector John Raymond Legrasse; these details are given in the section entitled Horrors of the Past.

Investigators seeking the origin and purpose of the Yellow Sign (perhaps by visiting language experts or ethnologists) discover only that the symbol is from no known alphabet. No copies of the horrific play *The King in Yellow* exist at any of these locations, due to the play's extreme rarity and morbid subject matter.

If any skill roll succeeds while inquiring at any of the New Orleans libraries or universities, the consultant recommends Del Rio's Arcane Bookshop, an occult bookstore in the French Quarter, as a possible source for books on more obscure or arcane subject matter.

CONSULTING VOODOO EXPERTS

The investigators may also want to inquire with the city's famous community of Voodoo practitioners concerning the mysterious symbol. They can easily learn that the Voodoo community is located in Treme, a Black neighborhood west of the French Quarter. Most Whites visiting this neighborhood are viewed with suspicion, but if the investigators consulting any of the many Voodoo shops and practitioners succeed with an Occult roll, they are treated somewhat more warmly. Investigators are expected to make purchases or pay for the services of those they visit, however, and failure to do so may offend the Voodooist. Investigators who offend the community may find themselves subjected to minor magical retributions similar to the Evil Eye spell from the *6th edition Call of Cthulhu* rulebook.

If the investigators treat the Voodoo practitioners fairly they can ask about the symbol clutched by Peter Gavvin. Unfortunately, regardless of how many mambos or hungans are consulted, no one recognizes the strange design; they can state that it is definitely not from any Voodoo working. If asked about Papa Screech, Psychology rolls are needed to pry information from these clearly frightened folk. Papa Screech is a bokor, or evil magician; yes, he can call up spirits of the dead, but he's no table-rapping spirit medium. He was believed to be part of the large cult that worshipped in the swamps outside New Orleans until it was broken up by the police many years ago. That cult had nothing to do with Voodoo, they say, but something older, darker, and unspeakably evil. The mambos and hungans can't or won't say any more about Papa Screech, and pressing them invites their displeasure, as outlined above.

Interested investigators might purchase protective magics such as ju-ju wards or gris-gris charms from the Voodoo shops, and some of these may have some actual effect, if the Keeper wishes. Investigators who inquired about the symbol, made purchases, and conducted themselves respectfully with the hungans and mambos may be directed toward Del Rio's Arcane Bookshop if they're interested in further occult research.

THE OFFICES OF THE KREWE

Gavvin's notes listed the businessmen participating in "The Most Honorable Krewe of the Swords" and their business addresses—posh offices invariably located along Canal Street. Getting to see these very busy gentlemen is difficult. Allow one attempt per day, and they only admit the investigator if he or she shows a letter of introduction from Charlie Sunstram, or if a successful Credit Rating roll is made.

Most of the krewe organizers share the same knowledge, as follows. They have no inkling of the true purpose of the Yellow Sign decorations, nor of the cult behind those designs—those are the idea of the workers actually making and displaying the decorations. The krewe provides the money, takes the credit, and lets the decorators do the work, at an address given in Gavvin's notes.

Denis Bouchard is the krewe chairman; he hired the decorators, apparently at Randall Fowler's recommendation. Fowler is greatly influenced by the disreputable Voodoo "spirit guide" Papa Screech, whom he now consults regularly, and who recommended the laborers. The decorators are an uncouth lot, and more than one krewe member has been tempted to pull out because of these mostly-illiterate swamp folk.

The krewe members also mention Fowler's loss of his wife and daughter, and how it affected him greatly, citing his long mourning and his new interest in spiritualism.

If an investigator has a Credit Rating of 45% or more, the krewe member invites him or her, with a guest or two, to the krewe's masquerade ball at Fowler's home on the eve of Mardi Gras Day. The invitation reminds the bearer to dress appropriately: this year's theme is "Alice in Wonderland".

Denis Bouchard doesn't have an office. Gavvin's notes supply his home address.

Randall Fowler himself is never available to the investigators; he's gone home for the day, in a meeting, taking in a parade, meeting with his krewe, and so forth. In reality, Fowler spends most of his time at home or at the krewe's warehouse.

CHET CRAIGHTEN

Craighten's CC Oil Company has its offices on Canal Street, and Craighten has a home not far

ABOUT MARDI GRAS
(continued)

follows that evening; Rex is supposed to be the only reveler to parade unmasked. Comus' ball and parade are both held that night as well, concluding the festivities.

Each year the krewes utilize a different theme, drawn from Biblical, historical, or literary subjects. "Our Trip to Mars" is an example of such a theme.

Tourists come to the city each year to join in the citywide party. Debauchery, drunkenness, and Bacchanalian chaos are the rule. Enforcement of anything is always uneasy during Mardi Gras, and Prohibition is largely ignored in New Orleans. Chasing people through the crowded streets will be difficult; identifying masked targets will be almost impossible.

This year the theme of the Most Honorable Krewe of Swords is Alice in Wonderland. Revelers are dressed as mad hatters, dormice, crocodiles, March hares, jabberwocks, jub-jubs, Cheshire cats, crazed Kings (!) and Queens and Jacks and soldiers of hearts, and so forth. There will be lots of other costumes as well, and not a little bare flesh after the children have gone to bed.

CHET CRAIGHTEN

Millionaire oil wildcatter, age 52

STR	16	**CON**	15
SIZ	16	**INT**	13
POW	13	**DEX**	12
APP	11	**EDU**	11
SAN	60	**HP**	16

Damage Bonus: +1D4

Weapons:
Fist 85%
(damage 1D3+DB)

Grapple 60%
(damage special)

Axe-handle or
large club 50%
(damage 1D8+DB)

Skills:
Accounting 35%
Bargain 45%
Climb 55%
Credit Rating 65%
Dodge 35%
Fast Talk 50%
Geology 65%
Law 20%
Listen 35%
Mechanical Repair 65%
Natural History 35%
Navigate 45%
Operate Heavy Machinery (oil-drilling equipment) 75%
Persuade 45%
Spot Hidden 35%

from Loyola University. The wildcatter is tough to catch, however, since he's working to get the Blacktower operation up and running outside Houma, 60 miles southwest of New Orleans. He can be caught at the office 15% of the time, at home 35% of the time, and at Blacktower 45% of the time (otherwise he's dining, traveling, or otherwise unavailable).

Craighten is a rough customer, in his early 50s, broad and muscular, with close-cropped reddish hair and tattoos on his forearms. He's worked on oil fields all his life, save for the time he served in the Great War. He's a very down to earth guy, but he's got a very short temper. He'll tolerate inquiries about his role in the Swords Krewe, which Craighten treats as a lark, a way to gain some acceptance in local social circles. Bouchard's a pretty-boy, but he's all right. Fowler he knows nothing about, since he's only met him once. Papa Screech, he says, is "one of those con-men Voodoo witch-doctors", and Craighten figures those workers of his all believe his mumbo-jumbo. They do good work, though, and Craighten respects that. Craighten knows absolutely nothing about the Yellow Sign or the occult: he won't be surprised to learn the Sign is an occult symbol, but he doesn't care since he doesn't believe in that stuff anyway.

If the investigators start poking around in Craighten's personal business, however, such as asking about his brushes with the law or business irregularities, he gets steamed fast. First he gets angry, and if the investigators persist, he starts shoving and throwing punches, if necessary. If the investigators continue to rile him, he'll send some roughnecks to bust out their car headlights or blacken a few eyes.

However, the real danger in dealing with Chet Craighten is his wife, Barbara. The 24-year old is blonde, beautiful (APP 16), and bored. She's at the house 45% of the time, and if a male investigator with an APP of 16 or better comes around she'll flirt with him, hoping for a quick fling. If Craighten is around, then he notices this attraction, and he'll be surly and unhelpful toward the investigators. If an investigator does start seeing Barbara Craighten, there's a cumulative 20% chance per meeting that Craighten finds out and gathers his roughnecks to help him teach the new Romeo a lesson.

Any conversation with or about Chet Craighten invariably includes references to his Blacktower operation near Houma. The investigators may be interested in following up on this red herring, even though the rig is far outside New Orleans. Let them make the hour-plus drive to the Houma operation, where they'll find the Blackwater compound in the swamps, an unspectacular oil derrick, and 20 or so dirty roughnecks. If the investigators have previously angered Craighten, he probably won't react kindly to finding them snooping about his new rig.

DENIS BOUCHARD

His sprawling stately home is located in the Garden District. The estate covers an area about the size of a city block. It is surrounded by an eight-foot high stone fence crawling with ivy, with a locked gate of iron bars (STR 45) in front—and a Yellow Sign placard tied on the gate. Within the walls are a large garage containing a luxurious coach-built sedan and two gleaming roadsters; a toolshed and utility building; a big latticework summerhouse suitable for parties; and the Bouchard mansion, a large three-story Victorian affair complete with Greek and Gothic motifs. Yet another Yellow Sign placard is tacked to the front door.

Bouchard lives with a cantankerous housekeeper, Mrs. DeCamp, and a half-dozen other loyal servants. Mrs. DeCamp is at the estate 95% of the time. Bouchard is here 35% of the time, otherwise he's out cavorting, overindulging in Mardi Gras festivities, working with the krewe, or occasionally attending to some business matter.

Mrs. DeCamp is prone to delivering exquisitely scornful looks, snapping harsh orders at the cowering servants, and cursing in French and Spanish. She offers no information regarding Mr. Bouchard, maintaining that they must speak to M'sieur themselves, and forbidding any servants to speak with the investigators. If the investigators persist and try to interview the servant staff out of the harridan's earshot, they need a successful Hide roll; whether or not the roll succeeds, the servants know nothing of import. If the Hide roll fails, however, the fuming Mrs. DeCamp fires the servant on the spot, unless an investigator makes a Credit Rating or Psychology roll to take the blame for the indiscretion. If a servant is fired and the responsible investigator makes no attempt to make amends (finding other work, paying money, etc.) he or must roll Luck or the newly-discharged servant has friends in the Voodoo community who cast Evil Eye or other baneful cantrips on the offender. (See "Consulting Voodoo Experts".)

The mansion is of no importance to the present case. It is impeccably furnished, and decorated with antiques and heirlooms (portraits, jewelry, weapons, etc.), all of considerable value. Rarities are sometimes crammed into rooms, however, as if once having acquired something, Bouchard then never looks at it again.

Denis Bouchard himself is a short stocky man with dark, slicked-back hair and a pencil-thin moustache, very friendly, especially to attractive women. He dresses much more fashionably than Randall Fowler, frequently in

an impeccably-tailored black suit or a tuxedo. Bouchard is a notorious drinker, gambler, and womanizer, and has been known to race his roadsters against frustrated police pursuers.

Bouchard says that he only talked to Peter Gavvin once, a few days before his death. Gavvin was curious about the decorators who worked for his krewe. Bouchard says that they're a rather disreputable bunch, but hard workers. Fowler recommended them to the krewe, though Bouchard suspects his "spiritual advisor" is really responsible for their employment.

Asked about Fowler, Bouchard mentions the accident that killed his wife and daughter, and relates its crushing effect on the man. Fowler's consultations with Papa Screech seem to have eased his grief, as has his involvement in the Mardi Gras krewe.

As for Papa Screech, Bouchard says that he's a bona fide witch doctor or Voodoo priest or whatever they call themselves; he's put Fowler in contact with his wife and little girl, hasn't he? Bouchard says he hasn't actually seen any proof of these claims, as only Fowler and Screech take part in these séances.

Bouchard thinks that the oil wildcatter Chet Craighten's role in the Swords Krewe is amusing. While Bouchard likes the fellow, he knows Craighten's wasting his time trying to buy his way into high society: those people are too snooty to accept a guy with dirt under his nails and tattoos and a gold-digger wife. Chet's a good guy, if a little hard-nosed. Just don't get on his bad side.

Asked about the Yellow Sign, Bouchard says that according to Papa Screech, it's a good luck symbol in Voodoo, supposed to help with the cards and the ladies. Bouchard truthfully claims to know nothing about the Yellow Sign, Hastur, or the Cthulhu Mythos.

If the investigators part on good terms with Bouchard he invites them (regardless of their Credit Rating level) to his krewe's masquerade ball, to be held at Randall Fowler's home on the night of Mardi Gras Day.

RANDALL FOWLER

Fowler's address is on Lakeshore Drive, in a fine residential section. His home is impressive, a massive two-story mansion amidst sprawling gardens, trees, and shrubs. A long driveway leads from Lakeshore Drive to a circular parking lot in front of the house. A large garden with an ornate fountain makes up the rear of the estate. A glance shows that the grounds have been neglected for several months.

The estate is deserted, with not even a guard dog present. Fowler is at home 50% of the time, at the krewe's warehouse 40% of the time, and eating a mid-morning or evening meal at a restaurant 10% of the time. If he's at home, he answers the door himself.

Fowler is tall, handsome, and athletic, in his early 40s. He wears conservative, finely-tailored suits. Despite his wealth and influence, Fowler is quiet, unassuming, soft-spoken, and somewhat credulous about matters of the spirit. His grief at the loss of his family has further weakened him, and has been capitalized upon by Papa Screech.

Agreeing to answer questions, he takes the interviewers into his study. The dusty house looks barely lived in.

Fowler responds to most questions honestly, though he does hold back key details on certain topics. Psychology rolls detect his reticence in discussing topics such as the Yellow Sign, The King in Yellow, Hastur, or Carcosa. As to the Yellow Sign, he says he has been told that it's a symbol of good luck in certain Voodoo circles. (In reality, he's been told that it's a symbol of the god he is to become, so he is secretly pleased if the investigators tell him it is an occult symbol.) Warned of its occult significance, Fowler promises to stop the use of the un-Christian sign in the krewe's decorations (of course, he then doesn't).

Fowler says that Papa Screech is his spiritual guide, keeping him in contact with his wife Grace and daughter Estelle. It was Papa Screech (a professional name, according to Fowler) who informed him that the servants disrupted the energy field in the house, making it difficult for his loved ones to communicate with him. Papa Screech hired the Swords Krewe's decorators, an act of charity toward these poor, illiterate folk.

Fowler's interest in the occult is natural, he says. No one likes to believe their departed loved ones are gone forever. He knows that Screech tells the truth, for he has spoken with his wife and daughter many times, and they have told him things that only he and they would know about. He truthfully claims to know nothing about the Cthulhu Mythos, since what little he knows wasn't presented to him as part of a greater cosmology.

Peter Gavvin interviewed Fowler twice in the past six weeks, he says, in connection with the Swords Krewe and its Mardi Gras activities. He knows nothing more than that. Too bad about the poor fellow, though: these atheists are an unstable lot.

Fowler doesn't know what is actually going to happen to him. He believes that his cultist friends are helping him to achieve godhood. He has no real knowledge of the occult or the Cthulhu Mythos, and supports the cult only because he believes that they can restore the lives of his beloved wife and child.

DENIS BOUCHARD

Playboy, age 34

STR	11	**CON**	13
SIZ	13	**INT**	13
POW	12	**DEX**	10
APP	15	**EDU**	15
SAN	60	**HP**	13

Damage Bonus: +1D4

Weapons:
Double-barreled .25 derringer 25% (damage 1D6)

Skills:
Accounting 25%
Bargain 20%
Credit Rating 90%
Drive Automobile 55%
Flirt 55%
Law 25%
Listen 30%
Own Language: English 75%
Persuade 35%
Pilot Aircraft 35%
Psychology 20%
Sing 20%
Spot Hidden 30%
Swim 35%

RANDALL FOWLER

New Orleans financier, age 37

STR	12	**CON**	14
SIZ	14	**INT**	14
POW	09	**DEX**	14
APP	16	**EDU**	17
SAN	0	**HP**	14

Damage Bonus: +1D4

Weapons: None carried, all at base percentages

Spell: Call Hastur

Skills:
Accounting 80%
Bargain 70%
Credit Rating 80%
Law 25%
Listen 35%
Occult 10%
Own Language: English 70%
Persuade 55%
Psychology 40%
Spot Hidden 40%
Cthulhu Mythos 6%



When Fowler or the investigators tire of the interview, he sees them to the door. If they didn't offend him, should an investigator make a successful Credit Rating roll, then he invites them all to the masquerade ball to be held at his house on the final night of Mardi Gras (see The Masque of the Yellow Sign).

If the investigators' questions make him feel uncomfortable, Fowler complains about them to Papa Screech, who decides how to deal with them.

RANDALL FOWLER'S HOUSE

6 AM to 9 PM: If Fowler is not at home, or if the investigators decide to search the rest of the estate, furtive behavior on their part prompts a neighbor to report them to the police, who arrive 1D10+10 minutes later and question anyone on the grounds. If strangers stroll about casually, as if they belonged there, then no one reports them.

If apprehended by the police, then the investigators need a successful Credit Rating roll to avoid being taken in for questioning. When Fowler turns up unharmed, he presses no charges and the investigators are released.

Investigators who break into the house need a Luck roll to avoid being noticed by nosy neighbors or Fowler himself. Gunshots always bring the police, who arrive in 1D6+5 minutes. Fowler will press charges against anyone caught inside the house, and those unfortunates who fail Law or halved Credit Rating rolls, or who can't afford a good lawyer, spend the remainder of this adventure behind bars unless they can secure bail of at least $250.

9 PM to 6 AM: Neighbors won't notice break-ins after dark, but gunshots still bring the police in 1D6+8 minutes. Fowler has a 75% chance of being at home or returning between 9-11 PM, and a 95% chance after that. He calls the police if he encounters intruders. His status in the city trumps any finds or claims made by intruders, and the cops immediately return any taken items to Mr. Fowler.

Although the police are slightly interested in Fowler and his krewe, any officers on the scene are cowed by the powerful and influential businessman. After the police leave, Fowler removes all suspicious material from the house, taking everything through the Gate to the swamp-huts, then returning home and erasing the side of the Gate in his home, intending to reopen it later.

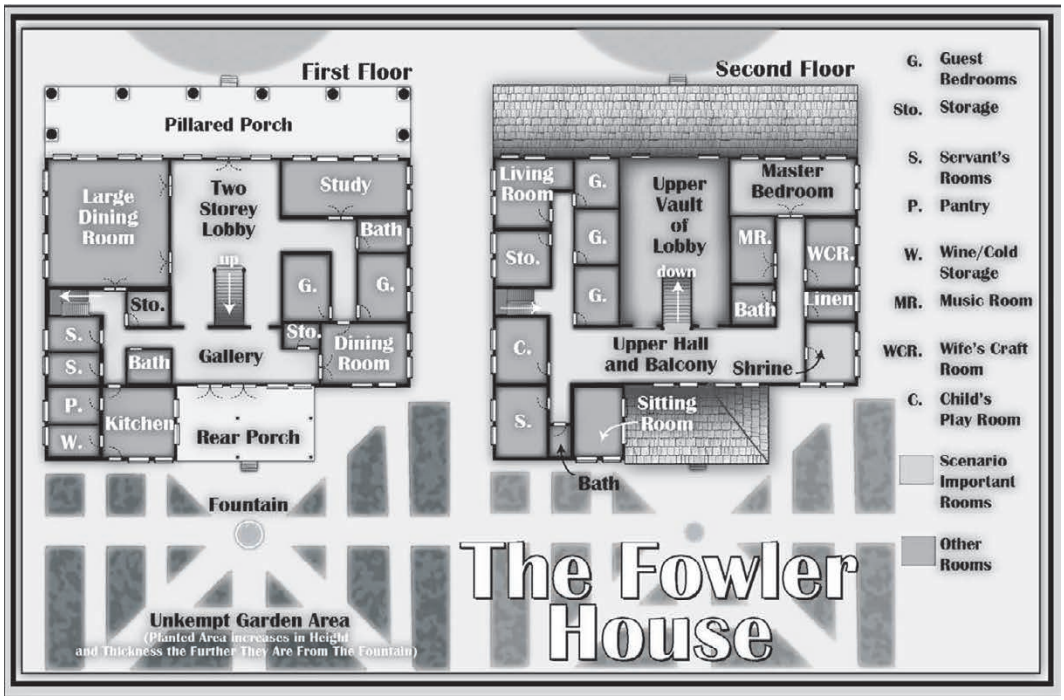
If Fowler knows that someone has been in the house, he informs Papa Screech, who definitely takes action against the culprits, if he can identify them.

INSIDE THE HOUSE

There are no servants, so Fowler is the only resident. If Fowler is home and the investigators break in, he can be found either in the master bedroom reading *The King in Yellow* or memorizing the Call Hastur spell, or in his daughter's old room. If he hears intruders, then he calls the police, but if anyone enters his daughter's room, then he flies into a rage and tries to strangle whoever has profaned his shrine.

The house is as still as a tomb. Though luxuriously furnished, with silver, paintings, furniture and antiques throughout, almost every room remains as it was on the day Grace and Estelle Fowler were killed.

Two important rooms are discussed in detail; others may be fleshed out as the Keeper desires.



The First Floor Storage Room

Among the old furniture and boxes of personal items in this room is an old dressing screen, leaning against the south wall. Behind it, a peculiar series of lines and symbols are scrawled on the wall. A Cthulhu Mythos roll or knowledge of the Gate spell recognizes this as a Gate. A thorough search or a Spot Hidden may discover the Gate, as the Keeper desires. The Gate costs 1 magic point and 1 Sanity to use, in either direction. The Gate-traveler emerges in one of several abandoned huts somewhere in a vast swampland; a return Gate has been created to get back to Fowler's house. If the investigators go through the Gate, consult the section entitled The Haunted Swamp.

The Locked Room (Shrine)

Fowler keeps this upstairs room locked, but anyone can easily pick the lock in 1D3 minutes. This is Estelle's former room, now the distraught Fowler's shrine to his departed loved ones. The walls and several tables are covered with dozens of photographs of Randall Fowler's wife Grace and daughter Estelle; he placed all the photos that he could find here. There are a few mementos as well: a rag doll, a plain necklace of white porcelain beads, some dried and crumbling flowers, and so on. Several partly-burnt votive candles are also present.

On a table near the door is a tattered notebook page inscribed with the spell Call/Dismiss Hastur in English, learnable in 20-INT days. At the bottom of the page is a date, the day before Mardi Gras Day, and a time, 11 PM—the date and time of The Coronation of the King in Yellow event.

On the foot of the bed is a slim black-bound book, whose front cover is embossed with the most potent form of the Yellow Sign. Seen for the first time, the poisonous symbol's curves seem to swirl and twist and squirm, reaching hungrily toward the viewer, causing a loss of 0/1D6 Sanity. This is Fowler's copy of the sinister play *The King in Yellow,* which is described in the sidebar on page 46.

Note that if Fowler is at home he will have the play and the notebook page with him, whichever room he is in, though normally they're found in the locked room.

PAPA SCREECH

Papa Screech is a Black man of medium build, in his early 40s, with prematurely graying hair and beard. His speech is soft, brusque, and to the point. He dresses in working-class clothes, but with bizarre accessories, such as a snakeskin belt, a black top hat with black feathers stuck in a snakeskin band, or a thong around his neck hung with a half-dozen rattlesnake rattles. Lately he also sports a cardboard badge on his chest with the Yellow Sign painted on it. His real name is unknown to anyone but himself.

Papa Screech always carries a bowie knife in his boot, and if he expects trouble he carries a revolver as well. He also owns a whistle made from the femur of a human child, which has been enchanted to add 40% to the chance of success in casting the Summon/Bind Byakhee spell.

When not staying at Randall Fowler's house, Screech lives in a shack near the nightmare lake (see The Haunted Swamp).

Screech was a member of the New Orleans Cthulhu cult, who escaped the raid of 1907. Screech was a more devout follower of Hastur, so when he assumed leadership of the cult after the raid, he turned it toward worship of the Unspeakable One.

Screech condescends to the Whites that he meets, feigning simplicity and servitude, all the while relishing the thought that someday Hastur will blast the souls of these fools. A halved Psychology roll might give a fleeting glimpse of this man's true character, when his contemptuous eyes rivet and skewer those who have earned his wrath.

Questioned by the investigators, Papa Screech says that he has been glad to help Randall Fowler communicate with the spirits of his dead wife and daughter, accepting only food and shelter for his services. He claims to know almost nothing about the reporter, Peter Gavvin. He never met the man, but he was told by Mr. Fowler that Gavvin believed Screech was after Fowler's fortune.

The Yellow Sign, he says, was something beautiful that he saw in a dream once. He painted it and it brought him good luck, and he's tried to bring that luck to others. He claims to know of no occult significance for it, and claims to have never seen it elsewhere in any of his studies and travels.

He admits to knowing about the Cthulhu Mythos. Cults of those strange old gods have had small followings in New Orleans in the past, but a larger cult was broken up a dozen years or so ago out in the swamps.

As for the laborers, decorators, and carpenters working for The Most Honorable Krewe of Swords, Screech admits to hiring them. Mr. Fowler told him to find some people in need of work, so he did. They may be poor and ignorant, but they're hard workers, and more than earn their $1.50 a day.

Screech's further tactics and actions against cult enemies are discussed later in the adventure.

PAPA SCREECH

Bokor, Hastur cultist, age 41

STR	13	CON	11
SIZ	13	INT	14
POW	23	DEX	12
APP	09	EDU	10
SAN	0	HP	12

Damage Bonus: +1D4

Weapons:
Bowie knife 55% (damage 1D4+2+DB)

.38 revolver 35% (damage 1D10)

Fist 65% (damage 1D3+DB)

Grapple 35% (damage special.)

Spells:
Brew Space Mead, Call Hastur, Create Gate, Dominate, Enchant (Byakhee) Whistle, Power Drain, Shrivelling, Summon Ghost, Summon/ Bind Byakhee.

Skills:
Conceal 30%
Dodge 45%
English 45%
Fast Talk 55%
French 50%
Hide 35%
History 50%
Listen 45%
Occult 75%
Psychology 35%
Sneak 35%
Spot Hidden 50%
Throw 35%
Cthulhu Mythos 65%

THE SWORDS KREWE'S WAREHOUSE

Several entries in Gavvin's notes indicate that he visited the krewe's warehouse in the French



Quarter. The streets are cluttered with celebrants and musicians, most wearing masks, laughing and jostling the party, offering food and drink and perhaps other services as well.

The address is a small, drab one-story affair with only one door. Several windows line the sides of the building, all seven feet above the sidewalk. During the day visitors can walk right in; by night the door is locked and an armed night watchman patrols the area.

Inside is a short hallway, a tiny office, a dingy rest room, and a narrow metal staircase leading up to the roof. A sliding door (kept locked at night) opens into the main warehouse. During the day this door stands open, and two or three dozen men and women—members of Papa Screech's cult—busily create banners, kites, posters, masks, and other decorations, many of which feature the Yellow Sign.

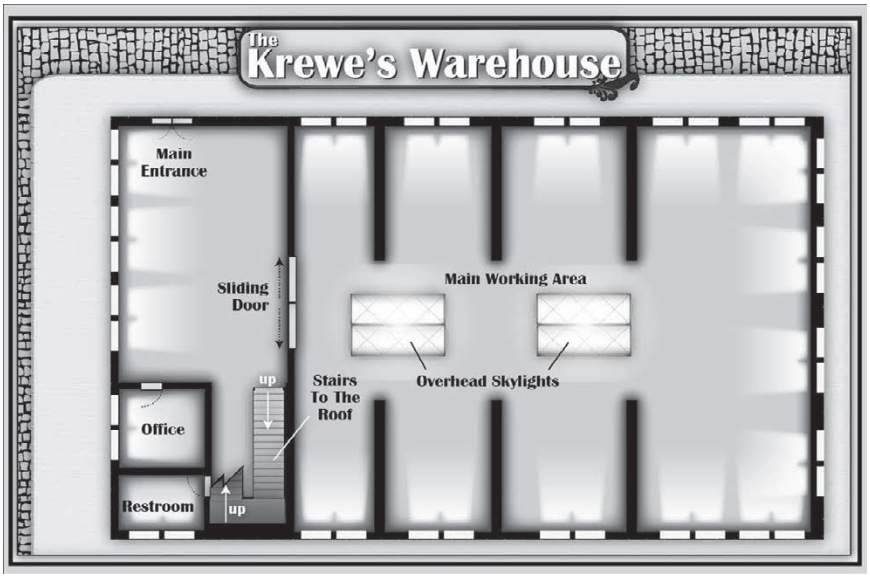
Chances to be here: Randall Fowler 20%, Papa Screech 60%, Denis Bouchard 25%. If none of these persons are present, the workers plead ignorance and refuse to answer the investigators' questions.

Decorations incorporating the Yellow Sign are everywhere. If asked about the luminous quality of the decorations, one of the workers explains that this is a property of their special paint, a touch that distinguishes the Swords Krewe's decorations from all others. Many gallons of the paint are stored in the warehouse, and a successful Conceal roll secures a sample for analysis. Tests confirm that the sample is a normal factory-produced paint of a sickly yellow color, with no apparent luminosity.

The last warehouse clue is located on the roof. Fifteen minutes of thorough searching uncovers a bloodstained fountain pen, engraved with the initials PRG. Charlie Sunstram recognizes the pen as belonging to Peter (Robertson) Gavvin. If analyzed, the blood turns out to be not human. A successful Chemistry or Biology roll, followed by a successful Cthulhu Mythos roll, identifies the ichor as that of a byakhee. (Gavvin managed to stab the creature as it snatched him off the roof and later dropped him to his death, thousands of feet below, on the Tulane campus.)

During the day, the cultist-workers in the main room will hear anyone using the metal staircase to the roof; a diversion might keep the cultists occupied long enough for someone to look around up there. At night, the investigators only have to evade the night watchman; with all of the masked parades and drunken revelry going on, this shouldn't be too difficult. All that is needed then is to break in, or with a successful Luck roll, to find an unlocked window to slip through without being seen.

The investigators may decide to put an end to the Yellow Sign "factory". Setting fire to the place limits the cult's supply of Yellow Signs to the thousands already in place throughout New Orleans. Even eliminating all of them wouldn't stop the coming of the King in Yellow, though it would temporarily limit his power somewhat.



HASTUR CULTISTS/OIL-RIG TOUGHS

	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11
STR	11	14	11	14	13	12	12	16	11	14	11
CON	12	13	10	13	12	14	11	13	13	14	10
SIZ	14	18	13	14	13	16	14	14	12	13	12
INT	11	12	13	11	12	12	12	12	14	11	11
POW	09	7	10	12	11	10	12	09	12	06	09
DEX	10	12	11	13	09	14	11	12	14	14	12
APP	03	7	12	09	13	13	10	09	10	11	10
EDU	09	8	10	09	12	10	08	11	10	11	10
SAN*	45	25	50	50	55	50	55	45	50	25	40
HP	13	16	12	14	13	15	13	14	13	14	11
DB	+0	+1D4	+0	+1D4	+1D4	+1D4	+0	+1D4	+0	+1D4	+0

**Cultists have 0 Sanity, the figures given here are for Chet Craighten's oil-rig toughs.*

The cultists normally only carry firearms in the swamps, and the oil-field toughs probably won't use clubs unless encountered at the drilling site.

CULTISTS

Weapons:
Fist 65% (damage 1D3+DB)

Grapple 35% (damage special)

Club 40% (damage 1D6+DB)

Fighting knife 45% (damage 1D4+2+DB)

.38 revolver 35% (damage 1D10 [#s 1, 4, 10])

.30-06 bolt-action rifle 45% (damage 2D6+3 [#s 3 and 8])

Double-barreled 12-gauge shotgun 45% (damage 4D6/2D6/1D6 [#11])

Spells:
Cultist #9, Clia, has 18 POW and knows the spells Contact Yig, Summon/Bind Child of Yig, and Hands of Colubra.

Skills:
Conceal 40%
Climb 50%
Dodge 30%
English 40%
French 40%
Hide 45%
Jump 35%
Listen 40%
Sneak 45%
Spanish 35%
Spot Hidden 40%
Swim 40%
Throw 35%
Track 40%
Cthulhu Mythos 25%

OIL-RIG TOUGHS

Weapons:
Fist 85% (damage 1D3+DB)

Grapple 75% (damage special)

Kick 45% (damage 1D6+DB)

Large club 60% (damage 1D8+DB)

Skills (oil-rig toughs):
Climb 60%
Dodge 40%
Fast Talk 45%
Geology 35%
Mechanical Repair 65%
Navigate 45%
Operate Heavy Machinery (oil-drilling equipment) 65%
Spot Hidden 35%

DEL RIO'S ARCANE BOOKSHOP

Several of the persons consulted by the investigators in this adventure may recommend that they look to this out-of-the-way occult bookshop for additional research material regarding the odd sigil clutched in Peter Gavvin's dead hand—and now seen throughout New Orleans. Alternately, the party may independently seek out dealers of bizarre or unique antiquities or occult bookstores while seeking information on the Yellow Sign. Perhaps they see the store while strolling down a poor, narrow street in the French Quarter. The shop is listed in the telephone directory.

Outside of the shop, a guitarist, fiddler, and accordionist are playing to a small group of locals, whose dancing blocks the investigators' way forward. Nearby a branch of a small ash tree juts over the street from an alleyway between two buildings. Dozens of strange symbols are carved into the trunk of the tree; on closer inspection, an Occult roll identifies them as symbols of good luck and protection from numerous cultures and mythologies; a successful Spot Hidden notes the Elder Sign among the carved symbols. A card in one of the dusty storefront windows along this narrow walkway reads "Del Rio's Arcane Bookshop".

Inside the shop, shelves and tables are cluttered with dusty volumes of every age and size. Their contents and nature are left to the Keeper, although they should represent a variety of languages, cultures, mythologies, magical systems, spiritual traditions, and times.

When the investigators enter, the only other person in the shop is a stout man in his mid-30s, clad in a trench coat over shirt and tie. The man is poring over books on shelves behind a cluttered desk at the back of the store; he grunts and nods if spoken to, but if asked he says he's not the owner. A Psychology roll detects his nervousness, and if anyone approaches him or tries to engage him in conversation, he says

ALBERT DEL RIO

Occult bookshop owner, age 59

STR	09	**CON**	10
SIZ	13	**INT**	15
POW	12	**DEX**	10
APP	11	**EDU**	16
SAN	50	**HP**	12

Damage Bonus: +0

Weapons:
.38 revolver 25% (damage 1D10.)

Skills:
Accounting 20%
Anthropology 35%
Bargain 70%
English 80%
French 65%
History 55%
Library Use 55%
Occult 55%
Persuade 45%
Psychology 40%
Spot Hidden 40%

he has to go, and leaves. This is Stephen Franks, a collector of pornography. After he leaves anyone who examines the area where Franks was browsing finds several shelves of vintage erotica, much of it explicit, from around the world.

An inquisitive investigator who makes a successful Anthropology, Cthulhu Mythos, or Occult roll finds a volume raising his or her Occult skill by 1D6 percentiles after 1D4 months of study. These helpful volumes are priced at 1D3x1D100 dollars, subject to Bargain rolls. The bargaining should be tough, but not too tough. Keeper and player should create a title and author for these new bibliophilic treasures, and the Keeper may wish to use it in future adventures.

As the investigators browse, a rail-thin man with graying hair enters the store, humming to himself. The man says hello and sits behind the desk at the back of the store. This is Albert Del Rio, the proprietor. Del Rio is in his late 50s, just under 6 feet tall, with a receding hairline and long dark hair swept back from his forehead. He speaks with a half-southern, half-Cajun accent. He is soft-spoken, but nevertheless, there's a .38 revolver in one of the desk drawers.

If asked, Del Rio can tell them about the protective symbols on the tree outside, and how they make the tree thrive. The tree is an ash, useful for protection from evil, especially snakes, and the Norse world tree Yggdrasil was an ash. He knows of the Elder Sign only as another symbol of protection, but a Psychology roll notes that Del Rio is holding back on this subject. If asked in a friendly manner, he can talk a little about the old local cult whose demon-gods the sign protects against; he knows all of the general information contained in the Horrors of the Past section. If Stephen Franks wasn't scared off, a Psychology or halved Spot Hidden roll suggests that he is eavesdropping on the investigators' conversation with Del Rio.

Asked about the Yellow Sign, Del Rio says that the symbol seems familiar. For a fee of $50, he'll try to find out more about it. He'll contact the investigators, or they can come back in a day or two to see what he's found.

Any investigator who browses Del Rio's shop has a chance equal to his or her POWx1% (one roll per visit) of stumbling across a thin, well-worn black-bound volume embossed with a potent version of the Yellow Sign. This is the dreaded play *The King in Yellow,* the key to the current mystery, described in detail in boxed text nearby. The price is $250, subject to Bargaining, of course.

If the investigators don't find the book on their own, within 1D20 hours Del Rio finds it, reads it, and suffers its effects. He frantically calls them about his discovery, and when they arrive, his hair and eyes are wild, and he is exhausted and unshaven. He tells them about the horrible yet beautiful thing that he has found, then gives it to them, warning of its power. A successful Psychology roll discerns that Del Rio is shaken, but not dangerously so. Given a day or two, he recovers his friendly demeanor, but he never forgets his brush with the Last King, and he suffers the disturbing dream described in "The Play's Effects" section in *The King in Yellow* boxed text.

Del Rio won't discuss the suspicious customer, since Stephen Franks is one of his best clients.

HORRORS OF THE PAST

The present cult of Hastur descends from the larger Mythos cult broken up by the police in 1907. The investigators may learn about this earlier raid through various sources throughout this adventure, including from Charlie Sunstram, Albert Del Rio, police contacts, Voodoo practitioners, or other interested parties. This is old news, and hardly secret. Use any believable way to convey it—if necessary. This section outlines what is publicly known about what happened, along with additional information that can be gleaned from police files, the swamp folk near the site, and the remaining policemen who took part in the raid.

In November of 1907, the New Orleans police were informed that several women and children had disappeared from swamp communities south of the city. Overwhelmed with fear, relatives came to the police for help against some nameless voodoo terror.

Following their directions, Inspector John Raymond Legrasse led twenty men into the swamps to investigate. They found nearly a hundred degenerate cultists dancing naked around scaffolds holding the mutilated bodies of the missing swamp folk. Though shaken, Legrasse and his men burst on the scene and put an end to the mad gathering. In the ensuing chaos, five cultists were killed, two were wounded, and another 47 were captured. Those captured included a few locals, but were mostly seamen of a wide range of nationalities, mostly Caribbeans. Two were tried and hanged, but the rest were institutionalized as dangerously insane.

Police Files

To gain access to the appropriate files at police headquarters near the French Quarter, an investigator must either be in law enforcement or make a successful Law roll; it then requires a Library Use roll to find the files in moldy storage boxes.

The files summarize the background information, and include such details as the names and statements of prisoners and officers involved in the raid, and statements of the swamp folk. The few

THE KING IN YELLOW

The Yellow Sign on the cover of *The King in Yellow* causes a loss of 0/1D6 Sanity the first time that it is seen, as the yellow curves seem to squirm and twist out of the black binding to reach hungrily for the viewer; this hallucination lasts only one round.

The play itself is readable in 25-EDU hours. The title page lists no date, author, or publisher. The reader loses 1D3/1D6+1 Sanity and adds 1D6-1% to his Cthulhu Mythos skill, coming away understanding that Hastur, the King in Yellow, and the Yellow Sign are closely related. These figures are for the English version; the original French edition is more potent (see Francois Avedon's copy). The play is ambiguous and even contradictory in relating this information. Also, most readers single out a character in the play as somehow representing him or herself, usually to the reader's horror when that character's doom is revealed. A successful Psychology roll also reveals that *The King in Yellow* was deliberately written to induce paranoia in the reader.

For more detail on the play, see the article "A Few Notes on the Yellow Sign and *The King in Yellow*" on page 31.

THE PLAY'S EFFECTS

Anyone who reads the play suffers from one of two additional side-effects (roll randomly or choose, as desired). Some readers begin to have dreams of a city, beside a dark lake and beneath a starry night sky. A yellow fog creeps across the lake, drifting into the city, obscuring the city's lights until the streets and buildings are engulfed by it.

(continued opposite)

cultists who did talk said that they worshipped ancient devils in the swamp, and that those devils' monstrous servants killed the swamp-squatters. Their cult, they said, was worldwide and incredibly old. Legrasse found a half-octopus, half-dragon idol during the raid, which the cultists reluctantly identified as their chief god, "Great K'toolhoo" or "Thooloo".

The Raiders of '07

Of the twenty men who took part in the 1907 raid, six no longer live in New Orleans, eight are dead, and three are no longer on the force—including Legrasse, who by the time of this adventure has retired and is visiting a friend in Providence, Rhode Island.

Of the three officers still on the force, all say that they saw the cultists and the mangled bodies, but nothing more. They admit that they came in along the edge of the lake and were looking inland during the attack. With a successful Luck roll by any investigator, one of the officers remembers that a retired cop named Robert Swanson used to say he had seen something too terrible to talk about out on the lake.

Sergeant Swanson

Swanson lives across the Mississippi in Algiers, one of the poorest neighborhoods in New Orleans. Trash blows through the grimy streets and sneering youths of both sexes mutter in various tongues as the party passes. Swanson's tenement is a crumbling, overgrown brick monstrosity which exudes an aura of defeat and despair.

Swanson only comes to the door after persistent knocking. He is in his early 60s, six feet tall, unshaven, and with a considerable paunch. His face is red and heavily veined, the result of years of alcoholism. Swanson is willing to tell the commonly known details of the police raid, but only a Law or Persuade roll convinces him the investigators will believe his personal tale: he and Galvez thought that they saw something else out on the lake, a hideous shape, gigantic and white. He says that damnable glimpse has haunted his dreams ever since.

In parting Swanson lists the three mistakes Legrasse once told him were made with respect to the raid: "One, we should have had more men; two, we should have had more guns; and three, we never should have taken any of those bastards alive." He has nothing else to add to his story.

THE SWAMP FOLK

Some of the trappers and fishermen who lived in the bayous at the time of the 1907 raid can still be found there, perhaps with Luck or Idea rolls. Humidity, mud roads, unfordable bayous, hanging tapestries of Spanish moss, snatches of harmonica or fiddle music or singing, shacks haphazardly perched on stilts or islands of questionable stability, venomous snakes, warily predacious alligators, shy or suspicious people, hidden patches of quicksand, and seemingly endless lakes of thick, muddy water dotted with tiny islands characterize the investigators' travels here.

The people of the swamps are proud, but taciturn with outsiders. Polite and respectful investigators can engage them without difficulty. Most swamp folk speak a mixture of French and English, often in thick Cajun accents; roughly 1 in 5 speaks only French. If during any conversation an investigator successfully rolls French, Natural Lore, or halved Luck, the party is sent to Granny Goudreau's.

There is a 5% chance that the swamper consulted is a cultist. In this case, this person will direct the intruders toward more dangerous regions of the swamp: all investigators must roll Luck every hour they spend in this region to avoid one of the hazards described in the "Natural Perils in the Swamps". The cultist also warns Papa Screech about the intruders.

Granny Goudreau

Granny's one-room cabin perches on the edge of an isolated bayou. As the day progresses, she takes repeated hits from her moonshine jug and pipe. She says, "A lotta them voodoo-folks got away from the poh-lice back in that raid a time ago, though they got 'em most of the leaders. They's still bad folk a-living out in them swamps though, and pigs an' cows an' dogs an' what-all still turn up a-missing be-times, an' you can still hear a strange hollerin' out on the hidden lakes in the middle o' the night."

Granny can give the investigators directions to the site of the raid, though she says the lake can't be reached by boat anymore: high ground and swamp isolate the place nowadays. She says that lake's the one haunted by an ancient white monstrosity of some kind, like the Indians used to dream about. Following her directions takes an hour and requires a successful Navigate roll; failure adds another hour of travel time until the next roll can be made, so the party must take care or they'll be lost in the swamps overnight. Another Navigate roll is needed to find the way back to Granny Goudreau's.

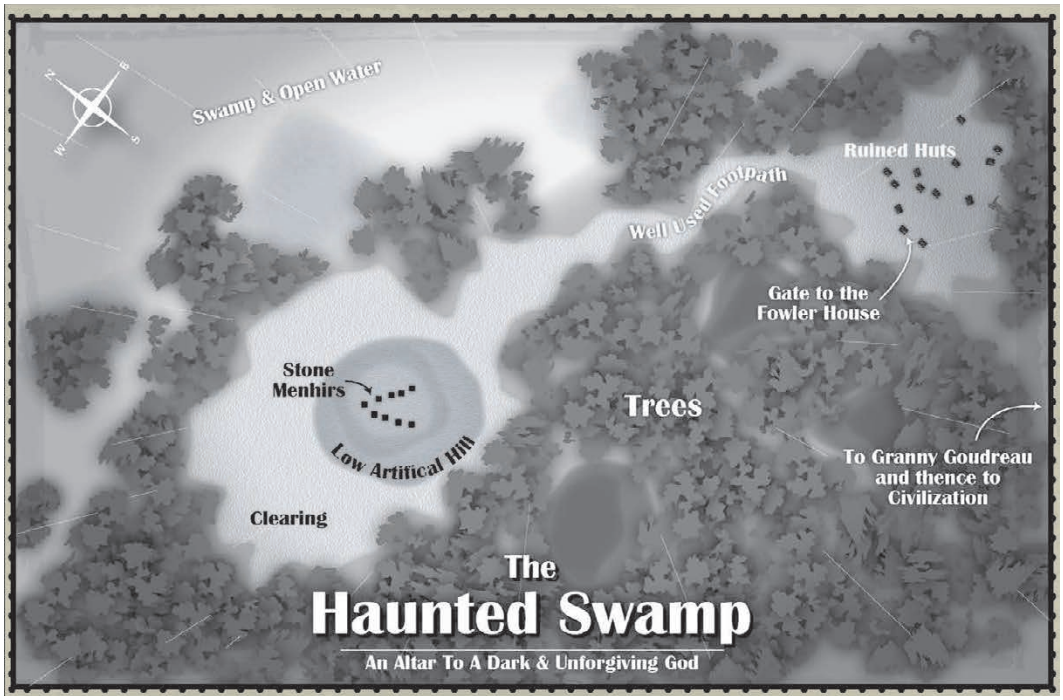
Unfortunately, there's nothing to be found at the site of the raid. Between the police, the elements, and the escaped cultists, all the useful clues, debris, bodies, etc. have long since been removed. However, a successful Track roll discovers a faint fresh trail leading around the vast still lake. Following this trail for a little over an hour brings the investigators to "The Haunted Swamp", described in the next section.

(continued)

An Idea roll recognizes the city as New Orleans, beside Lake Pontchartrain. Then the fog turns an ashy gray as it begins to recede, leaving no lights in the darkened ruins of the city. The sky is now gray as well, studded with stars like black diamonds. And three pale moons glare down on the silent city and eerily churning waters of the lake...

This unsettling dream should occur every 1D3 nights or so after the play has been read, ceasing only when and if the King is prevented from permanently taking over Randall Fowler's body. Each dream causes a loss of 0/1D2 points of Sanity.

Another common effect suffered by readers of the play is that they begin to see and hear strangers acting out scenes from the play, even though they really aren't. The character is hallucinating, and if this is pointed out, he or she loses 0/1D2 points of Sanity per instance. The speaker or speakers may be fellow investigators, passersby on the street, a shop clerk or waitress, or someone being interviewed by the investigators. The incident need not even involve the investigator, but may instead be happening in the background of a scene. The speech may sound weird or archaic, or like a non sequitur. The Keeper should read the description of the play and describe in general terms a scene or snippet of speech.



NATURAL PERILS IN THE SWAMPS

Every hour the investigators spend in the swamps, Keepers may call for a Luck roll from a random party member to avoid one of the following mishaps.

Poisonous Snakes: Snakes normally don't attack humans, since people are too big to eat. When they do attack it's because clumsy or inattentive humans disturb them. In the bayous, investigators may draw the ire of a massasauga, cottonmouth, or copperhead.

Allow a randomly-determined party member a Spot Hidden roll to avoid the serpent, and if this roll fails, allow a Luck roll to escape the venomous bite. A bitten investigator is struck with a 1D10+4 Potency poison which takes effect in 15 minutes. Successful use of First Aid (sucking out the poison and applying a tourniquet) removes 1D6 points of Potency; Medicine (the previous treatment, plus slowing the victim's heart rate) halves the poison Potency. Poisoned victims move at half normal rate for the next 48 hours.

(continued opposite)

THE HAUNTED SWAMP

The investigators may be directed here by the swamp folk living nearby, as related in the "Horrors of the Past" section above, or they may use the Gate in Randall Fowler's house. Most swamp folk wisely shun this place. The Hastur cultists meet here, at a site not far from where Inspector Legrasse routed the Cthulhu cult in 1907.

Due to the frequency with which Hastur has been summoned here, the walls of space and time are weaker in this area. When the Great Old One manifests here, it brings with it a portion of the Lake of Hali and the foreboding city of Carcosa that molders on its shores; neither Hastur nor its environment remain for very long, however. The section on "The Coronation of the King in Yellow" discusses this consequence, while "The Prisoner of Carcosa" describes the alien ghost-city. It is here that Papa Screech's cult intends to summon the avatar which will possess Randall Fowler and stalk the world as the King in Yellow.

The Gate from Randall Fowler's house is a two-way affair which costs 1 magic point and 1 Sanity point to use. It comes out in a ruined hut, where several muddy rugs are used by Fowler and the cultists to avoid tracking through his house. A skull painted with the Yellow Sign hangs above the doorway. Outside, several more huts sag in the humid swamp, and a well-worn path leads off through the thick growth of weeds, rushes, and trees.

The path winds along the shores of a deathly still, stagnant lake, which seems to stretch without end into the mist and miasma. The path ends at a strangely barren patch of ground atop a low hill. The hill is man-made: logs have been laid out as a foundation for the earth spread atop and packed down upon it. Atop the hill, nine stone menhirs stand in a V-shaped pattern; these stones have been enchanted to add +30% to the chance to cast Summon Byakhee. Successful Cthulhu Mythos rolls or knowledge of Hastur recognize these stones as those required to Call that entity. When the cultists Call Hastur, the avatar, a huge white polypous thing, rises from the lake.

Clever investigators can ruin the cult's immediate plans by destroying the stones prior to the night before Mardi Gras Day, although this requires an enormous quantity of explosives (at least a couple of cases of dynamite, for example). Alternately, the stones could be tumbled from their positions in the soft silted ground and toppled down the hill; it would be difficult and time-consuming—though not impossible—to restore them to their required formation in time for the ritual. Powerful wards such as the Eye of Light and Darkness or the Elder Sign might also render this site useless, or the Gates could be warded or erased, making travel more difficult for the cultists—and perhaps the investigators as well, if they block off the swamp-side of the Gate.

EVENTS

A timetable of sorts exists for this adventure. The investigators are contacted a day or two after the Mardi Gras seasons has begun, leaving ten or more days before the event entitled "The Coronation of the King in Yellow" takes place. This cult gathering occurs the night before Mardi Gras Day. On the

evening of Mardi Gras Day, Randall Fowler hosts a masquerade ball—the event "The Masque of the Yellow Sign".

If the investigators come to the attention of Papa Screech, warnings and counterattacks may occur, as outlined in "The Cult: Warnings and Retaliations". A particularly frightening retaliation sees an investigator abducted by a byakhee and taken to Carcosa in "The Prisoner of Carcosa".

Failure to stop the King in Yellow is discussed in "The Reign of the King in Yellow", and, if the cult's plans are thwarted, the results are detailed in "Foiling the Cult: Rewards and Penalties".

THE CULT: WARNINGS AND RETALIATIONS

About thirty cultists of various races and nationalities live in New Orleans or in the swamps near the nightmare lake. All are insane and now follow Papa Screech's guidance in worshipping Hastur. The cultists are normally armed with knives or clubs, but may be encountered with firearms in the swamps, or in town if the investigators seem to be a serious threat. They normally don't speak with outsiders, feigning ignorance of whatever language is tried. If defeated in the city, any survivors head for the swamps, where they hope to elude or ambush their pursuers.

Cultist #9 (see the statistics for Hastur Cultists on page 45), Clia, is a minor priestess of Yig. She is of Haitian descent, and knows the spells Contact Yig, Summon/Bind Child of Yig, and Hands of Colubra. Clia summons the sacred snakes of Yig that might be sent against the cult's enemies.

Once the investigators begin their inquiries into the death of Peter Gavvin, they soon come to the attention of Papa Screech, the leader of the New Orleans Hastur cultists. Screech initially won't make any drastic moves, since Gavvin's death has already brought too much scrutiny to his conspiracy. The bokor acts against them only if the investigators prove themselves to be a threat to his plans.

Screech might make his first move if the investigators nose around asking the right people the wrong questions, such as what the Yellow Sign is about, or pestering Randall Fowler. In these cases, the voodoo man has his followers paint Yellow Signs on the doors of the investigators' hotel rooms, or on clothes or other personal items left in the hotel. Or one of the cultists pays a masked street reveler to ask an investigator "Have you found the Yellow Sign?" Of course the poor inebriated dupe has no inkling of what it's about—he was told it's a joke.

When the investigators become more intrusive, taking actions such as visiting the krewe's warehouse, Screech takes more dangerous steps against them. This might involve one of the cultists leaving a poisonous snake in an investigator's room; if the intruders have shown knowledge of the occult or the Cthulhu Mythos, the slithering intruder might be one of the deadly sacred snakes of Yig.

THE PRISONER OF CARCOSA

If the investigators break into Fowler's house or the Swords Krewe's warehouse, and leave evidence of their visits, Papa Screech takes more drastic action against them, hoping to warn them off. Outright murder is too risky however, so the bokor has his intended victim—probably a lone investigator, Charlie Sunstram, or Francois Avedon—kidnapped.

The cultists snatch their victim in the dead of night. Allow the sleeping investigator a Listen roll to awaken before he is grabbed; grappled by 1D4+2 opponents, the target has only his STRx1% chance (STRx2% if the Listen roll succeeded) to break away and escape the fanatics. Failing to escape, he is bound, gagged, and taken to the roof of the krewe warehouse, where Papa Screech and more cultists await—along with a large, bat-winged insectoid creature. The byakhee may be recognized with a Cthulhu Mythos roll, and costs 1/1D6 Sanity to view. The cultists force the victim to drink a dose of Space Mead and then hand him or her over to the clutches of the byakhee.

The beast's grip doesn't yield, nor does the kidnapped person wish it to, as the thing lifts the victim and soars into the skies, passing through the atmosphere into the cold black depths of space. This calls for a further loss of 1/1D6+1 Sanity. The trip costs 1 magic point, and takes only a few hours, until the byakhee arrives at a grim twilit planet near the star Aldebaran in the Hyades star cluster.

The creature lands in the desolate streets of a dark foreboding city, beside a huge fog-shrouded lake. It partially loosens the victim's bonds (so that he can eventually wriggle free) and flaps away, croaking something that sounds like dark laughter. If the abductee has read *The King in Yellow,* he or she recognizes his surroundings as the alien city of Carcosa and the dread Lake of Hali. A successful Cthulhu Mythos roll recalls that the Great Old One Hastur is rumored to dwell in the depths of the lake.

The kidnap victim has been marooned some 68 light years from Earth. He is free to do anything while awaiting rescue or madness in dark Carcosa. The alienness of this ghost city of towering black buildings costs 1/1D10 Sanity per day. Fill the prisoner's time with bizarre occurrences: a keening voice wailing a lonely dirge, the source of which can never be found; the occasional beating of wings in the thick clouds overhead, or the clatter of claws on the pavement; a slithering wave of fog which pursues the prisoner tirelessly through the damp empty streets; occasional footsteps or whispering voices amid the dark towers; a glimpse of a shadowy

NATURAL PERILS IN THE SWAMPS

Hungry Alligators: 'Gators usually only attack a single person, or anyone floundering around in the water. For statistics on alligators, Keepers should refer to page 262 of the Malleus Monstrorum—or to page 71 in "Bloodlines". Alternatively they may use the crocodile statistics in the ***6th edition Call of Cthulhu*** rulebook, but STR and SIZ are each reduced by 1D6.

Underwater Holes And Quicksand: An investigator fording water may inadvertently step into a hole where the water is over his head, or onto what he thinks is solid ground which is really quicksand. If necessary, follow the Drowning rules in the rulebook.

figure down the street which vanishes (was it really there?) when approached; nightmarishly loud splashings in the lake, as if something enormous were sounding out there beyond the fog; a glowing Yellow Sign shimmering on the lake's surface; and whatever other unsettling events the Keeper can create.

All is not lost, however. Since the victim was almost certainly snatched before "The Coronation of the King in Yellow", a window back to Earth will be opened when the cultists Call Hastur (remember that part of Hastur's environment also makes the trip when the Great Old One manifests here). The prisoner can physically affect anyone that he meets during the coronation, and, more importantly, with a successful Luck roll he will be in a position to cross to Earth when Hali and Carcosa return to the Hyades. If the prisoner meets the other investigators, he is automatically rescued by physically holding onto one of his companions when Carcosa warps away (which they realize with a successful Idea roll).

A rescued investigator has gotten lucky, and has a tale to tell, but may be short on Sanity, requiring institutionalization. If the abductee isn't found and rescued during the events of this adventure, he or she is probably lost forever.

To give the other investigators some clue as to what has become of the missing character, each should roll D100 each night after the disappearance. If an investigator rolls his or her POWx1 or less, he dreams of their marooned colleague; investigators who have read *The King in Yellow* or who possess psychic powers have this dream on a roll of POWx3 or less, while those with the Dreaming skill described in *H.P. Lovecraft's Dreamlands* may use it instead of rolling POW. These dreams show what assailed the prisoner that day, along with scenes of the nightmare-city in which he is trapped. If the dreamer has read *The King in Yellow* he recognizes the location. Each such dream costs 1/1D3 Sanity points.

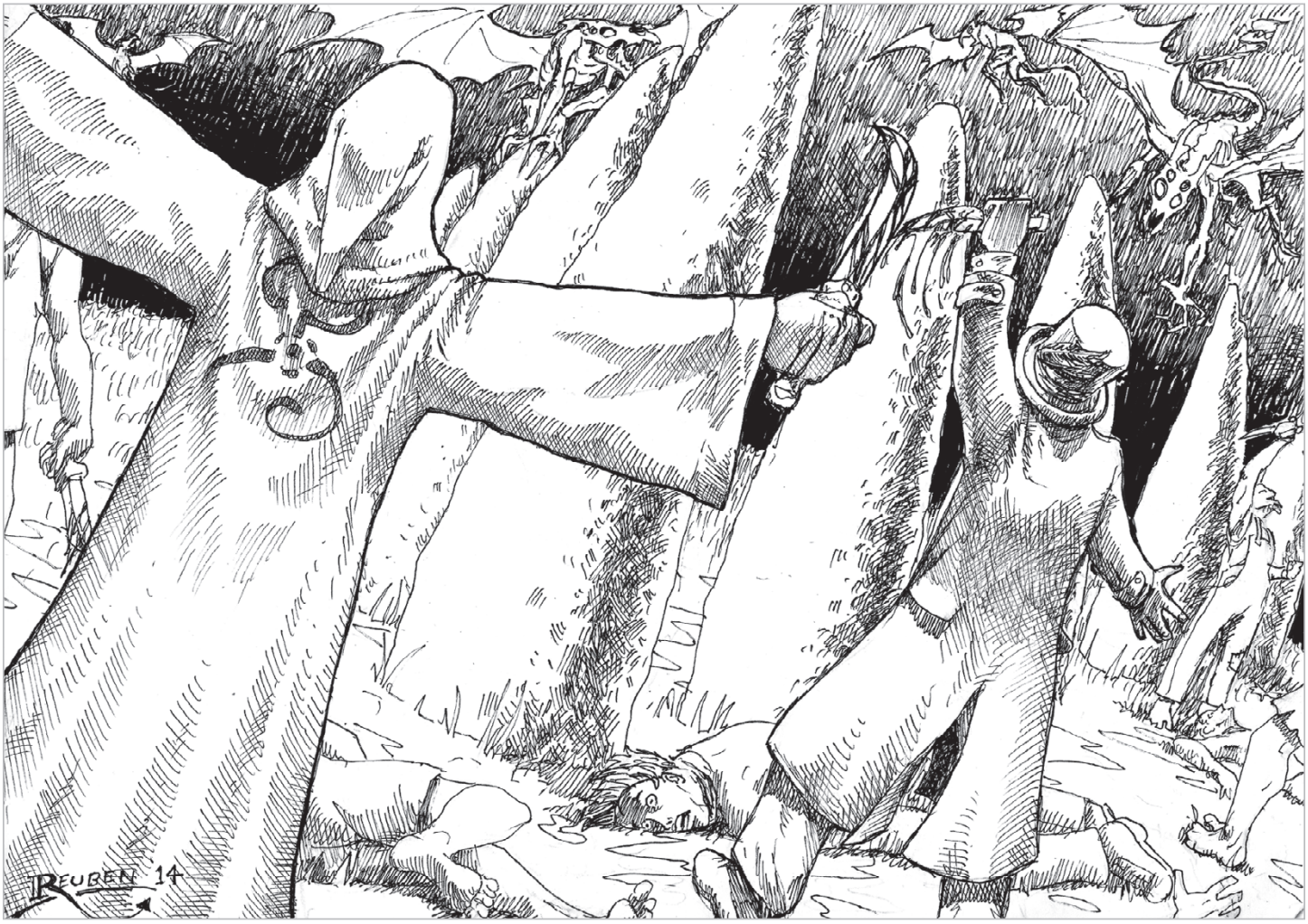
In the meantime, if the investigators have been using Charlie Sunstram's name to open doors, they may have to answer to police inquiries about the missing newspaperman, if it is he who is abducted by the cult. Avedon's disappearance may cause similar inquiries if they have been to the antiquarian's shop. Otherwise, there may be problems with the hotel (and police) regarding the noise and ransacking of a victimized investigator's room.

THE CORONATION OF THE KING IN YELLOW

"Woe! woe to you who are crowned with the crown of the King in Yellow!"—*Robert W. Chambers, "The Repairer of Reputations"*

This event takes place at 11 PM on the night before Mardi Gras Day, when a dozen or so cultists from the Swords Krewe's warehouse gather furtively at the kitchen door of Randall Fowler's home. Fowler and Papa Screech let them in, and within minutes they have entered the Gate in the storage room and emerged in the swamps south of New Orleans. More cultists wait among the ruined huts there, and the whole assembly then walks to the mound by the lake.

There, Screech helps Fowler into a white ceremonial gown embroidered with the Yellow Sign. Screech then summons four byakhee, which arrive just after midnight




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(Sanity loss is 1/2D3). The gathering is now complete: Fowler, Screech, four byakhee, and about thirty squatter-cultists. Several men and women are casually sacrificed, as though part of a minor obligatory ritual.

Then, led by Fowler, the congregation begins to cast Call Hastur by the nine standing stones; a Cthulhu Mythos roll recognizes the spell. If the investigators don't intervene, the spell is successful, requiring about 45 minutes to complete. Once the casting has begun, the magic point situation is as follows: Fowler has 1 left, Screech 12, and the cultists an average of 8. The investigators can foil the ceremony at any time by killing Fowler, but they would be hard-pressed to escape the byakhee and the angry mob of cultists.

As the cultists chant the ritual, thick waves of fog roll in from the lake, and then the lake itself swells to fill the entire horizon, its surface covered with an oily sheen. The ground also trembles and stretches, and black buildings and towers begin to rise from the swampy ground, until the investigators find themselves standing on the outskirts of an alien city, at the edge of a lake much larger than the one that they had previously encountered here. The night sky is a dull, ashy gray, and within it, black stars shine in unfamiliar configurations. This terrifying change in environment calls for a loss of 1/1D6 Sanity points.

King in Yellow readers, or those making a successful Cthulhu Mythos roll, understand that they have been transported to the Lake of Hali in the Hyades, home of the Great Old One Hastur, and that the city in which they stand is fabled Carcosa. Or perhaps Carcosa has been transported to them…

The cultists have also made the journey. If the investigators wish, they can explore the ghost-city. They have approximately 35 minutes to do so before the ceremony concludes. Refer to "The Prisoner of Carcosa" event for possible encounters in the dark city.

If the investigators stay to watch the ceremony, after 35 minutes the waters roil and churn with great bubbles and waves. From the ominous black waters rises an enormous, formless white bulk—Hastur! Sanity loss is 1D10/1D100. The cultists stand awestruck as the pale, luminous behemoth surges forth onto the lakeshore, crushing almost half their number (but not Screech or Fowler) beneath its slimy mass. Shrieking their approval, the byakhee then flap off into the sky.

The avatar ceases its approach mere yards from Fowler, reaching out dripping tendrils for him, enwrapping him entirely. The luminous white coloring of the thing slowly fades as it grips Fowler, and soon it begins to wither and collapse in upon itself. As the baggy, squamous hide of the titan slides back down the shore into the lake, its tentacles unwrap from around Fowler, who by all rights should have been pulped. Instead, his form stands mostly unchanged and intact, but pale and strangely luminous. Fowler takes a step, falters, falls, and the cultists rush to help him to his feet. The last bubbles from the once-huge, now-shrunken white mass gurgle on the lake's surface and die, as the cultists help Fowler along. The form of Randall Fowler remains, but Randall Fowler is no more. The King in Yellow now walks the Earth.

As "Fowler" is led away, the terrain shimmers and changes again; the swamp has returned. The remaining cultists accompany their King back along the path to the huts, where Screech and cultists equal in number to the investigators bid the others adieu and pass through the Gate with the King. The other cultists scatter to their homes in the swamps, for now.

On the other side of the Gate, Screech escorts the still-weak avatar to the master bedroom to instruct it in the use of its new form. This goes on for several hours.

To return to civilization, investigators must enter the Gate ahead of the cultists, risk following later, or make their way through the swamps back to New Orleans. The first choice is perhaps the wisest. If they're lucky, they may be able to pull off the second option without too much trouble (since the cultists in Fowler's house are far from the Gate in the storage room). This could be turned to the investigators' advantage, as "Fowler" and the cultists are over confident following the ritual and not prepared for an attack. The last option tests the investigators' survival skills, since they'll be trekking through the bayous in the middle of the night, to say nothing of the fact that this is a time-consuming journey.

After all, they won't want to miss Randall Fowler's masquerade ball tomorrow night…

THE MASQUE OF THE YELLOW SIGN

The big masquerade ball at Randall Fowler's on the night of Mardi Gras Day is the talk of the town, so the investigators surely hear of it. They may have been invited to the affair while they were interviewing Bouchard, Fowler, or one of the other wealthy krewe organizers. Not that they'll need invitations—there's no way to keep track of the hundreds of guests who show up.

During the day, the caterers arrive and set up the buffet and bars (what Prohibition?). Some of the swamp cultists come through the Gate in the house to help set up the decorations for the ball; a successful Accounting or halved Idea roll shows

A DREAM OF THE KING

If the investigators don't make it to witness the "Coronation" event, the Keeper may wish to have them dream about it. Assume that everyone who has seen the Yellow Sign has the dream, but only those who have read ***The King in Yellow*** remember it. The dream is caused by the arrival of the King on Earth, and costs 0/1 Sanity for those who haven't read the play, and 0/1D3 for those who have. The dream causes general unease and results in vague images for those unfamiliar with the play: the swamp, chanting voices, something huge and white, the Yellow Sign.... Those who have read the play recall more details: the cultists, the lake, the fog, and the titan thing from the lake that engulfs the figure which walks away while the horror dies.

The Keeper is urged to make the dream as hazy and unreal as possible, playing upon the investigators' theories and expectations about the situation in New Orleans as well as offering glimpses of what has really happened. (Is Francois Avedon involved somehow? Sunstram? Chet Craighten? Voodoo folk? Is Fowler the new avatar? Or is it an abducted investigator? Bouchard? Avedon?)

watching investigators that there are more people coming out of the house than there are entering it. The Yellow Sign is everywhere. Anyone not with the caterers who tries to enter the house or grounds is detained by the cultist-servants and asked to leave by Papa Screech, who is in charge at the moment. "Mr. Fowler is resting up for the party right now. Why don't you come on 'round to the party later? I'm sure he'd be glad to see y'all then." Investigators posing as caterers could possibly gain entry earlier at the Keeper's discretion.

Pushy investigators may have the police called on them. The police strongly suggest that they drop the matter and be on their way, but if they persist, they'll spend the night in jail and miss the party. If they missed last night's private coronation ceremony, they'll miss the first public appearance of the King in Yellow. Pity.

If the investigators do attend the party, they see the first of many costumed guests (most in Alice in Wonderland-inspired garb) arrive about 8 PM. Dozens more arrive within the next hour. If still alive, Denis Bouchard shows up about 9 PM with a gorgeous masked beauty in red on his arm.

The investigators can get inside any time after the party has started. Those without masks or costumes are received with amused condescension: these boors have all Communication skills halved until midnight, when everyone is too drunk to care. The guests at Fowler's party are important figures in New Orleans society, and anyone who doesn't play along with the rules of their social gathering (wear masks or costumes, don't discuss business, don't be prudish about booze, etc.) is at best politely snubbed. The investigators recognize several of the businessmen they may have interviewed earlier about "The Most Honorable Krewe of the Swords". Chet Craighten is here, drinking hard, along with his wife; a distraction might see Barbara Craighten trying to find new companionship under the increasingly hostile eyes of her husband—is her target an investigator? The madman Francois Avedon might also be here, costumed as the March Hare, looking for an opportunity to destroy the King before the King can destroy him.

The party is huge: tables of various types of food everywhere, a piano player in the entryway downstairs and a Dixieland jazz combo in the back garden, dancing indoors and out, bottles of champagne passed around in every room, bars on the patio in the back and in the large dining room and the study, etc. The grounds swarm with costumed revelers, all having the time of their lives.

The Yellow Sign appears prominently in every single room in the house, though no one pays it any mind. Spot Hidden rolls recognize the unmasked, plainly-dressed wait-staff as workers from the krewe's warehouse (assuming that the investigators visited the warehouse and met these folk). None of the workers are armed, and if asked they all admit they're members of the Swords Krewe, hired as Fowler's temporary servant help for the evening.

Nothing seems sinister in the house, though Randall Fowler hasn't been seen all day. The staff claims that he hasn't felt well today, and has been resting up for this evening. Attempts to get to the master bedroom are blocked in the upstairs hallway by 1D3+2 servants. If the intruders persist, Papa Screech slips out of the master bedroom to calm things down, claiming that Fowler will be down



soon. He respectfully asks the investigators to return to the party.

The investigators have a chance to search the house among the milling and mingling crowd. They can get into the "shrine" room upstairs and the storage room downstairs. Each is guarded by a single cultist, who might be easily distracted with a successful Fast Talk, Dodge, or other roll, as the Keeper desires. The locks on those doors must then be picked or forced to get inside; see Inside the House to see what might be found in each.

Sometime after 11 PM Randall Fowler comes out onto the balcony overlooking the entryway, accompanied by Papa Screech and three or four cultist-servants. Fowler wears the white robe with the Yellow Sign that he wore at the coronation last night, now muddy and tattered. He is very pale and his eyes have sunken in their sockets, giving him a sinister, spectral appearance. A hush falls on the crowd as the King—for it is he now, Randall Fowler is gone—stands with arms upraised at the head of the stairs. He speaks slowly, deliberately, with an unmistakably mocking tone.

"Good evening, friends! I trust you are enjoying yourselves. I thank you and congratulate you for making this a very happy and memorable Mardi Gras season indeed." There is a smattering of applause, at which "Fowler" grins menacingly. "Before I let you get back to your celebration, there's just one thing I'd like to ask of you: *Tell me, have you seen the Yellow Sign?*"

As one, almost everyone in the crowd replies "Yes." If they have seen the Yellow Sign, the investigators answer the question along with the other guests. These replies are not spoken dully, or under duress; they come automatically, without thinking. The investigators feel the hair on the backs of their necks stand up; these involuntary responses cost them 0/1D3 points of Sanity. No one else thinks much about the odd question and response, and the party roars back to life as if nothing has happened. Pleased by the response, the King in Yellow sneers down upon those who are doomed to serve him, then steps back to confer with his "court" at the top of the stairs. A successful Psychology roll discerns that Fowler's personality has changed, and not for the better.

Attempting to publicly assassinate the King in Yellow now has a 40% chance to wound innocent bystanders. (This might be a step taken by the madman Francois Avedon, if the Keeper wishes. Incidentally, such a blatant murder attempt costs any would-be assassin an immediate loss of 1D10+6 Credit Rating points.) The resultant melee should be utter chaos, as the investigators try to kill Fowler while jostled by party guests and menaced by cultists. The King has 60 hit points, plus hordes of cultists and his own magic and powers to defend himself. If pressed, the King may try to escape in the confusion, while Papa Screech (armed with revolver, knife, and spells) will defend his monarch until he or his King are in mortal peril, in which case he flees. Half of the other cultists also panic and flee the scene, while the remainder (half of whom snatch up knives or broken glasses or bottles) rush the intruders; these last few fanatics are ready to sacrifice their lives for their King. If the King falls, however, all of the cultists flee.

If the investigators attempt an outright assault, they're sure to be arrested and convicted for murder or attempted murder. At best, they'll be incarcerated for decades; at worst, they can expect the death penalty.

THE REIGN OF THE KING IN YELLOW

If the King in Yellow survives the night of the masquerade ball, then he achieves full control of his new form, the body of Randall Fowler.

Starting that very night, anyone who has seen the Yellow Sign now suffers paranoid nightmares fraught with horrible visions of the Yellow Sign, the city of Carcosa, the Lake of Hali, and the black stars which somehow illuminate the skies above this haunted landscape. Each of these nightmares costs the victim 0/1D2 points of Sanity. These dreams are the bitter, alien visions of Hastur itself, and those who succumb to madness from these visions become obsessed with spreading the influence of the Yellow Sign.

To stop the slow spread of the cult, the investigators will have to persuade and convince many separate authorities. This may be easier than it would seem at first, once those authorities recognize the similarity of their nightmares, and outbreaks of Yellow Sign-inspired madness erupt. Nevertheless, those outbreaks are sure to manifest and spread, especially in small communities that can be more quickly and completely overwhelmed—unnoticed pockets of infection in the body of the nation.

FOILING THE CULT: REWARDS AND PENALTIES

Though Randall Fowler was deceived by Papa Screech and is not entirely responsible for his actions, his abduction or institutionalization offers one non-violent way to stymie the cult. This is merely a postponement of the crisis and not a real solution, so the investigators receive only 1D4 Sanity points as a reward for it. An investigator with legitimate psychiatric credentials (such as Psychology or Psychoanalysis of 65 or better) can convince the authorities of Fowler's instability. The cult can't switch to another host quickly, since it takes several months to prepare him or her for the

INSPIRATIONAL MATERIAL

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Tynes, John, "The Road to Hali", *The Unspeakable Oath #1*

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Unknown, *The King in Yellow*

Van Lente, Fred, *The New Orleans Guidebook,* reprinted as *Secrets of New Orleans*

THE KING IN YELLOW

"It is a fearful thing to fall into the hands of the living god!"
Revelations of Glaaki, Volume Twelve, 54:57, 9

Avatar of Hastur, Lord of the Yellow Sign

STR	12	**CON**	106
SIZ	14	**INT**	15
POW	35	**DEX**	07
APP	12	**EDU**	17
SAN	N/A	**HP**	60

Damage Bonus: +1D4

Weapons:
Grapple 60%
(damage 1D6+DB)

Spells: Brew Space Mead, Summon/Bind Byakhee, all Call and Contact spells for the Great Old Ones, others at the Keeper's discretion.

Skills:
Accounting 80%
Bargain 70%
Credit Rating 80%
English 70%
Law 25%
Listen 35%
Occult 100%
Persuade 55%
Psychology 40%
Spot Hidden 40%
Cthulhu Mythos 100%

Sanity Loss: It costs no Sanity to view the Randall Fowler form of the King in Yellow; if the entity survives and takes on its full powers, those who meet "him" lose 1/1D6 Sanity when they realize that he is something far more than human.

This is the form of Randall Fowler, once he is possessed by the King in Yellow. Note that this version is less potent than the version listed in the Malleus Monstrorum; remember that the King is still acclimating itself to its new body during the climax of this adventure. Given a few days or weeks, the King in Yellow would soon receive all of the characteristics and powers listed in that volume. Fowler has been preparing for his ascension for several weeks, at least. If such precautions aren't taken, the possessed body begins to mutate rapidly after the possession, and the alien life-force of the avatar reduces the unprepared host to a monstrous, inhuman thing which weakens and disintegrates within a few hours.

The Gaze of The King: The King in Yellow induces paroxysms of fear in an opponent by touching and glaring at the target, causing the victim to automatically lose 1D6 points of Sanity per round (no Sanity roll allowed). Each of these attacks costs the King 3 magic points. To avoid the Gaze, the intended victim must roll his or her POWx2 or less on D100. When determining insanity, a sequence of these attacks against a target still constitutes a single episode. Note also that the King can perform its Grapple attack while Gazing, if it so desires.

transfer of the King's essence.

Destroying the stone menhirs in the swamp is another method of temporarily stalling the cult's plans, but since the principals are still left at large, this gains the investigators no Sanity reward.

A police raid would be most effective, if it could be staged when the cult is engaged in provable illegal activity. The only time that this seems likely is the night of "The Coronation of the King in Yellow", when Fowler, Screech, and the cultists commit human sacrifices. Convincing the cops to make the raid in the first place may be difficult, requiring tangible evidence of wrongdoing by Screech, his cultists, or Fowler. Only then will they take drastic action, but they'll be convinced as soon as any of them pass through the Gate in Fowler's house. Assuming that all of the principals are rounded up, grant each investigator 1D10 Sanity points, 1D6 points of Credit Rating, and a reward of $500 from the city and state for their efforts.

Almost as useful as breaking up the cult would be the arrest or demise of Papa Screech. If he is apprehended, award the investigators 1D4 Sanity, while his death earns them 1D6 points. With his magic, he is a very dangerous foe, perhaps one wily enough to escape the legal or prison systems. If Screech survives the adventure, he is certain to hunt down the meddling investigators at a later date. Screech's vengeance offers an excellent opportunity for a sequel. If his plot to avenge himself on the ancestor of Gaston LeFleur fails, he will undoubtedly turn his sights to those who foiled him.

If the investigators manage to defeat the King in

SPECIAL THANKS, AND A DEDICATION

Thanks to Charlie Krank, Nick Nacario, and all at Chaosium for allowing us to update and publish this adventure.

"Tell Me, Have You Seen the Yellow Sign?" was one of the first *Call of Cthulhu* adventures I ever had accepted and published, and I'll always be grateful to Lynn Willis for taking it on. Lynn edited the piece and deserves a lot of credit for the way it turned out. I'd like to respectfully dedicate this revised version to his memory—R.I.P. Lynn, and thanks.

Yellow without understanding his potency, each gains 1D6 points of Sanity; this award should be raised to 1D10 points for those who are fully aware of who and what he is, and what his reign means (i.e. that he is an avatar of Hastur the Unspeakable, whose presence on Earth will lead to widespread madness).

If the investigators prevent Randall Fowler from becoming the King, and he survives the adventure, they may want see to it that he is institutionalized. While his sanity is gone, at least his shattered identity might be restored. Grant them 1D3 Sanity for this kindness only if they have no fear that he will escape and resume his quest for godhood. Then, some months or years later, each investigator receives a gift of $1000 each from a tenuously recovered Fowler.

The Keeper may also wish to reward the investigators if they apprehended Francois Avedon and helped him get psychiatric help: 1D3 Sanity and Credit Rating points seem sufficient, once the antiquarian has recovered.

If the investigators fail to prevent the coming of the King in Yellow, their fates are sealed unless they can hunt him down and destroy him (which could be the subject of an entire campaign in and of itself). They have seen the Yellow Sign, and are thus subject to the King's nightmares for as long as their Sanity holds out. Soon they too will be faithful subjects of the Yellow King, devoted to spreading his Yellow Sign so that others may rejoice in his reign.

USING CHARACTERS IN OTHER SCENARIOS:

Étienne-Laurent de Marigny appears in "Needles" and "Asylum", and could easily appear in "Song and Dance" and "Five Lights at the Crossroads".

If not killed or stranded in Carcosa, Charles Sunstram is a useful journalist contact. Keepers might consider using the *New Orleans Daily Gazette* as the source of articles and employer of reporters found in other scenarios in this book.

If he survives, Dennis Bouchard is present in "Asylum", and he could be a useful society contact in "The Quickening Spiral".

If they survive and recover, Francois Avedon and Albert Del Rio might prove useful contacts for tracking down obscure antiques and books (and, in Del Rio's case, erotica for those who discreetly express an interest in such things). If Francois Avedon does not recover, Roderigo Vargas might be willing to assist investigators—if he doesn't bear them a grudge for the fate of his boss.

BLOODLINES

By C. Michael Hurst

INTRODUCTION

The DeCroix are a seventh-generation Creole family in New Orleans. There are only two remaining DeCroix family members—a deformed recluse and his younger sister, who's engaged to a wealthy land developer. The upcoming marriage is very significant to the family since Cora DeCroix's fiancé, Kenneth Deleon, stands to gain control of the family's assets. Deleon has his suspicions about his fiancée's family's blood line, however. He has concerns about congenital illnesses and the legitimacy of the family's wealth. Deleon hired Dr. Theodore Fontainebleau to research the DeCroix's background and assets to make sure that, before he marries into the family, he is assured of gaining a healthy wife and a bountiful dowry.

KEEPER INFORMATION

While the wealth of the DeCroix family is fairly well established, it has been in decline. The primary source of wealth is in the family's land holdings, one of which is a very large federal plot that has been in the family since the 18th Century. It is one of the last remaining pieces of land that the family has and, given Kenneth Deleon's interests in land, stands to be a very profitable investment for the developer.

The DeCroix family is tied to a Native American tribe living in the Bayou and cursed with a horrible past. The tribe worships the Great Old One Sebek, and its members are a mixed breed of the human Chitimacha Native Americans and Petesouchi immigrants, cursed by their tainted blood with the awful fate of transforming into crocodilians (creatures of the order of Crocodilia which includes alligators and crocodiles) before reaching adulthood. Unbeknownst to the remaining DeCroix family members, this tribe's cursed blood runs in their own veins.

BACKGROUND

In the late 17th Century, a faction of the Chitimacha separated from their tribe to follow a spirit man's vision of an alligator god sent to walk the earth. The faction travelled to a remote part of the cedar swamp near Bayou Sauvage, where they coincidentally encountered a tribe that was guided by the crocodilian Great Old One Sebek, whom they called Selabek, to this place. The distant tribe was a portion of the Petesouchi, a cursed people that transformed during adulthood into crocodilians. The two tribes found themselves fatefully matched by the shared vision of the god Sebek, and together they formed the Bayatouchi. They set forth to establish their worship and new society in the swamps, honoring the fauna of the area.

As the tribes began to interbreed, the majority of the next generation inherited a variation of the transformational curse of the Petesouchi. In their late twenties, the men of the Bayatuouchi would often start metamorphosizing into alligators. Although about half of them would die from the process, sometimes by their own hand as madness took them, the others become fearsome reptilian predators with human intelligence. The women of the Bayatouchi had a different fate. In them, the genetic trait took the form of an aggressive cancer. It would occur in about half of those carrying the trait, proving fatal by the time they reached their late twenties. Occasionally, a boy was born who did not exhibit any of the characteristics of the Petesouchi. These children were considered unfavored by Selabek, and they were sacrificed in his name.

For many years, the tribe existed in relative solitude, having very little contact with other Native American tribes. That solitude continued until Sister Belina, whose given name was Adelaide Duhes, encountered members of the Bayatouchi when she was a missionary in the Bayou Sauvage. She offered them food and clothing, and spoke with kindness to the spiritual leader of the tribe, Sumdabek. As she spent more time with the tribe, she learned some of their language, and she taught them more of her own. She spent many months visiting the tribe and shared with them stories of her life. She kept notes on their customs and religion as she attempted to teach them the word of God and the advancements of civilization. Despite her best efforts, the tribe remained shut off from society, mostly because of its perception that outsiders would not understand their disease.

It was during this time that Sumdabek sired a newborn boy who showed no signs of the Petesouchi color or features. As was the tradition, Sumdabek's infant son was to be killed. However, Selabek sent Sumdabek a vision of his son living with Sister Belina and growing up within the society of the pale people as an ambassador of the Bayatouchi that would protect the tribe. Sumdabek reasoned that one day his son might return to the swamps with greater power and influence, and help allow the Bayatouchi to thrive.

Sumdabek made a proposal to Sister Belina. He asked that his son be delivered to a man of wealth and need. He explained that he wanted his son to be good, like her. In exchange, he asked that this man agree to protect the land of the Bayatouchi at all costs and without question. Sister Belina knew of just such a man.

Albert DeCroix was a supporter of the church and contributor to the convent. He had lost his wife in his son's birth and then lost his

DRAMATIS PERSONAE

Kenneth Deleon
Wealthy land developer, engaged to Cora DeCroix

Vincent DeCroix
Deformed recluse, brother of Cora

Cora DeCroix
Sister of Vincent, engaged to Kenneth Deleon

Eunice Fontainebleau
Bereaved Mother

"Big" Joe Stanton
Owner, Joe's Boats

Gilotola
Bayatouchi Shaman



seven-year-old son. Mr. DeCroix had grown withdrawn and depressed. Sister Belina knew DeCroix was strong and took pity on him. She visited him regularly, as he lived close to where the Bayatouchi dwelled, and hoped to console his heart with the word of God. She explained that she had been sent an offer by the Lord, an opportunity for DeCroix to have a son again. Together, they agreed to bring the Native American child into the DeCroix family.

Because the boy was not orphaned and had no documentation, Sister Belina sacrificed her reputation in order to help her friend and to help the tribe. She explained to the convent that she had had an affair with Mr. DeCroix and together they had sired a child. The nun was immediately defrocked and resumed using her given name of Adelaide Duhes. The illegitimate child was taken into the custody of Albert DeCroix, receiving the name Guy DeCroix.

By Adelaide's wish, Albert DeCroix purchased a large parcel of land to the northeast of New Orleans, within which lived the Bayatouchi, and established in his Will that this land should never, under any circumstances, be sold or traded out of the family. Within a year of the adoption, Adelaide grew ill and died. Her mission to protect the Bayatouchi and help Albert DeCroix was fulfilled.

Albert DeCroix's spirits rose as he spent time with his son, and he established an impressive empire, capitalizing on the sugar trade. In his remaining years, he taught the business to his adopted son. The DeCroix family enjoyed a heritage of wealth until the turn of the 20th century, when the family shrank, and its wealth became endangered following the Civil War. Throughout the generations, the DeCroix women tended to develop aggressive, typically fatal, forms of cancer, and often died before reaching their fortieth year. The young men of the family suffered from a debilitating deformity that occurred in early adulthood, often with fatal consequences. Even when the afflicted survived, he was often forced into seclusion in the swamps, living among others of his kind.

Many of these DeCroix became legendary among Cajun hunters (who did not, of course, know their human origin), for being not only the largest alligators in the bayou, but also the most intelligent. Despite these challenges, the DeCroix family managed to maintain a respectable position in New Orleans society, largely because of its claim to Creole heritage.

PART ONE
Starting the Journey

ABOUT DR. FONTAINEBLEAU

Keepers should ensure that one or more of the investigators have a relationship with Dr. Fontainebleau, either personal or professional, and their mutual interest has inspired him to reach out and request their assistance. Those investigators have access to the following information.

Fontainebleau is a large, pudgy man who wears a neatly cut Guy Fawkes beard and linen suits. He inherited a respectable amount of money from his

BLOODLINES PAPERS #1

Dear Friend,

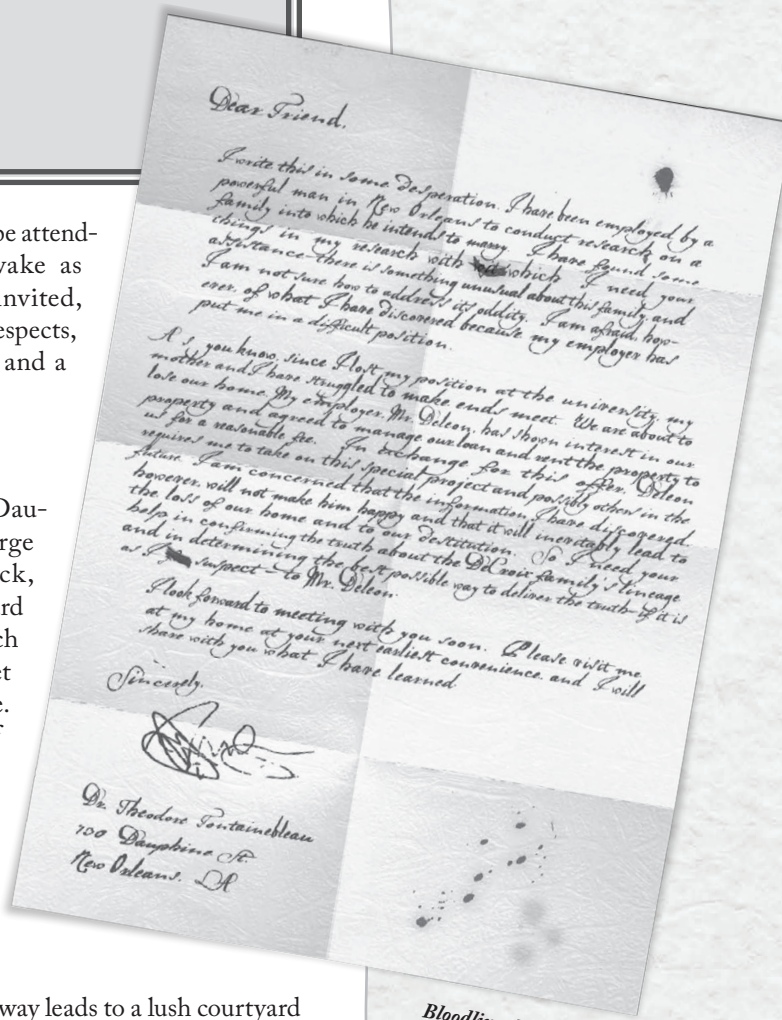
I write this in some desperation. I have been employed by a powerful man in New Orleans to conduct research on a family into which he intends to marry. I have found some things in my research with which I need your assistance—there is something unusual about this family, and I am not sure how to address its oddity. I am afraid, however, of what I have discovered because my employer has put me in a difficult position.

As you know, since I lost my position at the university, my mother and I have struggled to make ends meet. We are about to lose our home. My employer, Mr. Deleon, has shown interest in our property and agreed to manage our loan and rent the property to us for a reasonable fee. In exchange for this offer, Deleon requires me to take on this special project and possibly others in the future. I am concerned that the information I have discovered, however, will not make him happy and that it will inevitably lead to the loss of our home and to our destitution. So I need your help in confirming the truth about the DeCroix family's lineage and in determining the best possible way to deliver the truth—if it is as I suspect—to Mr. Deleon.

I look forward to meeting with you soon. Please visit me at my home at your next earliest convenience, and I will share with you what I have learned.

Sincerely,

Dr. Theodore Fontainebleau
730 Dauphine St., New Orleans, LA


Bloodlines Papers #1

father's work in Paris as a clothes maker. His father died in the late 19th century, leaving the business and savings to Theodore and his mother Eunice.

Fontainebleau immigrated to the United States with his mother in 1910 to take a teaching position at Tulane University. A year ago, he was fired after being accused of having an affair with a student (a charge which he steadfastly denies) and has struggled to secure work since then. Fontainebleau and his mother have been surviving on the remains of the family savings.

Dr. Fontainebleau is first and foremost an ethnologist. His formal training is in anthropology, but the division and blending of cultures is especially fascinating to him (although he has become extremely adept at researching family origins). An ongoing theme in his work is that these fissure lines, where cultures split or combine, reveal more about humanity than individual cultures. He is most interested in understanding what drives some cultures to splinter and why others combine.

Other Investigator Links—Investigators could be friends or colleagues of Dr. Fontainebleau who are invited to pay their respect by his mother at his wake and/or funeral. Investigators could be hired by Kenneth Deleon to recover the information he paid Dr. Fontainebleau to research, as he believes that Eunice Fontainebleau is hiding something from him. They may have no connection to either the Fontainebleau family or Kenneth Deleon and simply be attending the funeral/wake as guests of those invited, going to pay their respects, enjoy a free meal, and a few drinks.

MOTHER IN MOURNING

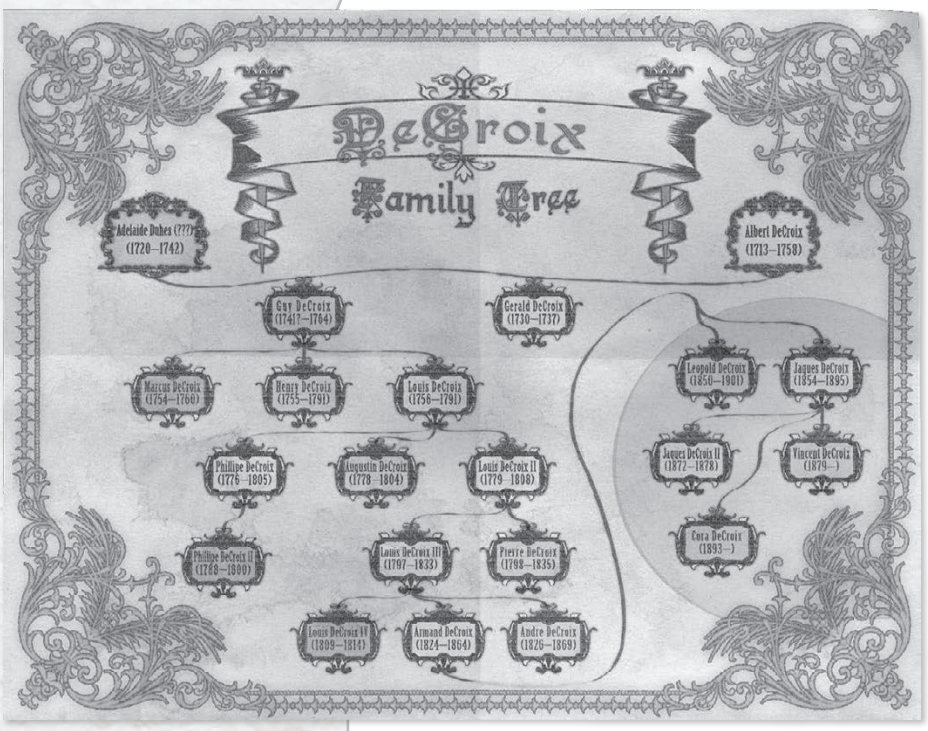
The address on Dauphine is for a large yellow and black, three-story courtyard house in the French Quarter. The street floor is a candle store. The proprietors of the store view the investigators with pity and anxiety as they direct them around the side yard to meet Mrs. Fontainebleau.

The narrow passageway leads to a lush courtyard lightly canopied by palm and banana trees and thickly landscaped with fragrant flowers and vines. A tall, white fountain gurgles in the back of the courtyard, near which Mrs. Fontainebleau sits at a black iron table crying. Two police officers stand with her, consoling her. They see the investigators and wave them over to deliver bad news.

Dr. Fontainebleau, for reasons unknown, travelled into Bayou Savage alone yesterday and did not return alive. He was killed in a boating accident, and his body was discovered this morning. Mrs. Fontainebleau is obviously suffering from extreme shock and grief. The officers provide her with their names and the phone number of the local precinct. They are genuinely sorry for her loss; both she and her son are well respected citizens in the Quarter. They inform the investigators that Dr. Fontainebleau's wake is to begin in a couple of hours at his home, with his funeral to follow later in the day.

Mrs. Fontainebleau states that Theodore was looking forward to their visit and that she is happy that they are here for him. She explains that he was working tirelessly on a new project, often working late into the night. He kept much of the work a secret, saying only that it was deeply important and sensitive.

She asks if she may excuse herself, saying that she must spend some time alone. She invites the investigators to join her for supper in the dining room later that evening. If investigators ask if they may see Dr. Fontainebleau's things, she gives them permission to look into his study but asks that they respectfully leave his bedroom alone. Investigators who ignore her request and enter Dr. Fontainebleau's bedroom find her sitting in the room surrounded by his things as part of her mourning. There is nothing of note to be found here as Dr. Fontainebleau restricted all of his work to his den.



Bloodlines Papers #2

As the evening wears on, more and more people arrive at the home to give Mrs. Fontainebleau their condolences. They bring huge amounts of food and drink. This continues throughout the rest of the investigators' stay at the home. None of the visitors know much about Fontainebleau's research.

THE FONTAINEBLEAU HOME

At some point in their initial meeting, Mrs. Fontainebleau will direct the investigators to the second floor of the house and explain that Theodore intended for them to stay in any or all of the three garconniére there (if they are from out of town and require board). The rooms are furnished with beds, desks, armoires, and fans, and each has a small bathroom. Theodore Fontainebleau's room and study are towards the back of the third floor.

For a schematic of the Fontainebleau Home, see the Large House on the map "Houses in the French Quarter" in "Investigator's Guide to 1920s New Orleans" on page 19. Dr. Fontainebleau's bedroom is what is labeled the "Wife's Room", and his office is the "Children's Room". Mrs. Fontainebleau uses the rooms at the front of the house ("Husband's Room" and "Nursery").

TALKING WITH THE POLICE

The officers at Mrs. Fontainebleau's home also investigated the place where the body was discovered. They explain that Dr. Fontainebleau rented a boat from Joe's Boats up near the Bayou Sauvage Levee yesterday morning, at 6am. Joe only rents his boats for 8 hours, so when Fontainebleau didn't return, Joe went out to find his boat.

Joe found his boat overturned and on the shore about two hours northeast of the city. During the salvage, Joe noticed three alligators in the water not far away, leaving behind a fresh and undamaged carcass. Recognizing this as unusual behavior, since alligators are more likely to protect their food than abandon it, Joe looked more closely at the body and immediately recognized it as the wayward professor.

The police picked up the body and took it to the morgue. The mortician said that Dr. Fontainebleau's death was due to drowning. The police and Joe agree that Fontainebleau did not know what he was doing with the boat and probably ran into a cypress stump, as is evident from the large scratches on the underside of the boat, and then fell out of the boat and drowned.

The police return Dr. Fontainebleau's personal effects to his mother. These include a watch, a set of house keys, and his shoes. Everything else was waterlogged or lost.

While players may suspect foul play, Dr. Fontainebleau's death is truly accidental. He had discovered details about the Bayatouchi tribe after finding

and viewing documents written by Adelaide Duhes, when she was known as Sister Belina, and he chose, in his excitement at the discovery, to explore the approximate region described in her letters. Investigators may note (Idea Roll) that Dr. Fontainebleau did not know how to operate a boat well and could not swim. He hit a submerged rock, fell in the water, and drowned. He was close to the tribe's location, and the three alligators witnessed by Joe were actually older Bayatouchi examining the body.

DR. FONTAINEBLEAU'S RESEARCH

From the papers and journals in Fontainebleau's study, investigators gather the following information:

- Fontainebleau traced the DeCroix family back to 1730. He drew out a family tree containing what appear to be all of the male members of the DeCroix family (Bloodlines Papers #2). His notes indicate that Guy DeCroix, son of Albert DeCroix, had no existent birth record or adoption papers. Fontainebleau determined his approximate birth year to be 1741. Guy DeCroix went on to father the current line of DeCroix members. His older brother, Gerald, died of consumption in 1737.
- In further investigation of the DeCroix family in this era, Fontainebleau discovered that it purchased a plot in the St. Peter Cemetery (an expensive and somewhat prestigious place to be buried), wherein was buried Adelaide Duhes. The DeCroix family later paid for her exhumation and relocation to the St. Louis No. 1 Cemetery in 1790, after St. Peter was closed. A select few of those interred here were relocated before the land was subdivided and developed. The majority of those interred at St. Peter remain buried under what is today the modern French Quarter. Louis DeCroix I signed the paperwork for the exhumation.
- Adelaide Duhes suddenly entered the New Orleans historical record in 1741. She died of an unknown illness and was buried in St. Peter in 1742. There is no family record of there being any relationship between Adelaide Duhes and the DeCroix family (despite Bloodlines Papers #2), although Fontainebleau notes in his lineage that Albert and Adelaide were alive at approximately the same time.
- A Sister Belina is mentioned several times in connection to Albert DeCroix, apparently as some type of spiritual advisor starting about the time of the death of his wife and child. Her name is also associated with missionary work that involved a tribe in the swamps called the Bayatouchi. According to Fontainebleau's notes, Sister Belina left some records on her work at the Convent de Ursulines. He writes that the Bayatouchi suffered from leprosy and that the fearless sister attempted to deliver food and clothing to the tribe. Investigators will note that this is a rabbit hole into which Fontainebleau would have inevitably run, given his fascination with anthropology and ethnology.

Investigators may note that Fontainebleau did a very bad job on this project and that most of his notes and research seemed unfocused. The the family tree, however, is quite accurate, should the investigators wish to verify the information from the gathered papers. There are multiple sections covering same line of research, often with inconsistencies between the versions, as if Fontainebleau kept losing track of his work. Mixed in with the research are tabulations of numbers which appear to relate to personal finances. Aside from the above information, which is easily accessed in Fontainebleau's notebooks and journals, there are four items of specific interest:

1. A note indicating a meeting with Cora DeCroix at 9am the next day (i.e., the day after the investigators find the note). An address is provided.
2. A note: "What about Vincent? Ask DeCroix."
3. A note: "Hereditary illness? Ask DeCroix."
4. A handwritten list of addresses and properties owned by the DeCroix family. The list includes six residential addresses and federal plot coordinates for a very large parcel of undeveloped land to the northeast of New Orleans.

UNEXPECTED VISIT

After the investigators have had time to explore the contents of Theodore's study and have gathered the information listed above, Kenneth Deleon appears at the Fontainebleau's home. He is a large man with a hint of dandyism in his style. He is arrogant, insensitive, and narcissistic. His



BLOODLINES PAPERS #3: THE JOURNAL OF SISTER BELINA

(English Translation):

The people on the island are deeply faithful and find the Spirit of God in the earth and in earthly manifestations, such as its animals. To embody the spirit of totem animals, specifically Pelicans and Alligators, the people dressed in impressively detailed costumes. In ceremonies I was graciously permitted to observe, participants danced and moved in such a way that their bodies seemed to transform into their totem animals.

It is obvious to me that these people have a faith unlike any other people that I have met. They are simple, sweet, and committed to their god. In observance of their behavior and dedication, I cannot help but think that perhaps we see the same God in different guises. God may be manifesting Himself in a different way to the Bayatouchi. They may never realize God as a person who died on the cross for them. I find it difficult to fault them for this when they have accomplished so much in their religious practices and faith that embodies many of the same principals as the Church.

In consulting with some of my peers and with others in the community, I believe that the Bayatouchi people living on the island to be related to the Chitimacha people, since that tribe is located not far away and were known for their great travels. This tribe however is different in that it chooses isolation, residing entirely on the island to the north-east of New Orleans.

politeness is entirely self-serving, an air that furthers only his image of himself as polished and superior to others. This front quickly fades when his power or control is threatened, and he then resorts to bullying and unethical, manipulative threats.

Deleon is initially cordial with Mrs. Fontainebleau, explaining the arrangement that her son had made to sell the family home to him in order to offset their growing debt. Deleon explains that he has already worked with the bank and with Theodore to secure her property. Apparently, Theodore had not yet shared this information with his mother. Deleon explains that he expects the results of her son's study as initial payment. When she explains, quite honestly, that she knows nothing about this arrangement or her son's research, Deleon becomes angry, pressing her to "tell the truth". Deleon's behavior should become uncomfortable enough for investigators to intervene.

Any information that investigators have found is not enough to satisfy Deleon. He states rather bluntly that what he needs is to know details about the origins of the DeCroix family line in New Orleans, if there's a chance that his children could turn out like Cora's freakish brother, and if the family actually has any money at all! He will leave the scene telling Mrs. Fontainebleau that she had better come up with some answers to her son's project or else he will throw her out of her home and leave her a poor and broken old woman.

PART TWO
Investigating the Leads

KENNETH DELEON & THE DECROIX FAMILY

A few facts about both Kenneth Deleon and the DeCroix family can be learned with a minimal amount of effort. Investigators who are native to the area may learn these facts with a successful Credit Rating checks or a halved Know roll.

Commonly Known Information about Kenneth Deleon:

1. He is a wealthy and successful land developer.
2. He has a reputation as a ruthless businessman.
3. He has recently gotten engaged to Cora DeCroix.

Commonly Known Information about the DeCroix Family:

1. They are one of the oldest and wealthiest Creole families in Louisiana.
2. The family's numbers, fortune, and property holdings have dwindled over the decades.
3. The last two members of the family are Cora DeCroix, who has recently become engaged to Kenneth Deleon, and her brother Vincent, who hasn't been seen in public for many years, due to some sort of illness.

Investigators may suspect that Deleon is behind the death of Fontainebleau, but he is not. He actually needed Fontainebleau very badly, for research on this project and many others. His goal was to force Fontainebleau into a type of indentured servitude, and now that he has made an effort to secure that servitude and his "servant" is now dead, he is incredulous. He could not care less about the property or Mrs. Fontainebleau, and is convinced that the secret of the DeCroix family died with Theodore. If questioned, he will explain all of this and play upon the investigators' emotions to drive them to save Mrs. Fontainebleau. He says that if they're willing to help continue the investigation, he will spare her.

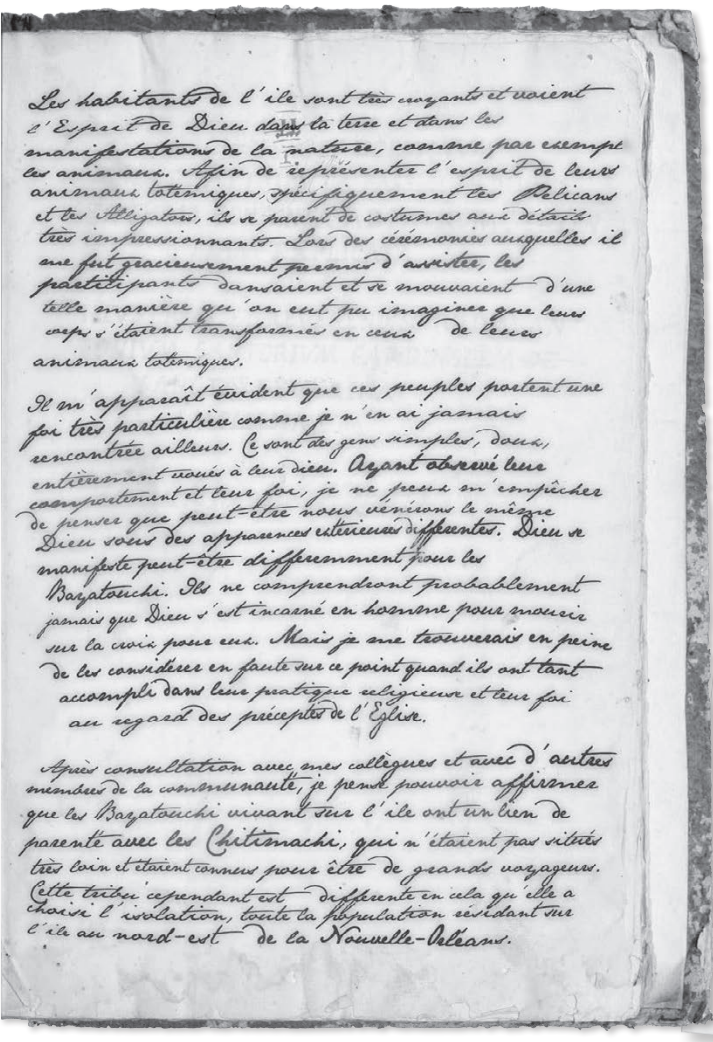
If investigators look much further into Deleon's relationship to the death, they will find that Fontainebleau's death is not considered a murder and, even if it were, Deleon has an alibi that checks out. If investigators continue to press, they receive a courteous warning from the authorities that it is in their best interest to avoid slandering a person of Deleon's stature.

CONVENT DE URSULINES

The Convent de Ursulines has moved locations three times since the days of Sister Belina, first in 1751, again in 1824, and once more in 1912. Today, it is located on State Street in Uptown and is both a convent and a Catholic school for girls. Investigators who are locals to the area will know this with a successful Know roll, while others will need to make a successful History or Library Use roll. The current location of the convent is also easily learned from local sources.

The nuns at the convent remember Dr. Fontainebleau's recent visit and interest in the work of Sister Belina. They will direct investigators to the library where special collections, journals, and letters belonging to the sister have been kept. These materials must be kept in the convent, as they are considered private and historic records. The records have not yet been returned to the archives because Dr. Fontainebleau had such great difficulty finding them. The nuns say that there appears to be some problems with the historical records, as Sister Belina's name appears to have been struck from their official rolls. Investigators who spend time with Sister Belina's notes discover the following book:

> **The Journal of Sister Belina**—This slim, well-worn book written in French contains Sister Belina accounts of missionary efforts. The journal is focused on her interactions with a tribe called the


Les habitants de l'île sont très croyants et voient l'Esprit de Dieu dans la terre et dans les manifestations de la nature, comme par exemple les animaux. Afin de représenter l'esprit de leurs animaux totémiques, spécifiquement les Pélicans et les Alligators, ils se parent de costumes aux détails très impressionnants. Lors des cérémonies auxquelles il me fut gracieusement permis d'assister, les participants dansaient et se mouvaient d'une telle manière qu'on eut pu imaginer que leurs corps s'étaient transformés en ceux de leurs animaux totémiques.

Il m'apparaît évident que ces peuples portent une foi très particulière comme je n'en ai jamais rencontrée ailleurs. Ce sont des gens simples, doux, entièrement voués à leur dieu. Ayant observé leur comportement et leur foi, je ne peux m'empêcher de penser que peut-être nous vénérons le même Dieu sous des apparences extérieures différentes. Dieu se manifeste peut-être différemment pour les Bayatouchi. Ils ne comprendront probablement jamais que Dieu s'est incarné en homme pour mourir sur la croix pour eux. Mais je me trouverais en peine de les considérer en faute sur ce point quand ils ont tant accompli dans leur pratique religieuse et leur foi au regard des préceptes de l'Église.

Après consultation avec mes collègues et avec d'autres membres de la communauté, je pense pouvoir affirmer que les Bayatouchi vivant sur l'île ont un lien de parenté avec les Chitimachi, qui n'étaient pas visités très loin et étaient connus pour être de grands voyageurs. Cette tribu cependant est différente en cela qu'elle a choisi l'isolation, toute la spéculation résidant sur l'île au nord-est de la Nouvelle-Orléans.

Orleans. The last dozen pages of the journal are missing, torn out long ago and destroyed.

Investigators reading this journal and making a successful Psychology roll come to a disturbing realization. During her time with the Bayatouchi, it becomes clear from her notes that Sister Belina became very enamored of the tribe, to the point where she stopped trying to convert them to Christianity.

Bloodlines Papers #3

INVESTIGATION NOTES

Below is the translation of the page from the handwritten journal, believed to date from the 1740's

The people on the island are deeply faithful and find the Spirit of God in the earth and in earthly manifestations, such as its animals. To embody the spirit of totem animals, specifically Pelicans and Alligators, the people dressed in impressively detailed costumes. In ceremonies I was graciously permitted to observe, participants danced and moved in such a way that their bodies seemed to transform into their totem animals.

It is obvious to me that these people have a faith unlike any other people that I have met. They are simple, sweet, and committed to their god. In observance of their behavior and dedication, I cannot help but think that perhaps we see the same God in different guises. God may be manifesting Himself in a different way to the Bayatouchi. They may never realize God as a person who died on the cross for them. I find it difficult to fault them for this when they have accomplished so much in their religious practices and faith that embodies many of the same principals as the Church.

In consulting with some of my peers and with others in the community, I believe the Bayatouchi people living on the island are related to the Chitimacha people, since that tribe is located not far away and was known for its great travels. This tribe however is different in that it chooses isolation, residing entirely on the island to the north-east of New Orleans.

The Roosevelt Hotel
123 Baronne Street, New Orleans, Louisiana

Bayatouchi, a Native American tribe with an unusually strong religious drive, and practicing customs relating to alligators and pelicans, both of which they apparently held in high regard. She has drawn illustrations of a man dressed in ceremonial garb, wearing the head of an alligator as a hat. Sister Adelaide comments on the tribe's extravagant costumes closely resembling alligators, and legends of alligator men walking the earth. Pelicans in their stories appear to be symbiotic creatures, tying the spirits of the land with the spirits of the sky.

As part of her studies, Sister Belina writes that she believes the Bayatouchi were related to the Chitimacha, one of the oldest tribes in Louisiana whose oldest artifacts have been dated at 6,000 years old. She theorizes that the Bayatouchi branched from the Chitimacha in the late 17th century, relatively recently, and moved to the region northeast of New Orleans. She records the approximate location of the tribe's home, in the swamps northeast of New

Sanity loss: 0/1D2, Cthulhu Mythos +2 percentiles; average 2 days to study and comprehend. **Spells:** none.

FEDERAL PLOT COORDINATES

If any investigators research the DeCroix land holdings, they must make a Library Use check to discover that one of the family's properties once covered sixteen hundred acres of undeveloped swampland. It is one of the family's oldest holdings, staked by Albert DeCroix in 1741. The DeCroix family's claim to the territory holds firm through the French, Spanish, and American possession of Louisiana. The last negotiation with the American government, in 1803, was a huge trade—Phillipe DeCroix I provided the Americans one thousand acres of the family's swamp holdings in order to preserve a six hundred acres plot containing a small island. The agreement ensured that the DeCroix family could retain the property, tax free, in perpetuity. The one thousand

LOCATION OF THE BAYATOUCHI LANDS

Investigators attempting to do further research on this tribe find no records of their existence beyond 1740. With Sister Belina's journal and materials Fontainebleau has collected, investigators making a successful Navigate roll will be able to determine the rough location of the tribe. Without it, they will need to employ the service of a local mapmaker who will need at least 24 hours (and $20) to decipher the notes.

THE FATE OF SISTER BELINA

Investigators armed with the genealogy notes may realize that Sister Belina and Adelaide Duhes (wife of Albert DeCroix) are one and the same. Investigators doing further research on Sister Belina must visit the offices of the Archdiocese, which happens to be in the same building as the Convent de Ursulines was before 1824. Here investigators must make a successful Credit Rating, Fast Talk, or Persuade check in order to access the now sealed records of Sister Belina. If successful they learn that the nun was defrocked in 1741 after admitting to bearing a child, and died a year later.

JOE'S BOATS:

If investigators visit Joe's Boats, they meet Big Joe Stanton, a large Black man who sells bait, tackle, boats, and fishing secrets to locals and tourists alike. Joe is an amiable and straight-shooting man. He is happy to talk with anyone about anything, and retells the story of the doctor exactly as he told the police. Fontainebleau didn't say where he was going, but he seemed excited about getting there. Joe will take investigators to the site where he found the body, if they'd like. It is, however, not near any clues leading to the Bayatouchi.



acres were parceled out and resold. Oil was recently discovered on about one-third of these plots, which are now owned by Texas Oil Company and The Ohio Oil Company. The preserved six hundred acres of land are located northeast of New Orleans and, if the information about this land is cross-referenced with Fontainebleau's notes, the land appears to be the approximate location of the Bayatouchi tribe.

VISITING WITH MISS CORA DECROIX

Investigators visiting the DeCroix home, an extravagant, beautiful, pillared mansion in the Garden District, are met by elderly servants who have served the family for generations. The easiest way for investigators to meet with Miss DeCroix is by keeping the appointment arranged by Dr. Fontainebleau, and claim to be coming on his behalf. Otherwise, investigators must make a successful Fast Talk, Persuade, or Credit Rating check in order to gain entry to her home. Should the investigators fail these checks, they are given an appointment to visit with Miss DeCroix in 1D3 days' time.

Cora DeCroix accepts visitors in her parlor. Her skin is light brown, her hair is straight and black, and her eyes are emerald green. She wears a high-collared, long-sleeved dress more akin to a style seen in Victorian Paris than in 1920s America. She wears a beautiful engagement band on her finger. Ms. DeCroix apologizes that her brother Vincent couldn't be here to meet with them, but explains that he has been a bit under the weather of late. Presuming that the investigators tell her of Dr. Fontainebleau death, Miss DeCroix expresses her condolences.

Miss DeCroix is extremely well mannered, but arrogant. Her southern charm is tainted by a thinly veiled bigotry against any non-Creole. Americans will be poorly received. Any investigator displaying European manners will be treated amicably. She prefers to speak in French. Miss DeCroix is also wildly materialistic and will direct most conversation into surface level discussions about fashion, music, architecture, and the arts. She does not like to talk about business, politics, or religion.

If investigators ask questions about her family's heritage, her answers will avoid any detail and will be entirely positive and glowing. She will refer mostly to the established wealth and social respect of the family. She doesn't really know anything about her heritage in any detail, and makes broad claims that everyone in her family has French or Spanish ancestry.

If there is any insinuation of bad family blood, Miss DeCroix will become flustered and state that her family's personal issues are not open for discussion. If they ask for additional genealogical documentation, she says that her servants are currently gathering up such materials from the attic for Dr. Fontainebleau. She can send it on to Dr. Fontainebleau's home on the following day, or they can have luncheon with her (unless they have been rude or boorish) and leave with the materials this afternoon. Investigators may pick up the box the following day at Dr. Fontainebleau's home (or another location if they so desire) or remain with Cora for a 1D3 hours until the materials are ready.

If asked about a family disease, she becomes very flustered and explains that New Orleans is brimming with disease and that, yes, her family like many others has had its share of afflicted. She explains that her dear brother Vincent suffers from an adult onset affliction, much as their uncle Leopold did (a rare form of psoriasis) and that he lives a reclusive life in their uncle's former home. Cora receives letters from Vincent but has not seen him in over two years. His recent letters advocated against her marriage to Deleon and spoke clearly of the threat to the family holdings. She respects her brother, but feels he is out of touch and cannot understand her feelings for Kenneth.

If asked about an Adelaide Duhes or a Sister Belina, she knows nothing. If asked about land holdings, she acknowledges that the properties listed belong to her family and states that the federal plot is one of the oldest. If asked about any other family history, she states that it was Dr. Fontainebleau's responsibility to collect that information. Investigators will notice that Cora is offended by Deleon's investigation, but willing to play along as though it is the sort of thing mannered people do in these situations. If the investigators want to know more, she will suggest that they may want to consult with her older brother Vincent. At this suggestion, she smirks and says. "Be aware though, he is rather eccentric." Aside from that, she agrees to send a box of whatever the servants can find in the attic that may seem relevant.

VINCENT DECROIX

Vincent DeCroix lives in a dilapidated mansion once belonging to his uncle Leopold on the westernmost banks of Bayou Sauvage. Tall curtains of moss drape from the trees in every direction. The soggy gables and awnings droop like stacks of diseased grins. The air is thick and earthy, and it is clear that few people, if any, have visited this place in a long time.

As the investigators approach the mansion, they get the feeling that they are being watched. Just beside the steps to the mansion there is an enormous alligator. It will not attack, but will watch the group carefully. If the alligator is attacked, it behaves



intelligently and defensively. It will not hurt investigators, and flees if endangered. Investigators getting close to the alligator may notice, with a successful Spot Hidden roll, that the animal has one green eye and one brown one.

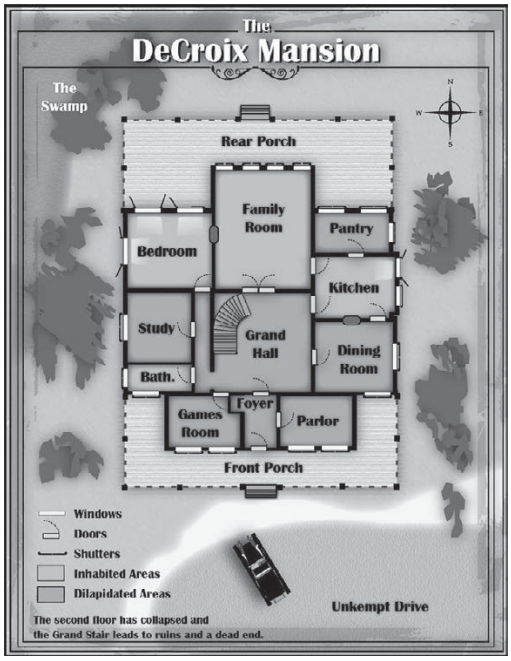
The knocker on the door droops from its hinges. Any attempt to draw Mr. DeCroix's attention results in a longer than normal pause. Eventually, there is movement behind the curtains and Vincent DeCroix opens the door.

DeCroix stands over six feet tall and wears a long, dark, hooded bathrobe. He wears the hood up and his head beneath it is wrapped in white gauze that loosely covers his mouth. His eyes are badly jaundiced and his eyebrows are smeared with thick purple scabs and scars. He holds himself up with a thick wooden cane and, in a wet voice, explains to the investigators that he is very sick and should not be bothered. He is polite and mannered, conveying a sense of quiet dignity and personal strength in both his presence and words.

Investigators in close proximity to Vincent DeCroix should make a Spot Hidden check. With success they notice that Vincent's right arm looks like an oak log. It is thick and covered in hard skin that looks like bark. It terminates in four swollen fingers of equally rough texture and a stump of a thumb. Noticing this will require a Sanity check (SAN 0/1d2). If more than one investigator succeeds, they may also notice that as Vincent walks, he shuffles as though his thighs are grotesquely large and connected at the knee.

After investigators explain the reason for their visit, especially if they mention that they have talked with Cora, Vincent agrees to receive them into his home. He invites them into the dining room explaining that the other rooms are inappropriately finished for guests. This is quite apparent given the musty darkness that veils everything beyond the foyer.

Vincent invites the investigators to sit at a large stone dining table ornately carved with Palmettos, stars, and rivulets. He explains that the odd table was an antique which his uncle acquired and was fond of, but he knows little of its origins (it was a gift from the Bayatouchi). The high backed chairs around the table are of exquisite quality.



USING CHARACTERS IN OTHER SCENARIOS:

If Cora DeLeon survives and is on friendly terms with the investigators, she may prove a useful society contact in "Song and Dance", "Tell Me, Have You Seen the Yellow Sign?", or "Asylum". She may know of the unfortunate history of Matthew Dupris in "Five Lights at the Crossroads".

Vincent DeLeon may be less useful as a society contact, but he might make a strong ally, rewarding any loyalty shown by the investigators with discreet aid, or at least shelter in his home.

Officer Russell from "Needles" and Officer Orsot from "Song and Dance" might be the police comforting Eunice Fontainbleau.

Eunice Fontainbleau will be forever grateful to investigators saving her from being evicted from her home.

Exactly what would happen if investigators tell Étienne-Laurent de Marigny of the Bayatouchi and the secrets of the DeCroix family is left to the Keeper's discretion.



Vincent asks if the investigators would like tea or coffee or food. He will excuse himself to the kitchen to prepare whatever the investigators request. Vincent politely refuses assistance with this, as it would mean the investigators seeing more of his deformities as he moves about the kitchen.

If the investigators take this opportunity to look around, they notice very little aside from the table. The green damask wall paper is boiled and puffs out in large cysts. The ceiling is blotched with brown water stains and the warped floorboards creak loudly as they walk around the room. There is only one picture hung in the house, a man with one green eye and one brown eye, which Vincent explains is his departed uncle, Leopold. From this clue, sharp investigators may (correctly) surmise that the strange, huge alligator loitering about outside Vincent's home is his beloved Uncle Leopold. The lamps attached to the walls are gas fueled. Vincent does not allow the investigators access to the house, both out of concern for their safety and embarrassment over his living conditions. Investigators who somehow manage to search the home without his permission find nothing of note or value. However, investigators making such a clandestine search must make a successful Luck check, in order to avoid taking 1D3 points of damage from stepping through rotten floorboards and twisting their ankles.

Vincent DeCroix will return pushing a cart of tea, coffee, food, and appropriate service ware. He asks the investigators to help themselves, explaining with an apology that he cannot serve them due to his infirm condition. Vincent takes a seat at the head of the table, waving his hand towards the tray.

Vincent is a very genuine and honest person. He treats everyone with great respect and, in game terms, should charm players. He should be presented as more human and understanding than his sister or Deleon. He is sympathetic to the investigators and willing to help while being open about his opinion of their work on behalf of Deleon, whom he believes has ulterior motives.

Vincent can provide the following information:

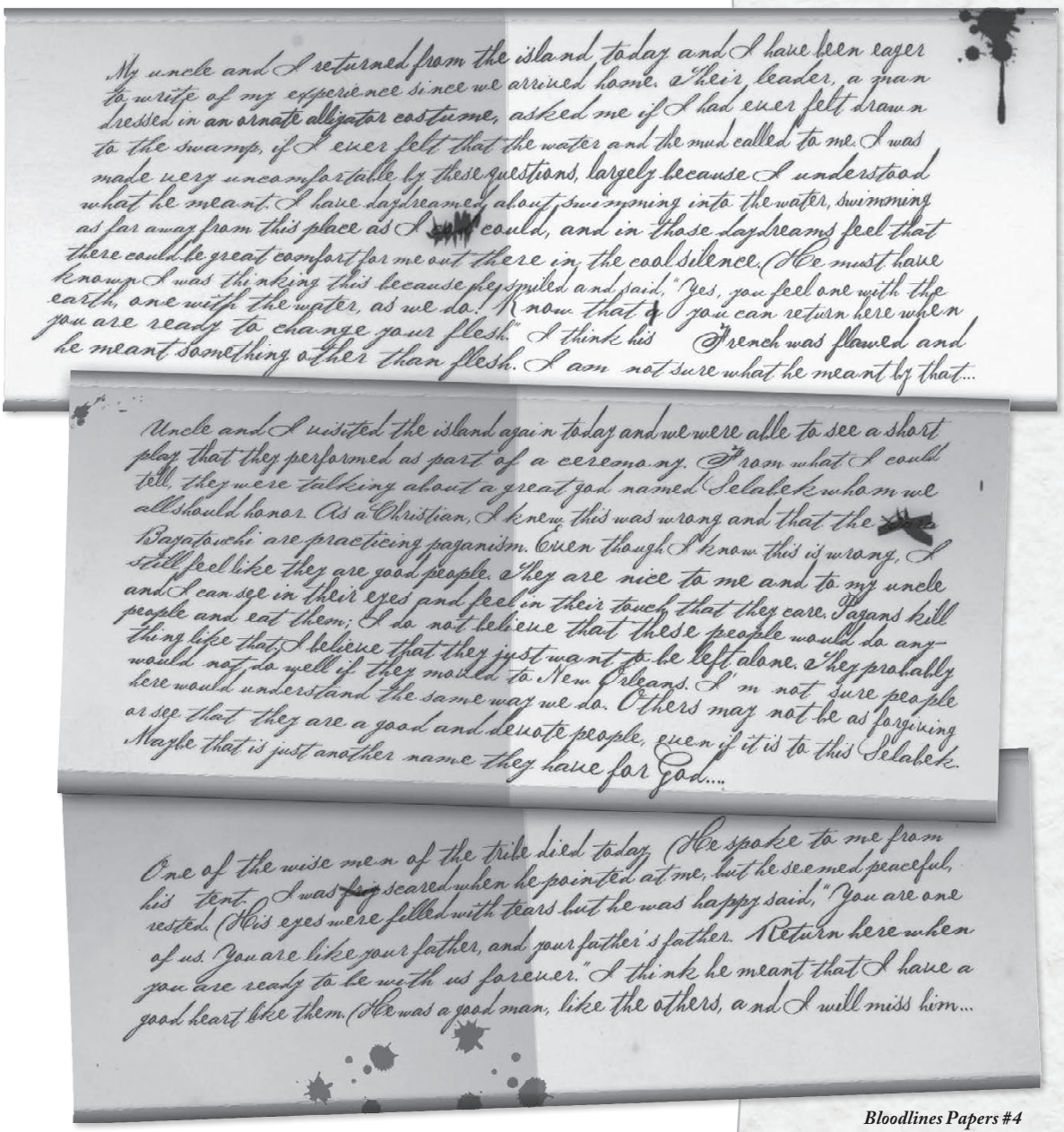
- **About Cora:** He is extremely displeased with his sister's engagement to Deleon. He feels that this man is sure to break his sister's heart at best, and that, at worst, Deleon is a threat to the family's remaining land holdings. He is polite to investigators, who are essentially representing Deleon, but openly states that Deleon is a predator who seems more interested in the family's holdings and ancestry than he is interested in Cora. The investigator's presence is evidence of this. He shares with investigators that his sister has worrisome opinions about the family's land holdings, and if Deleon marries Cora and decides to develop or sell any of the family's land, he is completely entitled to do so and is powerful enough to do as he wishes, regardless of family tradition, the last Will and Testament of their ancestor Albert DeCroix, or Vincent's consent.
- **About his Illness:** He understands that the disease from which he suffers has been suffered by others in his family, too. His uncle Leopold suffered from a similar series of deformities and skin diseases that left him crippled before he was thirty. If Deleon is worried about this happening to his children, he should be. Vincent sees this as a positive thing; perhaps this will scare the fool away.
- **About the Family:** His family is one of the oldest in New Orleans and has weathered some tough times. Before the Spanish came, they were gaining wealth and land at an extremely fast rate, and when the Americans took over, they lost a lot of it. During the Civil War, they lost even more and since then, the DeCroix family has been hanging on to the most important assets it has left.
- **About the Alligator:** Vincent explains calmly that they crawl up from the swamp occasionally. The big ones aren't afraid of anything. They do not harm people, like some believe, and are more interested in fish, deer, and birds than human flesh. He says that the animal is more of a pleasant companion than a pest.
- **About the Land:** Vincent has never been to the land to the northeast that has been kept in the family for such a long time. According to Leopold, the land there is sacred to the Native Americans who live there. Leopold visited the area when he was 15, and told Vincent that the Native Americans there kept alligators as pets, were very spiritual, and believed that nature was sacred above all. Leopold also believed that the land was cursed, so that only those native to it could live there safely. In 1803, when Phillipe DeCroix I made his negotiations with the American Government to retain ownership of that claim, he traded almost half of the DeCroix land in order to safeguard that particular acreage. No one knows why, except that it was expressly stated in Albert DeCroix last Will and Testament that under no circumstance should that land ever fall into any hands other than immediate family. After the Civil War, the land was endangered again, and Leopold's uncle, Andre DeCroix, took Leopold into the swamp to see what was so important about it. When they came back, they sold a number of properties the family owned in the growing Garden District in order to raise the capital needed to protect that land.

Vincent has never visited the land, but he honors his family and the wishes of Albert, Andre, and his uncle Leopold. He believes that the land should be kept as it is, out of respect for his entire family and because this has been the way things have been done for generations. The current interest in the family's holdings, in his opinion, is fueled by the greed of his sister and her pompous fiancé.

LETTERS FROM THE DEAD

At some point, a servant of Cora DeCroix delivers a box of papers to the investigators, with instructions that all of it must be returned to Miss DeCroix within three days. The box is filled with old newspapers, photos, and scraps of flyers and worthless material. Of note is a folio of papers that have no dates associated with them, written in poor handwriting. These papers belonged to Leopold DeCroix, and they detail his experience in visiting the Bayatouchi tribe.

These letters were addressed to a woman named Harriet Bethany Price of Macon, Georgia. These letters were never mailed because they were intercepted by Leopold's uncle, Andre. In them, Leopold explains in greater detail that the Bayatouchi practiced the worship of a forgotten god named Selabek. He notes that they wished to live undisturbed in the swamp and that their ways should never mingle with our society. He mentions that they held him and his family in high regard, which he assumed was because they understood that the DeCroix family owned their land. Leopold's letters explain that he felt it was a family duty to protect this tribe, despite their pagan practices, and sensed a deep connection and familiarity with them that he could not explain.


My uncle and I returned from the island today and I have been eager to write of my experience since we arrived home. Their leader, a man dressed in an ornate alligator costume, asked me if I had ever felt drawn to the swamp, if I ever felt that the water and the mud called to me. I was made very uncomfortable by these questions, largely because I understood what he meant. I have daydreamed about swimming into the water, swimming as far away from this place as I could, and in those daydreams feel that there could be great comfort for me out there in the cool silence. He must have known I was thinking this because he smiled and said, "Yes, you feel one with the earth, one with the water, as we do! Know that you can return here when you are ready to change your flesh." I think his French was flawed and he meant something other than flesh. I am not sure what he meant by that...

Uncle and I visited the island again today and we were able to see a short play that they performed as part of a ceremony. From what I could tell, they were talking about a great god named Selabek whom we all should honor. As a Christian, I knew this was wrong and that the Bayatouchi are practicing paganism. Even though I know this is wrong, I still feel like they are good people. They are nice to me and to my uncle and I can see in their eyes and feel in their touch that they care. Pagans kill people and eat them; I do not believe that these people would do anything like that. I believe that they just want to be left alone. They probably would not do well if they moved to New Orleans. I'm not sure people here would understand the same way we do. Others may not be as forgiving or see that they are a good and devote people, even if it is to this Selabek. Maybe that is just another name they have for God....

One of the wise men of the tribe died today. He spoke to me from his tent. I was ~~for~~ scared when he pointed at me, but he seemed peaceful, rested. His eyes were filled with tears but he was happy said, "You are one of us. You are like your father, and your father's father. Return here when you are ready to be with us forever." I think he meant that I have a good heart like them. He was a good man, like the others, and I will miss him...

Bloodlines Papers #4

Excerpts from Leopold's Letters:

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HIRING A GUIDE

Investigators dead set on hiring a guide willing to take them out to The Black Hollows have limited choices. The first is Cajun Hunter John "Little John" Dixon (see "The Quickening Spiral"). While fearful of venturing into The Black Hollows, he has recently learned that he is an expectant father and is desperate to supplement his income. He will agree to transport the investigators to and from The Black Hollows, for $25. His fee can be reduced with a successful Bargain roll to $20; however, a failed roll raises his demand to $35.

The second choice, available only if the investigators have played "The Quickening Spiral", is the thief and smuggler Daniel "Danny" Jacques. If the investigators helped Danny recover his sanity, then the smuggler has a debt to pay. He agrees to take the players out to The Black Hollows as a way to settle accounts with them. Both Danny and Little John steadfastly refuse to get out of the boat during this trip.

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The descriptions in the letters and Fontainebleau's notes give investigators a rough idea of where the tribe is likely located. If investigators make a successful Mythos or Occult roll, they recognize the name Selabek as being quite similar to that of a Great Old One called Sebek, an entity sometimes served by race of near-humans called the Petesouchi. Investigators making a second Cthulhu Mythos roll, or who have access to the Mythos tome De Vermis Mysteriis, learn that the Petesouchi are said to be powerful priests and to become either shape-changing wizards or more like their god, i.e. more crocodilian, the older they become.

INVESTIGATING THE BAYATOUCHI

If the investigators have determined the location of the Bayatouchi tribe and wish to visit them, they may rent a boat from Joe's Boats for $5/day. Joe will provide a short tutorial on boat handling that will add +5% to any Boat or Navigation roll in this scenario. To find the area, the investigators will first need to have a rough idea where to look. This can be determined from examining the journal of Sister Belina and/or the letters of Leopold DeCroix (Bloodlines Papers #3 and #4). Investigators must then make a successful Navigation roll. If the investigators ask Joe about the area they are looking for, he gives them suggestions and directions that will add +30% to their Navigation checks. However, Joe also gives them a warning. He says that area is locally called The Black Hollows, where some of the biggest alligators in the bayou are found there, and even the best Cajun hunters avidly avoid it.

Once on the Bayou Sauvage, investigators must make a Navigation check with the appropriate modifiers added in order to locate the DeCroix land. They may make a Navigation check every two hours. After three checks and six hours, the boat must be returned.

If the investigators succeed on a Navigation check, they find a long, muddy incline leading out of the swamp and into a mossy forest. A Spot Hidden reveals that there are three deer-skin canoes hidden in the reeds near this clearing. The mud is pitted with footprints that lead into the forest. Investigators making a Track check notice that the footprints are both human and alligator and they travel together.

If investigators go ashore, they follow a muddy path towards the tree line, beyond which they find a narrow platform leading over water and into the forest. After a few minutes on this path, the investigators are stopped by a loud clacking sound coming from the trees. Four men, thickly coated in dried mud, stare down at the group from platforms. In broken French, they tell the investigators they are not allowed here. One of them sounds a strange horn that sounds like a warbling groan. Investigators acting aggressively at this point should be warned that they are trespassing and that it is quite likely that there are many more members of the tribe in this area.

Shortly thereafter, a small band of dark skinned Native Americans dressed in brightly colored feathers and skins walks down the platform towards them. A Spot Hidden reveals that the water is filled with alligators. The group is almost entirely children, all apparently less than fourteen, but they carry themselves with surprising maturity and poise. They are unarmed. The group's leader wears a white robe and a feathered headdress. He shuffles slightly, though gracefully, and as he moves, the contours of his body beneath the robe are difficult to distinguish. When he is within earshot, he speaks in a French dialect that can be understood by any French speaker. He states clearly that they wish no harm or disturbance.

At first, investigators may think that the tribal leader wears a mask that looks like an alligator, but as he draws closer it becomes apparent that he suffers from a deformation similar to that suffered by Vincent DeCroix. Unlike Vincent, this man does not wear bandages. His head is slightly slanted; his massive jaw protrudes, stretching his lips back thinly over heavy teeth; purple and black ridges surround his sunken eyes; and his hands are oddly thick and pointed (SAN 0/1D4). He carries a thick staff decorated with alligator teeth and wears brilliant jewelry of wood and polished rocks.



He introduces himself as Gilatola, and he asks how they found this place. He explains that this place is only for the Bayatouchi and that no one can visit unless they are Bayatouchi. If any investigators state that the DeCroix family has visited here, Gilatola states blankly that the DeCroix family is Bayatouchi. At this point, Gilatola gets a dreamy, faraway look in his eyes and begins relaying one of his tribe's greatest legends. He tells them the story of how Sister Belina and Albert DeCroix adopted of one of their people, explaining that he was the son of a great spiritual man of the tribe and, when he was taken by the pale people, he accepted the name Guy DeCroix. He tells the story as if it were a myth, demonstrating deep reverence for everyone involved including the DeCroix family in general. He does not reveal any of the secrets of the tribe in his telling. If the investigators do not mention the DeCroix family, Gilatola asks them to leave, warning them that there are consequences for non-Bayatouchi trespassing upon these sacred lands. Should the investigators refuse to leave the area and not mention the DeCroix family name, they are eventually attacked. The Bayatouchi do not have infinite patience.

> **Note:** If at any point investigators consider engaging in melee at this stage, they should be discouraged. If any player exhibits an inclination to attack, the Keeper should mention that they are trespassing on Native American land. The Keeper may also add that there are movements further in the swamp, lots of movements, and that it is likely the group is largely outnumbered in unfamiliar territory. If an attack ensues, then most of the tribe responds. A group of them surround the investigators' boat, attempting to cut off their possible escape. The tribe and a force of alligators (transformed Bayatouchi) attempt to surround, dispatch, and consume the investigators for trespassing upon their sacred lands. Generous keepers may allow their Investigators to escape this ambush, with difficulty, by fighting their way back to their boat and fleeing the area.

PART THREE
Climax

Investigators at this stage should possess a few pieces of important information. They likely know about the DeCroix family's land, and that it is inhabited by a tribe of Native Americans that worships Selabek. They should know that at least one, perhaps more, of the DeCroix family members have suffered from a debilitating disease that resulted in deformity. They may know about the tribe's connection to Sebek and the Petesouchi from their research, and they may have drawn the conclusion that the Bayatouchi and the DeCroix family suffer a variation of the same Mythos-tainted bloodline as the Petesouchi. They may also know about the story of Guy DeCroix's adoption, if they have spoken with the tribe members.

GILATOLA
Average Bayatouchi Shaman

STR	10	**CON**	12
SIZ	08	**INT**	14
POW	16	**DEX**	12
APP	08	**EDU**	15
SAN	0	**HP**	10

Damage Bonus: +0

Weapons:
Fist/Punch 50% (damage 1D3)

Staff 35% (damage 1D6)

Knife 30% (damage 1D4)

Armor:
Enchanted Mask (3 points of armor and allows wearer to hold their breath for thirty minutes).

Skills:
First Aid 50%
Listen 55%
Medicine 35%
Natural History 85%
Persuade 45%
Psychology 60%
Sneak 35%
Swim 60%
Track 35%
Cthulhu Mythos 20%

Spells:
Cause/Cure Blindness
Cause Disease
Command Alligator
Contact Selabek (The Great Old One Sebek)
Evil Eye
Healing
Summon Chosen Ones (Fully Transformed Bayatouchi)

AVERAGE BAYATOUCHI WARRIOR (X18)

STR	13	**CON**	14
SIZ	10	**INT**	11
POW	12	**DEX**	12
APP	07	**EDU**	13
SAN	0	**HP**	12

Damage Bonus: +0

Weapons:
Fist/Punch 50%
(damage 1D3)

Spear 40%
(damage 1D6)

Knife 40%
(damage 1D4)

Bow and arrow 55%
(damage 1D6)

Skills:
Climb 45%
Hide 60%
Jump 35%
Listen 55%
Natural History 65%
Sneak 60%
Swim 80%
Track 50%
Cthulhu Mythos 10%

BLACK HOLLOWS ALLIGATORS (X4)

Transformed Bayatouchi/ DeCroix, Petesouchi Sub-Species

STR	27	**CON**	21
SIZ	27	**INT**	12
POW	12	**DEX**	22
HP	24		

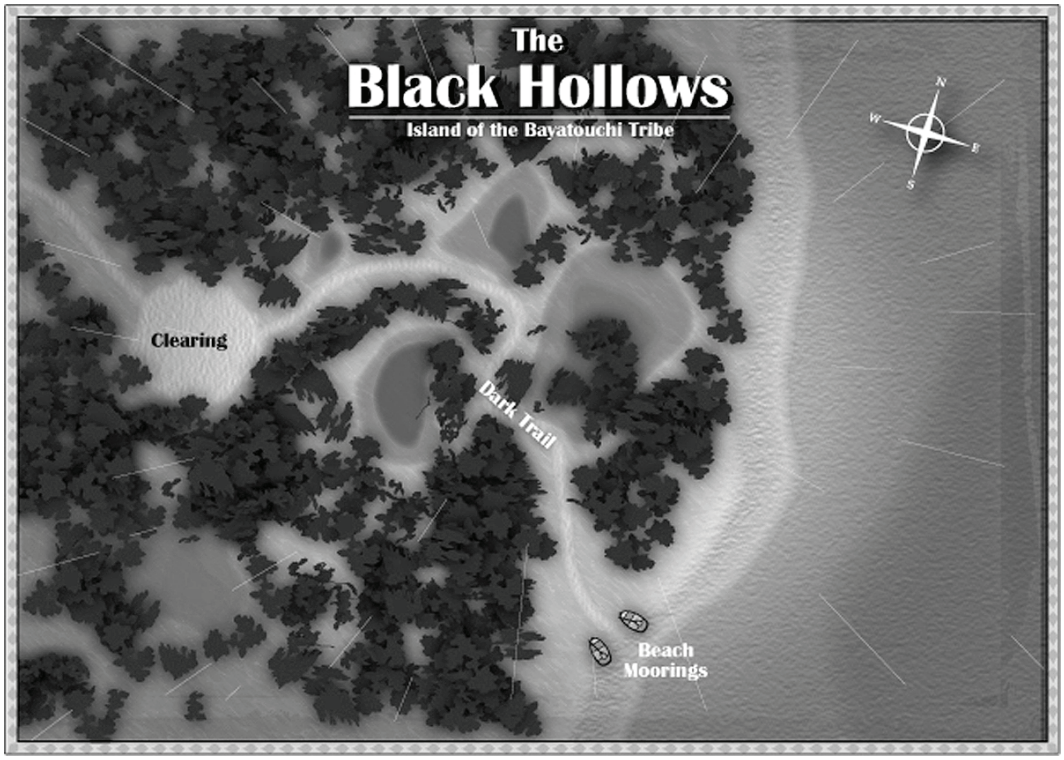
Move: 7/9 Swimming

Damage Bonus: +3D6

Weapons:
Bite 60%
(damage 1D8 + DB)

Armor: 5 points of thick, leathery hide

Skills:
Glide Stealthily Through Water 75%
Hide in Cover 80%
Menace Intruders 70%
Overturn Boat 60%
Sneak 40%



Their primary responsibility has been to gather information about the DeCroix family history and its wealth. At this point, they have enough information to share with Deleon and fulfill their obligation to him. They may also possess dangerous information, depending on whether the depth of their research and investigation has been sufficient to suggest the Mythos origin of the disease from which the DeCroix family suffers. It is up to the investigators to decide whom to inform of their discoveries and in what order.

If they take the news to Cora DeCroix, she will flatly deny the allegation that her family is descended from a bastard Indian child. She calls the investigators liars, and has them thrown out of her home immediately, calling the police should they refuse to go. She will call the police and tell them that the investigators are involved in a conspiracy to slander the DeCroix name. As word of her allegations spreads, the investigators' reputations suffer, reducing their Credit Rating by -10% within New Orleans for the next calendar year.

If they take the information to Vincent DeCroix, he takes the news very differently. He asks questions about how the investigators came upon their information, and asks to see any corroborating documents in order to authenticate their findings. If the investigators no longer have the documents, or refuse to share them with Vincent, he asks the investigators to relate the information they contained. If the investigators met the Bayatouchi, he asks where they met, and what they were like. If investigators try to press Vincent about the fact that he may be suffering from the same fate as the Petesouchi, he becomes agitated, confused, and deeply unfocused as he becomes lost in his own thoughts. Finally Vincent asks the investigators to leave and to speak of this to no one until he's had a chance to think everything through, promising to contact them in a day or two.

> **Note:** Investigators at this stage may decide to destroy Vincent DeCroix. If this occurs, Vincent fights back (see statistics in sidebar on page 73) and flees into the swamp if possible. If he is killed, Cora DeCroix will press charges for murder and/or assault. If she learns about the investigator's allegations that her brother is a descendent of a cursed tribe as the reason for murdering him, she will go to the Bayatouchi, gain possession of the mask described below, and then seek revenge.

If the investigators go to Cora and/or Vincent first, Deleon will find the investigators shortly thereafter and pressure them for any new information. He will use scare tactics to attempt to pry the news from them. Investigators may tell him the truth, lie to him, or be completely evasive on the matter. No matter what they say, things have been set in motion by their actions. Keepers should use their judgment to decide just how Deleon, Cora, and Vincent react to the investigators' actions.

If they take the news to Kenneth Deleon, Deleon will thank the investigators for revealing this information. He is happy to discover that there is a large plot of land in the family's name, evidence

of a worthy dowry. However, he is dismayed by the fact that they have unclean blood. If he hears that the DeCroix are related to the Petesouchi, he laughs this off as silly superstition. He tells the investigators that he has a difficult decision to make regardless. He states that nothing will happen to Mrs. Fontainebleau as long as the investigators keep this information quiet.

After the investigators leave Deleon, two things occur:

1. Deleon contacts Cora and attempts to blackmail her. He breaks off the engagement and tries to force her to sell the plot of land to him. He threatens to reveal her family's lineage in such a way that it will destroy her social standing and reputation if she refuses.
2. Cora, heartbroken and angry, visits her brother to confide in him and ask for advice. Vincent then visits The Black Hollows plot in order to learn the truth. There, among the Bayatouchi, he discovers his heritage and his fate, and realizes that it is his duty to protect this land at all costs. The tribe gives him a Mask of a Shaman of Selabek for his sister, Cora. Vincent returns from the swamps with both a purpose and a plan.

If the investigators tell Deleon that the DeCroix family has no remaining undeveloped lands in the swamps, he is furious. Without a possibility of monetary gain, he sees no reason to continue his relationship with Cora. He quickly breaks of off the engagement, causing Cora to seek out her brother for solace. Cora and Vincent, feeling lost, angry, and betrayed, are then drawn into the swamp and find themselves in the lands of the Bayatouchi. Here, they learn their heritage and return from the swamp with a plan.

If the investigators tell Deleon about the six hundred acres of undeveloped land, but conceal the history of deformities within the DeCroix family, he is thrilled. The developer marries Cora and uses his influence within the local courts to have Vincent declared unfit to manage the family's interests. Once in control of the DeCroix holdings, he moves forward with plans to prospect for oil and evict the "squatters" living within The Black Hollows. The Bayatouchi, augmented by several dozen huge, intelligent alligators, wage a guerrilla war against the prospectors. Both Leopold and the fully transformed Vincent join in this conflict. Cora dies childless, of cancer, within two years of her nuptials. During the same period, over fifty men are killed within the swamp by both Native American and alligator attacks. Should this outcome occur, the investigators gain no Sanity awards, but rather lose 1D4 Sanity points for being partially responsible for the many deaths. If they tell him nothing, the same thing likely occurs, although he will also evict Mrs. Fontainebleau.

If Deleon breaks off his engagement (whether or not he thinks there is land out of which to blackmail Cora), then after a brief period of time (up to the Keeper, but at least two days and no longer than a week), the investigators receive an invitation, either by telegram, messenger, or phone, from Cora DeCroix to meet with her at her brother's home. If her communication comes via a phone call, she sounds scared and desperate, stating that Deleon has called off the marriage. She also states that Vincent has left a message with her that he is going away forever, and she thinks it has something to do with their investigation. She is distressed and wants details (or, possibly, further details) about what the investigators have learned. She offers to pay them whatever they want, or to do whatever is necessary, to save her brother and her reputation. If the investigators are resistant, she implores them to come, "If not for me, then for my brother. He needs help and you may be the only friends he has."

At the meeting, Cora invites the investigators to sit in Vincent's dining room again. She is visibly shaking and frightened. She tells the investigators about the blackmail and/or about her brother's sudden, obsessive interest in the federal land and their family's old records. She explains that Deleon's intense interest in the property has caused Vincent to become agitated. She asks the investigators who else may know about the family secret and asks about any documentation or communication that might exist to its end. Once she feels she has gathered as much information about their knowledge of the secret as possible, she smiles broadly.

Vincent enters the room holding Deleon's body in his thick, deformed hand. He throws the body to the ground and growls, "He is no longer a threat. Do you intend to be?" Investigators will note that Vincent is moving with unusual grace and power, much more so than he had upon their first meeting. He carries a thick staff covered in alligator teeth—the same staff that Gilatola carried.

Cora puts on an elaborate, tribal style alligator mask adorned with silken scarves and green dyed lace. The eyes behind the mask are wide and unblinking, conveying a devotion and dark purpose bordering on insanity. She draws a slim pistol from inside her clothing while her other hand extends with its fingers splayed and crooked in a menacing and painful looking configuration. Cora then says, in a voice uncharacteristically forceful and confident, "Will you negotiate with us and live or oppose us and die? Choose wisely if you wish to leave this swamp alive."

NORMAL ALLIGATOR (X6)

STR	23	**CON**	16
SIZ	22	**POW**	10
DEX	7	**HP**	19

Move: 7/8 Swimming

Damage Bonus: +2D6

Weapons:
Bite 50%
(damage 1D8 + DB)

Armor: 5 points of thick, leathery hide

Skills:
Glide Stealthily Through Water 75%
Hide 60%
Sneak 50%



CORA DECROIX

Priestess of Selabek

STR	09	**CON**	11
SIZ	10	**INT**	12
POW	16	**DEX**	12
APP	12	**EDU**	16
SAN	0	**HP**	11

Damage Bonus: +0

Weapons:
Fist/Punch 50% (damage 1D3)

Colt Vest Pocket .25 calibre automatic pistol 20% (damage 1D6, RoF 3, Cap 7)

Armor:
Enchanted Mask (3 points of armor and allows wearer to hold their breath for thirty minutes).

Skills:
Credit Rating 50%
Fast Talk 35%
Hide 45%
Listen 40%
Persuade 45%
Sneak 40%
Swim 60%
Cthulhu Mythos 8%

Spells:
Cause/Cure Blindness
Command Alligator
Healing
Summon Chosen Ones (Fully Transformed Bayatouchi)

Investigators witnessing this scene must make a SAN check for 1/1D6. Vincent and Cora seek to eliminate the last remaining people who know about the family's ties to the Bayatouchi and their diseased bloodline or to make a pact with them to secure their silence.

Negotiation—Vincent and Cora DeCroix need more than just the investigator's silence; they need their assistance. Vincent is no longer able to produce a DeCroix heir and Cora, as a woman, would face legal challenges if she attempted to pass on her family's land holdings to her offspring. For the lands to be fully protected, a new DeCroix male heir descended from Vincent must be "found" and the DeCroix fortune restored. Both can be accomplished with the investigators' help.

Several weeks ago, a special child was born to the Bayatouchi woman named Paloma, youngest sister of Gilatola. Her son appeared to carry almost none of the hereditary traits of the Bayatouchi. Gilatola spared the child after being sent a dream from Sebek instructing him to wait on final judgment. Vincent hopes to adopt this child, claiming it as his own, and bring the mother into his house to pose as a hired nurse. To make this plan work, he requires the investigators' help.

A number of legal documents need to be forged, such as a marriage certificate for a fictitious wife for Vincent, a death certificate for this fictitious wife, and a birth certificate for the child. Investigators who are medical doctors or lawyers can create such documents and attempt to present them as genuine, which requires a successful Fast Talk, Persuade, or Credit Rating check. Should all of these rolls fail, the investigator can still have these papers recognized by offering a bribe of $100 to either an unscrupulous judge or an unscrupulous medical examiner. Investigators who are not medical doctors or lawyers can hire certain criminal elements to forge such documents and have them certified by a friendly judge, although this costs $500.

Next, to secure the financial future of the DeCroix line, Cora requires the investigators' help as well. She proposes that the investigators help her execute a dangerous and scandalous ruse.

If she and Deleon were secretly married at her brother's house and Deleon suddenly died from an alligator attack after the ceremony, she would be his widow and inherit his vast fortune. This would require a second forged marriage certificate and the signatures of several witnesses, namely the investigators. Investigators must provide Cora with such a document, sign it as witnesses, and find a judge or priest willing to sign it, as well as an officiant. This requires a successful Fast Talk, Persuade, or Credit Rating check, as well as a $500 bribe to the officiant. Several months later, investigators will need to testify at an inquest from Deleon's relatives, who will be claiming fraud and possible foul play. Nothing will come of this, but the investigators will be lying in court on the legal record.

Investigators taking these actions manage to protect the DeCroix family and the sacred lands of the Bayatouchi. However, they have become accessories to fraud, forgery, and murder. Their shared guilt is enough security for Vincent and

Cora to allow them to live with the knowledge they possess. The investigators cannot afford to betray them, lest they themselves be prosecuted for their various crimes in the course of securing both a DeCroix heir and financial security for the DeCroix family.

If the investigators lie to Vincent and Cora, agreeing to assist them to escape without truly intending to do so, they must make a successful Fast Talk roll. Should the investigators fail, or Cora and/or Vincent identify the deception with a successful Psychology roll, combat immediately ensues. If investigators do manage to escape by lying and later return with the authorities, they find Cora and Vincent gone. The siblings easily escaped into the swamp, joining their people in The Black Hollows, never to be seen again.

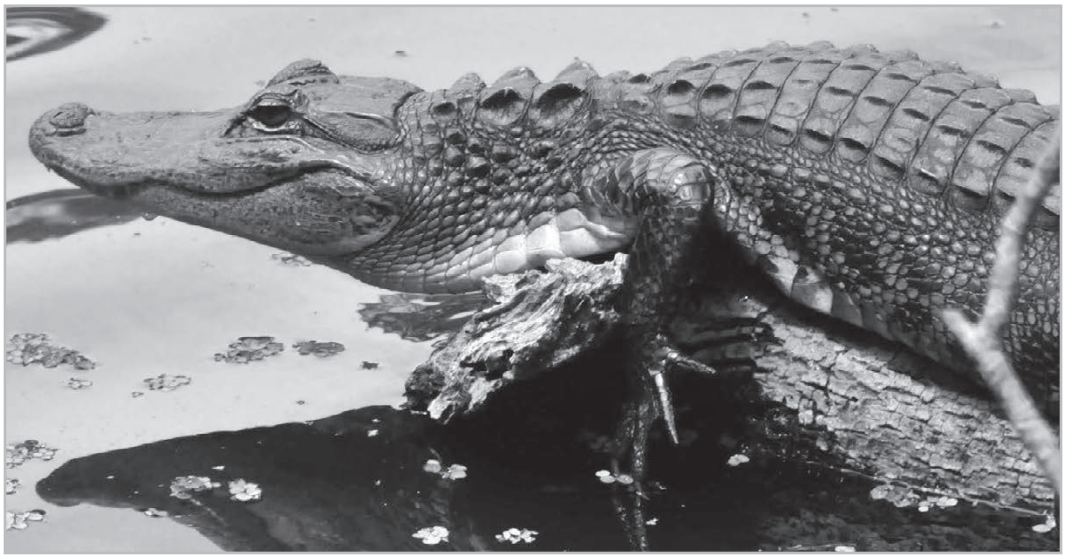
Combat—In addition to Cora and Vincent the investigators must deal with four large, intelligent alligators who have come out of the swamp and surrounded the property. These creatures are all fully transformed Bayatouchi, led by the siblings' uncle Leopold. They destroy any vehicles the investigators may have used to reach the house and obey Cora and Vincent without question. Keeper may also add several normal alligators if the investigators are well armed, as Cora can cast the Command Alligator spell to bolster her forces. The enchantment over these animals ends if Cora is rendered unconscious or killed.

If either Vincent or Cora is badly hurt, both will attempt to flee into the swamp behind Vincent's home. Note there is a small motor boat in Vincent's yard that can hold four investigators. In the water, Cora's and Vincent's skills put them at a significant advantage in melee. Should the pair escape, they vanish into the swamp and are never seen within New Orleans again. They live out their remaining days with the Bayatouchi, Cora as a Shaman and Vincent as a fully matured Petesouchi.

If the investigators kill the siblings or drive them from New Orleans, a police investigation ensues. The murder or sudden disappearance of the last two members of the DeCroix family line is a cause of concern among those of New Orleans society. The other wealthy families push the police hard to make an arrest and the investigators are likely to become the prime suspects. Keepers should make the investigators answer several rounds of questioning from police. If there is evidence of wrongdoing to be found, Keepers can have the investigators possibly become charged, arrested, tried, and maybe even convicted for any number of crimes, and suffer a loss of 2D6% to their Credit Rating scores.

If investigators succeed in defeating the DeCroix family, it is up to them to deal with the land and with the cursed tribe. The tribe itself has never threatened the investigators and, if visited, they plead only to be left alone. They explain that it was Vincent and Cora's idea to destroy the investigators in order to protect their reputation, and their actions were not ordered by the tribe. They mean no harm to anyone. If their land is threatened or developed, surveyors and work crews are plagued with fatal accidents and complaints that the area is so infested with alligators that it is practically impossible for humans to settle there. The investigators may well feel somewhat responsible for these deaths.

If investigators take the Mask of Selabek, whoever possesses it is visited by Sebek in their dreams each night. The Great Old One terrorizes the investigator with horrific nightmares of being devoured alive by alligators, which cost 1D6 Sanity points per night. At the end of the dream, Sebek appears to the investigators and commands that they return the mask to the Bayatouchi or else be slowly driven insane.



VINCENT DECROIX

Bayatouchi
(Petesouchi sub-species)

STR	19	**CON**	19
SIZ	16	**INT**	13
POW	14	**DEX**	08
APP	04	**EDU**	14
SAN	0	**HP**	18

Damage Bonus: +1D6

Weapons:
Fist/Punch 70%
(damage 1D4 + DB)

Bite 40%
(damage 1D6 + DB)

Armor:
4 points of thick hide.

Skills:
Hide 30%
Listen 55%
Natural History 45%
Persuade 45%
Sneak 30%
Swim 80%
Cthulhu Mythos 8%

SANITY AWARDS

This scenario is unique in that there is no way for the investigators to earn sanity awards. If the investigators help the land get developed (whether by opposing the Bayatouchi directly or by killing Vincent and Cora DeCroix, which removes the DeCroix protection from the land), the Bayatouchi will be displaced and dozens of workers will be killed. The suffering of those forced from their homes and deaths which follow are on the heads of the investigators. If the investigators side with the DeCroix family, they have entered a pact with the devil. They have helped cover up the murder of Kenneth Deleon by inhuman creatures who worship a Great Old One. Sometimes every path leads to sorrow and regret. After all, this *is* New Orleans.

NEEDLES

By Daniel Harms

"Needles" is a 1920s scenario set in New Orleans. The date of one news story pushes it to 1925 or later, though this can be easily changed. This scenario works best when one of the investigators is a doctor, though this is not necessary.

KEEPER'S INTRODUCTION

The Needle Men are the creation of the Egyptian priest and physician Thutemhab. During the Nineteenth Dynasty, his experiments with dark powers caused the partial manifestation of Glaaki through a portal. Thutemhab was stabbed with a spine before the portal closed, snapping off Glaaki's spine and allowing the priest to retain his free will. His colleagues were unappreciative, but before they could strike, Thutemhab's followers bore him away, mummified him, and sealed him in a coffin, undead and accompanied by the sacred spine.

Thutemhab's remains were brought to the New World by Émile Mansart, a former soldier on Napoleon's Egyptian expedition, but the ship was lost. The coffin came ashore, and Thutemhab was free again.

Seeking to expand his knowledge of the healing arts and fulfill his lust for power, Thutemhab set about to create his own cult. Members, selected from the brightest doctors of the city, would be driven mad and, isolated from their friends and relations, be brought to the priest and impaled on the Glaaki spike to rise as undead. Those who came through this process as faithful servants of Glaaki, instead of loyal to Thutemhab, would then be killed, and their bodies buried in a series of unmarked graves on the abandoned mansion the group took over in 1871. The cult's original goal was to find new medical techniques that would save lives, but this goal has been lost, replaced with casual cruelty and sadism, backed with crudely-kept records and a near-worshipful attitude toward needles.

The Needle Men have also been kidnapping lab subjects from New Orleans from time to time. They target the poor, Blacks, and others whom they think will not be missed, so that they may conduct their experiments.

Their latest target is Sebastiene Lafourche, an up-and-coming surgeon. Their first attack will be unsuccessful, as it attracts the investigators, but it will leave Lafourche with shattered nerves and with a severe phobia of needles.

INVESTIGATOR INTRODUCTION

Investigators who are Blacks from New Orleans, or who make friendships within that community, may hear rumors about the Needle Men in sessions before this one. The Keeper should feel free to give them any of the following pieces of information:

Rumors About the Needle Men

- The Needle Men are seen in groups of two or three, lurking in the shadows late at night in the poorer neighborhoods.
- Supposedly they catch individuals off guard, stick them with needles, and kidnap them.
- Some believe they are doctors from the Charity Hospital, who need corpses for their dissections. (A History or Medicine roll recalls that Black corpses were particularly targeted for autopsy practice in the pre-Civil War era, so this belief is understandable.) Those who follow this up at the hospital are met with sincere and concerned doctors and nurses lamenting how the rumor is scaring away patients.
- Others believe they are slavers seeking to sell dissolute young people into lives of degradation. Once knocked out, they are placed on a cargo ship and smuggled out of the harbor for far ports.
- The Needle Men like to catch people coming home late at night, or seek their targets in the theater. Their activities go through resurgences, with the most recent one being in Carrollton in 1924. (See Needles Papers #3.)

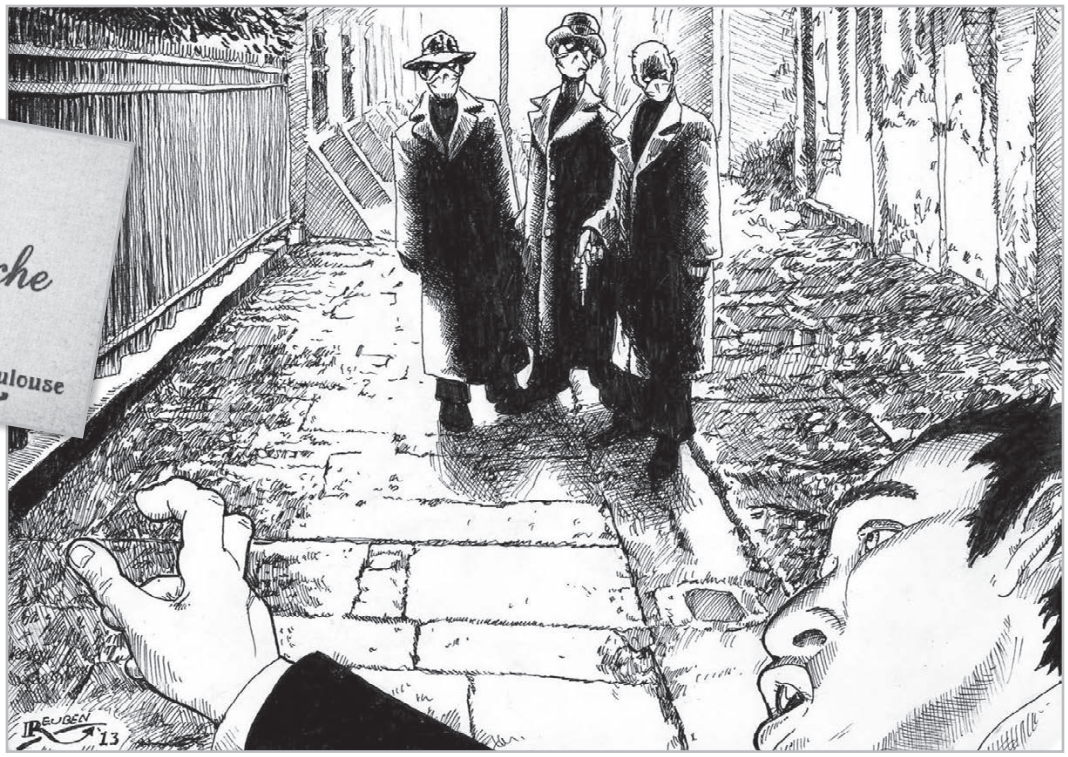
Investigators who only have contacts in the Creole community might hear some of the above, as a bigoted speaker seeks to portray the Blacks as superstitious fools. A more learned speaker, such as Étienne-Laurent de Marigny, might give it as an example of interesting local folklore. The news story in Needles Papers #3 might also be stumbled across during another investigation.

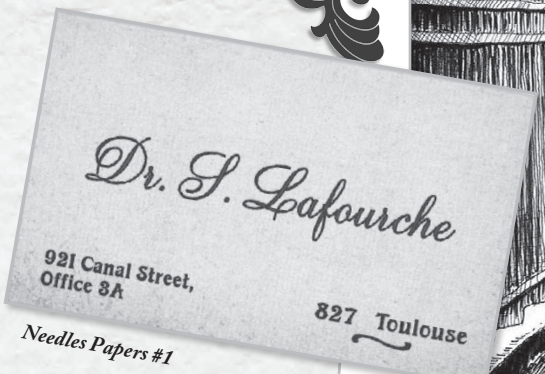
ASSAULT AT PIRATE'S ALLEY

Winter in New Orleans is not unpleasant in a light coat, but the fog that rolls in at night can make the French Quarter both charming and foreboding. One such night finds the investigators walking through Jackson Square, as fog and an approaching storm begins to drive off the fortune tellers and musicians who frequent the area at all hours. The fog wreathes the streetlights and enshrouds the white bulk of the Saint Louis Cathedral until its presence is more felt than seen.

To the left of the cathedral is a long passage, with a sign bearing the name "Orleans Alley South". Locals know it better as "Pirate's Alley". As the investigators pass, a man's scream can be heard.

Whether they rush in or proceed cautiously, the investigators will see the dark outlines of several figures through the fog. All but one retreat into the fog, scared off at their coming, while a staggering figure falls to the cobblestones. As the investigators arrive, they hear a car's engine roar to life on Royal Street. Those who seek it will





Needles Papers #1

NEEDLE MEN

Needle Man #1

STR	14	**CON**	32
SIZ	17	**POW**	08
DEX	05	**HP**	25

Damage Bonus: +1D4

Needle Man #2

STR	12	**CON**	14
SIZ	13	**POW**	11
DEX	06	**HP**	14

Damage Bonus: +1D4

Needle Man #3

STR	11	**CON**	28
SIZ	10	**POW**	10
DEX	06	**HP**	19

Damage Bonus: +0

Needle Man #4

STR	08	**CON**	22
SIZ	11	**POW**	12
DEX	05	**HP**	17

Damage Bonus: +0

Needle Man #5

STR	06	**CON**	22
SIZ	13	**POW**	11
DEX	06	**HP**	18

Damage Bonus: +0

Needle Man #6

STR	15	**CON**	24
SIZ	13	**POW**	11
DEX	05	**HP**	19

Damage Bonus: +1D4

MV: 5

(continued opposite page)

find it lost in the mist before they can gather any information. (It is possible that the investigators are cautious enough to send someone to loop around the alley via Pere Antoine Alley on the cathedral's other side. If so, leave the young man on the ground in the Alley, and allow the flanking investigator to catch a glimpse of the dark figures before they vanish.)

Crumpled to the ground is a young man in fashionable clothes, crawling slowly backward to the iron fence surrounding St. Anthony's Garden. If an investigator makes an INTx3% roll, they might catch the scent of pine resin and spice.

A Psychology roll shows the young man to be in shock, asking over and over to be taken home. A Medicine, Psychoanalysis, or Pharmacy roll suggests that this be dealt with in the short term with an injected sedative. If anyone produces such an object, however, Lafourche begins to scream and thrash about (Grapple roll to restrain him), staring fixedly at the syringe. A pill or alcohol may be employed as normal.

In his pocket can be found a stack of calling cards (see Needles Papers #1)

TAKING LAFOURCHE HOME

The building on Toulouse Street is a three-story former mansion now broken up into small but luxurious apartments. A servant woman, Marie, meets investigators at the doorway and quickly ushers them and the collapsed man into one of the ground floor apartments, decorated sparingly but with taste. He moans as he is laid on the silk sheets.

TALKING TO THE DOCTOR

Any character with over the base amount of Psychoanalysis can tell that, with at least a few hours and some careful coaxing, it might be possible for Lafourche to talk about his experience. The investigators might spend some time tending him and gaining his trust, in which case a Psychology roll may be made. As an alternative, Psychoanalysis or Hypnosis rolls might garner the information more quickly.

Success elicits the following information, which the Keeper should deliver in his best impression of a highly intelligent young man in the throes of fear:

> "Needles… needles… men with needles… the masks… what do they want? Why me? Why, o why, God? Who? Thutemhab? I won't go… I won't go…"

For research into men with masks and needles, see "Seeking the Needle Men" below. For Thutemhab, see "Researching Thutemhab".

TALKING TO MARIE

Marie has little information of use to the investigators, as her employer does not usually confide in her. Doctor Lafourche has been acting more and more nervous lately, peering out his window and the door to the courtyard while standing to one side. Most nights he does not come home until late at night; he has claimed to be with the members of the Medical Society, yet Marie thinks he is not being truthful with her.

She also mentions his offices on Canal Street.

Marie can call and ask them to be open for the investigators.

THE DOCTOR'S OFFICES

The doctor maintains tasteful offices on Canal Street, off Carondelet Street in the American Sector. The offices, above a department store, are closed, but a call from Marie or persistent banging upon the door brings out Denise Macdonald, the doctor's assistant. Denise is a large woman who combines her strong Catholic faith with a belief almost as strong in the power of medicine to affect both bodily and societal health. She proudly points to the abatement of yellow fever in the previous century as proof of the ability of medicine to contribute to the good of New Orleans.

A successful Fast Talk roll, or the recommendation of Marie, allows entrance to the office, consisting of a posh waiting room with Denise's small desk and file cabinets, and Lafourche's office, with both an imposing oak desk and an examination table, along with all manner of medical equipment. If a Fast Talk is used, a Persuade must be made for Denise to open up or to let the investigators search the place. If a physician is present, a search of the doctor's files is also permissible. Nothing relevant to the investigation is found within.

On the wall is a certificate proclaiming Lafourche to be a member of the Orleans Parish Medical Society (see "Orleans Parish Medical Society").

A small scrap of paper may, with a Spot Hidden roll, be found protruding from the corner of the desk. This is Needles Papers #2.

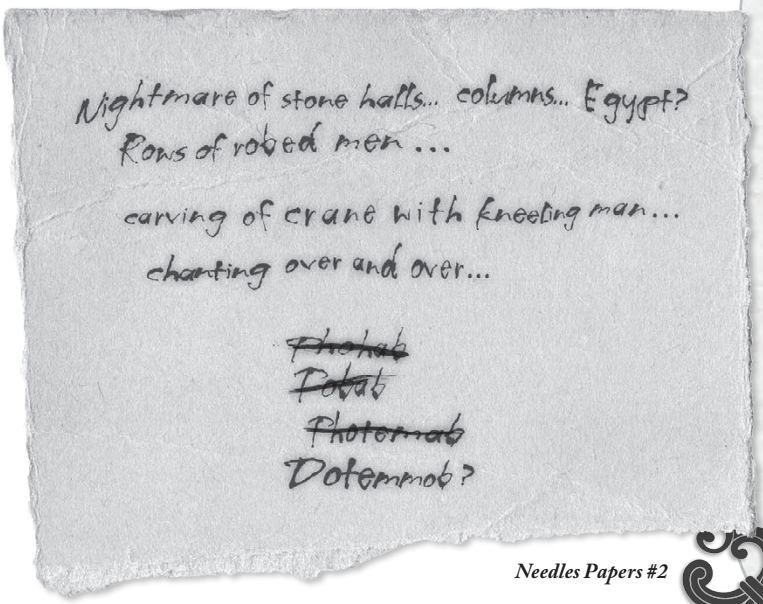
Denise has nothing but praise for the doctor, but mentions that he has been acting strangely lately. When he thinks she is otherwise occupied, he spends much of his time looking out the window of his office. If an investigator does so and makes a Spot Hidden roll, she notices a man in a suit standing under an awning across the street, several lanes of traffic and a trolley line away. The figure immediately notices any person at the window and shuffles off awkwardly. Any attempts to reach the observer fail, due to the sheer volume of traffic on the road.

ORLEANS PARISH MEDICAL SOCIETY

Founded in 1878, this association of local physicians boasts many of New Orleans' most distinguished and talented physicians. Its offices are maintained in Tulane's Richardson Memorial Building, an imposing brick structure on Canal Street. A local investigator who makes a Know roll recalls the name of Dr. Rudolph Matas, Chair of the Department of Surgery and the head of the Society. An appointment can be set up with him, if the investigators impress the secretary with their credentials (Credit Rating), if they present themselves as potential members (Medicine), or if they suggest that Lafourche is in danger. (A local physician can declare himself a member, at the Keeper's option.) In either case, Dr. Matas happens to be close at hand, if extremely busy, and able to give the investigators a few minutes in the club's rooms, a space displaying the utmost Victorian comfort, with many photographs of the membership on the walls. Otherwise, they might be able to catch him as he leaves for lunch or dinner.

Dr. Matas is a distinguished gentleman with a handlebar moustache and a goatee. At first, Dr. Matas is only willing to speak of Lafourche in friendly terms as a fine up-and-coming young physician who could even teach his students one or two things. He asks why they want to know. A Psychology roll reveals that he is withholding information. If convinced (Credit Rating or Persuade) or told the details of the man's sad plight, Matas comes forward with his concerns. Dr. Lafourche has become more distracted lately; often spending the society's meeting gazing into the distance or out the windows.

The last time they met was four days ago, when Lafourche asked him about the Needle Men. Matas has the information in the first three items in the list of Rumors About the Needle Men. He does not consider such wild stories seriously, merely an ongoing obstacle to the march of progress among the poor of New Orleans, and he told Lafourche as much. The young man said a hasty goodbye afterward.



Needles Papers #2

(continued from opposite page)

Weapons:
Grapple 40%
(damage special)

Needle 70%
(damage 1D3+db +
POT 12 paralyzing agent*)

Chemical bomb 30%
(damage 1D6+Luck roll to avoid being set ablaze)

** Similar to a poison, this instead temporarily lowers the victim's DEX by the amount specified, with a successful resistance roll indicating half loss. Multiple injections are cumulative. DEX lost is recovered at a rate of 1 point every 5 minutes. A favored Needle Man tactic is for two to grapple a victim, while a third injects the person.*

Armor:
None. Needle Men older than six decades succumb to the Green Decay upon contact with sunlight, destroying them instantly.

Skills:
Hide 50%
Medicine 65%
Occult 20%
Other Language (English/French) 45%
Own Language (French/English) 99%
Sneak 60%
Surgery 30%
Track 20%
Cthulhu Mythos 2%

Sanity Loss:
0/1 for being surprised by a Needle Man operative in surgical garb; 1/1D8 if seen outside of disguise in various stages of decay or mummification; 1/1D10 for seeing one destroyed by the Green Decay.

NEEDLES PAPERS #2:

Scrap of paper

Nightmare of stone halls... columns... Egypt? Rows of robed men... carving of crane with kneeling man... chanting over and over...

Thohab
Tobab
Thotemab
Dotemmob?



ANOTHER TARGET?

(optional)

The Needle Men need an individual for the upcoming rite, and if Lafourche does not serve, they might be happy to substitute another suitable candidate. If one of the investigators is a doctor, bringing him or her into the fold of the Needle Men serves both to increase their numbers and to remove a potential obstacle to the cult.

The first night after the investigation starts, the doctor is beset with curious dreams, the product of Thutemhab's Send Dreams spell. In the first part, he sees long stone halls covered with hieroglyphs, vast rooms with columns bearing lotus capitals, and shadowy rows of slowly-moving priests. In the middle of one room is a large spine, like that of a metallic sea urchin, mounted into the floor, with slowly twitching bodies impaled upon it (Sanity loss 0/1). If the investigator makes an Idea roll, upon awakening he can recall a particular prominent hieroglyph on the wall of the tomb. (See Needles Papers #4). The name can be deciphered as a proper name, "Thutemhab", with a successful Read/Write Hieroglyphics roll. Let anyone in the party with this skill make the roll, or it can be deciphered through a Library Use roll. Tulane has no Egyptologists, but investigators seeking such an expert are likely referred to consult with Étienne-Laurent de Marigny.

As the dreams progress, the victim has visions of a figure emerging from a crate on a swampy shore, then moving beneath cypress trees hung with Spanish moss. Later, the victim might see shadowy alleys and courtyards, through which unsettling individuals in surgical masks and dark clothes move, brandishing shiny needles.

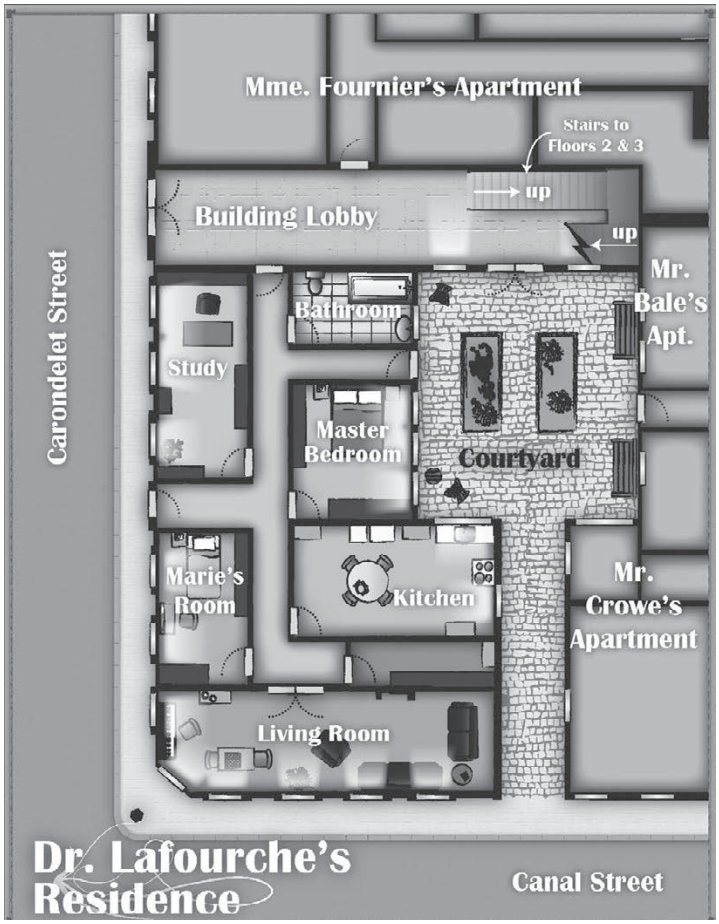
If the investigators express an interest in the legend, Matas suggests that they consult Étienne-Laurent de Marigny, an author and expert on local folklore (see Étienne-Laurent de Marigny).

THE ATTEMPTED KIDNAPPING

The next evening, the Needle Men arrive to kidnap the doctor. The investigators should, by this time, have some idea that Doctor Lafourche is being followed and return to his home as a logical point to catch any spies. They might arrive during the kidnapping, or be waiting inside or outside beforehand. The Keeper should adjust the time and description to fit.

A group of Needle Men, approximately double the number of investigators, emerge from an alley and Sneak into the courtyard of Mr. Lafourche's house. They are dressed in dark suits and wear surgical masks to hide their features. Marie, if present, is quickly incapacitated. The group then moves to Lafourche, injects him, lifts him, and carries him back to the alley.

Someone who fights with the mummies has another chance (INTx3%) to smell the blend of pine resin and spice that they might have caught in Pirate's Alley. If anyone moves to melee range with the creatures, a Spot Hidden will reveal



linen wrappings in the gap between the coat sleeve and the glove.

If attacked, the Needle Men fight until two of their number have fallen. At that time, one of the remaining men tosses a chemical bomb (treat as Molotov cocktail, plus Luck roll by viewers to avoid blindness for 1D4 rounds) at one of the bodies to destroy the evidence. As each of the Needle Men carries such a device, the fallen Needle Men ignite and start a chain reaction that soon wreathes the room in flame. Investigators should be asked for actions—do they continue to fight? Do they haul out Lafourche, a friend, or an as-yet-unignited body?

A large Packard idles in a nearby alley to convey away the attackers. Anyone who steps out is met with covering fire from the driver's side. The investigator may choose whether to duck back and be safe, or risk the un-aimed hail of bullets (6 shots, 10% chance to hit, D 1D8) and make a Spot Hidden to catch the license plate—Louisiana 173 758.

Police show up shortly after the Packard drives off, and investigators who remain behind are subject to questioning. Detective Shawn Harris, who constantly pulls out and looks at his pocket watch, accepts their version of events and is willing to hold them accountable only for minor misdemeanors, which can be brought to court in a few weeks. As a typical Big Easy officer, he is willing to hand wave away even these offenses for a payment of $5/investigator so charged (subject to Bargain).

If the investigators mention the strange men and their weapons, Officer Russell, nearby and eavesdropping, murmurs "Sounds like the Needle Men." Harris tells him to go look for other witnesses. If asked, he says the Needle Men are just a bedtime story for Blacks, and nothing more.

SEEKING THE NEEDLE MEN

The investigators might have heard of the Needle Men, or they might be seeking tales of masked figures carrying needles. In the latter case, finding information requires an initial Library Use or three hours on the streets to hear about the Needle Men.

Once the investigators hear of the Needle Men, the Keeper may allow them an Occult roll. This provides them no information in and of itself, but suggests that they consult with Étienne-Laurent de Marigny, an expert on local folklore.

Another means of investigation is via the local papers, held at either the Public Library (*Secrets of New Orleans* page 45) or the Louisiana State Museum Library (*Secrets of New Orleans* page 22). A successful Library Use roll is needed to come across a mention from a news story on the Carrollton neighborhood, to the north of the city, in 1924. See Needles Papers #3 for a sample story.

NEEDLES PAPERS #3:
Times-Picayune, July 9, 1924

BLACKS FEAR MYSTERIOUS ASSAILANTS

NEW ORLEANS—Shadowy individuals are stalking the streets of Carrollton—at least, some superstitious residents believe so.

Local residents are closed mouthed, but some questioning of local shopkeepers and businessmen has uncovered a curious and questionable story. Supposedly, dark-clothed men, called the "Needle Men," lurk late at night in dark alleys, from which they ambush passersby and inject them with poison. Such individuals are supposed to fall ill shortly thereafter, be taken to the Charity Hospital, and die. Afterward, medical students steal the bodies for dissection—or so the story goes, from those few willing to talk.

Representatives for the Tulane Medical School have vigorously denied these allegations, and the police have stated that there are no suspicions that they might be involved.

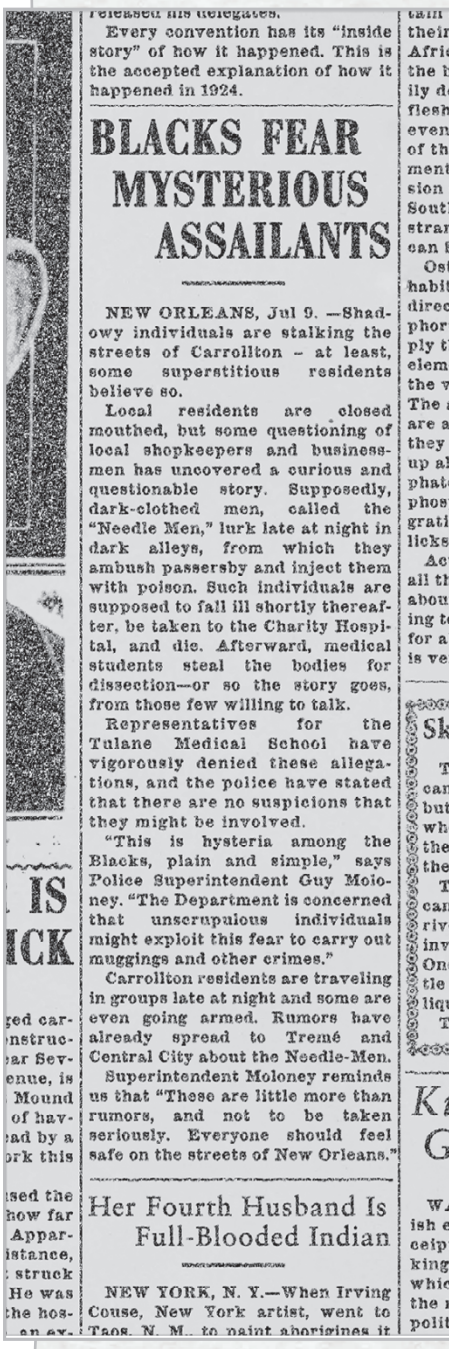
"This is hysteria among the Blacks, plain and simple," says Police Superintendent Guy Moloney. "The Department is concerned that unscrupulous individuals might exploit this fear to carry out muggings and other crimes."

Carrollton residents are traveling in groups late at night and some are even going armed. Rumors have already spread to Tremé and Backatown about the Needle-Men.

Superintendent Moloney reminds us that "These are little more than rumors, and not to be taken seriously. Everyone should feel safe on the streets of New Orleans."

The investigators might try to make queries in various neighborhoods. Talking to people on the street, in the bars, etc. (Fast Talk, Persuade, Law, or profession-based rolls, as appropriate), and yielding up a modest amount of coin should get results. The Keeper should ask what sort of people the investigators wish to consult ("everyone" is too broad). Keep in mind that responses will vary based upon the race of the questioner, with questioners of different races facing a -10% or even -20% penalty to skill rolls, depending upon the context.

If speaking to members of the Black community, some respond with fear, but all show at least some concern. They are willing to give out the



released his delegates.

Every convention has its "inside story" of how it happened. This is the accepted explanation of how it happened in 1924.

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Her Fourth Husband Is Full-Blooded Indian

NEW YORK, N. Y.—When Irving Couse, New York artist, went to Taos, N. M., to paint aborigines it

Needles Papers #3

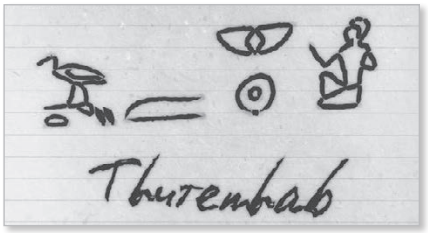


information in the section Rumors About the Needle Men, with the following additions:

- Needle Men are sometimes seen sneaking in and out of unscrupulous drugstores and medical supply shops, where they replenish their supplies of needles and drugs.
- People who have claim to have seen Needle Men say they are stiff moving and unblinking, leading some to surmise they could actually be zombies under the control of a dangerous, likely White, bokor.

Those who question Whites find little information. If (on a halved Luck roll every half-day) they encounter someone who knows about the Needle Men, they are likely to simply get a laugh and a shrug. They assure the investigators that the Needle Men are little more than foolish beliefs that so often circulate among the Blacks.

The exception to this is if members of the police department are questioned. Ask the players to choose an appropriate roll to make—good examples include Credit Rating, Fast Talk, Persuade, or Law. With success, they find out that the police have made perfunctory enquiries into the Charity Hospital and Tulane, but have found no evidence to support the existence of the Needle Men. Many poor Blacks sicken, vanish, or die regularly in New Orleans, and there is no need to see anything sinister about it. The main danger they see from the Needle Men is that those who fear them have a tendency to arm themselves.



Needles Papers #4

Therefore, their chief goal is to minimize concern about the Needle Men.

Those who wish to make Cthulhu Mythos rolls or seek insight through Mythos tomes may do so, but these turn up no information. The Needle Men are not mentioned in any work of the Mythos.

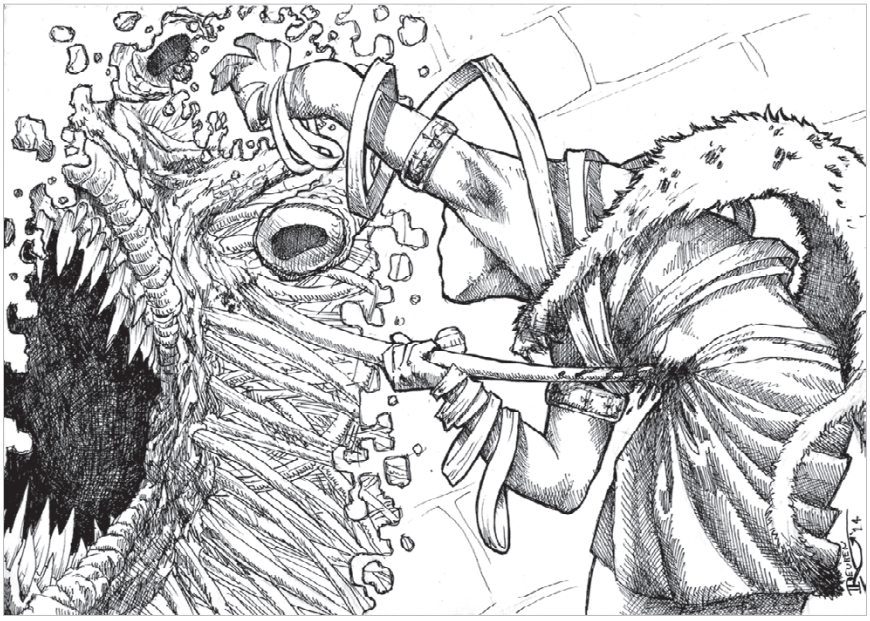
RESEARCHING THUTEMHAB

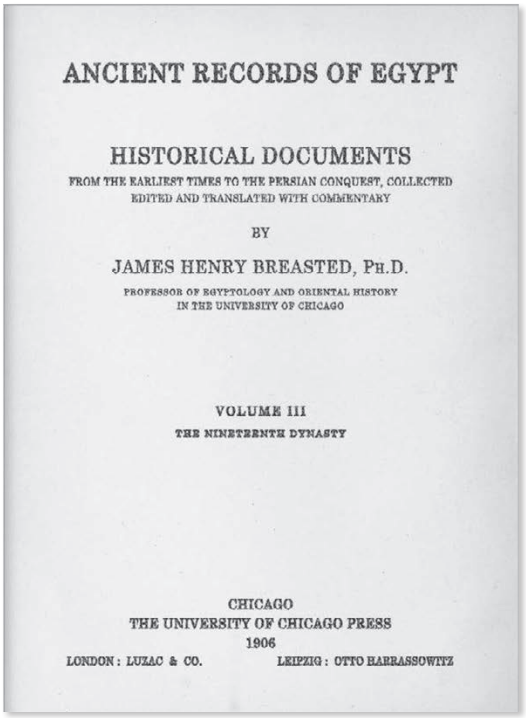
Once the investigators have the name Thutemhab, they may seek information on him out at Tulane's Tilton Library, the New Orleans Public Library, or the Howard Library (the latter two on St. Charles Street). A Library Use roll made among the Egyptian works turns up a brief mention of Thutemhab in a collection of nineteenth-century Egyptological documents (see Needles Papers #5).

NEEDLES PAPERS #5:

From James Henry Brestead's *Ancient Records of Egypt: The Nineteenth Century*

[The following comes from the Bentresh Stela, a document said





ANCIENT RECORDS OF EGYPT

HISTORICAL DOCUMENTS

FROM THE EARLIEST TIMES TO THE PERSIAN CONQUEST, COLLECTED EDITED AND TRANSLATED WITH COMMENTARY

BY

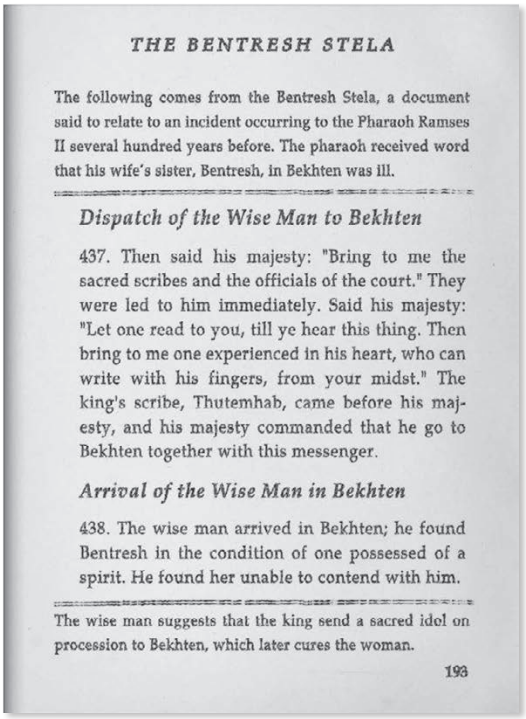
JAMES HENRY BREASTED, PH.D.

PROFESSOR OF EGYPTOLOGY AND ORIENTAL HISTORY IN THE UNIVERSITY OF CHICAGO

VOLUME III

THE NINETEENTH DYNASTY

CHICAGO
THE UNIVERSITY OF CHICAGO PRESS
1906
LONDON: LUZAC & CO. LEIPZIG: OTTO HARRASSOWITZ



THE BENTRESH STELA

The following comes from the Bentresh Stela, a document said to relate to an incident occurring to the Pharaoh Ramses II several hundred years before. The pharaoh received word that his wife's sister, Bentresh, in Bekhten was ill.

Dispatch of the Wise Man to Bekhten

437. Then said his majesty: "Bring to me the sacred scribes and the officials of the court." They were led to him immediately. Said his majesty: "Let one read to you, till ye hear this thing. Then bring to me one experienced in his heart, who can write with his fingers, from your midst." The king's scribe, Thutemhab, came before his majesty, and his majesty commanded that he go to Bekhten together with this messenger.

Arrival of the Wise Man in Bekhten

438. The wise man arrived in Bekhten; he found Bentresh in the condition of one possessed of a spirit. He found her unable to contend with him.

The wise man suggests that the king send a sacred idol on procession to Bekhten, which later cures the woman.

193

Needles Papers #5

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[The wise man suggests that the king send a sacred idol on procession to Bekhten, which later cures the woman.]

After the initial reference is found, a successful Library Use or Occult roll reveals that Thutemhab was later condemned by Ramses due to his leadership of a blasphemous cult dedicated to Ammit, the crocodile-headed monster who devoured souls and prevented them from journeying through the Underworld. After his execution, his followers smuggled away his body and his canopic jars after a brief and bloody battle with Pharaoh's guards. Their eventual whereabouts are unknown. A successful Cthulhu Mythos roll or consultation of a Mythos tome reveals that Ammit is a cloaked version of the Great Old One Glaaki, who resurrects the dead by injecting them with one of the spines on his back.

Canny investigators might seek out a reference to the mummy's arrival. Plumbing the depths of Louisiana's archives could take years; a History roll suggests that referring to accounts around the time of Napoleon's conquest of Egypt might yield results. Also, a talk with de Marigny (see Étienne-Laurent de Marigny) could turn up a reference to his ancestor. Once the search is narrowed, a Library Use turns up the following letter from Émile Mansart, a soldier who left Napoleon's army, to Bernard de Marigny. A Language (French) roll reveals the contents of Needles Papers # 6.

NEEDLES PAPERS #6:

Letter from Émile Mansart to the merchant Bernard de Marigny, 13 March 1814

Monsieur de Marigny,

It is good to hear from you via our mutual friend, and I wish you and your family the best of health.

Our mutual friend has indeed informed you correctly regarding my acquisition. It was found in a rock tomb in a cliff that the Institute of Egypt uncovered while

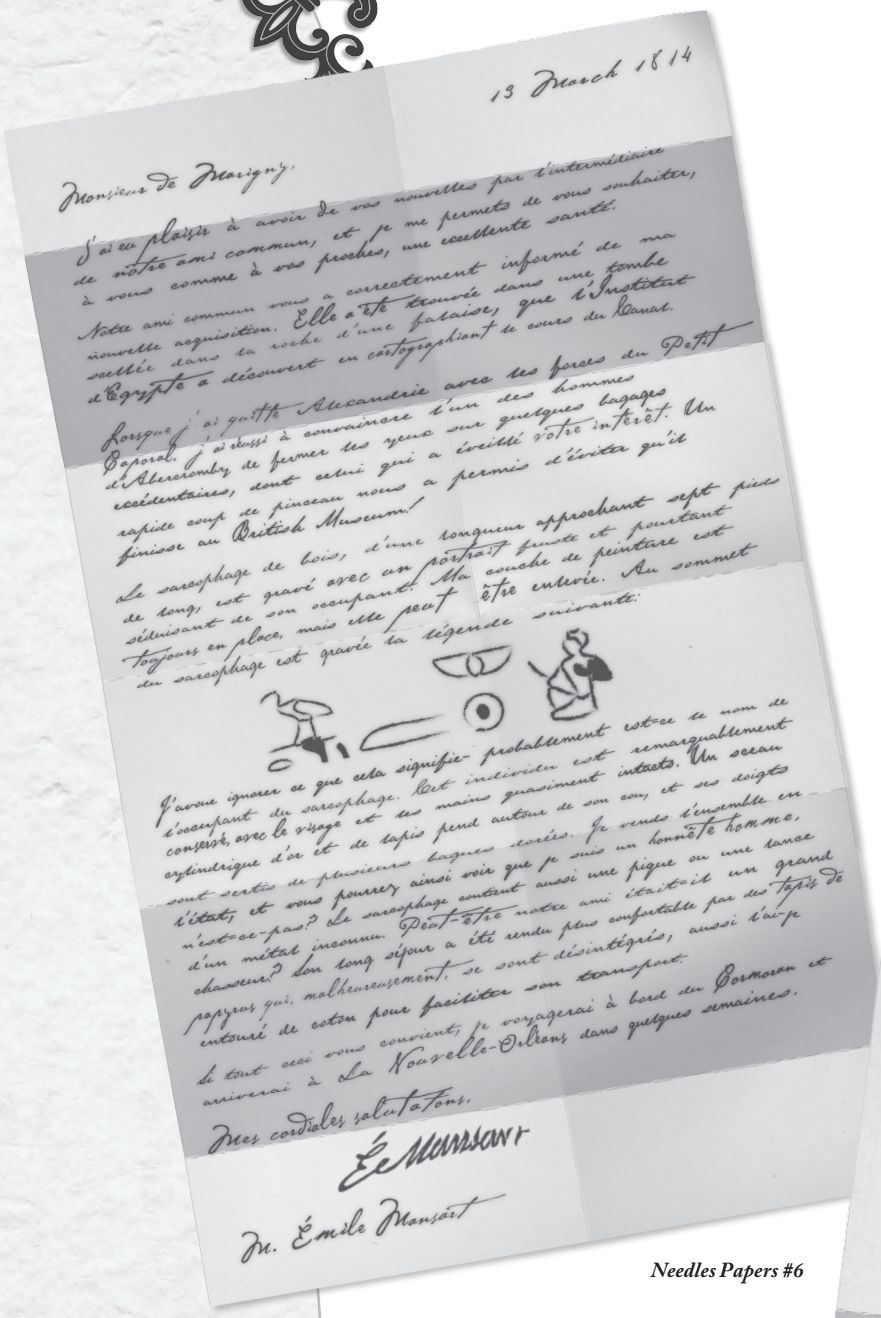
DOCTOR SEBASTIENE LAFOURCHE

STR	11	**CON**	15
SIZ	09	**INT**	17
POW	09	**DEX**	14
APP	13	**EDU**	20
SAN	33	**HP**	12

Damage Bonus: +0

Weapons:
None above base.

Skills:
Biology 55%
Credit Rating 45%
First Aid 59%
Medicine 67%
Other Languages:
(French) 65%
(Latin) 44%
Pharmacy 35%
Psychology 44%



13 March 1814

Monsieur de Marigny,

J'ai eu plaisir à avoir de vos nouvelles par l'intermédiaire de notre ami commun, et je me permets de vous souhaiter, à vous comme à vos proches, une excellente santé.

Notre ami commun vous a correctement informé de ma nouvelle acquisition. Elle a été trouvée dans une tombe sculptée dans la roche d'une falaise, que l'Institut d'Egypte a découvert en cartographiant le cours du Canal.

Lorsque j'ai quitté Alexandrie avec les forces du Petit Caporal, j'ai réussi à convaincre l'un des hommes d'Abercromby, de fermer les yeux sur quelques bagages excédentaires, dont celui qui a éveillé votre intérêt. Un rapide coup de pinceau nous a permis d'éviter qu'il finisse au British Museum!

Le sarcophage de bois, d'une longueur approchant sept pieds de long, est gravé avec un portrait fruste et pourtant saisissant de son occupant. Ma couche de peinture est toujours en place, mais elle peut être enlevée. Au sommet du sarcophage est gravée la légende suivante:

J'avoue ignorer ce que cela signifie- probablement est-ce le nom de l'occupant du sarcophage. Cet individu est remarquablement conservé, avec le visage et les mains quasiment intacts. Un sceau cylindrique d'or et de lapis pend autour de son cou, et ses doigts sont ornés de plusieurs bagues dorées. Je vends l'ensemble en l'état, et vous pourrez ainsi voir que je suis un honnête homme, n'est-ce-pas? Le sarcophage contient aussi une pique ou une lance d'un métal inconnu. Peut-être notre ami était-il un grand chasseur? Son long séjour a été rendu plus confortable par des tapis de papyrus qui, malheureusement, se sont désintégrés, aussi lui ai-je entouré de coton pour faciliter son transport.

Si tout ceci vous convient, je voyagerai à bord du Cormoran et arriverai à la Nouvelle-Orléans dans quelques semaines.

Mes cordiales salutations,

M. Émile Mansart

Needles Papers #6

scouting the course of the Canal. When I departed with the forces of Le Petit Caporal from Alexandria, I was able to convince one of Abercromby's men for some considerations to permit me some extra baggage, including that in which you show interest. Some quick thinking and a coat of paint kept it out of the British Museum!

The sarcophagus is of wood, approximately seven feet long, with a crude yet beautiful portrait of the owner's face thereon. My paint still remains on it, but it can be removed. Atop the sarcophagus is the following legend carved:

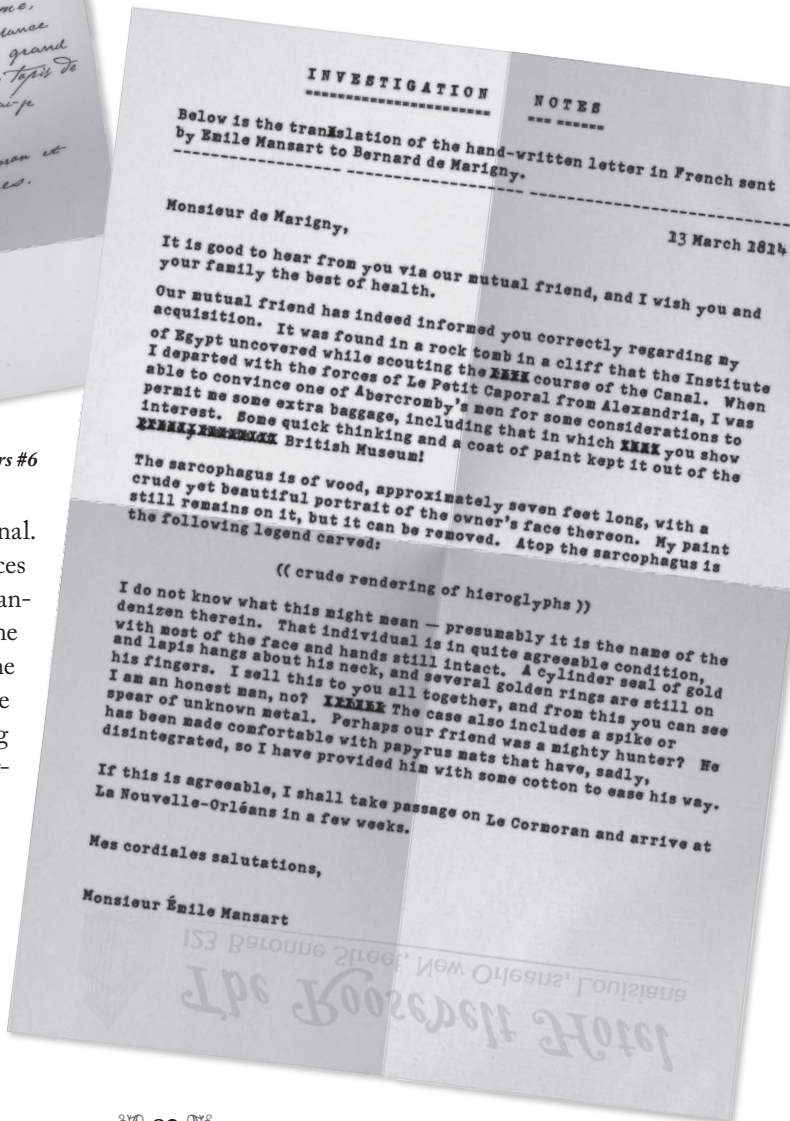
[crude rendering of heiroglyphics]

I do not know what this might mean—presumably it is the name of the denizen therein. That individual is in quite agreeable condition, with most of the face and hands still intact. A cylinder seal of gold and lapis hangs about his neck, and several golden rings are still on his fingers. I sell this to you all together, and from this you can see I am an honest man, no? The case also includes a spike or spear of unknown metal. Perhaps our friend was a mighty hunter? He has been made comfortable with papyrus mats that have, sadly, disintegrated, so I have provided him with some cotton to ease his way.

If this is agreeable, I shall take passage on Le Cormoran and arrive at La Nouvelle-Orléans in a few weeks.

Mes cordiales salutations,

Monsieur Émile Mansart



INVESTIGATION NOTES

Below is the translation of the hand-written letter in French sent by Emile Mansart to Bernard de Marigny.

Monsieur de Marigny, 13 March 1814

It is good to hear from you via our mutual friend, and I wish you and your family the best of health.

Our mutual friend has indeed informed you correctly regarding my acquisition. It was found in a rock tomb in a cliff that the Institute of Egypt uncovered while scouting the [redacted] course of the Canal. When I departed with the forces of Le Petit Caporal from Alexandria, I was able to convince one of Abercromby's men for some considerations to permit me some extra baggage, including that in which [redacted] you show interest. Some quick thinking and a coat of paint kept it out of the [redacted] British Museum!

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((crude rendering of hieroglyphs))

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Mes cordiales salutations,

Monsieur Émile Mansart

If the clues within the handout are followed up, the following information can be found:

- Monsieur Mansart (ten minutes): No records. Perhaps records in France might yield more, though there is no time to consult them.
- Bernard Marigny (one hour, Library Use): President of the State Senate, notorious gambler, and profligate spender (1785-1868).
- Some investigators might ask about his potential descendants, to see if they can trace the sarcophagus. An Occult roll immediately reveals that a likely family member, Étienne-Laurent de Marigny, is a prominent occultist living in the French quarter. Two hours and a Library Use roll reveal the same information.
- Le Cormoran (The Cormorant) (two hours, Library Use): On June 25, 1814, this ship of French registration foundered on the Chandelier Islands, off the southeast coast of Louisiana, in a storm. There were no survivors.

ÉTIENNE-LAURENT DE MARIGNY

Monsieur de Marigny ("Étienne-Laurent de Marigny", pages 27-30) lives in a sumptuous mansion on Dumaine Street. An old Black man ushers the investigators into a large room hung with tapestries. The scent of frankincense, incense smelling of lemon with a hint of pine, wafts through the room from tripods in the corners. Slim and elegant, de Marigny sits at a huge desk, wearing a silk dressing gown and typing away at a manuscript of a story for the pulp *Black Mask*. Behind him stands a huge coffin-shaped clock with four hands moving seemingly at random.

De Marigny rises to greet his guests and offers brandy and cigars. He does not snub any of his guests, no matter race or station, but he is especially willing to speak to fellow writers and occultists or attractive women—even more so if they fall into two or three of these categories. After a few pleasantries, he waxes voluble on any subject the investigators care to discuss, so long as it falls within the bounds of polite conversation.

If asked about mummies, the author knows that his ancestor Bernard de Marigny once purchased one to be shipped to him, but it was lost at sea. "Why, good sir, if I had such a treasure, I would place it where that pedestal with the bust of Poe now stands. I saw many fine examples during my stay in Cairo. Yet I sense, sir, your question is not an idle one. Perhaps you could expand upon your interest?" A Psychology roll shows that he is sincere in his interests and has no ulterior motives. He recommends they check the city archives for more information.

De Marigny considers the Needle Men a local legend, but he has access to all of the information given above about them, despite their racial or professional assignments. Keepers might use him to fill in any gaps in the investigator's knowledge of the Needle Men or ancient Egypt. He does not know Lafourche, and does not recognize Thutemhab by name, though a search of his library turns up Brestead's book (Needles Papers #5) after a few hours.

When their questions are done, de Marigny ushers them out. "Well, let me know how it turns up. Mysterious strangers in the night—a splendid story indeed!"

De Marigny, at the Keeper's option, might be available for consultation in future adventures, or he might head off on a jaunt to foreign parts for months.

ÉTIENNE-LAURENT DE MARIGNY

New Orleans mystic, age 38

STR	12	**CON**	11
SIZ	15	**INT**	18
POW	17	**DEX**	14
APP	16	**EDU**	22
SAN	36	**HP**	13

Damage Bonus: +1D4

Weapons:
.45 revolver 50% (damage 1D10+2)

Scimitar 55% (damage 1D8+1+DB)

Skills:
Anthropology 50%
Appraise Antiques 95%
Archaeology 65%
Astronomy 55%
Bargain 75%
Credit Rating 85%
Dreaming 55%
Dream Lore 65%
History 50%
Law 25%
Library Use 65%
Mathematics 95%
Occult 95%
Own Language:
French 95%
Other Languages:
Arabic 70%
Chinese 75%
English 90%
German 20%
Greek 70%
Hebrew 70%
Latin 70%
Naacal 40%
Persuade 40%
Pharmacy 35%
Psychology 50%
Ride 70%
Spot Hidden 50%
Cthulhu Mythos 45%

THE BODY

A Needle Man body borne away from the attack might be put through an autopsy. A small consideration ($5) allows an investigator to attend the coroner's autopsy. Otherwise, investigators who hid such a body in secret might decide to conduct their own examination. The results are the same either way.

Even a superficial examination of the body reveals, in addition to any trauma suffered during the battle, a deep chest wound. Clearly this is not survivable, and the stiffness of the limbs indicates the body was dead long before its apparent death in the attack (Sanity loss 0/1D3).

The autopsy may continue at this point (Sanity loss 0/1D3 for any witnesses who are not medical practitioners). At the base of the wound is a small cyst-like body, with thin dark vessels running out throughout the body from it. A Medicine roll is unable to reveal much more, save that the body was once human but is no more. A Cthulhu Mythos roll identifies it as an undead lesser servitor of a Great Old One.

When exposed to sunlight, the body dissolves into a pile of green mush (Sanity loss 1/1D10). Not even bones remain.

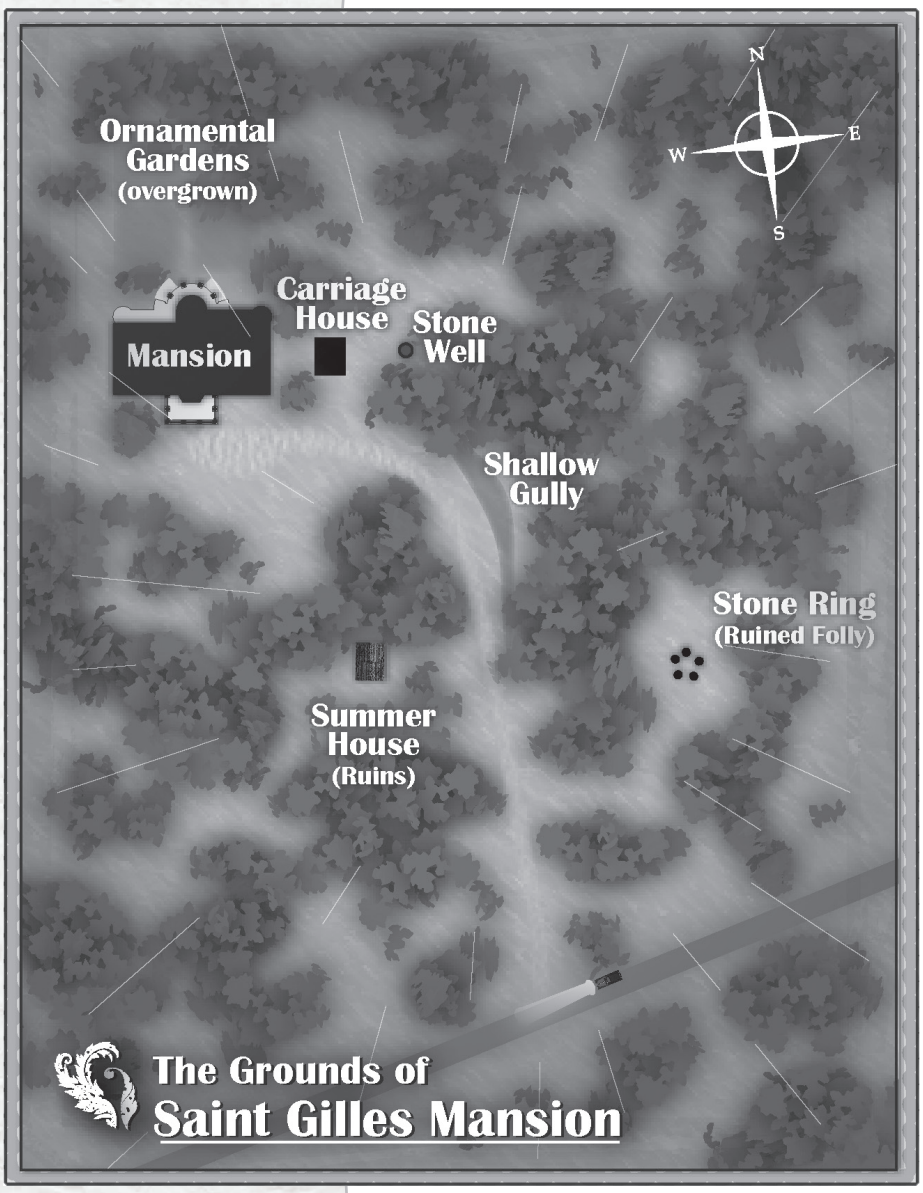
THE PRISONER

One possible outcome of an attack is that one of the Needle Men is captured. Underneath the mask is the face of a man in his fifties, staring blankly ahead. (If an investigator who visited the Medical Society makes an Idea roll, they might recall seeing his face in one of the portraits there.) The individual is insensible to either persuasion or pain. Sooner or later, he will be taken into sunlight, and dissolve (Sanity loss 1/1D10).

THE SYRINGE

The substance in the syringe can be analyzed with a successful Chemistry or Pharmacy roll, or Dr. Matas is happy to assign one of his assistants to examine it. The substance is found to be

a derivative of curare, a paralyzing neurotoxin, only available at medical supply stores. An hour or two spent calling these firms in New Orleans turns up a clerk at Finlay, Dicks, and Co. Ltd, at 600 Magazine Street. A visit there confirms that mysterious men ordered a large supply of curare, paying extra to pick it up after dark. The address the purchasers provided is bogus, but a quick-thinking clerk found the transaction suspicious and recorded the license plate number of the car: Louisiana 173 758.



THE CHEMICAL COMPOUND

Investigation of the inflammable compound used to destroy the Needle Men's bodies requires a Chemistry roll and a few hours in a local lab to isolate the ingredients. Once this is determined, investigators might check the local scientific supply companies for these. This takes two days for one person to accomplish, as the ingredients were bought at different locations. The Needle Men were memorable clients, and a Fast Talk roll, small monetary inducement, or a distraction allows a look at the orders. A phone number is given, as is a place: Saint Gilles Plantation, Thibodaux.

THE LICENSE PLATE: LOUISIANA 173 758

A Fast Talk or small consideration of $2 allows the license plate records at City Hall to be opened. The plate is registered to one "T. Leroux", at Saint Gilles Plantation, Thibodaux.

TAILING THE SPY

The investigators might also try to turn the tables on the Needle Men and catch them in their surveillance, whether near Lafourche's place, his office, or even the investigator's hotels or residences. A halved Luck roll for every few hours spent there locates a Needle Man spy. Staking out a chemical company (see "The Chemical Compound" above) is successful in a day or so. This one does not anticipate being prey, so a successful Hide or Sneak roll allows them to be watched so long as the investigator does so from a different direction than their quarry. Eventually one calls from a pay phone to check in with Thutemhab. An investigator who picks up the phone can ask the operator for the number the Needle Man called (Idea roll, if the investigators don't think of this o their own) . Working with a phone directory reveals that the call was placed from the Saint Gilles Plantation, an estate near Thibodaux to the southeast. Placing the call leads to a brief moment of silence before Thutemhab hangs up.

An investigator who continues to follow the Needle Men must make both a Hide and a Sneak roll. If the Needle Man spy realizes it's being followed or watched, it won't head back towards Saint Gilles Plantation. Instead, it will wander about New Orleans in an effort to lose the investigators. Persistent investigators may be lured to a dark, deserted place (such as an abandoned building, cemetery, or city park) where the spy will attempt to turn the tables on the investigators, attacking with its ceremonial syringe and chemical bomb. If it is unaware of being watched after 1D2 hours, the Packard returns and picks up the men. If the investigators can acquire a car quickly, a Drive roll allows them to follow the Needle Men's Packard out to the Saint Gilles Plantation.

THE FINAL GRAB

The Needle Men return soon to obtain both Lafourche and possibly an investigator doctor. They simply outwait any protection placed on Lafourche—it is unlikely the police can monitor him more than a day or two—and then come in overwhelming numbers.

An attempt will be made to separate the investigator doctor from the group and abduct him or her. It might be that a child is be found injured in an auto accident, with a passing occupied taxi the only way to take them to the hospital. Once the doctor is inside, the taxi takes off—and the driver and passenger are Needle Men.

Or perhaps, a surgeon could be called in from an investigation to perform an emergency operation. Upon arriving in the operating room, they are met with Needle Men who drug him and drag him off.

Bear in mind that the Needle Men are intelligent, and use individuals' weaknesses against them. It is even likely that they use the confusion caused by one abduction to draw off obstacles to another.

SAINT GILLES PLANTATION

This crumbling old estate is located outside Thibodaux, a two and a half hour drive from New Orleans. The grounds are overgrown with young trees and brambles, making travel up to the house nearly impossible outside of the rutted dirt driveway, which bears signs of being cleaned. The house itself is a two-story structure (History or Architecture dates it to approximately 1800), its windows boarded, its walls mostly stripped of paint. Nonetheless, a telephone line runs down the drive, attached to a series of fence posts, and passes to the main building. If the investigators do not think of it, an Idea roll reveals that this is quite an expense for a structure that should be abandoned.

Next to the house is a small carriage house, the door unlocked. Inside are the Packard and another car (possibly the cab in which the doctor was borne away), along with various tools and pieces of boards. Behind this is an overgrown garden, with small mounds of freshly overturned earth scattered within. Digging up any of these reveals half-rotted bags filled with human bones (0/1D3 Sanity loss).

If they make a halved Listen roll, those wandering the grounds can hear multiple voices howling.

THE MANSION

The doors to the mansion are unlocked, although the moisture in the wood has caused it to stick (STR 8, two people at once). Pulling the boards off a window requires a crowbar or other implement and a roll against STR 13. Unless a Sneak roll is successful, the Needle Men will hear the investigators.

Those who enter the mansion are engulfed in the smell of sweat and excrement that comes welling forth from the interior (succeed at CONx5% or be unable to act for 1D3 rounds). The howling within now resolves into a babbling, crying, screaming, and moaning that echoes through the halls. Sanity loss is 1/1D4.

Illumination throughout the building is mostly flickering candles set into the wall. Any roll to Hide or Sneak is enhanced by 30% in the building, and only sounds as loud as gunshots have a chance of carrying. This can allow a canny group of investigators to get a considerable distance into the mansion without meeting concerted opposition.

Most of the former finery of the mansion has been stripped, making bare walls and floors the norm. The number of Needle Men and their exact disposition is up to the Keeper. If a passing guard or food server would add to the tension of some areas, bring them in. If nothing else, Thutemhab can be found in the ritual room with at least six Needle Men.



ROOMS

Cages: The rooms have been outfitted with steel bars reaching up to the ceiling and around the sides.

Each is home to a dozen or more malnourished, maltreated individuals, driven mad long ago. Some bear the signs of experimentation—sharp needles protruding through cheeks, eyelids, lips (closing the mouth), fingers, toes, arms, legs, or torso, all in combinations unique to each individual. Many of these wounds are inflamed and dripping pus on the floor. Each cage is provided with a large bucket for water and another for excrement. Sanity loss for the first room where this is witnessed is 0/1D3.

Kitchen: Huge pots of thin gruel sit on the stove, with one of the Needle Men stirring them in a desultory manner. Those who dip a ladle into the pot turn up a human head, flesh coming off in strips, eyes staring blankly (Sanity loss 1/1D4). This gruesome feast is intended for the prisoners.

Needle Men Quarters: These small rooms are used as quarters for the Needle Men. Furniture consists of battered wardrobes filled with outdated, mothball-smelling clothing and small tables carrying books, combs, and rows of well-polished needles placed on cloth. As the Needle Men have no need to sleep, no beds are found here. When not on a mission, up to half a dozen Needle Men may be found here, standing, staring, or conversing in hushed voices.

Laboratory: This room is the focus of much of Thutemhab's experimentation. Along one wall is a long table bearing a modern state-of-the-art chemistry set, a collection or forceps, saws, cutting instruments, and other medical devices of material ranging from obsidian to surgical steel, and row after row of needles. At one end sits a small bowl, which a Cthulhu Mythos roll identifies as a component for spells used to send dreams.

Four men are strapped to tables in this room. Two are dead, while the third moans and foams at the mouth. A First Aid roll establishes that he is dying, and a Medicine roll informs the investigator that there can be no help here (Sanity loss 0/1). Another one has a tremendous gaping hole in his chest and most of his internal organs removed, but he continues to move weakly and whisper (0/1D6 Sanity). This is a servant of Glaaki who has remained loyal to the god. His whispers are calls to Glaaki, asking him to smite the blasphemers.

Also in this room is an untitled, tattered ledger in French, describing the history and practices of the Needle Men as described in the Keeper's introduction. The book also gives a list of the members of the Society; a Library Use roll made later establishes each name as a doctor who departed the city and never turned up elsewhere. Reading the entire book takes 1 week, skimming takes 2 hours. (Cthulhu Mythos +1%, Sanity loss 1/1D3, Spell: Contact Glaaki.)

The Ritual Room: The house's former ballroom has been converted into an Egyptian temple. Tree trunks have been carved and painted into Egyptian lotus blossom columns, and the walls have been decorated with hieroglyphs, the solar wheel, and other Egyptian motifs.

A stone altar stands in front of a large statue of a quadruped monster with the head of a crocodile, the front legs of a lion, the rear legs of a hippo, and large spines emerging from his back. An Archaeology roll, or another roll appropriate



THUTEMHAB

Mummy

STR	28	**CON**	21
SIZ	10	**INT**	18
POW	22	**DEX**	10
EDU	25	**HP**	16

Damage Bonus: +1D6

MV: 5

Weapons:
Needle 45%
(damage 1D3+1D6+
POT 12 paralyzing agent*)

Khopesh sword 30%
(damage 1D8+1D6)

Skills:
Medicine 44%
Occult 67%
Other Languages:
(English) 35%
(French) 45%
Sneak 50%
Surgery 64%
Track 40%
Cthulhu Mythos 12%

Armor:
2 points of bandages. Impaling weapons do no damage, but a bladed weapon that inflicts more than 15 points of damage in a single hit chops off a limb. The mummy's wrappings leave it vulnerable to fire; to avoid catching on fire Thutemhab must make a halved Luck roll (60%) when attacked with fire.

Spells:
Chant of Thoth
Send Dreams
Summon/Bind Crocodile
(extends to alligators)
Voice of Ra

Sanity loss:
1/1D8

to Egyptology, establishes this as Ammit, the monster that devours the souls of the unworthy dead in the afterlife, though the spines are a new addition. Closer examination of the spines shows that the center one is metal, but seems organic in formation, and (with a successful Biology roll), this indicates types of life hitherto unimagined (1/1D4 Sanity). A successful roll against Cthulhu Mythos x2 indicates that this comes from a Great Old One, and if the roll would have succeeded normally, reveals that the originator is Glaaki (1/1D6 for either revelation).

Thutemhab keeps a writing desk in the northeast corner of the room. On it are sheaves of notes, correspondence with chemical firms, bills, the phone, and a canopic jar (see The Canopic Jar). Nearby is a small chest containing Egyptian ritual garb. On top of this is a bowl with leaves unidentifiable with Biology or Natural History. Occult rolls suggest that these are tanna leaves, used in Egyptian rituals and thought to be long extinct. For 2D3 hours, the ingester will experience deadened pain (no rolls for shock), bursts of energy (+3 CON), and mild hallucinations (1D4+1 Sanity loss, -1/4 of Perception-based skill rolls), with a POT of 20 to avoid developing cravings for the substance. The Needle Men merely take the drug for ritual purposes, and none of the effects affect corpses.

In the opposite corner sit any doctors, whether Lafourche or one of the investigators, kidnapped by the Needle Men. Though made comfortable with chairs, drinks, and reading material, they are nonetheless shackled in place.

THE RITUAL

At a time of the Keeper's choosing—preferably during the day, when the investigators are near at hand—Thutemhab and the Needle Men prepare to induct one or two more into their number. The ritual begins with Thutemhab, resplendent in ceremonial robes, calling upon Ammit not to let the person pass through the Halls of the Dead, detailing their numerous offenses against the gods. The Needle Men ritually bathe the drugged initiate(s) and clothe him or her in simple cotton robes. Once this is done, six of them lift the person over their heads, carry him to the statue, and drop him on the spines (1/1D6 Sanity points to witness this casual barbarism). The victim takes 7D3 damage, mostly caused by the central Glaaki's spine. Those who succumb to the damage rise as slaves of Glaaki, while those who do not are free-willed members of the Needle Men. Thutemhab has a great deal of experience in sorting out the two categories, and he decapitates any of Glaaki's lackeys before they even leave the spines.

The investigators may interfere with this ceremony at any point. Six Needle Men will be present, plus Thutemhab and a summoned alligator, but investigators who get the drop on the Needle Men might do them considerable damage. If Thutemhab dies, or if the Needle Men are reduced to half their number or less, the surviving Needle Men will flee.

During the combat, two Needle Men attempt to sneak behind the group and try to grapple the closest investigator. If successful, the two wrestle (STR vs. SIZ) the person over to the spines in two rounds. Unless the investigator can break free in time, he or she is pushed down onto the spines (7D3 damage) the following round. A person who survives rises as one of the Needle Men, who is then lifted off the spikes by the other Needle Men and attacks his or her former companions. Victims of this tactic who die become a servant of Glaaki. Such creatures are not removed by the Needle Men and flail helplessly, unable to free themselves without assistance.

The investigators have an advantage if attacking in the daytime, as the Green Decay will overcome most Needle Men exposed to sunlight, leaving only the most recent recruits (1 in 6) and Thutemhab to deal with. The windows in this room are boarded up, but breaking them open leads to the majority of the combatants being turned into piles of green slime (1D3/1D10 Sanity loss). If they think of using fire, point out that any hit with a flame source has a chance (failed Luck roll) of setting the building itself on fire, with dozens of prisoners trapped inside.

CONCLUSION

Destroying the cult of Needle Men gains the investigators 1D6 Sanity, or 2D6 if the link to Glaaki is recognized. Killing Thutemhab is worth 1D8 Sanity, but only 1D4 if the investigators realize the significance of his canopic jars: his spirit still lives somewhere, and might return at a later time.

Releasing Lafourche garners 1D4 sanity, and his death causes a loss for the same amount. The grateful doctor will soon leave the city, and he sends them a letter about his happy new life in Chicago a few months later, granting an additional 1 Sanity to those who have experienced the horrors of the Needle Men.

Once they are located, releasing the prisoners in the house gains 1D4 sanity, leaving them loses 1D3, and killing them (via burning down the house, for instance) costs 1D8.

If the investigators fail to solve the mystery, Needle Men continue their depredations for decades to come. Investigators will become aware of this through newspaper articles and popular rumor, losing 1D8 sanity when they realize this.

Thanks to Troy Sagrillo for his assistance with the hieroglyphs.

THE CANOPIC JAR

A clay jar about a foot high, with a lid bearing the head of a jackal. An Archaeology roll notes that this is a canopic jar, bearing one of the mummy's organs; a halved Archeology roll or prior experience with Egyptology identifies the jackal head as Duamutef, guardian of the stomach. If the jar is destroyed (takes one round once in an investigator's possession), Thutemhab loses some of his power. His new stats become CON 16, POW 17, and HP 13. Hit points and magic points lost before the breaking are subtracted from the new values, possibly leading to the mummy's physical destruction.

Destroying the other three jars would consign Thutemhab to oblivion, but these are well hidden and quite distant, placing them beyond the scope of this scenario.

ALLIGATOR

Summoned Creature

STR	27	**CON**	21
SIZ	19	**INT**	18
POW	07	**DEX**	08
HP	20		

Damage Bonus: +2D6

MV: 7/8 Swimming

Weapons:
Bite 50%
(damage 1D8+db)

Skills:
Glide Stealthily through Water 75%
Hide 60%
Sneak 50%

Armor:
5 points hide.

THE QUICKENING SPIRAL

By Stuart Boon

INTRODUCTION

In this scenario, the investigators race against time to discover the cause of a strange disease plaguing New Orleans, made all the more urgent when they are themselves infected. The initial outbreak appears Voodoo-related, but is, in fact, something altogether different. In a dark shack in the tangled Louisiana bayou, a horrible and alien entity has been summoned into existence. It is slowly growing, infesting and feeding off the citizens of New Orleans. As panic grips the Crescent City, investigators must find a way to end the apparent disease before it ends everything else.

Keepers may modify the scenario to suit the experience level of the investigators. The progression of the disease and onset of new symptoms, for example, can be sped up or slowed down as the Keeper desires.

KEEPER'S INFORMATION

By the mid-1800s, the cotton and sugar cane industries had made Louisiana, and particularly New Orleans, home to more millionaires than anywhere else in North America. Until the early 1860s, slavery powered these prosperous industries. Wealthy plantation owners often had dozens, if not hundreds, of slaves working their lands. These landowners lived in palatial mansions, wanting for nothing.

Cristobal Luison, son of a powerful plantation owner, was 17 years old in 1861 when the Civil War began. It changed everything. The slaves were freed, and with them went the workforce and wealth of many once prosperous families. While the elder Luison bowed to fate, young Cristobal railed against it. He would not give up the power and wealth that slavery had bought him nor would he ever give up Pearl—she was his to own.

RED RIVER FEVER

Effects of The Spinner's Psychic Feeding (AKA Red River Fever)

TIME	STAGE	EFFECT(S)
Day 1	One	Small, itchy red spots appear across the body.
Day 2	One	Curving lesions stretch out from the initial red spots, accompanied by headaches, disorientation and numbness [Subtract 1 POW].
Day 3	One	Lesions raise up forming spiral, whorl-like scars.
Day 4	One	Loss of mental acumen, impaired long term memory, persistent dry mouth and muscle stiffness [Subtract 1 POW].
Day 5	Two	Impaired short term memory, acute muscle stiffness, impaired motor skills.
Day 6–10	Two	Periods of confusion, rambling speech and emotional outbursts becoming more frequent [Subtract 1 POW on Day 6, 8, and 10].
Day 11–14	Three	Skin pales, paralysis strikes outer extremities, labored breathing and impaired speech [Subtract 1 POW on day 12 and 14].
Day 15–19	Four	Victim becomes comatose [Subtract 1 POW on day 15, 17 and 19].
Day 20	Five	Total nervous system collapse resulting in death.

Numbers of Red River Fever Victims Across New Orleans

DATE	STAGE 3	STAGE 4	DEATHS
June 8th, 1927	500	100	1
June 9th, 1927	1,500	300	50
June 10th, 1927	4,000	700	250
June 11th, 1927	12,000	1,500	750
June 12th, 1927	18,000	3,000	1,500
June 13th, 1927	24,000	5,000	2.500
June 14th, 1927	52,000	11,000	7,000

Infection—After 3D12 hours spent in the Crescent City, investigators awaken to find their skin covered in red, pox-like spots—they too have become infected. How significant a role the infection plays in the scenario is up to the Keeper. It could be a nagging worry at the back of the investigators' minds, or a deeply intrusive, on-going struggle against worsening symptoms. Keepers should closely monitor the investigators' POW loss, and may wish to alter the rate of new symptoms to reflect the experience level and preferences of their players better.

The Outbreak Ends—Unused to an unlimited food supply, the Spinner gluts itself. The final day of the outbreak is June 14th, when the Spinner dies from overeating. Those already infected slowly recover at half the natural rate (lost POW is recovered at the rate of 1 point per day), with the exception of those at Stage 4, who are too far gone and die within 1D4 days. The crisis is over, but eighteen thousand people lie dead. Should this occur, the investigation ends in failure and there is no sanity point award.

DRAMATIS PERSONAE

Cristobal Luison
Bitter, Hateful Plantation Owner, Deceased

Apolline "Pearl" Clemence
Former Slave of Cristobal Luzon

Oscar Duplessis
Concerned Sugar Factory Owner

William Moliere
Junior Warden at the Grand Consistory Lodge

Jules Olivier
Owner of the La Belle Époque (Jazz Club)

Josette Durufle
Hostess at La Belle Époque

Sophie Montrell
Clemence's protective caretaker

Jean-Michel Despre
Investigative Journalist at the New Orleans Times-Picayune

Nat Terriot
Owner of the Ribbon Cane Bar

Daniel "Danny" Jacques
Cajun Smuggler, currently insane

Doctor Louis Fachon
Professor of Medicine at Tulane University

Henri Ruzan
(AKA Doc Moonlight) Hungan (Voodoo King)

Jean "Little Jon" Dixon
Cajun Hunter

Francis "Frank" Landry
Bayou Guide

Cristobal had chosen Pearl on his 16th birthday—a gift from father to son—and he wasn't going to grant her emancipation. Just 17 years old, Apolline Clemence, Cristobal's 'Pearl', was spirited away to a hunting shack in the bayou. She became his dark secret, kept by well-paid Cajun jailers. On his deathbed 14 years later, Alfonse Luison passed what was left of his estate to his only son, unaware of what Cristobal had become.

Cristobal, cruel and selfish to the last, cared little for business. He spent his days gambling and drinking, his Pearl largely forgotten except when his need grew pressing. Years passed and both captor and captive grew old. Apolline did not see freedom until the winter of 1895, when she became deathly ill, leaving Cristobal no choice but to release her. Apolline spent over a year in the hospital, never speaking of Cristobal or the abuses she had suffered at his hands. For the first time in her life, shortly after her fiftieth birthday, she was free.

In the next twenty-five years, Apolline lived the life that had been denied to her for half a century, while Cristobal's health and fortunes crumbled. She founded and ran a successful Catholic women's social club, the Daughters of Mary Immaculate, while he drove the once-great Luison plantation into ruin. He was forced to sell off everything but the five acres upon which his near-derelict ancestral home sat. The plantation's end, however, came not by Cristobal's hand, but through a series of catastrophic events in 1925 and 1926.

Luison never believed that the lightning strikes, floods, and drought were natural occurrences. He was convinced that a curse had been placed upon him. Luison was certain that, after all these years, "his" little Pearl had finally gotten her revenge. Somehow, she had called up some Voodoo witchcraft or cursed him before God.

Wild with drink and rage, Cristobal called upon his lodge brother, Jules Olivier, to assist him in hiring a hit man. Jules did have the necessary contacts with the area's organized crime elements, but was appalled by Cristobal's plans. Seeking to humor the ill-tempered drunken man, he suggested that if this woman had cursed him, maybe he should just curse her back, fighting fire with fire. Cristobal was thrilled by this suggestion and commissioned Jules to procure for him a "book of curses and black magic". Some weeks later, on Friday May 12th, 1927, an ancient, handwritten text bound in burnt, blackened leather, describing otherworldly horrors beyond his imaginings, was delivered to him. Reading the tome brought Luison to the edge of madness, but he found what he sought: a curse to crush "his" "black-hearted" Pearl.

Eight short days later, on Wednesday May 20th, 1927, Cristobal cast the vile spell in the very hunting shack that had been Pearl's cage. Spitting the last poisonous words from his lips, he glanced around him for the monster that would do his bidding—this "Spinner" the text described—but nothing appeared. Dejected and drained, he stormed off from the shack, never to return.

Unbeknownst to him, the summoning was successful. His monster was brought forth, but not bound to the purpose he had planned. No bigger than a mote of dust, the Spinner was invisible to the human who summoned it. Cristobal became the first to feed the microscopic Spinner with vital energies. A single psychic tendril latched onto the man's nervous system. New to this universe, the entity soon discovered that the energies here were both plentiful and nourishing. After this first feeding, it spawned more invisible tendrils and began to infest the manifold creatures of the bayou around the shack.

Over the following days, the Spinner spawned more and more psychic tendrils, emerging from Luison and latching on to every living being he came in close contact with. With each new victim infected, the feeding web expanded. In a few short days, the Spinner was syphoning off the life force of thousands of human beings across the Crescent City, glutting itself upon their vitality.

Inside the shack, a new horror takes shape as the Spinner creates a new body for itself in this world. The investigation begins on Thursday, June 9th, 1927, just one short day after Cristobal Luison dies at his home, the first victim of the Spinner.

PRE-INVESTIGATION TIMELINE

May 12th, 1927: Cristobal Luison obtains The Burnt Book from Jules Olivier.

May 20th, 1927: Cristobal Luison summons The Spinner and contracts Red River Fever.

May 26th, 1927: Cristobal Luison is thrown out of the Grand Consistory of Louisiana for causing a scene and being disruptive.

June 3rd, 1927: Cristobal Luison slips into a coma in his home.

June 8th, 1927: Cristobal Luison dies of dehydration.

June 9th, 1927: The investigation begins.

INVOLVING THE INVESTIGATORS

Two weeks after the Spinner's summoning, the investigators receive a typewritten letter from Oscar Duplessis. Keepers should forge a link between him and one or more investigators, perhaps making Duplessis an old family friend, war buddy, or distant relative. Mr. Duplessis asks the investigators to look into the unusual

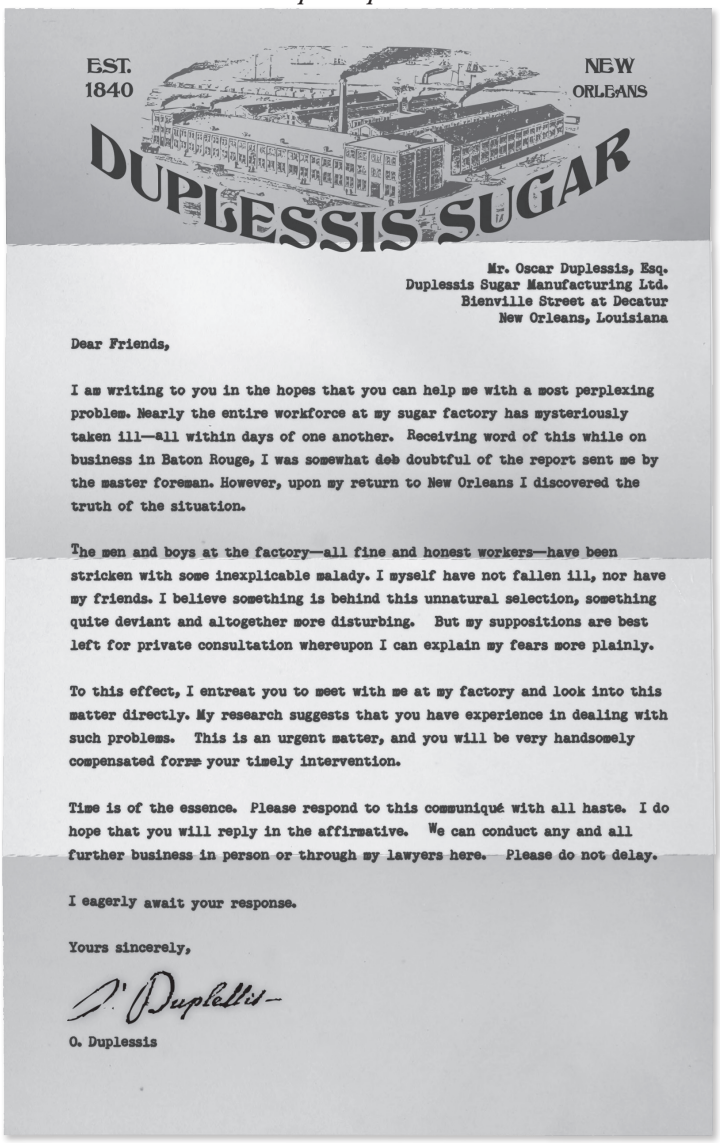
illness that has struck his sugar factory. (Optionally, Keepers can forge a link between an investigator and one of the factory workers.) Duplessis suspects a Voodoo curse is behind the illness, for he has heard such strange stories recounted by his lodge-brothers Jules Olivier and Cristobal Luison. If the investigators are not already in New Orleans, Mr. Duplessis offers to pay for their travel and housing expenses during their stay.

For investigators native to or already in New Orleans, Keepers can replace the letter with an in-person encounter with Mr. Duplessis. Durning this meeting, the business owner verbally relates the information contained in the letter (see Spiral Papers #1). In this case, the investigators have heard rumors of a mysterious illness appearing in the city and also begin play with Spiral Papers #2.

If investigators are traveling to New Orleans, Duplessis' office arranges for the fastest available, first-class travel for each of the investigators, including air travel, to New Orleans, if necessary. A car and driver will be provided for them. If the characters arrive at night, they are taken to their suites at the St. Montrell Hotel on Poydras Street near Lafayette Square. If arriving during normal business hours, investigators are taken directly to the Duplessis Sugar Factory.

Once in New Orleans, investigators discover that the disease has spread across much of the city. The locals are decidedly panicky and many talk of leaving. If investigators pick up a copy of the Times-Picayune (a copy of the newspaper is waiting for them in their room at the hotel) they find that the cover story details the latest developments regarding the epidemic (see Spiral Papers #2):

Spiral Papers #1



EST. 1840 NEW ORLEANS

DUPLESSIS SUGAR

Mr. Oscar Duplessis, Esq.
Duplessis Sugar Manufacturing Ltd.
Bienville Street at Decatur
New Orleans, Louisiana

Dear Friends,

I am writing to you in the hopes that you can help me with a most perplexing problem. Nearly the entire workforce at my sugar factory has mysteriously taken ill—all within days of one another. Receiving word of this while on business in Baton Rouge, I was somewhat deb doubtful of the report sent me by the master foreman. However, upon my return to New Orleans I discovered the truth of the situation.

The men and boys at the factory—all fine and honest workers—have been stricken with some inexplicable malady. I myself have not fallen ill, nor have my friends. I believe something is behind this unnatural selection, something quite deviant and altogether more disturbing. But my suppositions are best left for private consultation whereupon I can explain my fears more plainly.

To this effect, I entreat you to meet with me at my factory and look into this matter directly. My research suggests that you have experience in dealing with such problems. This is an urgent matter, and you will be very handsomely compensated forr your timely intervention.

Time is of the essence. Please respond to this communiqué with all haste. I do hope that you will reply in the affirmative. We can conduct any and all further business in person or through my lawyers here. Please do not delay.

I eagerly await your response.

Yours sincerely,

O. Duplessis

O. Duplessis

SPIRAL PAPERS #1: THE LETTER FROM MR. DUPLESSIS

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I eagerly await your response.

Yours sincerely,
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OSCAR DUPLESSIS

Sugar Factory Owner, Age 54

STR	09	**CON**	09
SIZ	08	**INT**	14
POW	13	**DEX**	07
APP	10	**EDU**	11
SAN	61	**HP**	09

Damage Bonus: +0

Skills:
Accounting 74%
Agriculture 47%
Credit Rating 62%
Drive Automobile 22%
Fast Talk 66%
Law 28%
Persuade 48%
Spot Hidden 42%

Weapons:
Fist/Punch 18%
(damage 1D3 + DB)

Description: Duplessis is a short, rotund man with thin grey hair streaking his otherwise bald head. He has a large, hawkish nose set between two bulging brown eyes. His small mouth is thin lipped and topped by a greying moustache. Duplessis appears agitated, opening and closing his mouth, eyes darting left to right, and fidgeting with his sweaty hands. He is always finely dressed in a perfectly tailored suit and fine imported shoes.

SPIRAL PAPERS #2:
Times-Picauyne, June 9th, 1927

Panic Grips City As Epidemic Takes Hold

Citizens across the Crescent City fear the worst as the mysterious epidemic spreads deeper into the city. This new illness, being commonly called Red River Fever, was first reported several weeks ago, and physicians remain at a loss as to its cause.

Our investigation has determined that initial outbreak occurred south of the Mississippi. Today, the small red spots that indicate infection are seen on many of those living throughout the French Quarter and American Sector. City physicians fear that hundreds, if not thousands, are already infected. Symptoms including muscle stiffness, confusion, and whorl-like lesions.

Mayor Arthur O'Keefe announced yesterday that Doctor Louis-Marc Fachon, Professor of Medicine at Tulane University, is heading up a team to investigate the disease. Dr. Fachon, a specialist on tropical diseases in the School of Medicine, released a statement to the press this morning, in which he wrote: "We should not make comparisons with Yellow Fever and influenza here. This epidemic shares none of the markers common to those diseases. We are currently working on a new pathology, which in time should lead us to a course of treatment and, with God's grace, a cure."

The question on most New Orleanians' lips is: just how much time have we got? Although no deaths have been reported, past epidemics have brought with them a terrible cost in lives.

By Jean-Michel Despre

MEETING WITH DUPLESSIS

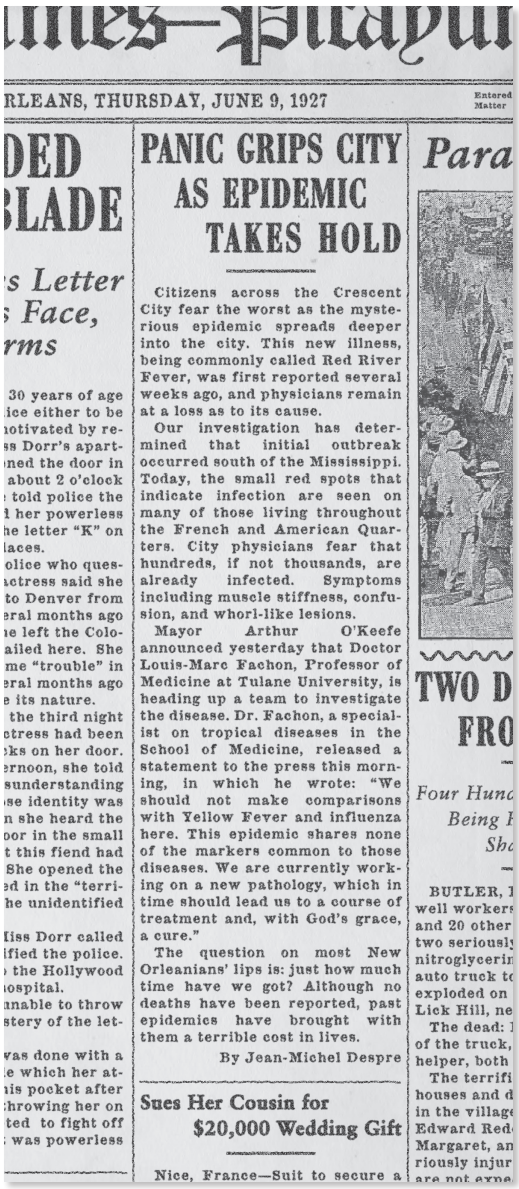
Driving through the factory yard, investigators note the emptiness of the place. The few workers they see appear tired and listless. Empty cane carts line the lanes between buildings. The factory buildings, all red brick and steel, look dormant.

High above the factory floor, the offices of Duplessis Sugar Manufacturing Ltd. are accessed from the yard via a surprisingly opulent stairwell. The office consists of a series of brick and glass enclosures surrounding a central pool of clerks and accountants. Few of the desks are manned. Natural light floods in through angled windows in the ceiling. Near the back of the office, two well-dressed, young women—Duplessis' secretaries, Adele and Marie—sit behind grand mahogany desks.

Duplessis' sumptuously decorated office overlooks the Mississippi. Duplessis himself is business-like, but secretly overjoyed to see the investigators. Drinks are called for and pleasantries exchanged before he gets to the heart of the matter.

Investigators making a successful Psychology check determine that Duplessis is under great stress. Those rolling Spot Hidden successfully detect a number of red, raised bumps on the back of the factory owner's hands. While Duplessis tries to hide it, if confronted, he does confirm, with dignified resignation, that he is infected, with the symptoms starting just that morning. With a second Spot Hidden success, they notice an odd business card on top of his desk (see Spiral Papers #3). If pressed, Duplessis remarks that a friend gave it to him saying that he should contact

Spiral Papers #2



RLEANS, THURSDAY, JUNE 9, 1927

PANIC GRIPS CITY AS EPIDEMIC TAKES HOLD

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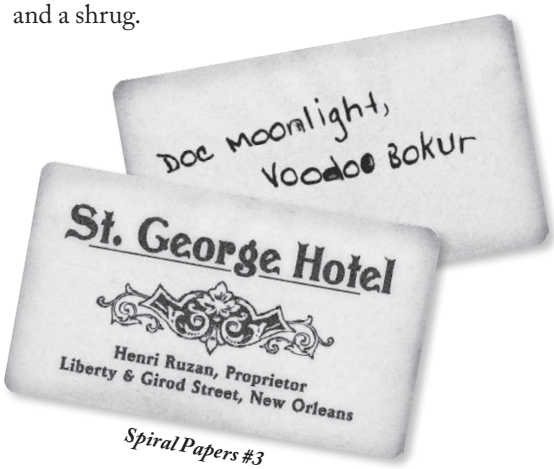
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By Jean-Michel Despre

Sues Her Cousin for $20,000 Wedding Gift

Nice, France—Suit to secure a

Doc Moonlight should his friends fail to solve the mystery. He explains with some embarrassment that he really doesn't know why he kept it, but a successful Psychology roll reveals that he has retained it as a back-up plan. If investigators ask him for the card he passes it to them with a sigh and a shrug.



Spiral Papers #3

Duplessis informs the investigators that the situation has worsened with the disease spreading across New Orleans. Most of his workforce is no longer fit for work, and those who are suffer a variety of symptoms. He is no doctor, but he explains that his workers in the yard all suffer bouts of headache, disorientation, muscle stiffness, and memory loss. The factory is non-functioning, but he's keeping it open solely to allow the few capable workers to continue earning their livelihood.

All of his foremen are now at home or in the hospital. Duplessis had to dismiss the master foreman when he found the man ranting madly and screaming uselessly at the men. When confronted, the man burst into tears, repeating "I can't make it work" while kneading his hands and pulling at his scalp.

Duplessis firmly believes that some kind of Voodoo curse or witchcraft is behind the mysterious illness. He does not believe that Mayor O'Keefe, Dr. Fachon, or the newspapers realize what is really going on. His opinion is based on information gleaned from his workers and Masonic brothers. From the yard, he has learned of curious movements in Voodoo circles, as the local practitioners try to deal with the mysterious illness. The one who has allegedly been most successful with this is a "witch doctor" named Doc Moonlight. Duplessis is desperate enough to consider consulting Doc Moonlight. From his brothers in the Grand Consistory, namely Jules Olivier and Cristobal Luison, Duplessis has heard stories of Voodoo cults and blasphemous curses, some of which turned men into zombies. Just last month, Luison himself said that he'd been cursed by one of his former slaves.

A kind of living death is what Duplessis sees around him now, as his men become slow, stiff, and dull-witted. He is terrified that the same fate will befall him. He implores the investigators to talk with workers in the yard, to ascertain the truth of the threat, and to find a way to stop it before he—and all of the Crescent City—fall prey to its evil. He'll pay grandly for results, offering to pay $10 a day to each investigator, with a bonus of $100 upon successful completion of their investigation, roughly $125 a day with a final bonus of $1200 by today's inflation. He is also willing to loan the investigators a car while they are working for him, if necessary. The car, a 1924 Chevrolet Model F, is parked downstairs.

Before they leave, Duplessis thanks the investigators for coming. If they need an advance, his secretaries will see to that. Under no circumstances does Duplessis become personally involved in the investigation, other than as a patron.

CENTER CITY LOCATIONS

Investigators can explore any location in and around New Orleans. In addition to those listed below, Keepers might introduce other locations from Chaosium's *Secrets of New Orleans,* or of their own devising.

DUPLESSIS SUGAR FACTORY

Tall brick walls protect the inner cane yard and factory buildings. The factory yard is an expanse of cracked earth, criss-crossed with cart tracks. The majority of those carts lie idle, with only a few of them still packed high with rotting sugar cane. The main buildings house washing vats, evaporators, condensers, and a large centrifuge used to separate the crystals from molasses. Huge water tanks line the riverside wall, beside a small coal plant that provides the factory with heat and power.

A handful of workers are milling about the yard. They range in age from 15 to 55, and all bear the tell-tale signs of apparent infection. None of them are initially willing to talk to the investigators, moving away when approached and avoiding eye contact. If investigators inform the men that they are working for Duplessis, they attract the attention of one of the bolder workers, an older man named Clarence Dupont.

Clarence speaks at length about his suffering. He mentions that before everyone fell sick, there was talk in the yard that the epidemic originated somewhere south of the Mississippi. On the matter of Voodoo, the man denies all knowledge—at first. A successful Persuade or Fast Talk roll by investigators, or the offer of small bribe loosens his lips. Although he doesn't 'hold with Voodoo', he's heard talk of curses and magic, but nothing on this scale.



JEAN-MICHEL DESPRE

Investigative Journalist, Age 26

STR	10	**CON**	10
SIZ	10	**INT**	14
POW	12	**DEX**	15
APP	13	**EDU**	11
SAN	55	**HP**	10

Damage Bonus: +0

Skills:
Art (Literature) 52%
Bargain 33%
Climb 17%
Conceal 14%
Fast Talk 64%
Listen 28%
Occult 06%
Persuade 40%
Psychology 43%
Sneak 27%
Spot Hidden 32%

Weapons:
Fist/Punch 38%
(damage 1D3 + DB)

.32 Pistol 56%
(damage 1D6)

Description: Despre is a slender young man with unkempt blonde hair, striking blue eyes and an aquiline nose. He possesses the boundless energy that comes with youth and is naturally inquisitive. He is open-minded and listens to just about any story. He is fond of quoting Shakespeare, Twain, and Poe, much to the annoyance of his colleagues.

KEEPER'S NOTE:
If the investigators need a mid-adventure replacement or additional investigator, the young and eager Despre could be ideal. He could also be used as an NPC ally, whether investigators want him along or not. If Despre suspects the investigators know what's actually going on, they'll have a hard time getting rid of him.

Concerning Doc Moonlight, Clarence has heard rumours that the man is working to track down some bad juju. He knows little more, having never met the man, but he's heard that Moonlight is a good man and doesn't like people calling him a witch doctor.

GRAND CONSISTORY OF LOUISIANA (MASONIC LODGE)

A neo-classical hall, set at the corner of Erato and Carondelet, is home to the Grand Consistory of Louisiana of the Ancient Accepted Scottish Rite of Freemasonry, a Masonic lodge dating back to 1814. Brothers of the lodge meet regularly and count among them some of the most powerful men in the state. Membership in and the activities of the Grand Consistory aren't typically shared with outsiders. If there are players of investigators native to Louisiana who have specifically mentioned their investigators are members of the Masons, Keepers may allow these investigators to be members of the Grand Consistory already.

The lodge contains a gentlemens' bar and restaurant, a Masonic library, meeting rooms, and the grand hall where assemblies are held. However, the hall foyer is as far as the investigators get before William Moliere, Lodge Tyler, stops them. Moliere is effectively a guard dog, a social climber par excellence whose overriding concern is advancing his position in the lodge. However, non-native investigators with a Credit Rating above 55% or locals with a credit rating above 45% are courted by Moliere as possible new members. He is quite happy to have a "friendly conversation about the Grand Consistory" while giving them a tour of the Lodge. Otherwise, investigators must make a successful Persuade or Fast Talk roll with a -20% modifier, or they are shown out by Moliere. Investigators who mention they are friends with Duplessis can attempt these checks without the penalty. Investigators who have a written introduction from Duplessis, or who can get him on the phone to speak to Moliere, automatically succeed in being given a tour.

If the investigators are successful in getting Moliere to give them a tour, he can confirm only what they have already learned from Duplessis:

- Oscar Duplessis, Cristobal Luison, and Jules Olivier are (or were) members.
- He heard much talk of Voodoo at the last few meetings.
- Cristobal Luison claimed to have been cursed by one of his former slaves, but was deep in his cups at the time.

If investigators ask about Cristobal Luison or Jules Olivier, Moliere suggests that they contact the men directly. He offers them the address of La Belle Époque, a jazz club owned by Mr. Olivier. Of Luison's home he can only say that he knows it is just outside of Thibodaux, a town about sixty miles south of New Orleans proper, on the edge of Bayou Lafourche. He hints that Mr. Luison hasn't had much cause to host company in many years. He has no other information to share with the investigators.

If investigators inquire about obtaining a membership within the Grand Consistory, he smiles and explains those of good stock and standing are always welcomed. Memberships are offered only to men, usually those native to Louisiana, although he explains exceptions are sometimes made. He takes their name down happily, explaining that they can expect a letter from the Lodge's Grand Master within the month. Keepers can flesh out a lengthy application process, followed by secret initiation rites which typically take a full year to complete, although such activities have no further bearing on this investigation.

NEW ORLEANS TIMES-PICAYUNE

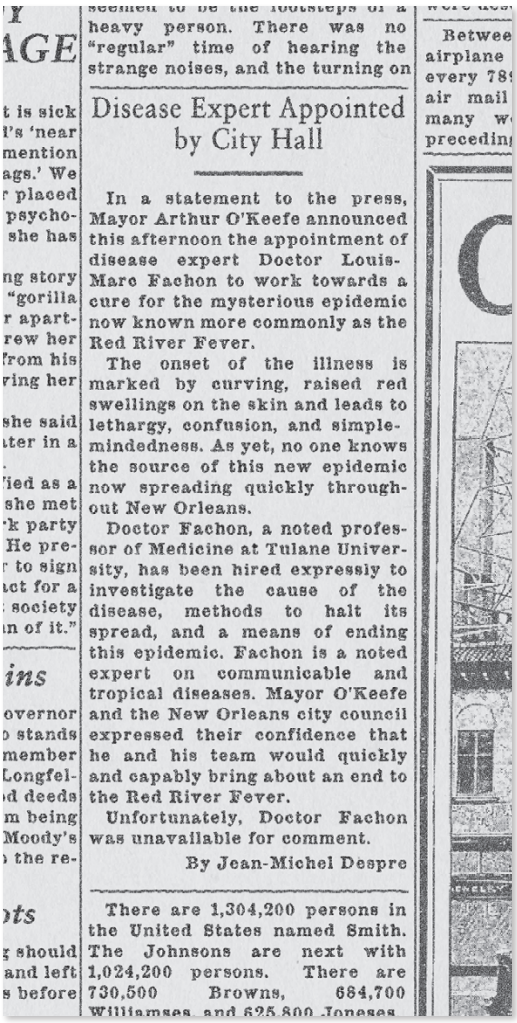
The offices of the Times-Picayune, the Crescent City's largest daily newspaper, are on Magazine Street, just a few blocks from the Duplessis Sugar Factory. The brass and marble offices of the paper are abuzz with activity 24 hours a day. Investigators may comb the archives in search of relevant stories, so long as they produce journalistic credentials. Failing that, they are allowed to do so only if they make a successful Fast Talk, Credit Rating, or Persuade check. A bribe of anything over $2 gives the investigator a +25% bonus to any of those rolls. Should the investigators arrive a day before these stories are due to be published, they are granted an advanced proof copy of the next day's edition. Otherwise Keepers can grant these handouts as they are released to the public. There are two relevant articles to the investigation, each being found with a successful Library Use check:

SPIRAL PAPERS #4
Times-Picauyne, June 10th, 1927

Disease Expert Appointed by City Hall

In a statement to the press, Mayor Arthur O'Keefe announced this afternoon the appointment of disease expert Doctor Louis-Marc Fachon to work towards a cure for the mysterious epidemic now known more commonly as the Red River Fever.

The onset of the illness is marked by curving, raised red swellings on the skin and leads to lethargy, confusion, and simple-mindedness. As yet, no one knows the source of this new epidemic now spreading quickly throughout New Orleans.



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Doctor Fachon, a noted professor of Medicine at Tulane University, has been hired expressly to investigate the cause of the disease, methods to halt its spread, and a means of ending this epidemic. Fachon is a noted expert on communicable and tropical diseases. Mayor O'Keefe and the New Orleans city council expressed their confidence that he and his team would quickly and capably bring about an end to the Red River Fever.

Unfortunately, Doctor Fachon was unavailable for comment.

By Jean-Michel Despre

There are 1,304,200 persons in the United States named Smith. The Johnsons are next with 1,024,200 persons. There are 730,500 Browns, 684,700

Spiral Papers #4

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By Jean-Michel Despre

SPIRAL PAPERS #5
Times-Picauyne, June 11th, 1927

City Business Suffers Under Epidemic

A new threat arises in the Crescent City this morning as factories find their work forces cut in half. The "Red River Fever" epidemic has seen vast numbers of workers bed-ridden. "The number of workers falling ill means that we were forced to cancel our second shift," said Mr. John Dalton, owner of Dalton Manufacturing, adding: "With word of this epidemic spreading, we're unsure how long that remaining shift will be fully staffed."

"Manpower is the central issue now," stated Mr. Oscar Duplessis, owner of an area sugar factory. Despite a severe reduction in workers, his factory remains open, but Mr. Duplessis commented, "There is no guarantee we'll be able to continue in the days and weeks ahead."

The cost of the ongoing epidemic to industry in New Orleans is incalculable, and for some, such as Crescent City Butchers, the damage is already done.

Dick Meriwether officially closed the Butchers' doors for the foreseeable future: "We've had to shut down completely and recall all the shipments from the past two weeks. No one is going to buy foods from New Orleans while this fever is raging across the city."

City Hall announced this morning that it is working on an aid package for suffering local businesses.

By Jean-Michel Despre

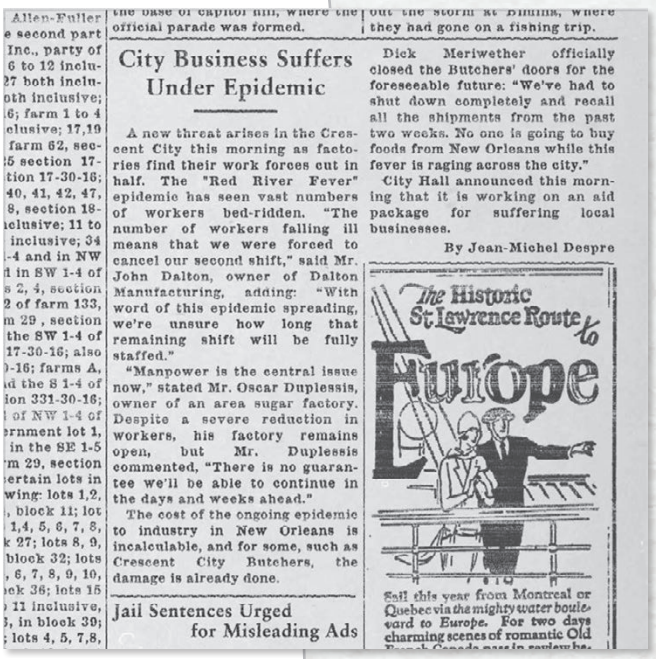
Talking to Despre

When the investigators encounter Despre, he is hard at work writing up the latest article on the Red River Fever. This story tells of hundreds of infected people struck down with paralysis of the limbs over the last 48 hours. More troubling are scattered reports of early victims on plantations outside the city limits who have begun slipping into comas. He plans to spend the next several days verifying this development.

Despre knows a great deal about the symptoms of the disease and its effect on the city, having personally consulted with victims, doctors, and Professor Fachon. He knows little about Voodoo and less about a hungan

RISING STAR

Young Jean-Michel Despre is the current star of the Times-Picayune, featuring on the front page daily. The investigative journalist has been working around the clock to cover the growing epidemic, which has been extremely good for his career. If the investigators visit the Times-Picayune on their first day in New Orleans, Despre is not infected, but 1D3 days later he shows signs of the infection.



official parade was formed.

they had gone on a fishing trip.

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By Jean-Michel Despre

Sail this year from Montreal or Quebec via the mighty water boulevard to Europe. For two days charming scenes of romantic Old

Jail Sentences Urged for Misleading Ads

Spiral Papers #5

LA BELLE ÉPOQUE GREETERS

	Victor	Dom	Marcus
STR	15	14	17
CON	10	13	14
SIZ	10	14	10
INT	13	10	10
POW	12	10	08
DEX	11	08	14
HP	10	14	12
DB	+1D4	+1D4	+1D4

Weapons: Fist/Punch 55% (damage 1D3+DB), Grapple 50%

Skills: Any Keeper desires

JULES OLIVIER

Jazz Club Owner, age 43

STR	12	CON	12
SIZ	12	INT	16
POW	12	DEX	13
APP	13	EDU	11
SAN	46	HP	12

Damage Bonus: +0

Skills:
Accounting 81%
Art (Jazz Music) 23%
Bargain 72%
Credit Rating 61%
Drive Automobile 26%
Fast Talk 56%
Persuade 53%
Psychology 43%
Spot Hidden 32%

Weapons:
Fist/Punch 59%
(damage 1D3 + DB)

.38 Pistol 26%
(damage 1D10)

Description: Styled in the best contemporary fashion, Olivier is lean, surprisingly muscular, and attractive with deep blue eyes and a charming smile. Exceedingly clever and fancying himself quite the strategist, Olivier has always managed to outwit his competitors and his opponents. Within New Orleans, he weaves a careful web of associations between the police, his commerce-minded Masonic brothers, and the Crescent City underworld. He is simultaneously cautious, determined, and sly. He is also truly afraid for the first time in his life, as, this morning, he found his skin covered in raised, red spots.

named Doc Moonlight. If the investigators have information for him he is happy to listen, always eager for the next headline or lead.

TULANE SCHOOL OF MEDICINE

Access to Doctor Louis-Marc Fachon is by appointment through the medical school. His office is in Richardson Memorial Hall, on the Tulane University campus on St. Montrell. Adjacent to a bright laboratory filled with microscopes and test tubes, his office is filled with books lying on every available surface.

Fachon is a very busy man: polite, curious, and tired. He deplores the public attention brought about by his work for City Hall. On the subject of the mysterious disease plaguing New Orleans, he has a great deal to offer to those with the proper medical or scientific background. If the investigators have any fresh information to offer him, he is exceedingly grateful.

Fachon is confident that the disease causes an inhibition of the central nervous system and concomitant fatiguing of the brain. However, the method of infection and transmission remains a mystery. Tests have failed to show a bacterial or viral origin. In fact, all research has concluded that the disease has no medical antecedent, which leaves the doctor and his team utterly in the dark.

His team has already identified the five stages of the illness and is beginning to suspect that the outbreak could soon reach catastrophic proportions unless a cure is found. Dr. Fachon doesn't share such fears with anyone who isn't a medical professional, a member of law enforcement, or a government official. If he does speak about the potential crisis, he advises them NOT to speak to the press on this matter because, if such information is made public, a panic could quickly ensue. He feels that New Orleans is possibly 72 hours away from being placed under both quarantine and martial law. Should this happen, all travel in and out of New Orleans will be restricted, civil liberties will be suspended, and a sundown curfew will be enacted, all enforced by the Louisiana National Guard.

If the investigators suggest Voodoo or a curse as a potential cause, Fachon smiles and says: "Only in New Orleans could such a thing be suggested." He admits he's heard a lot of people tossing about such talk in the university.

LA BELLE ÉPOQUE

Located on Dauphine Street between Toulouse and St. Louis, La Belle Époque is a brightly coloured, well lit three-story building in the heart of the French Quarter. A large sign hung between the second and third balconies announces the club as "New Orleans' premiere gentlemens' jazz club". The balconies themselves are lined with black wrought-iron railings contrasting with the cream coloured walls and white drapery hung in arched casement windows.

Three finely dressed men, two Black men acting as bouncers (Dom and Marcus) and a White man serving as a host (Victor), guard the elegant double doors leading inside. The club's usual clientele—businessmen, entrepreneurs, and wealthy socialites—are among the crème de la crème of Crescent City's society. Victor assesses investigators first on their clothing and bearing. If they are White, with Credit Ratings over 20%, they are admitted without question. Female and non-White investigators are gently refused entry and redirected to Bourbon Street. The bouncers meet any unseemly aggression with cold brutality, calling in the police if necessary. However, mention of their business with Oscar Duplessis or an association with Cristobal Luison gains the investigators entrance regardless of race, class, or gender, albeit with a few strange looks.

Once inside, investigators find themselves in very comfortable surroundings. Polished wood and brass mix with rich reds, blues, and whites to create a bright and welcoming interior. Spacious booths line the left and right walls, while the central space is given over to a smattering of tables in front of the stage. Rising to the top of the second story, the polished oak stage is home to a seven piece jazz band filling the establishment with a sophisticated, bluesy number. At the band's helm is Danny "Banjo" Barker, who is currently making a name for himself in New Orleans. Staircases flanking either side of the stage ascend to the second floor, which forms an extended balcony overlooking the stage and holding more tables. Here, through a set of locked doors, are Jules Olivier's living quarters and office. Guests are met by a very attractive hostess, who introduces herself as Josette. Dressed in a beautiful, if rather revealing, green and gold dress, Josette Durufle is quite charming and can arrange an introduction to Olivier if the investigators enquire. She insists on seating them and taking their drinks order first before slipping upstairs to Olivier's office.

Despite owning a jazz club, Olivier is not a music lover. He does appreciate the fame and wealth the club brings him, but rarely visits the club. Olivier prefers to conduct business in a relaxed fashion from his comfortable, stylish office. If the investigators mention Duplessis or Luison, Olivier allows them up to his office after a thirty minute wait. If they invented another story, he makes them wait 1D4 hours, instructing Durufle to use her charms to ensure that the investigators order several rounds of drinks. If they are going to waste his time, Olivier makes certain they pay for it first.

Talking to Olivier

Olivier welcomes the investigators into his office with a practiced smile. Overstuffed leather chairs, gold and ivory accents, crystal decanters, and notable artwork abound. Once the investigators have sat and been offered a brandy or cognac, Olivier sets about learning everything that he can about the investigators and why they have come. He actively turns their questions around, adding his own questions to the end of every answer he offers, until satisfied he's learned all they know about the current situation.

Olivier can confirm all that Duplessis has told them, but knows little about Red River Fever. He paints an unkind picture of Oscar Duplessis, whom he both envies and yet considers beneath him. He belittles the sugar factory owner as a superstitious rube, and tries to distance himself from involvement with the disease or anything Voodoo-related, calling it all hokum and nonsense.

Concerning his comments to Duplessis at the Grand Consistory, Olivier says that he was having a jest at Duplessis' expense. If asked about Luison's statements, Olivier reports that the old man was oddly agitated. He made some very strange statements last month, "some hogwash about Voodoo, curses, and some Negro girl he referred to as his 'Pearl'." Investigators must push Olivier to continue his story; otherwise he dismisses it as "crazy talk" and assures them that Luison was drunk and out of his mind.

If urged to continue his story, he explains that Cristobal Luison stopped by the club a little over three weeks ago in a frightful state, ranting about Pearl and her revenge. It was never clear what brought on this revenge or what form it took, but Olivier learned that Pearl was a former slave of Luison's before the end of the Civil War. The old man said that Pearl had cursed him. Luison was in a rage that night and had come with an outlandish request: he wanted help in hiring a hit man. Olivier was shocked at the man's request, especially after learning that the target was an elderly member of the Daughters of Mary Immaculate.

Jules Olivier steadfastly refused. However, eager to be rid of the old man, he countered with an outlandish suggestion, something that he hoped would harmlessly deflect Luison's rage. He told the drunken old man to simply curse this Pearl back, fighting fire with fire. Luison instantly liked this idea and asked Olivier to acquire for him a book of witchcraft and curses—a real one—with no expense spared. The old man was serious and refused to leave until Olivier promised to procure it for him.

Embarrassed, Olivier admits to purchasing a tome for Luison through an intermediary. He hired a Cajun smuggler, Danny Jacques, to find a book of spells that looked real enough, as quickly as possible. Jacques delivered four days later and Luison had the book that evening, paying for it with some of his mother's antique jewellery. Olivier didn't read the book, but describes it as looking genuine, all black leather and cryptic handwriting. The book's most notable feature is a scorching on the spine and covers, as if someone had tried to burn it at some point.

Olivier hasn't seen Luison since May 26th, when the old man was forcibly removed from the Masonic hall after causing a scene. He was crying and screaming, rambling on and on, being even more offensive than normal. If asked how to find Luison's home or Jacques', he gives them directions to Luison's plantation home and tells them to ask for Jacques at The Ribbon Cane Bar in the Algiers neighborhood. He gives this information gladly, hoping to be rid of the investigators. Having admitted his role in this foolishness, Olivier asks the characters to leave and suggest they not mention his name in regards to this matter.

Talking to Durufle

Durufle works for Olivier and is sleeping with him to ensure her continued employment. If asked, she characterizes Olivier as both good and bad, Duplessis as sweet, and Luison as a misogynist pig. Duplessis rarely visits the club, while Luison comes too often, though not of late. The last visit was about two weeks ago, and he was stinking drunk, cursing about some woman. Durufle remembers it well, because the old man spat in her hair.

Talking to Barker

Guitarist and banjoist Danny "Banjo" Barker (1909–1994) was a Jazz Age personality, known as the "Banjo King of New Orleans". In this scenario, Barker is an up-and-coming musician in the Crescent City jazz scene. Barker has nothing bad to say about Olivier, but, given the opportunity, would enjoy taking Luison down a notch. He was playing when the old man spat at Durufle nearly three weeks ago and was appalled when no one stood up for her. Luison, in Danny's opinion, was acting "like a crazy man, hurling curses all left an' right". Luison's blatant racism did not go unnoticed either.

ST. GEORGE HOTEL

The St. George Hotel on Liberty Street is a hostel for unemployed, homeless men. Two apartments on the first floor of the hotel have been joined to create a magic shop and an attached residence. The sign on the shop's door reads "Doctor Moonlight" above the Voodoo veve for Ogun, the patron Loa of fire, water, and the unemployed. The magic shop supports the hotel, and Doc Moonlight tries

HENRI RUZAN

AKA "Doc Moonlight", Voodoo King, age 48

STR	11	**CON**	14
SIZ	10	**INT**	12
POW	16	**DEX**	10
APP	08	**EDU**	06
SAN	46	**HP**	12

Damage Bonus: +0

Skills:
Art (Crafts) 48%
Art (Singing) 25%
Bargain 70%
First Aid 78%
French 52%
Occult 47%
Persuade 68%
Pharmacy 33%
Psychology 42%

Weapons:
Fist/Punch 60%
damage 1D3 + DB

Spells:
Contact Loa
Healing
Enchant Object:
- Candle
- Gris-Gris
- Ju-Ju.

Description: Ruzan is a wiry figure in a simple, but finely tailored suit. His eyes are deep-set beneath a furrowing brow. His skin and bald head are criss-crossed with small scars. Ruzan is a thoughtful, spirited conversationalist, proud of his Creole heritage and his Voodoo prowess. He is a renowned shaman and healer in southern Louisiana, and has devoted his life to helping people, especially those looking for work.

to find the residents honest gainful employment. This charity makes Doc Moonlight well respected in the Black community.

Doc Moonlight is registered as the proprietor of the hotel under his birth name, Henri Ruzan. He is proud of his shop, the hotel he runs, and the work he does as a Haitian-styled Voodoo Hungan. If the investigators are honest with him, he will be honest with them. When they encounter him, Ruzan is busy, carefully twisting straw into protective gris-gris (or fetishes). A bundle of completed gris-gris, having elements of a cross, a man, and a heart, lie piled into a basket beside him.

Contrary to what Duplessis and others have suggested, Doc Moonlight is convinced that Voodoo is not responsible for the current epidemic gripping the Crescent City. He'll go to great lengths to convince the investigators that his religion has nothing to do with the source of the disease. He explains that even a hundred of the greatest bokor (evil Voodoo sorcerers) couldn't summon enough power to harm this many victims at once. Ruzan informs the investigator that many practitioners in New Orleans are trying to use their abilities to combat Red River Fever.

FINDING PEARL

Investigators can discover Pearl's full name and address in a variety of ways. They can visit the Daughters of Mary Immaculate and make some discreet inquiries. Investigators can look up the membership of that organization, as it is part of the public record. They can also check area historical archives for the names of slaves once owned by Cristobal Luison. These records list an Apolline Clemence as being purchased by him in 1860; there is no date recorded for her emancipation. There is only one person with that name who is about the right age listed in the public directory of New Orleans as residing in Marchand House, a Christian Retirement Home.

MARCHAND HOUSE

On Customs House Street between Derbigny and Claiborne, Marchand House is easily accessible from Canal Street. The grey three-storey building sits near a clutch of churches. Apolline Clemence lives on the third floor in a two-bedroom apartment, with her caretaker, Sophie Montrell. The door to the apartment is decorated with a floral wreath with a cross at its centre.

A successful Spot Hidden roll allows investigators to find a faint symbol carved into the doorjamb near the floor. A successful Occult roll identifies the symbol as a veve of protective white Voodoo. If the investigators have met Doc Moonlight, they see the resemblance to the protective Voodoo charms he weaves from straw. Investigators actively looking for further veves inside find them on every door and window frame.

Ms. Montrell answers the door, looking suspicious and asking if she can help them. If they are looking for Sophia, she steps into the hall to answer questions. If the investigators are looking for Apolline Clemence, or a Pearl, she asks what they want



SOPHIA MONTRELL

Protective Caretaker and Confidante, age 39

STR	11	**CON**	10
SIZ	10	**INT**	08
POW	08	**DEX**	10
APP	09	**EDU**	06
SAN	40	**HP**	10

Damage Bonus: +0

Skills:
Bargain 21%
Occult 23%
Spot Hidden 25%

Weapons:
Fist/Punch 50%
(damage 1D3 + DB)

Description: Montrell is a severe-looking woman with greying black hair, a slightly crooked nose, and big brown eyes. She dresses simply in the apartment, saving her floral dresses and hats for church. Having lost both her parents to Yellow Fever when she was 9, Montrell is preoccupied by loss. Caring for Apolline has brought purpose to her life, and she'll do almost anything to protect the woman.

INTRODUCING FURTHER PERILS

Keepers wanting a pulpier scenario can introduce additional dangers/encounters. Below are a few suggestions. At this time, New Orleans is becoming a very chaotic place, as the fear of the populace grows into a near panic. As the epidemic spreads and worsens, people's behavior becomes dangerously unpredictable.

DESPERATE TIMES, DESPERATE MEASURES

A group of low-life thieves, desperate to leave New Orleans, are looking for one last score to secure their travel upriver. They select the investigators as their targets, looking to both rob them and steal any vehicle they might be using. The thieves likely attack at night, but are desperate enough to do so in broad daylight if an opportunity presents itself, such as the investigators moving through a narrow alley or quiet street.

DESPERATE THIEVES

Char.	#1	#2	#3	#4	#5
STR	10	09	09	10	09
CON	08	12	10	10	11
SIZ	10	12	10	10	11
INT	12	12	10	13	07
POW	11	11	08	09	09
DEX	16	15	13	12	14
HP	09	12	10	10	11
DB	+0	+0	+0	+0	+0

Weapons: Fist/Punch 65% (damage 1D3), Knife 45% (damage 1D4), Grapple 40%

Skills: Any Keeper desires

DEATH ORDAINED

A small mob of religious fanatics falls upon the investigators. The men and women, randomly roaming the streets, are frothing with fanatical fervour and baying for blood, crying: "You have brought this upon us!" A charismatic ringleader repeats over and over that the investigators' deaths are ordained as the mob closes in. Unarmed or wielding makeshift weapons (commonly rocks or sticks), the mob is deaf to the investigators' pleas as their ringleader calls for blood. Many among the attackers show clear signs various stages of Red River Fever.

RELIGIOUS FANATICS

Char.	#1	#2	#3	#4	#5	#6
STR	12	09	13	10	15	08
CON	10	11	11	09	13	09
SIZ	08	09	13	10	14	09
INT	08	07	10	11	06	10
POW	09	08	07	09	09	10
DEX	12	11	10	09	11	10
HP	09	10	12	10	14	09
DB	+0	+0	+1D4	+0	+1D4	+0

Weapons: Fist/Punch 45% (damage 1D3), Rock 25% (damage 1D4; 1D2 if thrown), Grapple 40%

Skills: Any Keeper desires

with "Miss Apolline". She eventually allows the investigators inside, showing them to the living room where they are introduced to a diminutive lady of about eighty years. She sits with an open Bible on her lap.

Talking to Apolline Clemence

Apolline Clemence knows nothing of Luison's revenge plot or its connection to the epidemic. She is currently uninfected, but believes her time will come. She knows nothing about the disease, Doc Moonlight, or curses, resorting to Bible verse for answers. She has a passing knowledge of Voodoo and the occult.

If investigators mention Luison, Clemence grows quiet and thoughtful. Surprisingly, she shows no animosity toward her former captor. She offers sentiments such as "He is a lost man" or "He never understood God's Love." She is unaware of his current whereabouts. Clemence does not wish to relive the memories of her captivity, but does so if investigators explain that it could help put an end to the Red River Fever outbreak. Otherwise the investigators must make a Persuade check to get her speaking of her painful past, describing her captivity and/or the location of the Luison hunting shack.

She knows the location intimately, six miles almost directly south of the plantation home, deep into the twisting Lafouche bayou. There was a trail once, a lifetime ago, but it has long since been flooded over and reclaimed by the swamp, due to poorly maintained drainage canals. Under no circumstances would she ever consider returning to the shack, even if she were physically able to make the difficult journey.

Talking to Sophia Montrell

Montrell is obsessively protective of Clemence, respecting her good work with the church and adoring her as a surrogate mother. She has cared

APOLLINE CLEMENCE

Luison's former "Pearl", age 79

STR	05	CON	06
SIZ	05	INT	12
POW	17	DEX	06
APP	11	EDU	07
SAN	64	HP	06

Damage Bonus: -1D6

Skills:
Art (Bible) 65%
Bargain 17%
Credit Rating 23%
Occult 12%
Persuade 66%
Psychology 49%

Weapons: None

Description: Clemence is a doll-like figure in grey lace, wrapped in an embroidered cream shawl, most oft described as a "sweet old thing". Her eyes are bright and sparkle when she smiles, which is often. Clemence is a consummate Catholic and a leading figure in the Daughters of Mary Immaculate. She is polite and kind, even when faced with antagonism. She possesses a deep wisdom and calmness but her demeanour cracks when asked to recount her treatment by Luison. While she forgave Luison decades ago and prays nightly for his soul, deep regret and lingering fear still show through on her aged features when speaking of her captivity.

DANIEL "DANNY" JACQUES

Cajun Thief and Smuggler, age 37

STR	12	**CON**	12
SIZ	10	**INT**	12
POW	08	**DEX**	14
APP	10	**EDU**	08
SAN	13	**HP**	11

Damage Bonus: +0

Skills:
Bargain 73%
Conceal 65%
Fast Talk 66%
Occult 16%
Navigate 44%
Pilot Boat 68%
Psychology 22%
Ride 45%

Weapons:
Fist/Punch 38%
damage 1D3 + DB

Description: Jacques smells like he hasn't washed in days. His clothes are stained and torn, he's unshaven, and his hair is wild. Tufts of his hair lay scattered around the hold, and his scalp is bloody where he has yanked out handfuls of his hair out by the roots. It is Jacques' eyes that stand out most—bloodshot, yellow, and teary. These are the eyes of someone who has seen, or in this case read, something truly terrible.

for Miss Apolline for 21 years. Although a Catholic, Sophia still puts considerable trust in the protective power of Voodoo symbols (e.g. veves and sigils). She has placed straw gris-gris supplied by a reputable hungan under the four corners of her and Clemence's bed, hoping to stave off the infection, and had the hungan carve the same symbols about the apartment.

Sophia Montrell knows little about Red River Fever, but a tremendous amount about the Apolline Clemence. After Luison, Sophia is the only other person who knows of Clemence's captivity in the bayou shack and will share the information if she feels some justice might come of it. She knows the location of the shack, but only tells the investigators how to find it on one condition, that they swear to burn the shack to the ground once they find it. She explains that, if she were braver, she would have travelled into the bayou and done it herself years ago.

Ms. Montrell dances around the subject of Voodoo at first. She admits to visiting Doc Moonlight in order to secure protective charms and have veves carved throughout the apartment, saying that she did it to keep Miss Apolline safe. If the investigators have not yet met Doc Moonlight, but express an interest in learning more about Voodoo, Montrell can supply them with his address at the Vincent Hotel.

THE RIBBON CANE BAR

Nestled between two huge warehouses on the Mississippi docks, in the Algiers neighbourhood, is a dilapidated two-story structure housing The Ribbon Cane Bar, one of New Orleans' roughest watering holes. The inside of this bar reeks of alcohol, cigarette smoke, and stale sweat. Inside, a few tables fill the space before the bar. The wooden walls marred by the occasional bullet hole give investigators some indication of the quality of the clientele.

Owner Nat Terriot is notorious for once being an accomplished smuggler, although he has long since retired. When investigators arrive, Terriot is behind the bar serving a handful of patrons who are peacefully nursing their drinks. Jacques is, in fact, hiding a short way down the docks inside Terriot's sloop. Nat is trying to care for Jacques, who has suffered some sort of metal breakdown. Terriot hopes that with some time and rest, his friend will come out of it, although with each passing day he grows less sure.

Should the investigators ask Nat about Danny Jacques' whereabouts, he lies and tells them he hasn't seen him in a couple of weeks. Should investigators assure Nat that they mean Danny no harm, and make a successful Fast Talk or Persuade roll, the barkeeper tells them to go below deck on his boat, a moored sloop down on the docks named Angelica. He warns them, "Danny's not himself right now, gone a bit south, you know? I'm looking after him until things sort themselves out. Go easy on him."

ANGELICA

This 80-foot ship is moored a short distance away from the Ribbon Cane Bar; a solid-looking plank allows access to her deck. Investigators can move easily below deck, through any of the three unlocked hatches. Danny Jacques is asleep, atop a bed of filthy blankets in the hold near the bow of the vessel.

Talking to Danny Jacques

Jacques presents Keepers with a pleasant challenge, as he is currently insane. Since reading The Burnt Book, Danny Jacques has suffered from mind-wrenching nightmares and been unable to eat, sleep, or focus on any task for more than a few minutes. He is convinced that the disease plaguing New Orleans is related to that ungodly tome he procured for Olivier. He babbles incessantly, trying both to reconcile and forget what he has read. He tears at his hair and rubs at his skin constantly, as though trying to clean himself. In conversation, he shifts randomly from one preoccupation to another: money, disease, The Burnt Book, and death.

About the Burnt Book

He describes the book as insane, poetic, and impossible. He procured it from a fellow smuggler upriver, whom he refuses to name, and its further origins are unknown. Jacques himself was fascinated by it, and by the sum he was paid to obtain it. As it was handwritten, he had thought to duplicate the book and double his profit. He bought a blank journal in Baton Rouge and began transcribing the text on the way to New Orleans. However, after completing about 100 pages he couldn't bring himself to continue.

Jacques explains, "What was in that book was too terrible… too disturbing… Folk shouldn't know such things." Ultimately, he hid The Burnt Book away and only retrieved it to take it to Olivier. He ripped apart the half-finished copy he was creating and tossed the accursed pages into the Mississippi. "Needed to wash it away, see," he says distantly. "No more, no, hurled it over the side of the skiff, wash it away, got to wash it away, it won't burn; they tried that already. I can't go back on my skiff, the pages KEEP COMING BACK!" Jacques is currently of no further help beyond this; his fragile mind has been shattered.

Should the investigators make a successful Psychoanalysis roll they can calm Jacques down enough to be a bit more helpful and focused. In this case Jacques tells them where his skiff is located, beside the Angelica, and that there should be loose pages from his copy of The Burnt Book still on it. He is

unsure if he dropped them while tearing the book apart or if they returned to the boat on their own accord.

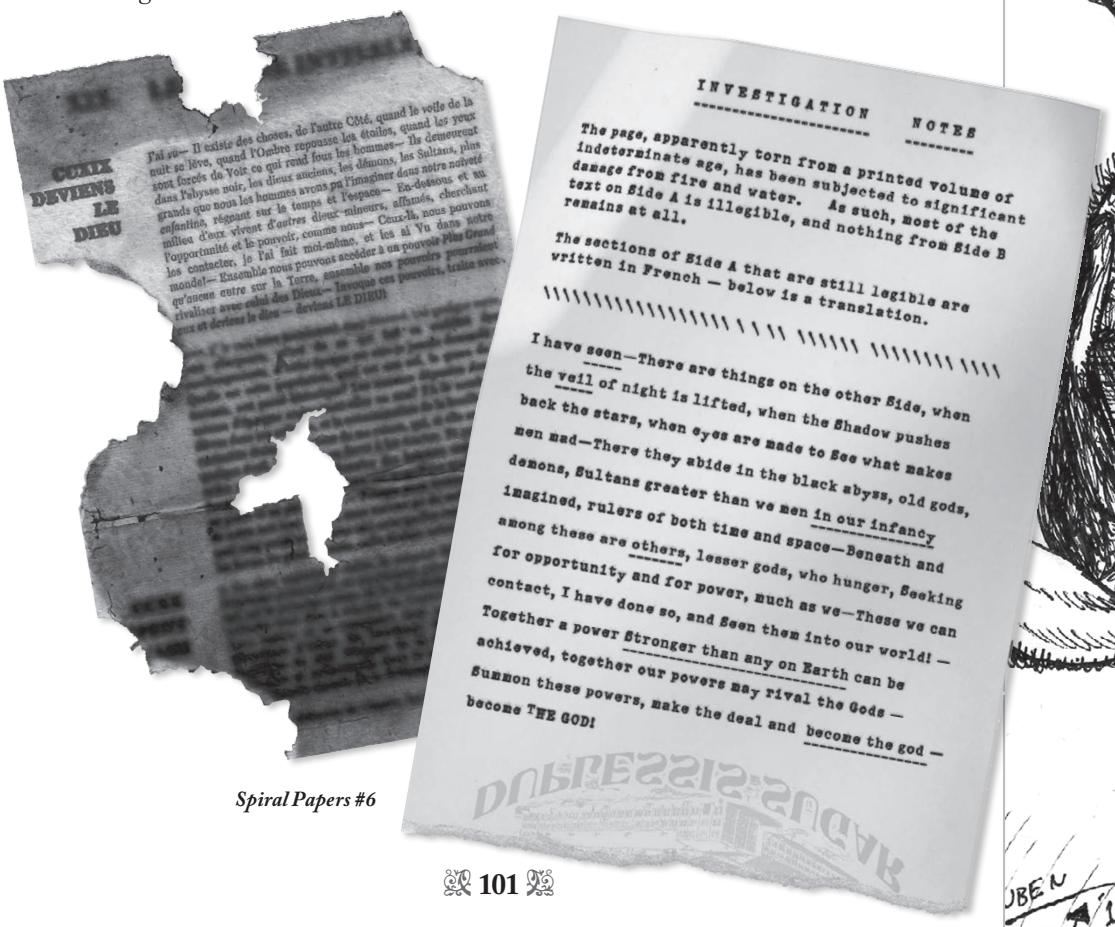
Jacques' Skiff

From the dock, Jacques' skiff is effectively hidden from view behind Angelica's bulk. However, any investigator aboard the sloop sees Jacques' 15-foot skiff moored alongside. From a distance, the flat-bottomed skiff below appears empty, apart from a couple of spools of frayed rope, a fishing line and tackle, and a small collection of food tins near the stern. A stained, folded sail lies on deck and partially obscures view of the bow of the small vessel. At the stern, a rusting, two-stroke Johnson Bros. outboard motor hangs precariously from the back of the skiff. Investigators making a successful Spot Hidden roll see a metal pail filled with ashes near the bow of the skiff.

To get a closer look, the investigators must descend six feet down the side of the sloop to board Jacques' skiff. Once aboard the skiff, investigators at first find little of interest. The vessel is a rotting, rusting hulk. A wood bench near the stern contains a can of oil, a tub of thick grease, a few discoloured cans of beans, and a collection of tools for servicing the outboard motor. Investigators making a thorough examination of the folded sail or a successful Spot Hidden roll discover a few dozen sheets of waterlogged and partially burnt papers stuck under a corner of the sail. One page is legible, apparently roughly torn from its binding. It contains a paragraph of cryptic text. This is the only usable page of Danny's transcription which remains.

SPIRAL PAPERS #6:

I have *seen*—There are things on the other Side, when the *veil* of night is lifted, when the Shadow pushes back the stars, when eyes are made to See what makes men mad—There they abide in the black abyss, old gods, demons, Sultans greater than we men *in our infancy* imagined, rulers of both time and space—Beneath and among these are *others*, lesser gods, who hunger, Seeking for opportunity and for power, much as we—These we can contact, I have done so, and Seen them into our world!—Together a power *Stronger than any on Earth* can be achieved, together our powers may rival the Gods—Summon these powers, make the deal and *become the god*—become THE GOD!



Spiral Papers #6

JEAN "LITTLE JON" DIXON

Cajun Hunter, age 28

STR	10	**CON**	10
SIZ	10	**INT**	14
POW	12	**DEX**	15
APP	13	**EDU**	11
SAN	55	**HP**	10

STR 12 DEX 13
INT 12 CON 13

SIZ 07 APP 10
POW 15 EDU 05

SAN 56 Hit Points: 10

Damage Bonus: +0

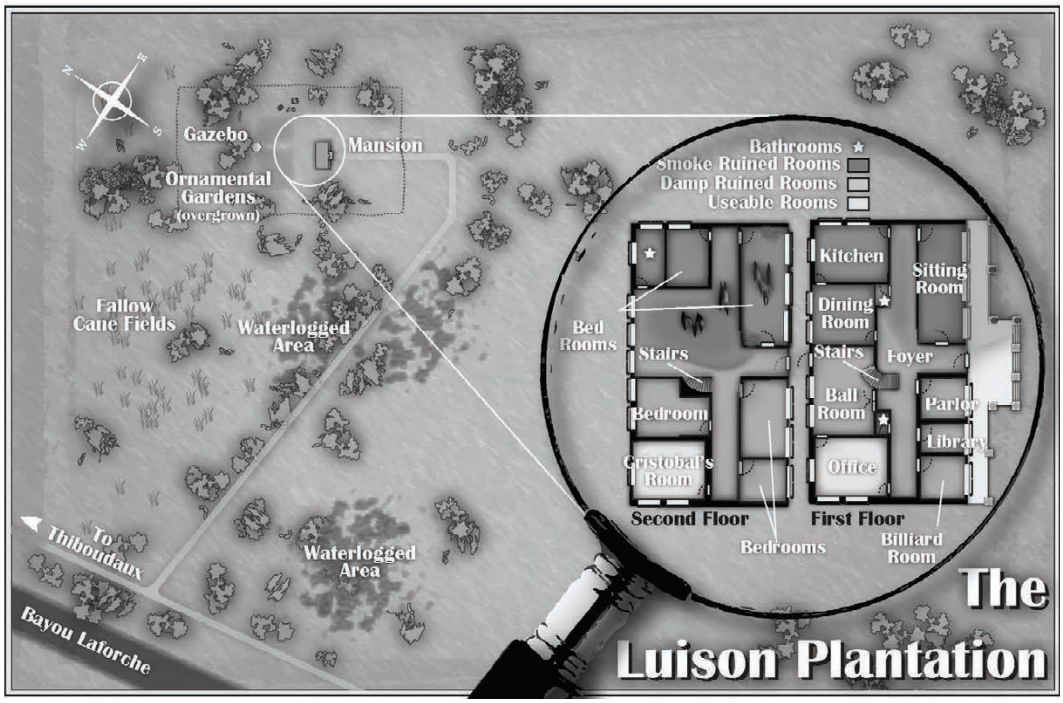
Skills:
Art (Banjo) 28%
Bargain 52%
Conceal 29%
First Aid 28%
French 72%
Jump 30%
Mechanical Repair 37%
Navigate 68%
Persuade 43%
Pilot Boat 80%
Track 39%

Weapons:
Fist/Punch 50%
(damage 1D3 + DB)

Hunting Knife 46%
(damage 1d4+2)

.30-06 Bolt-Action
Rifle 81%
(damage 2D6+4)

Description: Dixon is a small, lean man with short-cropped sandy hair, sporting several days' worth of stubble. His face is round and heavily tanned, which serves to accent his bright green eyes, but makes him look far older than he is. He wears an unbleached cotton shirt, faded blue jeans, and mud-stained black boots. Dixon speaks with a strong Cajun accent, but is generally quiet, preferring only to talk when necessary or making a deal. As a result, he is not quick to panic, preferring to make careful, considered judgments. His skin shows the telltale signs of infection.



THE LUISON PLANTATION

The once proud Luison Plantation is located sixty miles southwest of New Orleans, just outside of the town of Thibodaux. on the banks of Bayou Lafourche. At the height of its success in 1850, it was known as Maison Verdant and consisted of more than 200 acres. Today, Cristobal Luison retains only the five acres surrounding his ancestral home. Those sit behind a six-foot high, rusted iron fence, much of which now tilts ominously and is covered with snaking vines. The grounds within are unkempt, choked with tall weeds and difficult to navigate.

The house is set well back from the main road, connected to it by an overgrown half mile strip of gravel. While once an opulent example of the architecture of the antebellum South, the house is now a pitiful thing, failing and beyond repair. The entire east side of the building was gutted by fire months ago, the white façade scorched black.

On the first floor, the dining room, sitting room, and kitchens are burnt and unusable. The central foyer and ballroom show little of their former splendour and reek of stale smoke. The billiard room, parlour, and library in the west wing are musty and damp. Only Luison's office in the northwest offers any comfort. The office is also the only room with any furnishings of any kind, as Cristobal has been forced to sell off virtually everything he owned.

On the second floor, everything smells strongly of smoke and decomposition (see Cristobal's Bedroom). The rooms are similarly emptied, except for Cristobal's bedroom. The eastern side of the house is a death trap, with blackened, crumbling floorboards occasionally opening to the first floor below. Investigators venturing within must make a Luck roll or fall through the burnt structure, suffering 1D6 + 2 points of damage in the fall.

Behind the house, the former gardens are indistinguishable from fallow fields beyond it. Statues and stonework are hidden behind shrubs and weeds, covered in vines and moss. The servants' quarters and a pair of outbuildings all sag and tilt at odd angles. Each seems as if the next strong wind might topple them over. A camp stove, placed in an ancient gazebo, has served as Luison's kitchen for the last few years. Beyond the gardens are cane fields leading down to the trackless bayou running between the Mississippi and Barataria Bay.

CRISTOBAL'S BEDROOM

Behind this closed, yet unlocked door is the swollen, stinking corpse of Cristobal Luison. It lies on the floor near a bed, with its greyish skin covered by raised red spirals, the worst signs of Red River Fever investigators have seen up to this point. Investigators must make a Sanity check for 0/1 SAN. A successful Medicine roll determines that Luison has been dead since June 8th, one day before the start of the scenario.

Luison's bed, an open wardrobe, a chest of drawers, a full-length mirror, and a chair covered with discarded clothing comprise all the furniture in the room. The room is otherwise devoid of art, photographs, or any memorabilia. The floor is

caked with mud in places, and a filthy pair of worn boots lies near a wood stove in one corner. A kerosene hurricane lantern sits beside the bed.

Apart from the body, the only other item of interest in the room can be found with a successful Spot Hidden check. Stuffed into a slit cut in his mattress is an old, leather bound book which shows clear signs of having been partially burnt. This is The Burnt Book, the mythos tome obtained by Danny Jacques.

The Burnt Book—*in French, handwritten, author and age unknown.* The black goatskin book is without a proper title; its leather cover is badly burnt and peeling back. Its pages are warped from exposure and rough to the touch, but the jagged inky handwriting is legible. This work, the second in a collection of five volumes, is part of an egomaniacal manifesto of an unnamed sorcerer intent on gaining god-like powers through collusion with Mythos powers. This, the only surviving volume, details his collaboration with an entity he calls "The Ravenous Ethereal" and the successful summoning of the "Spinner".

Sanity loss: 1D2/1D6; Cthulhu Mythos +4 percentiles; four hours to skim, 2 days to study and comprehend.

Spells: Send Forth The Seeking Soul (Journey To The Other Side), Summon The Ravenous Ethereal (Summon/Bind Spinner).

New Spell: Summon/Bind Spinner—invisibly summons the microscopic "secret destroyer". The magic point cost varies; each point sacrificed increases the chance of success by 10 percentiles; with an automatic failure on a roll of 96-00. Each casting costs 1D4 Sanity points. The spell must be cast at night at a "site of pain", such as a place where a sacrifice, torture, or murder occurred.

The summoned but unbound Spinner in the bayou can yet be bound and therefore dismissed by an investigator, using the Separate Binding rules in the *6th edition Call of Cthulhu* rulebook (page 244). It is important to note here that binding requires the caster to be within 100 yards and have a clear line of sight. Keepers should also keep track of the progression of the investigators' Red River Fever infection during the time required to fully comprehend this tome. Time is a luxury that the investigators do not have, but Keepers may adjust just how much time remains to best maintain the tension level of their particular investigators.

LUISON'S OFFICE

The office has been stripped of most furnishings: only Luison's desk and chair remain. Unread mail lies haphazardly over the top of the desk, all addressed to Luison. The top left drawer of the desk contains a small inkwell and fountain pen, a worn leather checkbook, and an opened envelope. The desk is otherwise empty.



FRANCIS "FRANK" LANDRY

Boating Guide, age 41

STR	13	**CON**	10
SIZ	14	**INT**	11
POW	09	**DEX**	11
APP	13	**EDU**	09
SAN	41	**HP**	12

Damage Bonus: +1D4

Skills:
Bargain 40%
Drive Automobile 34%
First Aid 14%
French 32%
Mechanical Repair 21%
Navigate 78%
Persuade 58%
Pilot Boat 82%.

Weapons:
Fist/Punch 40%
(damage 1D3 + DB)

.38 Pistol 35%
(damage 1D10)

Description: Landry is a large, stocky man in his early forties with thin, wispy brunette hair. He usually wears a broad hat to offset rather large ears. Landry wears a thin white jacket over a blue shirt and blue jeans. He treads the dockside in his trademark, black leather boots and chats with the local boaters. He is noted for being helpful, capable, and outgoing. Beneath that charming exterior, Landry is a tormented soul. Since the death of his wife two years ago, he has developed a fear of death. He avoids all conversation regarding the current outbreak, refuses to enter New Orleans city limits and has avoided infection to this point.

Reading through Luison's unopened mail reveals that he was heavily in debt to five different Louisiana banks. The last check that he wrote was to pay one bank overdraft using another bank overdraft.

INTO THE BAYOU

Travel through Bayou Lafourche is best achieved via a shallow draft boat, such as a small skiff, canoe, or rowboat. Walking through the bayou is exceedingly difficult, as the swampland is an ever-shifting maze of intersecting waterways. This labyrinth of "Dead Water" is notoriously hostile, home to poisonous snakes, alligators, and snapping turtles.

The bayou waterways twist through curving avenues of cypress and oak, draped with moss and constricted by vines. Small islands covered in lush green foliage mingle with patches of flat, stinking marshland. Cajuns sometimes refer to otherworldly stillness of the bayou as the "sleeping water". The droning song of crickets, katydids, and bull-frogs fills the air. Underneath the thick canopy of leaves, the swamplands are cast in murky shadow and by night, the bayou is pitch black with only the mirror-like waters occasionally reflecting any moonlight.

Unless personally familiar with the area, investigators intent on traveling into the bayou without a guide likely find themselves lost before long. The bayou is circuitous by nature, devoid of landmarks, and the investigators can easily find themselves going in circles for hours.

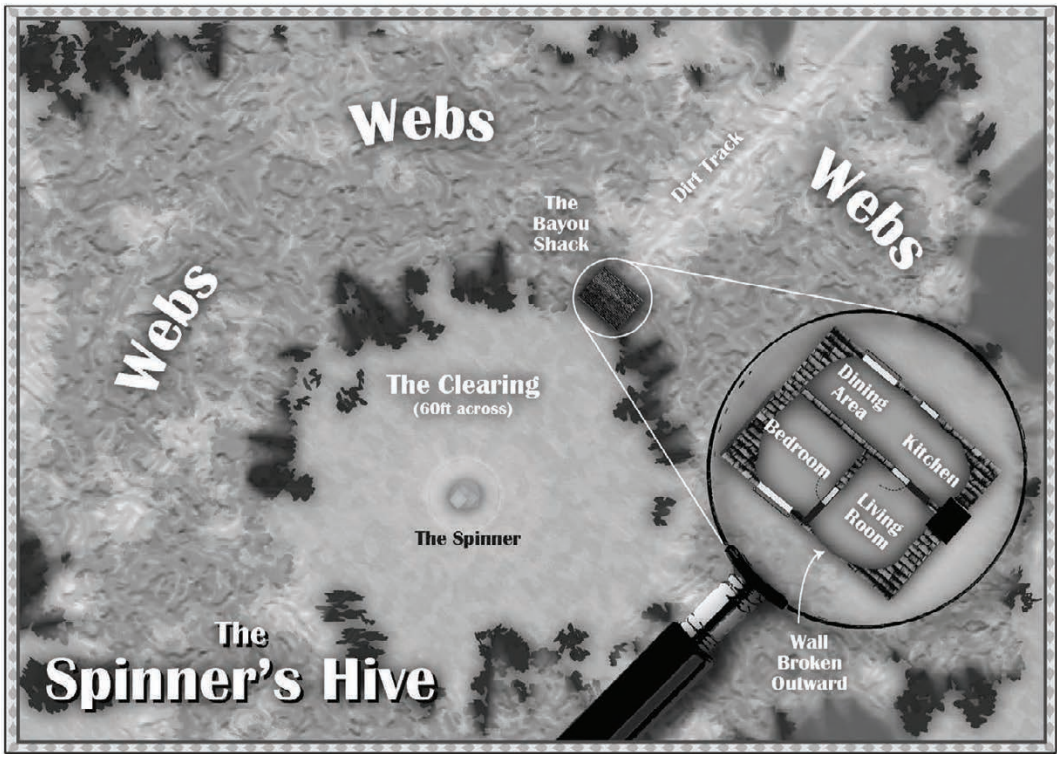
HIRING BOATS & GUIDES

Hiring a boat is easily done in New Orleans or along the southern edge of the Mississippi. Further south, investigators might find prices doubling or tripling, as they have to barter with trappers and hunters for use of their own boats. Investigators visiting Joe's Boats (see "Bloodlines") can rent a canoe or pirogue (a flat, narrow canoe cut from cypress trunks) complete with paddles, seating a maximum of three people for one dollar a day. For three dollars a day, customers can rent a rowboat or other flatboat with an outboard motor, seating a maximum of five people. For a skiff, capable of seating between eight and ten people, investigators can expect a cost of five dollars per day. Harder to manage and far less maneuverable than a canoe or rowboat, navigating the narrower passages of the bayou with a skiff requires real skill and is best accomplished by a hired guide.

Guides are normally available wherever boats are found and can be hired for a dollar or two a day. Two potential guides are provided below. Jean "Little Jon" Dixon is a bayou hunter who occasionally works as a guide to supplement his income and can be hired for a dollar a day. Frank Landry is a well-known and trusted guide who can be hired for two dollars a day.

THE JOURNEY TO THE BAYOU SHACK

Getting to the shack involves traveling south of the Luison plantation for a total of six miles. The last four miles take investigators into the Louisiana bayou, necessitating travel by boat. With the help of a guide, the journey is relatively straightforward, as both guides know the general area and express a confidence in locating the shack. Without a



BAYOU THREATS

Keeper's Option

Look Out!—The dangers of the bayou become more evident when the investigators' boat strikes a submerged log. If an investigator is piloting the craft, the pilot must make a Pilot Boat check to keep the vessel from rolling violently. Those cast into the water must successfully roll under DEX x5 (or DEX x3 if standing) or suffer 1D4 points of damage. Keepers should judge if an additional Pilot Boat check is needed to right the vessel, or if Swim checks are needed to re-enter the boat. Boats piloted by reputable guides only strike such objects on a critical failure of a Pilot Boat check, as they are quite familiar with such dangers and skilled in avoiding them.

Swamp Critters—Keepers wishing to throw in a quick threat might have one or more characters encounter a water moccasin or an alligator snapping turtle while exiting their boat. The water moccasin is a poisonous snake that grows in excess of six feet. The irascible alligator snapping turtle has a fearsome bite, a shell up to two feet wide, and weighs up to 175 pounds. Additionally, if the bite is successful, the turtle only releases the victim upon its death.

WATER MOCCASIN

STR	4-5	**CON**	7
SIZ	3-4	**POW**	2
DEX	10-11	**HP**	5-6

MV: 6/4 Swimming
Damage Bonus: +0
Weapons: Bite 40% (damage 1+ poison POT 7)
Armor: None
Skills: Hide in Cover 70% Move Quietly 80%

ALLIGATOR SNAPPING TURTLE

STR	16-17	**CON**	10-11
SIZ	15	**POW**	7
DEX	3-4	**HP**	13

MV: 4/4 Swimming
Damage Bonus: +1D4
Weapons: Bite 60% (damage 1D10+1+DB)
Armor: 6 points of hide and thick shell
Skills: Hide in Cover 90% Move Quietly 90%



guide, the journey is a navigational nightmare, likely resulting in the investigators being lost in the bayou before reaching their destination should they fail a Navigation Roll with a -15% penalty. If the investigator get a boating lesson from Joe, they are granted a +5% bonus to any Pilot Boat or Navigation roll for this scenario. Investigators who become lost spend 1D3 hours wandering aimlessly before being allowed to make another Navigation check to find their way.

The journey to the shack and the Spinner's hive is a journey into the wilderness. It begins with the investigators passing sugar cane fields and Cajun settlements. Here, they see groups of people sitting on their docks and porches, chatting in groups and working at their daily chores. However, most people move slowly and painfully, with dazed detachment. Closer examination shows that nearly everyone in the area is infected with Red River Fever to varying extents.

Soon this gives way to swampy brush, where investigators spot the occasional hunter, trapper, or a remote oil drilling site. But after a short time, these markers of civilization become absent as the investigators enter the primordial bayou. Keepers should emphasize the investigators' increasing isolation and separation from civilization.

OUTER EDGE OF THE SPINNER'S HIVE

From a distance of 300 feet (100 feet if travelling by night), investigators notice a unearthly sight ahead: a chaotic, vaguely crystalline shape more than 150 feet wide rising up ahead of them to a height of more than 30 feet. By this point, the Spinner is already aware of the investigators presence. As they close in, they discover that the shape is not solid, but composed of thick interwoven strands, forming a mesh of random filaments. Investigators reaching into this can push their arms between the damp, sinewy strands. The material is disturbingly flesh-like to the touch and, while resistant, possesses a distinctly organic elasticity. In the centre of this alien wall of strands, the investigators can just make out a sagging, dilapidated shack.

INSIDE THE BAYOU SHACK

Investigators cutting, burning, or pushing through the strands (STR 4, HP 2 per square foot of strands) to reach the Spinner's hive find a shuttered window seven feet off the ground. Getting into the window requires a Climb roll, but investigators can combine their scores if they assist one another. The Spinner has woven strands heavily around the shack's front door, rendering passage through it nearly impossible. The window, the investigators' best choice for entry, leads into the unlit shack's kitchen/dining room.

The shack contains three rooms: the kitchen/dining room, a bedroom, and a common room.

1. **Kitchen/Dining Room**—This room contains a black stove and little else. Everything here is damp, slick with moss, and visibly rotting.
2. **The Bedroom**—This room is similarly rotting and contains the remains of a single bed, small table, water basin, and wooden chair. The shuttered window here cannot be opened due to external pressure from the Spinner's Hive.

Dead Zone—When coming within a mile and a half of the shack, a number of dramatic changes occur. The buzzing clouds of insects vanish. The corpses of birds, fish, and small animals (such as deer, alligators, otters, and opossums) start appearing in increasing numbers, the closer investigators come to their destination. This is accompanied by the sickening stench of rotting flesh. The only sound to be heard is that of the slow-moving water. Investigators, and possibly their guides, must make a SAN check for 0/1 point, with a possible complication listed below (see Landry Snaps!).

Landry Snaps—If the investigator hired Frank Landry as their guide, entering the Dead Zone around the shack causes him to panic. He abruptly turns the boat around, saying he has had enough. Should the investigators attempt to stop Landry, he refuses. If they attempt to use force or otherwise restrain him, Landry produces his revolver and threatens the investigators. Due to his pre-existing phobia, Landry cannot be reasoned with. Investigators must resolve the situation. Landry agrees to let them off, pointing them in the right direction of the hut, but this places the investigators about a half mile away, into knee deep water. If investigators attack, imprison, or kill Landry, the Keeper should apply an appropriate Sanity penalty and a bit of post-scenario resolution to this complication.

THE SPINNER

Ageless, unique Mythos entity

STR	32	**CON**	30	**SIZ**	60
INT	11	**POW**	15	**DEX**	26
HP	45				

Move: 5

Damage Bonus: +5D6

Skills:
At Keeper's discretion

Weapons:
See special abilities and effects.

Armor:
None, but immune to cold, acid, and electricity.

Non-enchanted weapons do minimal possible damage (i.e.1D10+2 = 3 points).

Fire and enchanted weapons do normal damage.

Regenerates 3 HP per hour.

Sanity loss: 1D3/1D10+3

Description: The stinking mass of the Spinner is pale reddish grey with patches of ochre and yellow. It has no visible sensory organs, and its vile bulk is slick and dripping with sweaty secretions. The Spinner is roughly cigar-like shaped and covered in swollen clusters of slimy follicles. Innumerable strands of filaments stretch from these follicles to the nearby oak trees and the ruined shack, suspending its body aloft. The strands are similar to spiders' silk but vastly more adhesive and stronger.

Hanging within this protective hive, the Spinner is constantly in motion, writhing and twitching as it seeks out neurological energy by sending out psychic tendrils. When physical nutrition is required, it creates up to five ringed mouths along its body. These barbed sphincters are revealed when the surface of the Spinner splits open. A combination of constriction and digestive acid break down prey. While mainly used to devour immobilized victims, when threatened, each of these mouths can also spit acid at targets, once per day.

Life Cycle: This Spinner is a unique microbiological Mythos entity conjured by a spell found in The Burnt Book. Of miniscule size upon summoning, the Spinner feeds on neurological energy by sending out psychic tendrils. It does not communicate psychically; it only feeds. As it grows in power and size, the length and number of its psychic tendrils grow as it seeks out more distant prey. Feeding upon the bayou wildlife and then the population of the Crescent City, the Spinner has grown at a phenomenal rate. When the investigators encounter it, the creature has outgrown the shack and constructed a web-like hive for itself.

If defeated, the Spinner's body becomes gelatinous, reducing to a slimy paste in just 12 hours. The hive strands survive for 24 hours before similarly biodegrading. If undefeated, the Spinner continues to feed until June 14th, then dies from over-consumption, not used to such abundant prey and unable to resist feeding. By this point, it has caused the death of seven thousand people, with another eleven thousand dying in the following days.

Method of Physical Attack: The Spinner is a capable opponent. Its primary tactic is to immobilize and devour its prey. Moving with slow determination, it first attempts to keep attackers at bay while spraying them with sticky, binding strands. If attackers come too close, it will use its deadly acid attack.

SPECIAL ABILITIES AND EFFECTS

Acid Spit: Any target within 20 feet of the Spinner is within range of this devastating attack. A massive volume of digestive acid is ejected violently from a single mouth. Affecting a 5x5x5 foot area, characters must roll Dodge to avoid being drenched in acid. Those who fail to Dodge are fully affected, suffering 1D6, 1D4, and then 1D3 points of damage over the next three rounds. Those who successfully Dodge avoid the worst of the acid, taking only 1D3, 1D2, and then 1 point of damage over three rounds. The Spinner can only do this once per day, per mouth, as it replenished its digestive juices. This allows the creature a total of five such attacks in a 24 hour period.

Feeding: Infection and psychic feeding occur invisibly and intangibly. As neurological energy drains away the Spinner's victims experience an array of worsening effects (see Red River Fever boxed text). The Spinner feeds relentlessly, and symptoms occur within 24 hours of the initial psychic contact. One point of POW is lost every 48 hours (or as the Keeper wishes), and those with average POW fall into a coma after 18-20 days, dying shortly thereafter.

Immobilizing Strands: Each combat round, the Spinner can launch a bundle of 1D6+2 strands with incredible accuracy (80%) at a single target within a 40 foot radius. Each strand has a STR of 4 and 2 HP, with those making a successful Dodge reducing the number of strands striking them by half. The Spinner attempts to slow every target in range, parcelling out its attacks over several combat rounds. The spray of strands hits with a wet slap, adhering to everything it touches. Investigators attempting to free themselves must either destroy each strand (2 HP each) or pull themselves free (STR 4 per strand, investigators may make a single total roll or work on freeing themselves strand by strand). Removing the strands tears clothing and leaves exposed skin raw, but otherwise does no damage.

Constriction: Targets unable to free themselves are eventually devoured by the Spinner unless rescued by an outside force. The creature constricts its victim, adding more and more strands if necessary. This inflicts the creature's damage bonus (5D6) over a 30 minute period. Once a victim is dead, the Spinner then hauls the strands and its prey towards it, forms a physical mouth on its body, and feeds.

3. **The Living Room**—The door leading into this room is swollen in its frame. Investigators must overcome 12 STR on the Resistance Table to break it open. While the interior walls and ceiling remain intact, the southern wall, which included the window and door to the porch, has been broken through from the inside. Here the investigators see a huge five foot high and seven foot wide opening. The smell here is terrible. Through the opening, investigators see an area clear of strands beyond about five feet of translucent strands. They can just make out a vast moving shadow beyond the strands. They have reached the Spinner's hive.

THE SPINNER'S HIVE

Beyond the strand-wall is a circular clearing 60 feet in diameter. The area is criss-crossed with seemingly random bunches of sticky strands reaching a height of 30 feet. Near the centre of the circle, a chaotic nest of very thick strands stretches between three tall oaks. Twitching and writhing within the cloud-like mass of strands is the Spinner. Once investigators enter this area, it immediately attacks. It will not relent until the intruders are driven from its lair, they are completely destroyed, or it is defeated.

DESTROYING/DISPELLING THE SPINNER

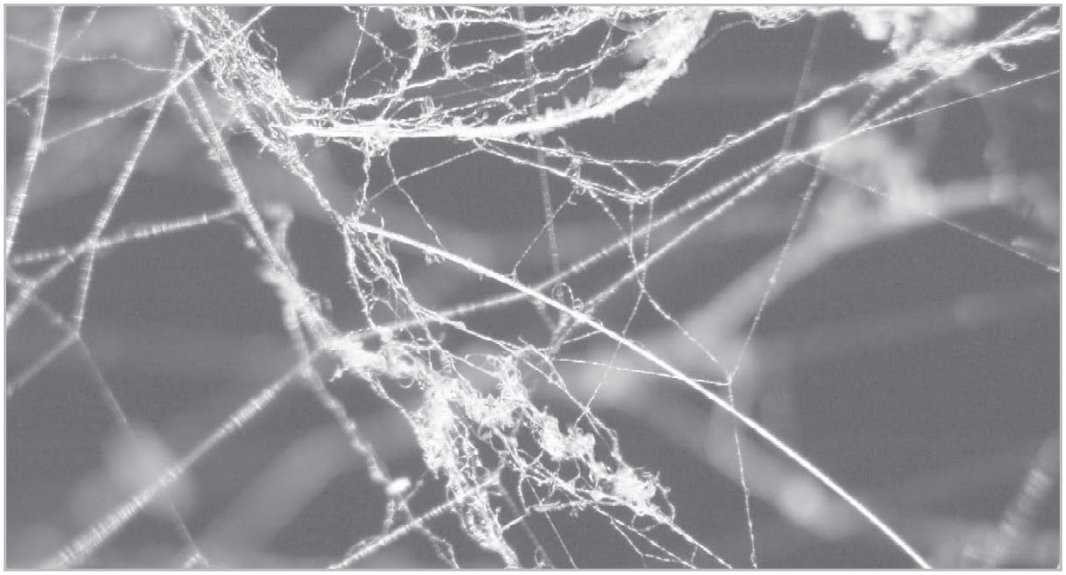
Investigators armed with fire or conventional or enchanted weapons can destroy the creature. Although it has some formidable immunities, once reduced to zero hit points the creature is destroyed. Until then it remains a very dangerous adversary. Any investigator coming closer than 40 feet can be attacked by the Spinner's strands while those closing within 20 feet are also within range of its acid attack.

Investigators who have learned the Bind Spinner spell may be able to Bind the Spinner to their will and then dispel the entity back to its home dimension. This can be done once the investigator enters the Spinner's lair and establishes a direct line of sight with the creature. Wise, or lucky, investigators will do this without coming closer to the Spinner than 40 feet, thereby remaining out of range of the Spinner's most deadly attacks. Keepers should impose a stiff penalty to investigators trying to Bind the Spinner if they've been burned by the creature's acid, possibly a cumulative 5% chance of failure per HP of acid damage suffered. Investigators immobilized by the Spinner's strands are unable to cast the Bind Spinner spell until freed.

CONCLUSION

Investigators hopefully conclude the scenario by resolving the mystery of the disease and discovering the events leading to the Spinner's summoning before destroying or banishing the entity growing in the bayou. The destruction of the Spinner results in a complete reversal of the symptoms of Red River Fever. The mysterious illness simply vanishes, and life returns to normal in the Crescent City within days. True to his word, Oscar Duplessis rewards investigators generously for their success. Each investigator receives $100 in cash and gains +10% to their Credit Rating (while in New Orleans), as Mr. Duplessis holds a lavish party in their honor which introduces them to a great number of influential locals. Keepers may also use this party as an opportunity to hook the investigators into further New Orleans scenarios.

In the unlikely event that the characters flee New Orleans after becoming infected with Red River Fever (that is, psychically attacked by the Spinner), the investigators suffer a SAN loss of 1D10 points. They are tormented by nightmares as they are slowly drained of POW. They abandon thousands of victims to the insatiable hunger of the Spinner.



SANITY AWARDS

For overcoming the Spinner and putting an end to the epidemic in New Orleans: 1D10 Sanity points.

For fleeing New Orleans after being infected with Red River Fever: -1D10 Sanity Points.

SONG AND DANCE

By Oscar Rios

CONTENT WARNING

Portions of this scenario deal with suicide and bipolar disorder.
Keepers may wish to discuss this with their players before running the scenario.

INTRODUCTION

In this scenario, investigators have a great deal of freedom in choosing where they go and what they look into. While in New Orleans, the investigators find themselves at the epicenter of a mysterious global event. For 24 hours, madness and death befall many of the world's most gifted dancers, singers, composers, choreographers, and musicians. This is followed by a period of extraordinary artistic creativity among the surviving artists.

However, the situation could become much worse, as a dark power seeks to exploit the situation to its own end. Unless stopped, the arts of song and dance are turned against mankind, opening tens of thousands to the influence and corruption of the vile Great Old One Y'golonac. The investigators face two separate challenges: solving the mystery of what's happening to the world's most gifted artists, and thwarting the aims of Y'golonac and its cult.

KEEPER'S INFORMATION

As Wednesday, December 30th, 1925 begins, a mysterious wave of death and depression sweeps across the globe. The greatest musicians, composers, singers, choreographers, dancers, and anyone else with a powerful gift for music or dance endure 24 hours of incredible suffering (see The Loss of the Muse). The epicenter of it all is the city of New Orleans; the number of victims diminishes the further one moves from the city. 274 of the world's greatest artists, in the fields of music and dance, die of heart attacks, strokes, or depression-induced suicides. More widely, nearly all professionals in the arts feel a detachment from their art, a lingering sadness, and a deep uncertainty.

However, 24 hours later, the depression and uncertainty end, and surviving artists find themselves greatly invigorated and inspired to express their art like never before (see The Muses Made Real). Again, nowhere is this as powerful as in New Orleans.

The cause of this strange turn of events is not a sinister cult or a mythos entity, but two young society women of New Orleans: Colette Lamar and Nicole Savoy, cousins and best friends from old, wealthy, and respected local families. The Lamars have both Spanish and French roots, while the Savoys are proudly Creole. Colette and Nicole are beautiful, unattached, and much sought after by society bachelors. However, the ladies are independent-minded with indulgent families, and they are enjoying living their lives on their own terms, as modern women of their age.

The ladies share another important thing in common: their religion. Both are powerful practitioners of Voodoo, practicing their faith with the utmost discretion but with little sense of direction. They learned Voodoo rituals from their mothers, both of whom are powerful Mombos, or Voodoo queens. The Lamars learned Voodoo from their slaves. The Savoy family line was created from unions between the Lamars and their slaves. Neither family has ever strayed into the dark side of their religion. They have practiced white Voodoo, limiting its uses to the protective, medicinal, or divinatory.

Things started going wrong when the girls began planning their costumes for the ball of the Knights of Momus, a social club or krewe to which their families belong. The krewe is one of the many organizations that sponsor the Mardi Gras festival. The Tableau Ball is a themed costume party and one of the most important socials events of the year. No expense is spared on costumes, as this is where krewes announce who their King and Queen of the Krewe's Court is for that Mardi Gras season. The theme for the Knights of Momus ball this year is "Deities of Greek Mythology".

Colette and Nicole hatched a plan to steal the spotlight and outdo everyone at the ball. Why just wear costumes pretending to be Greek Goddesses? Why not actually become Greek Goddesses? The ladies used their mystical talents to try and do just that, performing a Voodoo ritual channeling a spirit, or loa, into themselves. They succeeded, beyond their expectations. The girls bonded with the psychic manifestation of two cosmic principles of artistic creation, conceptualized as two sister goddesses of Greek Mythology. Instead of wearing costumes, the ladies became living avatars of mythical deities, two of the nine Greek Muses. Colette Lamar chose Euterpe, the Muse of Song, and Nicole Savoy chose Terpsichore, the Muse of Dance.

Their ritual was successful, and the women became physical vessels to these cosmic forces, the concepts of music and dance. Neither fully realized what great powers this would grant them, the dangers they might face, or the grave consequences of their actions. The ritual nearly killed them both, sending Colette and Nicole into a coma for

DRAMATIS PERSONAE

Colette Lamar
AKA Colette/Euterpe, White socialite; avatar of Euterpe, the Muse of Song

Nicole Savoy
AKA Nicole/Terpsichore, Creole socialite; avatar of Terpsichore, the Muse of Dance

Madame Candice Le Blanc
Slighted professional seamstress, willing to gossip

Officer Neil Orsot
Beat cop paid by Jean Savoy to protect his family's name

Vincent Brightmore
Newspaper reporter for The Item

Salvador & Martina Lamar
Parents of Colette

Jean & Grace Savoy
Parents of Nicole and Timothee

Leon Castillo
Medical student; hopeful and concerned suitor of Colette Lamar

Timothee Savoy
Dilettante playboy and concerned brother of Nicole Savoy

Ignacio Giacona
Independent Mafia boss and Chosen Vessel of the Great Old One Y'golonac

Yolanda & Yvon Giacona
Children of Ignacio Giacona, lesser avatars of the Great Old One Y'golonac

24 hours as the Muses settled into their human bodies. This was the cause of the global disturbance on December 30th,, 1925.

When the cousins awoke, the world became a much different place. The Muses of Song and Dance were now real, flesh and blood entities walking the streets of New Orleans. Their arts began to flourish like never before, as those strongly connected to these cosmic creative forces were irresistibly inspirited to practice their arts. However, this put the women, those affected by this inspiration, and everyone else on Earth in danger.

THE DANGERS

- Colette's and Nicole's mortal bodies cannot contain such powerful forces for long. They physically age one year for every day they host the Muses, which occurs when the cosmic forces are released. Their plan is to maintain the bond until the end of Mardi Gras, on February 24th, a total of 59 days. If the ritual is not revered within 20 days, Nicole and Colette won't survive, as so much rapidly aging is more than their bodies can endure (see Ending the Ritual).
- While the Muses walk the Earth, those with more than 50% in Art: Music, Art: Dance, or a similar skill are so inspired to practice their art that they neglect their health. These artists sleep no more than 2-3 hours a night and skip 1-2 meals each day. After several days of this, they start falling ill, and if this situation persists much longer than that, they begin to die (see Bright Burning Candles). While medical sedation does help mitigate these effects, it is not a long term solution, nor is it viable on a large scale.
- While the Muses Euterpe and Terpsichore are in human form, they are mortal. If either is killed, this causes dreadful psychic trauma in everyone with more than 50% in the corresponding art forms. Should this happen it spreads death and insanity to tens of thousands of artists worldwide (see Death of a Muse).
- While the Muses are flesh and blood, they can be corrupted by outside influences. Another avatar living in New Orleans quickly realizes what has happened and orders its minions to find the other divine vessels. If his forces capture Colette/Euterpe and Nicole/Terpsichore, he'll attempt to corrupt them into the service of Y'Golonac. If this happens, these arts become debased and perverse; their devoted practitioners become insane servants of the foul deity. Y'golonac's influence would spread to any who hear their music and view their dances (see The Dark Muses).

INVOLVING THE INVESTIGATORS

The easiest way for investigators to become involved in the scenario is for them to be in New Orleans the night that spans December 29th–30th, 1925. Keepers can have the investigators enjoy the holidays in the Crescent City (see The Holiday Season in New Orleans). Perhaps they somehow received a last minute invitation to attend the Nereus Krewe's Tableau Ball. Investigators would have a couple of days to purchase costumes fitting the theme of the ball: the legend of Robin Hood and Sherwood Forest. This allows Keepers to provide a starting clue even before the Ritual of Cosmic Binding is performed (see The Seamstress). However, this version of the hook only works well if one or more of the investigators has a Credit Rating score of at least 40%.

If investigators are sleeping at the stroke of midnight, Keepers should run the Early Bird introduction. If investigators are out enjoying the Crescent City's night life at midnight, Keepers should run the Night Owls introduction. If any investigators have an Art skill above 50% in any Dance or Music related art form, they fall victim to the effects the ritual has on gifted artists, and Keepers should run the An Unbearable Reality introduction. Seasoned investigators will quickly realize that something preternatural, with global effects, has taken place and that New Orleans seems to be at its center.

KEEPER'S NOTE ABOUT STARTING THE INVESTIGATION

It is possible for investigators to trigger multiple introductions into the scenario, as some may be out after midnight on December 30th while others stay in. One or more investigators could even be among the affected artists. Should an investigator be affected, the other investigators will likely focus on trying to help their companions and possibly even keeping their companions from harming themselves. After twenty-four hours pass and the strange euphoria takes hold, the investigators should have an easier time attempting to solve the mystery. However, affected investigators may still hamper these efforts, although they no longer attempt to end their own lives. Once investigators get their bearings, there are rumors to gather, newspaper reports to compile and compare, patterns to be deciphered and exceptions to be noticed. This should allow them to uncover what's actually happened in New Orleans.

PROLOGUE

TABLEAU BALLS

Mardi Gras, a week-long citywide early spring festival, is organized by a number of social clubs. These clubs, called krewes, keep their plans secret and compete with one another over which throws the most lavish parties, builds the most creative parade floats, and has the most impressive costumes. In late December, the krewes hold themed costume balls, exclusive invitation-only events that



climax with the announcement of the identity of the King and Queen of the krewe's court for the upcoming Mardi Gras.

For investigators, the Nereus Krewe's Tableau Ball takes place on December 29th, at a spacious and beautiful Garden District mansion owned by the Sterling family. Jack Sterling, a local judge and high-ranking member of the Nereus Krewe, is hosting this year's ball. He and his wife Sophie are dressed as a Robin Hood and Maid Marion.

THE SEAMSTRESS (FORESHADOWING)

Investigators planning to attend the Nereus Krewe's Tableau Ball must have costumes. As their invitations were last minute, their prospects aren't promising. Most ball attendees plan their costumes weeks in advance and spend a great deal of money trying to outdo other partygoers. Keepers should have the investigators waste several futile in-game hours trying to secure costumes, with nearly every shop sold out and tailor or seamstress already engaged.

Investigators then hear a rumor about Madame Candice Le Blanc. Le Blanc is one of the city's top seamstresses and is usually booked six months in advance. However, rumor has it that she had a last minute cancellation and is currently available for hire. If approached, Candice Le Blanc, a fiftyish French expatriate who speaks very little English, seems mortified that word has gotten out about her cancellation. She agrees to sew for the investigators at a heavily discounted rate, which totals $300 for men and $400 for women. If the investigators agree to her price, they are made lavish costumes which impress everyone at the Nereus Tableau Ball, thereby gaining them a +10% to their Credit Rating scores over the next year while in New Orleans.

While fitting the investigators, Madame Le Blanc gossips about what happened, doing so only in French. She explains how she was hired in July by two ladies from the Knights of Momus Krewe to make them costumes of Greek goddesses. The pair suddenly cancelled their order just two weeks ago, after she had already gathered the materials. While Le Blanc was paid by the women, the cancellation meant that none of her work would be displayed at this season's balls, something which would have hurt her reputation. Madame Le Blanc angrily says the women said they were "Going in another direction". While she doesn't name anyone, she mentions "two spoiled unmarried brats who I was doing a favor by even agreeing to sew for them". This information may lead the investigators to notice the secondary, more important, clue in Song and Dance Papers #1.

EARLY BIRD

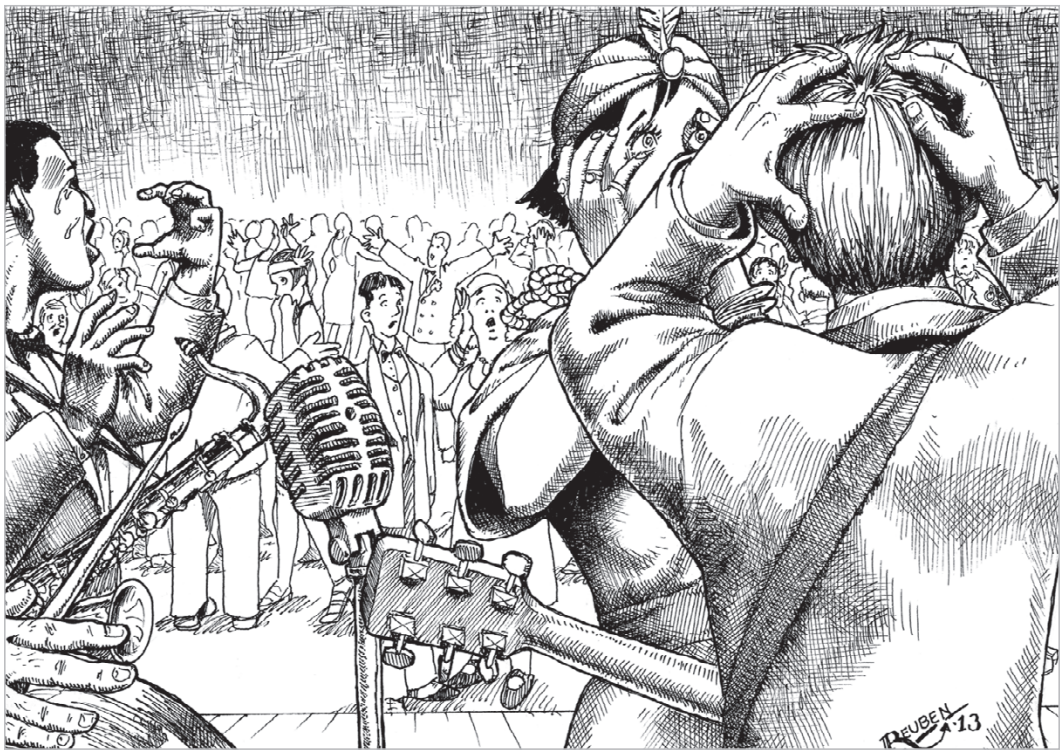
Investigators who turned in before midnight on December 29th and whose groups don't include someone with a dance- or music-related Art skill above 50% learn about the mysterious event the next morning. Such investigators could overhear conversations discussing the strange happenings and question those they encounter for more details. They can also learn something from the morning issue of *The Item,* the local newspaper, which runs this as its front page story (see Song and Dance, Papers #1). Investigator may also wish to check both national and international newspapers as well.

NIGHT OWLS

If investigators are out at midnight enjoying the city's social scene, they see the effects of the ritual take place. At the last stroke of midnight, most festivities across New Orleans are suddenly interrupted. If the investigators are somewhere that live music is being played, the most gifted band

THE HOLIDAY SEASON IN NEW ORLEANS

Visitors to New Orleans will notice several differences in how the Christmas holiday is celebrated. On Christmas Eve, bonfires are lit along the banks of the Mississippi. Gifts aren't exchanged, as this typically happens closer to New Year's. Most people fast on Christmas Eve before attending church services early Christmas morning. After Mass, they have a large meal, called a Réveillon meal, before returning to sleep. Eventually, the holiday traditions of Northern Europe and North America would blend with those of New Orleans.



members suddenly falter and stop performing. If they are somewhere that vocalists are singing, the most gifted singers' voices crack and stutter before falling silent. On dance floors and performance stages the most skilled dancers suddenly stumble, lose their rhythm, and stand dumbstruck.

Moments later all of these people seem to suffer a nervous attack, becoming become confused and disoriented. Most start to shake and breathe rapidly, a few fall to their knees and weep. At least one unusually gifted artist, one such as a band leader, a famous lounge singer, a professional ballerina, or opera singer, suddenly collapses dead from a massive brain aneurism. Keepers can have another gifted artist suffer a massive heart attack and allow their investigators the opportunity to save the artist with a speedy successful Medicine roll.

After this mysterious event takes place, whatever party or performance the investigators are attending quickly ends. People drift off, heading home or to their hotels, feeling confused and possibly a little afraid. Those affected by the loss of the Muse feel a depression settling in (see An Unbearable Reality). Keepers can now proceed to the Gathering Information section.

THE MUSES MANIFEST

An Unbearable Reality

George Bernard Shaw once said, "Without art, the crudeness of reality would make the world unbearable." This is the nightmare that anyone, including any investigator, who has an Art score above 50% in a music- or dance-related art form endures for the next 24 hours. Affected investigators are likely driven indefinitely insane with the Depression mood disorder, feeling a hopelessness so deep they can barely function. The spark of their lives is simply, suddenly, and inexplicably gone.

The Loss of the Muses

From midnight on December 30th to midnight on December 31st, 1925, all humans on Earth (including investigators) with more than 50% in any Art skill connected to music (singing, instruments, composing, etc.) or dance (dancing, choreography, etc.) are suddenly cut off from their art. The magic, the vital cosmic spark of music and dance, has vanished not only within them but across the entire world. Over 250 gifted artists suddenly die at or shortly after the stroke of midnight.

The sudden traumatic event, the worst possible fate for such talented artist, deeply strains surviving artists' mental state, resulting in a Sanity Check for 1D10/6D10 Sanity Points (modified by their distance from New Orleans as the Keeper judges best). Should an artist investigator be reduced to zero sanity by this, kindhearted Keepers should feel free to reduce the Sanity lost to allow that character to remain in play.

Stricken artists also suffer the mental disorder depression. Those who passed their Sanity check are Chronically Depressed (still able to function, albeit with difficulty); those who failed it become Clinically Depressed (a more serious disorder, where the affected person may be unable to function). Keepers should speak with their players

THE RITUAL OF COSMIC BINDING

The ritual Colette and Nicole conducted was audacious, not normal Louisiana Voodoo, and neither of the women really expected it to succeed. They spent $1,500 (a sum worth roughly $22,500 dollars today) creating a room filled with symbols of music and dance, a modern shrine to the Muses Euterpe and Terpsichore, in their American Sector apartment. They spent hours singing and dancing before the shrine, reaching a trance like state which culminated in inviting these loa (spirits) into their bodies. Their ritual worked, and two cosmic principles of artistic creation joined with their physical bodies. This joining nearly killed both women, knocking them into comas for a full 24 hours before they awoke as the avatars of the Muses Euterpe and Terpsichore. Their actions have grave consequences for the artists of the world.

USING CHARACTERS IN OTHER SCENARIOS

The Lamars and the Savoys can open many doors if the investigators are on their good side, especially if they've rescued Colette and Nicole. The two families have connections in high society and in Voodoo communities, and people from both families have probably met Étienne-Laurent de Marigny at society events. Nicole Savoy might be a possible romantic interest, while Timothee can supply investigators with weapons, perhaps at a discount. Nicole, Colette, and Timothee might know Chandler Kreel, Amanda and Ariel Cornish, and Alan Leroy from "Asylum". *(continued opposite)*

beforehand, asking if suicide and bipolar disorder are emotional triggers for anyone playing this scenario. If considering these issues is acceptable to all, Keepers should explain that artists stricken with clinical depression are gripped by a hopelessness and despair so severe that they feel as if life has become meaningless, and consider ending their life as an escape from the pain. Their companions may have to take action to prevent their friend from harming themselves, or struggle to understand the sudden, crippling depression.

Over the next twenty-four hours, two thousand of the world's most gifted in the arts of music and dance die in "accidents" or take their own lives. The frequency of these deaths is higher the closer one moves towards New Orleans, with about one quarter of these deaths happening within a 500 mile radius of the city.

Joylessness and Jubilation

December 30th is a very difficult day for many artists. Concerts, musical performances, recitals, ballets, and live performances are cancelled all over the world, as thousands of artists are so depressed they can scarcely get out of bed. While many people are made uneasy by this, few if any grasp the gravity of this global phenomenon.

But, as suddenly as they strike, the effects vanish as Colette-Euterpe and Nicole-Terpsichore awaken from their comas and their powers return to the cosmos. As the Muses return to the world, the strange depression afflicting gifted artists ends and all lost Sanity Points from this are restored. These feelings of sorrow are replaced by those of joyfulness, exuberance, and creative inspiration. However this "blessing" is yet another form of madness: Hypomania (an elevated mood and energy level with a decreased need for sleep). The affected artists are inspired, to the point of compulsion, to practice their chosen music or dance-related art form. The victims are constantly distracted by the urge to sing, dance, play music, compose, choreograph, or otherwise practice their chosen art form. This soon begins to have disastrous effects on their health (see Brightly Burning Candles).

The Muses Made Real

While the Muses Euterpe and Terpsichore are manifest upon the earth, those with an Art skill at 50% or more in any music- or dance-related field receives a +25% bonus to it (even if this makes the skill exceed 100%). They feel a tangible connection to their art, a link which grows stronger the closer one is to New Orleans. Singers, dancers, and musicians give the greatest performances of their lives. Composers, lyricists, and choreographers craft the most ingenious songs, dances and compositions of their careers.

However, this "gift" has a dark side. Victims are unable or unwilling to resist practicing their art. Even while going about their day to day lives, victims can hardly keep themselves from singing, dancing, or playing music.

Brightly Burning Candles

The inspirational madness inflicted by the Muses' manifestation upon the earth cannot be cured by any medical or psychiatric means. While the avatars of Euterpe and Terpsichore walk the Earth, artists practice their chosen art forms to the point of neglecting other aspects of their daily lives. They are so consumed by their art that they skip meals, stay awake for days at a time, and generally neglect their health. This causes them to lose 1 point of CON per day, with those dropping below 3 collapsing, and any reaching zero CON points dying. Even if hospitalized, sedated, or unconscious, the affected artists' health continues to deteriorate. Unless the ritual is stopped, and quickly, thousands of the most talented artists in the world begin die, starting four days after the effects begin.

GATHERING INFORMATION

OVERHEARD CONVERSATIONS

The strange happenings of December 30th are the talk of the town. Anywhere the investigators go, someone is discussing something that they heard or witnessed connected to the mysterious event. Investigators can engage the tellers in conversation in order to learn more details.

Conversation 1, The Singer

"After Lady Songbird started crying on stage, she locked herself in the dressing room backstage, got hopped up on junk, and almost died."

Details: A popular jazz singer named Josie Songbird broke down on stage while performing at Vanda's Place, a speakeasy off Burgundy Street. She then overdosed on opium in her dressing room, but was saved when members of her band kicked in the door. Lady Songbird is one of the best singers in New Orleans, but a long time "functioning" opiate addict. No one thinks that her overdose was accidental.

Conversation 2, The Musician

"Poor kid, what did he die of?"

"They don't know. He just dropped, right there on stage, trombone still in his hands!"

Of course, the families' connections could just as easily work against investigators who have offended them.
No doubt Lady Orchid and Martina Lamar are doing what they can to battle Red River Fever in "The Quickening Spiral", unaware of the true cause of the illness. Their husbands might know Matthew Dupris' father, Judge Dupris, from "Five Lights at the Crossroads". If Matthew Dupris has heard of Lady Orchid, he may drop her name in his diary, even though he has never met her in that identity, as she could explain if so inclined.

Leon Castillo could be a target of the mysterious Needle Men in "Needles", and Colette would be grateful to any investigators who helped to keep him out of their clutches. He would be doing what he could to help patients in "The Quickening Spiral". He might know Miss LaRue, the Glover sisters, or James Webb from "The Quickening Spiral".

If Vincent Brightmore survives and believes he can safely remain in New Orleans, he might have written the articles in "Needles" or "Asylum" or "The Quickening Spiral" (where he might consider leaving town again). He might decide to work for Charles Sunstram and the *New Orleans Daily Gazette* in "Tell Me, Have You Seen the Yellow Sign?"

Officer Neil Orsot might show up in "Needles" or in "Bloodlines", where he might be comforting Eunice Fontainebleau or warning investigators against accusing Kenneth Deleon of murder.

"Damn shame, so talented…"

Details: While performing with his band, an up and coming jazz musician named Teddy Scott died on stage in front of a full audience at Le Roux, an Uptown Lakeside social club. Mr. Scott was just 20 years old and already considered one of the finest trombone players in the South. His cause of death is a mystery, especially considering he was a teetotaler, a man free of vice and wedded to his music.



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Founded 1882

NEW ORLEANS, EA

COMPOSER JAMES LANDRY FOUND DEAD

Police were called to the home of James Landry just before dawn, responding to a call from May Landry, his wife of 38 years. Police found the noted composer dead in his study, apparently by his own hand. His wife said he'd woke her up just after midnight, told her he loved her and that he was sorry before going into his study. She said he often did this when working on a new composition. Several hours later, she realized he wasn't playing his piano and went to check on him. Mrs. Landry found her husband's lifeless body hanging above his piano and immediately phoned the authorities. James Landry was sixty-seven years old and is best known for his work scoring the musicals The Lady Waits, Smile Sally Smile, and The Coffee Shop Shuffle. Our hearts go out to his family and the countless fans of his work. His music will live on forever.

MYSTERY WOMEN FOUND OUTSIDE CHARITY HOSPITAL

This reporter has learned that four gunshots were fired outside of Charity Hospital just after 2 A.M. When hospital workers investigated, they found a Mercedes parked on the sidewalk with two unconscious women lying in the back seat. The young ladies were immediately brought into the hospital for medical examination. While they appeared unharmed, doctors remain unable to awaken them, although they are unsure if they were drugged or comatose. Witnesses claim to have seen a man running from the scene, although no one got a good enough look to give a description. Neither the staff of Charity Hospital nor the police were willing to make any comments at this time.

By Vincent Brightmore

MASTER BU… MEETS H…

Loyal Wife and … Only Ones … His Gra…

LONG CRIME…

DETROIT—Jacob… ter burglar, is dead. The police bullet … his knee-cap while … to rob a Grosse Poi… an infection that ev… ty-three-year-old b… quer.

Violet Driscoll, th… young wife, and his … Driscoll, of Grand … to the morgue to sa… that the dead man … more honorable tha…

The police have r… the jewels, ornamen… and the like that th… coll's quarters, 158… er property stolen … homes is at McCleli… ing for owners to id…

Wife Is Fa…

"AERO-BICYCLE" MAKES FLIGHT

ALWAYS ON GUARD

Superstitious Bulgarians Dread

MIRRORS OF LOUISIANA

By Paul Q. Driscoll

Song and Dance Papers #1

Conversation 3, The Dancer

"Yeah, dragged her out screaming sometime after 2am. They say it took three men to wrestle her into the hospital van."

"My foot! What is she? 70? Everyone knows she can hardly walk anymore."

Details: Marie Archambeau, a choreographer, retired ballerina, and owner of the Archambeau School of Dance, had some sort of a mental breakdown. She became illogical and violent, causing her granddaughter Claire to call the police to help her get the elderly woman under control. Marie was taken to City Hospital for Mental Diseases. Until now, she's never shown signs of senility and remained an active instructor at her school.

Investigators may try to research these specific events, questioning witnesses or victims, but there is little more to be learned. None can shed light on the cause of the mysterious event of December 30th.

RESEARCH

Research can be conducted at local libraries (such as Louisiana State Museum Library or New Orleans Public Library), universities (such as Tulane or Loyola University), public records (New Orleans Court Building), and the offices of local newspapers, such as *The Item* (local paper).

LOCAL NEWSPAPER STORIES

On December 31st, *The Item*, a local newspaper, runs several stories about those affected with illness, depression, or mental breakdowns. Investigators taking the time to read it carefully find over a dozen similar events reported across Louisiana, but also in Georgia, Missouri, Alabama, and Kentucky. Investigators making an Idea roll find that the reports get less severe and frequent the further one moves from New Orleans. The paper's headline story covers the suicide of a prominent composer. However, on the same page is another, apparently unrelated, story which contains an important clue.

Song and Dance Papers #1: Composer James Landry Found Dead

Police were called to the Central City home of James Landry just before dawn, responding to a call from May Landry, his wife of 38 years. Police found the noted composer dead in his study, apparently by his own hand. His wife said he'd woke her up just after midnight, told her he loved her and that he was sorry before going into his study. She said he often did this when working on a new composition. Several hours later, she realized he wasn't playing his piano and went to check on him. Mrs. Landry found her husband's lifeless body hanging above his piano and immediately phoned the authorities. James Landry was sixty-seven years old and is best known for his work scoring the musicals The Lady Waits, Smile Sally Smile, and The Coffee Shop Shuffle. Our hearts go out to his family and the countless fans of his work. His music will live on forever.

(Buried Story) Mystery Women Found Outside Charity Hospital by Vincent Brightmore

This reporter has learned that four gunshots were fired outside of Charity

Hospital just after 2am. When hospital workers investigated, they found a Mercedes parked on the sidewalk with two unconscious women lying in the back seat. The young ladies were immediately brought into the hospital for medical examination. While they appeared unharmed, doctors remain unable to awaken them, although they are unsure if they were drugged or comatose. Witnesses claim to have seen a man running from the scene, although no one got a good enough look to give a description. Neither the staff of Charity Hospital not the police were willing to make any comments at this time.

Keeper's Note: Any investigator making a successful Know or Idea roll realizes that a Mercedes is an exceedingly rare vehicle. Any native investigator realizes, with a successful Know Roll, that there are only a handful of such cars found in Louisiana, let alone New Orleans. Investigators making their Know roll by under half of their score also realize that only one Mercedes is driven by a woman. Her name is Nicole Savoy, and she is often found in the company of her cousin, Colette Lamar. Visiting investigators can discover this by consulting locals, gaining the information with a successful Luck check.

ROUGH TIMELINE

Wednesday, December 30th, 1925: Worldwide disturbance as Colette Lamar and Nicole Savoy complete their ritual at the stroke of midnight, as Tuesday, December 29th ends and Wednesday begins. For the next 24 hours, they remain in a coma. They arrive at Charity Hospital around 2am and remain there until 3am, after which they are transported to their families' homes. Both women are then cared for by private physicians for the remainder of the day. Meanwhile, artists across the globe suffer through a day of depression, madness, and in some cases, death.

Thursday December 31st, 1925: Colette/Euterpe and Nicole/Terpsichore awaken from their coma at the last stroke of midnight, as the 30th gives way to the 31st. Artists worldwide begin to suffer the effects of the Muses' physical manifestation. By 9am, they are completely recovered and return to their own apartment to meet up. Artists everywhere feel the euphoric effects of the Muses' physical manifestation on earth. By 2pm, Colette/Euterpe and Nicole/Terpsichore begin touring New Orleans, spreading the joy of music and dance. By 10pm, local crime boss, and Y'golonac cultist Ignacio "Fat Iggy" Giacona becomes aware of the Muses' manifestation.

Friday, January 1st, 1926: Ignacio Giacona orders his children to hunt down the avatars of Song and Dance and bring them to him. Colette/Euterpe and Nicole/Terpsichore continue their celebratory tour across New Orleans.

Saturday, January 2nd: Impatient for results, "Fat Iggy" organizes a dance competition (the Charleston) to be held at the Spanish Fort Amusement Park on Monday, January 4th, with a $200 cash prize for the winner and a $2,500 donation to the New Orleans Conservatory for Music and Dramatic Arts. This is an attempt to lure the Muses into a trap. The contest is aggressively promoted over the next two days.

Monday, January 4th: Dance contest held. Unless prevented or persuaded from doing so, both Colette/Euterpe and Nicole/Terpsichore attend. Nicole/Terpsichore easily wins the competition. Just before the 4th gives way to the 5th, both Muses are captured backstage by the inhuman minions of "Fat Iggy" Giacona, unless this is prevented.

Tuesday, January 5th: If captured, Colette/Euterpe and Nicole/Terpsichore are spirited away to the Southern Yacht Club, loaded onto a speed boat, *La Gluttire*, and taken out onto Lake Pontchartrain. They are then transferred onto *La Luxaria*, a luxury paddle wheel boat which serves as the private residence of Ignacio Giacona, as well as a temple of The Great Old One Y'golonac. The majority of the cult gathers and begins conducting hedonistic rituals in an attempt to corrupt both Muses. Unless Colette/Euterpe and/or Nicole/Terpsichore are rescued by investigators, these rituals continue for 36 hours.

Wednesday, January 6th: Unless it is prevented, Colette/Euterpe and Nicole/Terpsichore are corrupted by the powers of the Great Old One Y'golonac around midday. They are both released and return home. They lay low and prepare for the Knights of Momus Krewe's Tableau Ball the following evening.

Thursday, January 7th: Unless prevented, Colette/Euterpe and Nicole/Terpsichore attend the Knights of Momus Krewes Tableau Ball. Ignacio Giacona and his entire network are invited, courtesy of Colette and Nicole. At the ball, both corrupted Muses use their power to spread the psychic taint of Y'golonac's influence to the ball's attendees. Worldwide, gifted artists are similarly corrupted and begin using their gifts to further spread Y'golonac's psychic dominion over mankind. Should investigators fail to prevent this, the scenario ends in failure, tragedy befalls mankind, and no sanity points are awarded.

COLETTE LAMAR/ EUTERPE

The Muse of Song

STR	10	CON	14
SIZ	10	INT	18
POW	20	DEX	12
APP	18	EDU	35
SAN	95	HP	12

Damage Bonus: +0

Weapons:
Fist Punch 50% (damage 1D3)

Skills:
Art: Singing 300%

NICOLE SAVOY/ TERPSICHORE

The Muse of Dance

STR	14	CON	18
SIZ	13	INT	15
POW	20	DEX	18
APP	18	EDU	35
SAN	95	HP	16

Damage Bonus: +0

Weapons:
Fist Punch 50% (damage 1D3)

Kick 95% (damage 1D6)

Grapple 85% (damage special)

Skills:
Art: Dancing 300%
Dodge 150%

POWERS OF THE MUSES

Euterpe and Terpsichore know every song and dance ever created and can perform them flawlessly. Euterpe can sing in any language, and Terpsichore knows the dances of every human culture. Somehow they also know every song or dance that will ever be created. Investigators who compose an original song or choreograph a new dance discover that the Muses already know it (Sanity 0/1 to witness).

Any human hearing the songs of Euterpe or seeing the dances of Terpsichore must make a POW x5 check or become enchanted by it. Those enchanted by the performance either watch transfixed or join in. This means investigators may find the Muses, intent on talking to them, only to lose an hour watching them perform and forgetting for a time why they were looking for them in the first place. When investigators regain their senses, the Muses have moved on to another party, forcing the investigators to track them down all over again! Inhuman or undead beings are unaffected by this power. While a good pacing mechanism, Keepers should limit this sort of escape to one or two times during the scenario, lest the investigators begin to feel frustrated.

NEWSPAPERS IN THE FOLLOWING DAYS

Investigators checking *The Item* on January 1st find the newspaper filled with stories of artists suddenly making complete recoveries. Not only that, many of the victims say that they've never felt better before in their lives.

Newsstands and hotels across the New Orleans carry day-old copies of newspapers from elsewhere in the United States, such as the *Chicago Tribune, The New York Times,* and the *Los Angeles Times*. Investigators can also find copies of international papers, such as the *Keneder Adler* (Canada, Quebec), *The London Times* (Great Britain), *L'Action Francaise* (France), and *Coburger Zeitung* (Germany), although these usually run two days behind.

Throughout all of these imported periodicals are stories of depression, mental breakdown, suicide, and sudden death among musicians, dancers, singers, composers, and choreographers on December 31st, with these papers then reporting on the sudden recoveries and euphoric feelings among those previously stricken in their January 1st edition. Keepers can direct investigators ignoring the national and international newspapers to this resource with a successful Luck check, allowing them to hear a shouting paperboy proclaiming, and "Read all about it—prima ballerina jumps off roof in Paris!"

It takes investigators 1D3+1 hours to examine both the national and international papers. With this information, a clear picture may begin to take shape for the investigators, with a successful Idea roll if need be:

1. While the times of these disturbances and their sudden reversal vary from country to country, this is due to differences in time zones. For example, these effects take place at 10pm in Los Angeles, 1am in Montreal, and 6am in London.
2. The frequency and severity of cases diminishes the further one travels from New Orleans.
3. All the victims are people gifted in the arts of music, including vocal, instrumental, and composition; or dance, both performance and choreography.

THE MAIN CAST

COLETTE LAMAR/EUTERPE, THE MUSE OF SONG

Colette Lamar is a beautiful, unmarried socialite enjoying her freedom. A gifted singer and powerful Voodoo priestess, she tends to be more thoughtful than her cousin Nicole Savoy. For the last few months, she's been seeing a young medical student named Leon Castillo, and is considering giving up the wild life for marriage. Two things currently hold her back. The first is her family, as she's sure they won't approve of a serious relationship with Mr. Castillo, as he comes from working class roots. The second is her relationship with Nicole, as becoming a married woman would mean ending her carefree lifestyle and leaving her best friend on her own.

As Euterpe, the Muse of Song, Colette is carefree, singing wherever she goes and encouraging others to sing with her. She is more likely to listen to the investigators' warnings about the harm the Muses' physical manifestation on earth is causing and more likely to voluntarily end the ritual than Nicole/Terpsichore. However, the dynamic between Colette and Nicole holds true to the Muse sisters; Euterpe does not wish to abandon or disappoint Terpsichore.

NICOLE SAVOY/TERPSICHORE, THE MUSE OF DANCE

Nicole Savoy is a stunningly beautiful party girl, a Creole Voodoo priestess and gifted dancer. Of the two girls, Nicole is by far the more daring (reckless), strong willed, and independent. Although her friend has tried to keep it from her, Nicole knows how serious the relationship between Colette and the handsome doctor-to-be Leon Castillo is becoming, and it scares her. While she is not so cruel as to sabotage her friend's love-life, she does want to make the most of this Mardi Gras season, fearing it is the last that she and Colette will spend together as partners in crime. Performing the Ritual of Cosmic Binding was meant to be their last hurrah, a celebration before life and responsibilities changed everything. As reckless and selfish as Nicole Savoy is, she never meant for anyone to get hurt, but getting her to accept responsibility for her actions will be a challenge.

As Terpsichore, the Muse of Dance, Nicole is seldom still. She dances from place to place, following music, and pulling those around her into her dances. Her stamina is incredible, but her attention span is fleeting, and she is very impulsive. Again, the relationship between Nicole and Colette exists in some respect between the Muses now, as Terpsichore fears Euterpe will soon abandon her and put an end to their celebration. Therefore, Terpsichore dances each moment as if it is her last, for in her mind, the joyful days with her sister are coming to an end.

Researching Colette Lamar and Nicole Savoy

Investigators can learn more about Colette Lamar and Nicole Savoy by speaking to members of New Orleans high society, patrons of area dance



halls, or speakeasies. They are also well known to members of the Knights of Momus Krewe. If the investigators are natives or longtime residents of New Orleans, they may already know some of the following facts. Depending on who the investigators are talking to, Keepers may require the investigators to make a Fast Talk, Persuade, or Credit Rating to learn the following:

- Colette Lamar and Nicole Savoy are young, rich, and unmarried women living on their own in the American Sector.
- They go out nearly every night and can often be found in area dance halls or speakeasies.
- Nicole Savoy owns a very expensive imported car (a Mercedes), a gift from her father.
- Nicole Savoy is an amazing dancer, the winner of multiple dance competitions which she entered against her family's wishes.
- Colette Lamar is a gifted singer who was asked to join several opera companies, but her family forbade her from becoming a performer.
- The ladies recently cancelled a costume order from master French seamstress Madam Candice Le Blanc, causing a minor social scandal.
- They are members of the Knights of Momus Krewe, whose theme for this Mardi Gras season is Gods and Goddesses of Greek Mythology.
- Colette Lamar has been seen keeping exclusive company with a new suitor over the last six months. No one knows for sure who he is, but the rumor is he's Creole and a doctor or medical student.
- There are rumors that women in both the Lamar and Savoy families practice Voodoo and that Colette and Nicole are gifted practitioners.

IGNACIO GIACONA (AKA "FAT IGGY")

This Italian-American mobster came to New Orleans from up north many years ago, as a sub-lieutenant to the Matranga crime family. He married a Black woman name Zeline, which hurt his standing within the family. Zeline was actually a powerful, two hundred year worshipper of the Great Old One Y'golonoc. It was Zeline's ultimate destiny to find her dark god His ideal human avatar. She read her new husband passages from the *Revelations of Glaaki*, and Ignacio learned that he could serve as a vessel for Y'golonac. Before Zeline died, she bore Ignacio two children, a daughter named Yolonda and a son named Yvon. Today, Ignacio Giacona is an independent crime boss, although still on good terms with the Matranga family.

Together, with his children as his lieutenants, the Giacona family controls the majority of heroin trafficking in New Orleans. They distribute the drug from a score of bars and brothels that they control. Ignacio also controls a popular jazz band, called the Party Boys, and a group of flappers who call themselves the Good Time Gals. Both groups are actually dangerous undead creatures, sacred to Y'golonac, called Paramours.

Unlike common avatars of Y'golonac, Ignacio is a Chosen Vessel, able to channel more of the dark god's power than any other human being on Earth. When Y'golonac manifests through Ignacio, it takes a more powerful and deadly form than its most common avatar. Hosts like Ignacio are incredibly rare. As he is guarded by his children, undead minions, and criminal network, it has been many years

IGNACIO "FAT IGGY" GIACONA

Mafia boss, Greater Avatar of Y'golonac

STR	16	**CON**	13
SIZ	17	**INT**	15
POW	18	**DEX**	12
APP	07	**EDU**	20
SAN	0	**HP**	15

Damage Bonus: +1D6

Weapons:
Fist 85%
(damage 1D3+DB [+2 if using Brass Knuckles])

Skills:
Art: Torture 85%
Bargain 70%
Biology 50%
Chemistry 65%
Credit Rating 45%
Fast Talk 65%
Law 65%
Martial Arts: Boxing 50%
Occult 65%
Other Language: Italian 85%
Persuade 60%
Pharmacy 85%
Psychology 65%
Spot Hidden 50%
Cthulhu Mythos 30%

YOLANDA "MISS Y" GIACONA

Businesswoman, hedonist and criminal lieutenant

STR	14	**CON**	13
SIZ	15	**INT**	14
POW	14	**DEX**	11
APP	10	**EDU**	17
SAN	0	**HP**	12

Damage Bonus: +1D4

Weapons:
Beretta M1915 9mm Pistol 50% (damage 1D10, 7 rounds, RoF 2)

Switchblade 40% (damage 1D4+DB)

Kick 45% (damage 1D6+DB)

Skills:
Bargain 50%
Conceal 45%
Hide 45%
Listen 50%
Persuade 60%
Psychology 65%
Pilot – Boat 65%
Sneak 70%
Spot Hidden 50%.
Cthulhu Mythos 20%

YVON "MR. Y" GIACONA

Businessman, hedonist and criminal lieutenant

STR	15	**CON**	14
SIZ	16	**INT**	13
POW	13	**DEX**	12
APP	08	**EDU**	15
SAN	0	**HP**	15

Damage Bonus: +1D4

Weapons:
Twin .32 caliber colt revolvers 50% (damage 1D8, 6 rounds, RoF 3/2)

Small Club 40% (damage 1D4+DB)

Fist 70% (damage 1D3+DB)

Grapple 50% (damage special)

Skills:
Conceal 45%
Drive Auto 55%
Fast Talk 45%
Hide 45%
Martial Arts–Boxing 40%
Sneak 50%
Spot Hidden 50%
Cthulhu Mythos 20%.

NEW MONSTER: GREATER AVATAR OF Y'GOLONAC

The Great Old One Y'golonac typically manifests into our reality through the bodies of its worshippers or those whom it has completely corrupted. Only so much of the Great Old One's power can be held within a human form, resulting in the standard avatar form that most often appears. But sometimes, perhaps as infrequently as once per thousand years, a human is born capable of channeling much more of the Great Old One's power, offering Y'golonac an improved vessel through which to take physical form within our plane of existence. Such a human is known as the Chosen Vessel of Y'golonac, and only a single such being ever exists at any one time. They are immortal until destroyed, and usually command powerful forces of cultists, servitor races, and even other standard avatars of Y'golonac.

When manifest, the Greater Avatar of Y'golonac appears as an enormous androgynous being, nude and headless, grotesque and corpulent. Its massive three fingered hands have fleshly slits in the palms through which a twelve foot long and slimy tendril with a barbed tipped can emerge. Where the nipples should be upon its breasts appear huge, red, dripping, bloodshot eyes. A wide gaping maw filled with a triple row of serrated teeth forms across the front of its mid-section.

In combat, the creature attacks with its harpoon-like tendrils, which shoot out with alarming speed from the slits in its palms. The tendrils drip with thick putrid pus that is riddled with disease (typically syphilis, chlamydia, or gonorrhea). In addition to the damage suffered from the barbs, victims must also resist a POT 10 attack or contract one of the above venereal diseases, if they survive the encounter.

If a tendril attack critically hits, the victim is speared and can be drawn towards the maw and bitten on the following round. To free oneself, the tendril must be pulled out, which requires a STR vs. STR 10 check on the resistance table. Pulling the barbed tendril out causes 1D3 points of damage to the victim. The fleshy tendril can also be severed by inflicting 8 HP of damage to it. The creature may bite anyone within reach, whether they are speared by its tendrils or not. Few can survive the fearsome bite of this grotesque monstrosity.

The greater avatar of Y'golonac can re-grow a severed tendril in three combat rounds. While it has no armor, the creature regenerates 2 HP of damage per combat round. It is immune to poison and disease; it takes half damage from fire, cold, electricity, or corrosives (such as acids). These immunities and restorative abilities transfer to its human host, whether in avatar form or not.

GREATER AVATAR OF Y'GOLONAC

The Chosen Vessel, Ignacio "Fat Iggy" Giacona

STR	30	**CON**	145
SIZ	35	**INT**	30
POW	35	**DEX**	12
HP	90		

Move: 12

Damage Bonus: +3D6

Weapons:
Barbed Tendrils (x2) 90% (damage 1D3 with POT 10 infectious slime)

Bite 90% (damage 1D6+DB)

Armor:
None, but regenerates 2 points per round until reduced to zero HP. Immune to poison and disease. Takes half damage from fire, cold, electricity, and corrosive attacks.

Spells:
All Summon/Bind and Contact spells, and whatever else the Keeper thinks appropriate.

Sanity Loss:
1/1D20 sanity points to witness the transformation to a Greater Avatar of Y'golonac

1D4/2D10 to see the Greater Avatar of Y'golonac

since Fat Iggy has needed to assume avatar form. Should he need to do so, he can transform instantly into a Greater Avatar of Y'golonac, a horrific, nearly unstoppable killing machine.

ABOUT IGNACIO GIACONA: RUMORS AND RESEARCH

The investigators may suspect Ignacio "Fat Iggy" Giacona of being involved or trying to take advantage of the situation, especially after he organizes the dance competition. "Fat Iggy" is a notorious local figure, so investigators can easily learn some details from asking locals, conducting research at local archives, or, if they are residents of Southern Louisiana, making Know rolls with a -15% penalty.

Rumors

- "Fat Iggy" or Ignacio Giacona is a powerful and corpulent Italian mobster who runs several brothels and speakeasies, and controls most of the area's heroin and opium supply.
- Ignacio Giacona and his organization are protected by the police and local government, many of whom are on his payroll.
- Ignacio Giaconna has two mixed-race children, Yolonda and Yvon, who are both large, like their father. The siblings control most of the family's public business.
- People who get on the family's bad side tend to vanish without a trace.

Research

Keeper's Note: The source for this information should be a historical archive, such as those found in a museum or university.

- Ignacio Giacona married a local Black woman with a touch of French blood named Zeline (no last name on record) in 1886, shortly after arriving in the area. He worked for the Matranga family, but his marriage marked the end of his involvement with that organization, although he remained on relatively good terms with it.
- However, the Salvatore family, an ally of the Matranga organization, disapproved of Ignacio's interracial marriage.
- Zeline is credited with Ignacio's success establishing himself as an independent crime boss, a brilliant woman behind an ambitious man.
- The couple was inseparable until her death in 1915, caused by an explosion which was likely meant for Ignacio. Ignacio held a lavish funeral for her, which was quickly followed by a string of deadly fires (centered on Salvatore family-run businesses and the residences of their organization's leadership). The most likely source of this information is from newspapers or city records. Today, the Salvatore family no longer operates within New Orleans, and members of its organization who visit the city often vanish, suffer fatal accidents, or are found murdered.
- Zeline happens to also be the name of an infamous woman known as Dark Lady Zeline, who was active between 1795 and 1860. Dark Lady Zeline owned several of the city's most scandalous brothels and opium dens. She was rumored to be over a hundred years old and a powerful bokor, or evil sorceress, who stayed young through dark magic (True). Others claim that Dark Lady Zeline was a hereditary title passed from daughter to mother, or that she was a vampire (False).

YOLONDA AND YVON GIACONA AKA MISS Y/MR. Y

The 26 and 24 year old mixed-race children of Ignacio Giacona should be at the lowest level of New Orleans society, being both half Black and half Italian. However, their wealth and power and the family's sinister reputation allow them to operate in New Orleans with few, if any, obstacles. Each usually travels with a couple of thugs for muscle, personal guards who are unaware of the family's cultist activities. Publicly, the siblings help run their father's businesses, both legitimate and criminal, but Mr. Y and Miss Y are also two of the biggest hedonists in New Orleans, devoted worshippers and physical vessels for the Great Old One Y'golonac.

Both Yolanda and Yvon can channel Y'golonac, transforming into a hulking, headless manifestation of the Great Old One, but do so only as a last resort. They are loyal and devoted to their father. However, should Ignacio die, their main concern becomes defending his organization from other criminal groups, rather than avenging him or pursuing his agenda.

THE PARTY BOYS AND THE GOOD TIME GALS

Over the last few years, both Yolonda and her brother Yvon killed and maimed dozens of people while serving as avatars of the Great Old One Y'golonac. Slowly, they learned to control their transformations, but the damage was done. While the dead were easily disposed of, survivors proved more problematic. These victims all possessed open wounds which never healed, a medical mystery that threatened to expose the cult. These have been systematically abducted and smuggled onto Ignacio Giacona's paddlewheel boat, *La Luxaria*, where they are cared for an entire year. At the end of that period, the Great Old One rewards their suffering, transforming these young men and women into something no longer living or dead, beings known as Paramours of Y'golonac.

Currently, there are seven Paramours of Y'golonac serving the Giacona family. Four males masquerade as a jazz band called The Party Boys, and regularly perform in clubs and speakeasies owned by "Fat Iggy" Giacona. The three females pose as carefree flappers, enjoying the nightlife, dancing until dawn, and calling themselves The Good Time Gals. These undead creatures are completely loyal to the cult, obeying the Giacona family without question or regard for their own safety.

ABOUT THE PARTY BOYS AND GOOD TIME GALS: RUMORS AND RESEARCH

Few know anything about either of these groups and no one outside of the Giacona family knows the truth. Investigators can learn a few details by asking locals residents who frequent speakeasies and dance halls. Investigators who are locals and visit such establishments may already know the following few details with a successful Know roll.

- The Party Boys only perform at venues owned by "Fat Iggy" Giacona, and are likely on his payroll.
- The Good Time Gals only frequent places owned or run by the Giacona family and likely work directly for the gang.
- Several members of the Party Boys and the Good Time Gals dated, at one time or another, either Yolonda or Yvon Giacona (some may whisper that a few had relations with both siblings, possibly at the same time).
- Members of both groups are known for their insatiable sexual appetites and promiscuous behavior.

RESEARCHING THE MYSTERY WOMEN

Investigators looking into the reports of the two unconscious women dumped outside of

AVATAR OF Y'GOLONAC

Yolonda and Yvon Giacona

STR	25	**CON**	125
SIZ	25	**INT**	30
POW	28	**DEX**	14
HP	75		

Move: 10

Damage Bonus: N/A

Weapons:
Touch 100%
(1 INT + 1 POW drain each round)

Devour 100%
(damage 1D4, non-healing)

Armor: none

Spells:
Summon/Bind and Contact spells, and whatever else the Keeper thinks appropriate.

Sanity Loss:
1/1D20 sanity points to witness the transformation to a Avatar of Y'golonac

1/1D10+1 to see Avatar of Y'golonac

PARAMOUR OF Y'GOLONAC

LESSER SERVITOR RACE

"Those who know me, will find me. Those who serve me, even if unknowing, will draw me. They will have their flesh tested, and if found pleasing may embrace me. A universe of pleasure and pain, free of death and remorse awaits those found worthy of becoming my paramour. These are the words of Y'golonac..."

Revelations of Glaaki, Volume Twelve, 54:57, 9

These creatures start out as apparently normal human beings. However, they possess a certain trait in common, an obsession with sensate pleasures and sexual activity. These individuals produce a natural energy to which the Great Old One Y'golonac is drawn. A person's transformation into a Paramour of Y'golonac begins with an encounter with the Great Old One's avatar form. During this encounter, the person is bitten by the mouthed hands of the Great Old One and survives, either by chance, or design on Y'golonac's part as part of the ritual creation process.

Damage from such bites does not heal naturally, so survivors typically suffer from painful, open wounds which simply won't close. After a period of about a year, however, a second ritual can be conducted, giving the victim a choice. Full healing of their wounds is offered to the candidate as part of a high honor: becoming an eternal consort to the Great Old One Y'golonac. The alternative is spending the remainder of their lives unhealed and hopelessly insane. During the ritual, the candidate vanishes, transported to the underground ruin behind a brick wall where Y'golonac resides. There a bond is consummated, and the bargain sealed, between the candidate and the true unknown form of the Great Old One. The candidate returns, hours or sometimes days later, fully restored, with a greatly enhanced appearance and exuding a raw sexual appeal. However the candidate is no longer fully human or technically alive, but a Paramour of Y'golonac, an immortal servitor and product of complete corruption by the candidate's dark lover, master, parent, and god.

Paramours serve cults of Y'golonac, often as the assistants and bodyguards of cult leaders or of someone serving as an avatar for the Great Old One. When an avatar of Y'golonac is summoned, Paramours wait upon it as willing, devoted slaves. Sometimes pairs or even groups of Paramours are found together, often working with particularly powerful cults or when an important ritual is conducted.

Attacks: A Paramour of Y'golonac appears to be merely an extraordinarily attractive person radiating sexuality (APP 18) until threatened. These beings can transform instantly, with a flash of light and a puff of ozone, into their true form, that of a rotting eyeless corpse adorned with gaping bite wounds. The bites that they suffered when human now reappear; each is now a fully formed mouth with sharp, rasping teeth. Paramours possess between one and three of these maws (1D3), which can be located anywhere on their bodies.

In combat, these creatures move swiftly, grappling or clawing at targets with elongated fingernails. Claw attacks do 1D3+DB points of damage, and if both attacks strike a single target in the same round, they are automatically grappled. Paramours successfully grappling someone wrap themselves around their victim. This allows them to make bite attacks with each of the open maws on their bodies. Such attacks are only possible on grappled victims, and do 1D4 points of damage per bite. The creature can recover 1 hit point of damage it has taken for every 1 hit point of damage inflicted by its biting attacks. While making such attacks, a Paramour moans, writhes in passion, and speaks as if in the throes of copulation. Victims of these horrific attacks must make an additional Sanity Check for 1/1D3.

Paramours are difficult to destroy. They are immune to things affecting natural living creatures, like aging, cold, heat (but not fire), poison, smoke, drowning, pressure, and even the cold void of space. Paramours take minimal possible damage from physical attacks, but magical weapons affect them normally. If reduced to zero hit points, the creature vanishes in a flash of light. It slowly reforms in the vast underground ruin where it was created. The Paramour remains there for 1D20 weeks before being returned to the surface world by the Great Old One. Paramours can only be permanently destroyed if reduced to zero hit points by magical means or from damage caused by enchanted weapons.

PARAMOUR OF Y'GOLONAC

Restored victim turned willing lover

STAT	ROLL	AVG.
STR	4D6+5	19–20
CON	5D6+6	24
SIZ	3D6	9–12
INT	3D6	9–12
POW	4D6	15
DEX	4D6+3	16
HP	18	

Move: 15

Avg. Damage Bonus: +1D4

Weapons:
Claw 35%
(damage 1D3+DB)

Grapple 45%
(damage special +1D3 bites—see **Attacks**)

Bites (1D3) 50%,
damage 1D4

Armor:
None, but takes minimal possible damage from physical non-magical attacks.

Spells: None.

Sanity Loss:
1/1D6 for Sanity points to see a Paramour of Y'golonac.

1/1D3 for being grappled by a Paramour of Y'golonac.

THE PARTY BOYS (X4) & THE GOOD TIME GALS (X3)

Paramours of Y'golonac

STR	19	CON	24
SIZ	11	INT	11
POW	15	DEX	16
HP	18		

Move: 15

Avg. Damage Bonus: +1D4

Weapons:
Claw 35%
(damage 1D3+DB)

Grapple 45%
(damage special +1D3 bites—see **Attacks**)

Bites (1D3) 50%,
damage 1D4

Armor:
None, but takes minimal possible damage from physical non-magical attacks.

Spells: None.

Sanity Loss:
1/1D6 for Sanity points to see a Paramour of Y'golonac.

1/1D3 for being grappled by a Paramour of Y'golonac.

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Charity Hospital have a lot of digging to do. This investigation could be dangerous as Yolonda and Yvon Giacona are also following the lead in their search for the Muses. This may lead to an encounter and possibly a confrontation with these dangerous opponents.

Whenever the investigators go to a location where clues may be found (the hospital, the Lamar and Savoy homes, the apartment of Colette and Nicole, the newspaper), they risk an encounter with one of the Giacona siblings (20% chance). Investigators may be followed, or intercepted and threatened, or possibly tricked or bribed into helping the siblings find Colette and Nicole. Yvon's and Yolonda's main objective is finding Colette and Nicole, capturing them alive, and delivering them to their father. They will try to do this non-violently if possible, but won't hesitate to use deadly force if the need arises.

Investigators who visit Charity Hospital find that no one on staff is willing to discuss the incident. The most investigators get for making a successful Fast Talk or Persuade check is a confirmation that the incident did indeed happen. Investigators failing these rolls are told the newspaper story was a sensational fabrication to sell newspapers (a lie).

If investigators question the police, they are told that nothing of the sort happened (a lie) and warned not to pursue the issue further. The police officer assigned to the area is Officer Neil Orsot, and he informs the investigators that he looked into the matter, found nothing to the story, and then had words with the reporter who "made the whole thing up". He considers the matter settled and asks, "I don't need to have words with anyone else, do I?"

If the investigators make a successful Fast Talk, Persuade, or Credit Rating check, or offer a bribe of greater than $10, Officer Orsot says, "Sometimes things happen to people, dumb things that nobody needs to know about… things that would embarrass their families. Now, people don't want to embarrass their families. I can tell you those families don't want that sort of attention either. So we don't need to talk about this further, right?" Officer Orsot has been well paid by Jean Savoy, Collette's father, to ensure the story about his daughter's hospitalization doesn't spread. If investigators push the issue with Officer Orsot, they may be arrested on trumped up charges, harassed, or even physically beaten. Even if the investigator is a member of the local police force, Officer Orsot remains uncooperative, explaining "You know how things are. I got people to look after so you best back off this."

Investigators can track down the reporter, Vincent Brightmore, by visiting the offices of *The Item*. Here, they learn that Mr. Brightmore is currently on a leave of absence. Should investigators make a successful Fast Talk, Persuade, or Credit Rating check, or offer of bribe of more than $3, they can learn three things:

1. Mr. Brightmore's address: 225 Birch Street, Apt. 3B, in the Carrollton neighborhood.
2. He submitted a "false" story and was suspended for two weeks without pay.
3. The police visited the office looking for him on the morning of December 31st.

Investigators visiting Vincent Brightmore's apartment find him home, sporting a black eye, a fat lip, and two cracked ribs, the results of Officer Orsot's "discussion". He's been treated by a doctor and just needs to rest. Mr. Brightmore is afraid and unwilling to speak about the story which "he made up". At first he says that he fabricated the story to impress his editor (a lie), but if investigators make a successful Fast Talk, Persuade, or Credit Rating check, AND a bribe of $25 dollars ("so I can leave town to visit my sister in Baton Rouge for a few days") he tells investigators the following as he packs his bags:

- The women were well dressed, in their 20s, one Creole and the other White.
- They were unconscious and sweaty, and smelled heavily of herbs, oils, and flowers.
- The car, a Mercedes, was easy to trace as it was imported. The only person to bring such a car into the city from overseas was Mr. Jean Savoy.
- The Savoys are an old New Orleans family, rich, powerful, connected, and rumored to practice white Voodoo (but you SURE didn't hear that from me).
- Jean Savoy has a daughter, Nicole, about the same age as the Creole girl I saw being brought into the hospital (again, you didn't hear that from me).
- I learned from asking around a bit that Nicole Savoy almost never does anything without her best friend and cousin, Colette Lamar (who's White).

After speaking with the investigators, Vincent Brightmore drives off, intent on laying low in Baton Rouge. Unless investigators escort him out of town, the reporter is ambushed and abducted by either Yolonda or Yvon Giacona. Mr. Brightmore is then tortured until he tells the cultists everything that he knows. Keepers can then have his body found, shot and dumped in a roadside canal, or he can be found as a living captive onboard the paddlewheel *La Luxaria*.

THE LAMARS, THE SAVOYS, AND POTENTIAL ALLIES

Lamar Estate

Investigators may visit the Lamar home, believing incorrectly that Colette Lamar still lives with her family. The Lamar family has lived on these lands in the garden district since colonial times; their home is a spacious antebellum mansion. Beside the

TYPICAL GIACONA HENCHMAN (X2)

Businessman, hedonist, and criminal lieutenant

STR	15	CON	14
SIZ	14	INT	11
POW	12	DEX	12
APP	13	EDU	10
SAN	60	HP	14

Damage Bonus: +1D4

Weapons:
Colt .45 semiautomatic pistol 55% (damage 1D10+2)

Fist/Punch 70% (damage 1D3+DB)

Grapple 60% (damage special)

Knife 50% (damage 1D4+1+DB)

Skills:
Dodge 45%
Listen 40%
Sneak 55%
Spot Hidden 40%
Throw 50%



LEON CASTILLO
Medical Student and Boyfriend of Colette Lamar

STR	12	**CON**	15
SIZ	11	**INT**	17
POW	15	**DEX**	14
APP	11	**EDU**	20
SAN	75	**HP**	13

Damage Bonus: +1D4

Weapons:
Fist/Punch 50% (damage 1D3+DB)

Scalpel 70% (damage 1D3+DB)

Pistol 45% (damage 1D6+DB)

Skills:
Biology 50%
Credit Rating 30%
First Aid 85%
Medicine 75%
Natural History 50%
Occult 40%
Other Languages:
(French) 60%
(Latin) 45%
(Spanish) 80%
Pharmacy 50%
Psychology 65%

mansion is a large, comfortable looking servant's house which was originally used as the family's slave quarters. Visitors are greeted by Douglas, a well-dressed Black butler who shows them into the sitting room.

Soon investigators are joined by Salvador Lamar, a fit and handsome man of about forty-five, who greets his guests and asks the reason for their visit. After a few minutes a well-dressed fiftyish woman, with a mane of waist length hair so grey it is nearly white, enters and Salvador introduces her as his wife, Martina. She greets the investigators quite warmly and offers them tea and cake, but is actually there to keep an eye on things. Martina suspects the investigators are visiting on the behalf of Leon Castillo, a young man she's forbidden her daughter from seeing.

Investigators won't get much help from Salvador, as he's very protective of his family's reputation. He denies his daughter was recently hospitalized or unwell, saying that she is quite healthy and out celebrating the holiday with her cousin. He assures them that there is nothing to worry over and dismisses them as quickly as possible. Salvador is uninterested in any wild stories and offended by implications involving Colette in anything untoward. Martina, on the other hand, takes such stories more seriously and offers to walk the investigators out, so that she can have a quick word with them in private.

Martina Lamar is a powerful Voodoo queen who taught her daughter Colette everything the young woman knows about the religion. Martina isn't sure what's going on, but she's concerned enough to want to know more. She tells investigators that her daughter may have gotten into something that's a bit over her head and that she hopes they'll be discrete for the sake of her daughter's, and husband's, reputations. Martina asks the investigators to look into things, report back to her, and do whatever they can to protect Colette. If the investigators have spoken about magic, Voodoo, or the strange events befalling the artistic community, Martina may confide in them that women in her family are often gifted practitioners of white Voodoo. If asked if she or Colette practice Voodoo, she only smiles and deflects the question by saying, "I can't rightly say. I suppose anything is possible."

Martina Lamar tells investigators that her daughter may be foolishly acting out over some young man she "thinks" she's in love with. She says he is a poor medical student named Leon Castillo. Martina tells investigators to track him down, as he's likely the cause of whatever trouble Colette may have gotten herself into (incorrect, but not a lie).

Possible Ally #1: Leon Castillo

This young man, a Creole of color, is a gifted medical student showing promise of becoming a brilliant physician. He can be found working at Flint-Goodrich Hospital (fully staffed by Black doctors only) or at his home, a small apartment in the Treme neighborhood. He comes from a working class Creole family. He is an average looking man in his early twenties, humble, intelligent, and kindhearted. The investigators have a 50% chance of encountering Leon Castillo while visiting the apartment of Colette and Nicole, as he's asked their neighbors to call him in case anyone visits there.

Leon is very concerned about both Colette and Nicole. He is the one who found them unconscious in their French quarter apartment, put them in Nicole's car, and drove them to the Charity hospital. He then fired shots into the air to attract the attention of the staff before running off. If asked

why he didn't stay at the hospital, Leon explains that he and Colette are dating and that her mother doesn't approve. Leon professes his love for Colette and that he's asked her to marry him, but sheepishly admits she has yet to give him an answer. He felt being involved in this incident would only complicate matters.

Leon confides in the investigators that he fears for Colette's and Nicole's safety and explains that since they've recovered, their behavior has been very different. He says that Colette barely knows him now and seems completely focused on celebrating the holiday season with Nicole. He hasn't been able to reach her since the incident. From his comments investigators may realize that Leon knows where the girls live.

If investigators mention anything about Voodoo to Leon, he admits that both Colette and Nicole are powerful white Voodoo priestesses. He assures them that neither woman uses their powers for ill; although he confesses Nicole has used her abilities to play harmless pranks on him, "like a charm to give me hiccups, flatulence, or stuttering for an hour or so. I think she is jealous of me or sees me as a threat." Leon says he found the pair unconscious in their apartment in a room they only use for "religious purposes". He states that it was very highly decorated, with more candles, offerings, and symbols than usual. Leon can lead the investigators to the apartment, but insists on going with them to assist them in helping Colette and Nicole. Investigators wishing to gain the address without Leon accompanying them must make a successful Persuade roll.

Savoy Estate

The Savoy family lives in a large plantation-style manor house in the Uptown neighborhood of New Orleans. They have a full staff of servants, who greet visitors and ask if they have an appointment with either Mr. or Mrs. Savoy. Investigators must either make an appointment, which is then set for 1D3 days later, or make a successful Persuade or Fast Talk roll to be admitted to a sitting room.

The investigators are soon met by Jean Savoy, a stout looking Creole man in his mid-forties. Mr. Savoy seems annoyed at the visit and explains that he's working from his home office and can only spare a few minutes. Mr. Savoy is a very active businessman, running multiple construction companies across Louisiana. He doesn't know what his daughter is up to, but becomes angered that strangers should take an interest in his family's business. Jean Savoy knows is daughter is a free spirit, but sees no harm in it. Mr. Savoy immediately rejects any stories about his daughter being hospitalized, involved in Voodoo, or any other mysterious happenings. He tells investigators, "You look after yours, and I'll look after mine. Thank you very much", before calling his butler, Vernon, to show them out.

While the investigators are being shown out of the house, a woman calls to the butler. He meets with her and then explains to the investigators that, "Miss Grace would like to have a moment of your time in the solarium." Vernon leads the investigators to a brightly lit sitting room, filled with plants, where a beautiful Creole woman of about forty is waiting for them. She wears a cream colored dress and a colorful headscarf, and introduces herself as Grace Savoy, the mother of Nicole. Grace asks why the investigators have come to her home and listens to their answer, but only as a courtesy and replies with a slightly disinterested tone of, "I see…" When the investigators are finished she shows them a single potted orchid in full bloom and says, "You see this flower. It's beautiful, is it not? This flower is youth, life, and joy. It spawns the creation of the next generation. Then it's gone; in a few short weeks, it'll be wilted. That's the way flowers are and the way children are. That's the nature of things, and it's best not to get in the way of it. Sometimes I find weeds growing in the pot, and you know what I do? I pull them. You folks understand what I'm saying?"

Grace Savoy then dismisses the investigator. Once outside, the investigators find Office Orsot waiting for them. The police officer begins to harass them, either by citing their vehicle for violations, or saying he is looking for a suspect matching one of their descriptions. It's obvious that this is simply harassment. Before things get out of hand, a young man of about twenty rushes up and puts a stop to it. He's well dressed, Creole, and bears a strong resemblance to Grace Savoy. He addresses the officer by his first name, Neil, and explains there is some misunderstanding, saying "These cats are pals of mine, 'kay?" Officer Orsot apologies for the misunderstanding and leaves. The young man is Timothee Savoy, the brother of Nicole. He smiles and says, "So, let's take a walk and you can tell me what you do to piss off my momma?"

Possible Ally #2: Timothee Savoy

Timothee Savoy pretends to be a playboy and dilettante like his sister, living off his parent's money, spending time at the local yacht club and on his speedboat, Sunset. Most suspect he has a kept woman or two in the city because no one knows where he goes during the day. In truth, he's a savvy business owner and master craftsman.

Timothee Savoy is the silent owner of Sunset Arms, a maker and seller of custom firearms, in the Gretna neighborhood of New Orleans. While employees run the business and front of the shop, Timothee enjoys his true passion in the rear workshop. Unknown to everyone in his family,

TIMOTHEE SAVOY

Brother of Nicole Savoy, Dilettante and Gunsmith

STR	12	**CON**	14
SIZ	12	**INT**	14
POW	13	**DEX**	15
APP	13	**EDU**	20
SAN	65	**HP**	13

Damage Bonus: +1D4

Weapons:
Fist/Punch 50% (damage 1D3+DB)

Colt Super .32 Automatic Pistol 85% (damage 1D10+1, RoF 3, 10 rounds)

Remington Model 8 POE Rifle 80% (damage 2D6+2, RoF 2, 16 rounds)

Ithaca Auto & Burglar Gun Shotgun 75% (damage 2D6/1D6/1D3, RoF 2, 2 rounds)

Skills:
Accounting 50%
Craft (Gunsmith) 85%
Credit Rating 55%
Fast Talk 80%
Mechanical Repair 50%
Occult 25%
Other Language: (French) 60%
Physics 50%
Pilot (Boat) 75%
Swim 40%

OFFICER NEIL ORSOT

Corrupt Police Officer in the employ of the Savoy family

STR	14	**CON**	13
SIZ	14	**INT**	12
POW	12	**DEX**	12
APP	09	**EDU**	14
SAN	60	**HP**	14

Damage Bonus: +1D4

Weapons:
Fist/Punch 70% (damage 1D3+DB)

Grapple 60% (damage special)

Colt Police Positive Special Revolver 65% (damage 1D8, RoF 3, 7 rounds)

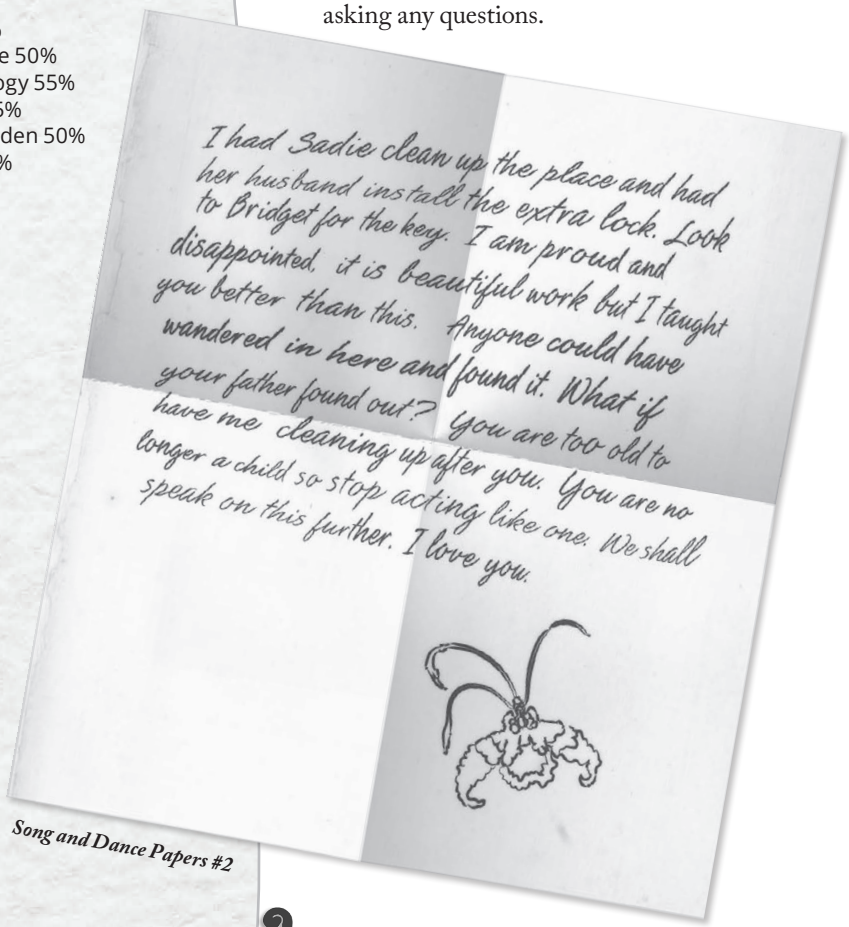
Winchester Model 97 Shotgun 55% (damage 4D6/2D6/1D6, RoF 1, 6 rounds)

Skills:
Law 45%
Persuade 50%
Psychology 55%
Sneak 45%
Spot Hidden 50%
Track 35%

Timothee Savoy is a master gunsmith. His father forbade him from learning this trade when he was teenager, as he considered such work to be beneath the family's station. Timothee simply pursued his goal in secret and has led a double life for nearly ten years, becoming a gifted, if anonymous, gunsmith.

Timothee knows that his mother and sister practice Voodoo and that his family routinely pays Officer Orsot to take care of problems. He won't be surprised to hear his sister may be in trouble or involved with the current strange happenings. Timothee tells investigators, "My sister is a goofy dame but she's my sister. I'd appreciate you looking into things. If you find out what she's up to or need any help, gimme a call. I'll come running. Best you don't bother my folks with this. They ain't the listening sort, if you get me?"

Timothee Savoy has access to large sums of money, a powerful speedboat, and an entire shop full of custom firearms, including a wide selection of pistols, rifles, carbines, submachine guns, shotguns, and heavier weapons. Lastly, if the situation seems dire enough, he can also summon Officer Orsot, who'll assist Timothee in any way possible without asking any questions.


I had Sadie clean up the place and had her husband install the extra lock. Look to Bridget for the key. I am proud and disappointed. it is beautiful work but I taught you better than this. Anyone could have wandered in here and found it. What if your father found out? You are too old to have me cleaning up after you. You are no longer a child so stop acting like one. We shall speak on this further. I love you.

Song and Dance Papers #2

THE APARTMENT OFF CANAL STREET

Colette Lamar and Nicole Savoy share an apartment in the American Sector, on Canal Street between Salcedo and Lopez streets. The apartment is above a high end women's shoe store in the center of the city's modern business district. The investigators can learn this information from Leon Castillo, Martina Lamar, and/or Timothee Savoy, or by researching properties owned by Jean Savoy or where Colette Lamar and Nicole Savoy get their mail. It's a small apartment, brightly painted, and stylishly furnished.

The door is locked but can easily be forced (STR vs. STR 10), picked (with a successful Locksmith check), or opened with the hidden key (successful Spot Hidden roll locates the key under a flowerpot). The apartment has recently been cleaned top to bottom. The place looks like no one has been here since New Year's Eve.

The door to one room is not only locked but padlocked, an additional measure which seems to be a recent addition. A sealed envelope is tacked to the door with a note inside.

Song and Dance Papers #2:

I had Sadie clean up the place and had her husband install the extra lock. Look to Bridget for the key. I am proud and disappointed, it is beautiful work but I taught you better than this. Anyone could have wandered in here and found it. What if your father found out? You are too old to have me cleaning up after you. You are no longer a child so stop acting like one. We shall speak on this further. I love you.

(The signature is a meaningless personal symbol; investigators making a successful Occult Roll who are native to New Orleans can identify it as belonging to Lady Orchid, a mysterious White Voodoo priestess. Few know that her true identity is Grace Savoy.)

The key to the padlock is hidden in the apartment under a statue of a black rooster. It can be found with a successful Spot Hidden roll or by the clue left in the note with a successful Occult roll. "Look to Bridget" means Mama Brigitte, a death loa (Voodoo spirit) who is often symbolized as a black rooster. Opening the door's lock and padlock without a key requires a successful Locksmith roll with a -15% penalty. Otherwise the door can be forced open (STR vs STR 20) or dismantled with tools (hinges taken off or the locks taken apart). Beyond this door is the Shrine of the Muses.

The Shrine of the Muses

This room is fully dedicated to a single, complex and decidedly unorthodox Voodoo ritual. The walls, floor, and ceiling are painted with dozens of murals and over a hundred symbols, most being traditional to white Voodoo, but others are Greek or unidentifiable. The air hangs heavy with the

scent of burned incense, dried flowers, stale rum, sweat, and ozone. Melted wax from over 500 partially burned candles carpets about half the floor space. There is a large offering bowl here as well, containing a phonograph record ("Muskrat Ramble" by Louie Armstrong), a pair of well-worn ballet shoes which smell of Champagne, and two stolen street signs for Euterpe Street and Terpsichore Street in New Orleans.

Investigators making a successful Occult roll can comprehend that this room was set up to perform a complicated ritual: channeling two cosmic loa of artistic creation into human bodies. The personifications of these cosmic forces were Euterpe and Terpsichore, the Greek Muses of song and dance. Such investigators also realize that if those channeling these forces are harmed or killed, it could have terrible repercussions for all humanity. Those cosmic forces would be dispersed across the universe, taking decades to properly reform, leaving those dedicated to the arts of music and dance without inspiration or focus. Lastly, investigators also determine that the only place the ritual can safely be ended is in this room, and only with the cooperation of those who've initially cast the binding ritual. While various forms of exorcism spells could drive these cosmic loa from Colette and Nicole, such actions would also scatter these energies.

Should investigators fail their Occult checks, they may, with photographs, drawings, or a very detailed description, seek out advice from an expert in Voodoo and/or the occult. Possible expects include Doc Moonlight (See "The Quickening Spiral"), Étienne-Laurent de Marginy, Mama Zu Zu (See "Asylum—Return of the Yellow Sign") or even Martina Lamar, Colette's mother. In the case of Martina Lamar, she will excuse herself to "consult with some of my Negro servants who might know something about Voodoo" (a lie) before returning five minutes later with an answer. Every expert will say that the ritual being attempted in the shrine is beautifully crafted, dangerously reckless, inspired in its design, unconventional, and ambitious to the point of being audacious.

THE DANCE CONTEST

THE SPANISH FORT AMUSEMENT PARK

This large amusement park on the shores of Lake Pontchartrain contains several restaurants, dance pavilions, theaters, thrill rides, a casino, a luxury hotel, and even an alligator pond! Swimming and boating are popular activities here, as are walks along the boardwalk. The area is easily accessible to the public via electric street cars linking it to New Orleans. Often called the Coney Island of the South, the colorful electric lights, the screams of ride goers, and music can be seen and heard for miles around.

While December is the off season, people visit the Spanish Fort year round, especially for shows, concerts, and special events, such as The 1st Annual New Orleans Charleston Contest being held on the evening of Monday, January 4th. This event is being billed as a fund raiser for the New Orleans Conservatory for Music and Dramatic Arts. With the Charleston peaking in popularity and the organizers promising a huge donation to the Conservatory, attending this event becomes a top priority of Colette/Euterpe and Nicole/Terpsichore, a fact that Ignacio "Fat Iggy" Giacona is counting on.

THE CONTEST

The 1st Annual New Orleans Charleston Contest is held at the Jasmine Dance Hall (although everyone pronounces it "Jazzmen"). It's a massive venue with a spacious stage, a wide bar (which discretely serves alcohol), and a comfortable back stage area with dressing rooms and offices. The Jasmine is owned by the Giacona family, one of its many legitimate businesses, and overseen by Yolanda Giacona.

The contest itself is three hours of constant dancing, with couples or single contestants allowed to enter, while the Party Boys band plays. Anyone who leaves the dance floor is disqualified, making the contest equal parts a test of skill and a test of endurance. Nicole/Terpsichore enters with a partner, a skilled male dancer she picks out of the crowd. Colette/Euterpe sings, performing on stage with the Party Boys for most of the night. The Good Time Gals are in attendance and are phenomenal dancers, but they are eclipsed by Nicole.

For three hours, the competition is one of the greatest dance parties ever held on Earth. With the Muses in attendance, everyone has a wonderful time, but a dark side takes shape. People dance until their hearts nearly burst, staggering off the dance floor to slump exhausted over tables. Women kick off their shoes to leave bloody smears on the dance floor from feet worn raw from dancing. Nicole's partner collapses after two hours, laughing as he is physically carried to chair, and she dances on as a solo contestant. When it is over, Nicole is announced as the winner.

She is brought on stage, given a trophy by Yolonda, and says a few words in thanks. Afterwards, Yolonda, Nicole, Colette, and the Party Boys exit the stage through the rear. Once in the back stage area, the Muses are quickly and expertly abducted.

MOTH TO THE FLAME

Investigators may intercept the Muses before they attend the contest. They may even persuade Colette/Euterpe not to attend the competition and release the loa of the Muse before its competition. However, Nicole/Terpsichore refuses to miss this dancing competition, as she simply cannot resist going to such an event. The best investigators can hope for is Nicole/Terpsichore to agree to release the loa of the Muse right after the contest ("I'll quit right after I win the contest, I promise"). If investigators make a successful Psychology roll, they find her statement to be completely true. She is comfortable ending the ritual after the dance contest, but not before.

Investigators have two options:

- **Prevent Nicole/Terpsichore from attending the competition by force**—This is a poor choice of actions. As Nicole Savoy, she is protected by her family's wealth, power, and political influence. As the Muse Terpsichore, she is a force of artistic chaos and likely proves to be uncontrollable. She uses all means at her disposal to avoid capture, escape, and attend the competition.
- **Protect Nicole/Terpsichore until after the contest**—Nicole, if convinced, agrees to end the ritual after the contest if they allow her one last night to celebrate with Colette/Euterpe. However, "Fat Iggy" Giacona makes his move against the Muses before the end of the dance competition, doing everything within his considerable power to abduct one or both of the Muses.

OFF DUTY POLICE OFFICER (X3)

Working as security

STR	13	**CON**	12
SIZ	13	**INT**	10
POW	11	**DEX**	12
APP	10	**EDU**	10
SAN	35	**HP**	13

Damage Bonus: +1D4

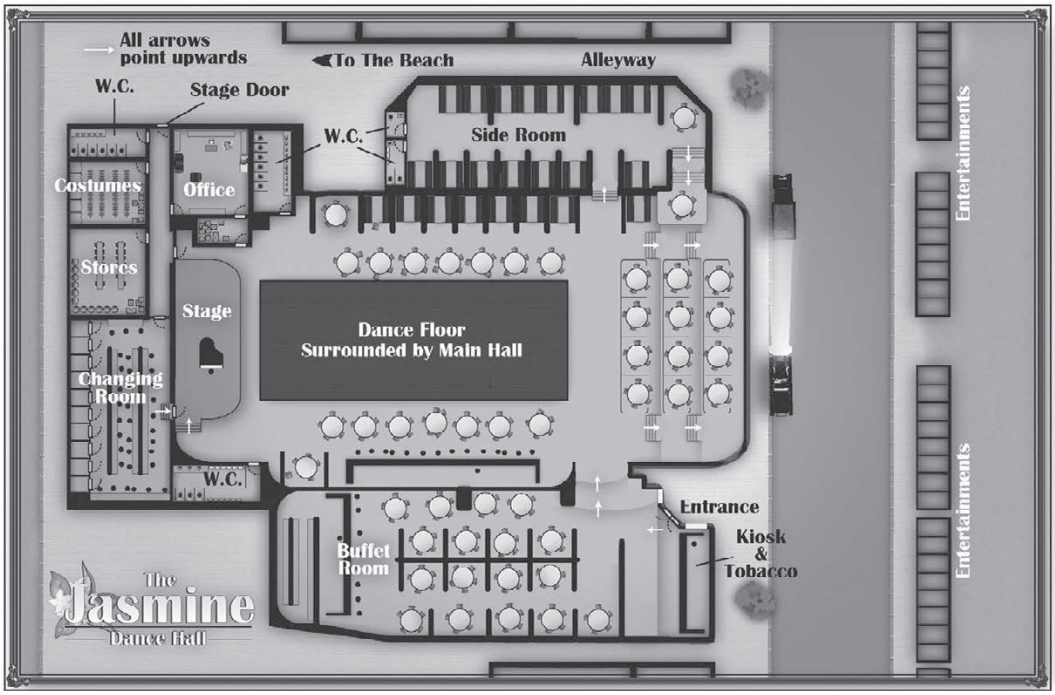
Weapons:
Colt .45 semiautomatic pistol 55% (damage 1D10+2)

Fist/Punch 60% (damage 1D3+DB)

Grapple 40% (damage special)

Knife 40% (damage 1D4+1+DB)

Skills:
Dodge 40%
Listen 35%
Spot Hidden 40%



The Abduction

Once offstage, Yolonda has her two human bodyguards grapple Nicole and Colette. Two of the Good Time Girls then place rags soaked in chloroform over their faces, which renders then unconscious. The goons rush the Muses through a rear door to a waiting car and toss them into it. Waiting in the car is Yvon Giacona and his two bodyguards. They speed away with captives, driving directly to the Southern Yacht Club and transferring the women onto a waiting speedboat (*La Gluttire*). Yolonda then pilots the boat to the paddle wheel *La Luxaria* and deliver Nicole and/or Colette to her father.

Once Colette, Nicole, Yvonne, and Yvonne's assorted minions leave the stage, the investigators have only a few rounds attempt to prevent the abduction. The cultists have done this sort of thing many times and have perfected their techniques. If anyone tries to move backstage they are blocked by the Party Boys, four Paramours of Y'golonac, who are running blockers for the abductors.



If investigators try to force their way past the band members, one of them screams as loudly as he can, and fires three times into the floor with a .32 caliber revolver hidden in his jacket pocket.

The sound of gunshots causes the crowd to erupt into a panicked stampede fleeing the venue. Three local police officers hired as security for the event draw their side arms and come rushing over. This should provide the cultists with enough time to escape with the Muses. Investigators may enter combat with the Party Boys, which may cause the Paramours to reveal their true inhuman form. Their horrific appearance would only spread further panic.

Even if the kidnapping goes smoothly, Keepers should allow investigators to catch a glimpse or hear the sound of a car speeding away from the rear of the building. Investigators could also overhear people outside saying they saw two (possibly one) unconscious women tossed into waiting car that sped off in the direction of the Southern Yacht Club. Investigators will also overhear several people comment on seeing a large paddlewheel boat close to shore, but running with its lights out. Investigators native to the area who make a Know roll, or those consulting locals, can learn that the only paddlewheel boat on the lake that routinely runs with its lights out is called *La Luxaria*, the personal residence of Ignacio "Fat Iggy" Giacona. Only insiders are aware the vessel is also a floating temple of the Great Old One Y'golonac.

Avoiding Capture

Keepers can allow the investigators to prevent the abduction of both Muses, in spite of the cultists' carefully laid out trap. If this happens, then the scenario comes to an end without the confrontation onboard *La Luxaria*. Colette and Nicole return home and end the ritual. While the powerful cult of Y'golonac remains intact, the crises of the Muses' physical manifestation upon the Earth is over. "Fat Iggy" is furious that he and his god were robbed of such a valuable prize. Keepers should feel free to have the thwarted cultist and mobster seek vengeance upon the meddlesome investigators.

THE RESCUE

If one or both of the Muses become prisoners onboard *La Luxaria*, their only hope is the investigators rescuing them. Yvon Giacona remains behind, with half of the cult's remaining Paramours, to handle the police. If the ladies simply vanished, Yvon tells the authorities that they accepted a dinner invitation from his father and are currently onboard *La Luxaria*. He explains that his father, the competition's organizer and sponsor, wanted to meet the winner. If there was a commotion at the event, Yvon tells the authorities that his sister spirited the winner, and possibly her friend, away once they heard gunshots. She took them to the safest place that they could easily reach, the Giacona family's home onboard *La Luxaria*. He assures the police that Nicole and Colette are "safe as kittens" and gives his word that he'll personally drive them home.

No one among the police dares to dispute Yvon's claims. None among them have any desire to move against the dangerous crime lord, for they know that the mobster's home is rumored to be a floating fortress. Nor do they believe that the women are in any real danger. As far as the police are concerned, the ladies are guests of the Giacona family and safe, and they will explain that to both the Savoy and Lamar families.

Calling In Reinforcements

Investigators must arm themselves and find a way to reach the paddleboat temple. Investigators who've allied themselves with Timothee Savoy have the option of enlisting his aid. Timothee not only believes the investigators, but is willing to help. He arms them from his firearms shop and transports them to *La Luxaria* onboard his speedboat. Timothee even offers to go onboard with the investigators to help rescue his sister and cousin. Timothee could also call on Officer Orsot, paying the policemen to join them, unofficially, on the mission.

Should the investigators contact Martina Lamar asking for assistance, she has little to give. Martina offers each investigator a single powerful Voodoo charm, either a Ju-Ju charm or Gris-Gris bag, saying that "One of my servants supplies these" (a lie). The Ju-Ju charms, highly decorated skulls of falcons, provide some protection against black magic and evil unnatural creatures (such as sorcerers). Investigators wearing these charms gain 2 points of armor against attacks made by such creatures and +10% to any resistance roll vs. magical attacks made by evil or unnatural casters. She has three varieties of Gris-Gris bags: red, which grants +15% bonus to the Dodge skill; green, which grants a +15% bonus to the Sneak skill; and blue, which grants a +15% to the Handgun skill.The last thing she can offer is advice, saying "You should contact Nicole's brother, Timothee. Tell him I sent you. He can get in contact with a policeman who does favors for their family."

Investigators may have also allied themselves with Leon Castillo, the medical student and boyfriend of Colette Lamar. While not much of a fighter, his medical training could prove valuable after the rescue, especially in treating mysterious injuries. These NPC allies could become very important to the investigators, especially in groups ill-prepared for a high level of violence.



LA LUXARIA PATROL GUARDS (X4)

4 guards, in two pairs

STR	13	**CON**	12
SIZ	13	**INT**	10
POW	11	**DEX**	12
APP	10	**EDU**	10
SAN	0	**HP**	13

Damage Bonus: +1D4

Weapons:
Colt .45 semiautomatic pistol 55% (damage 1D10+2)

Fist/Punch 60% (damage 1D3+DB)

Grapple 40% (damage special)

Knife 40% (damage 1D4+1+DB)

Skills:
Dodge 40%
Listen 35%
Spot Hidden 40%

SERVANTS OF Y'GOLONAC (X6)

Wandering children

STR	07	**CON**	11
SIZ	05	**INT**	03
POW	07	**DEX**	11
HP	08		

Move: 10

Damage Bonus: -1D6

Weapons:
Bite 30% (damage 1D2+DB)

Armor: None.

Spells: None.

Skills:
Listen 80%
Scent 80%
Sneak 80%

Sanity Loss:
0/1D4 Sanity points to see one of the Servants of Y'golonac.

THE FLOATING TEMPLE OF HORRORS

Inside the dimly lit halls and chambers of *La Luxaria* are inhuman creatures, undead fiends, and their often willing victims. Half of the remaining Paramours and Yolonda Giacona are onboard as well. At the center of it all is Ignacio "Fat Iggy" Giacona, the Chosen Vessel of the Great Old One Y'golonac. While few know the truth of the place, it is widely known that *La Luxaria* is the home of a powerful and dangerous crime lord who values his privacy.

Approaching *La Luxaria*

This paddlewheel boat is usually dark and anchored near the middle of the lake. Investigators piloting a boat towards *La Luxaria* must make a Pilot Boat check in order to do so silently and unnoticed. Keepers can call for Climb or Jump checks to board the vessel unless the investigators use ropes and secure their boat to the paddlewheel.

The Guards

The ship is protected by a few armed guards who walk the decks and warn away boats they spot from getting too close. They allow no one to board the vessel for any reason, having been placed on alert by Fat Iggy himself. Two of the guards patrol the deck of the vessel, while the other two patrol the interiors. Investigators causing a commotion are likely to attract their attention. Trespassers are shot on sight. Anyone surrendering or captured is taken directly to Yolonda Giacona, who is onboard and in the offering room. Prisoners brought here are typically never seen again, their deaths neither quick nor kind.

Wandering Children

Lurking in the shadows, hiding here and there, wandering about *La Luxaria* are a half dozen Servants of Y'golonac. These small creatures resemble eyeless human children with biting mouths on each of their palms. They commonly appear filthy and dressed in rags, but onboard *La Luxaria* each is dressed in clean infants' clothing and fresh diapers. While blind, they know every corner of the ship by heart and possess heightened senses of smell and hearing. Keepers should use them as guard dogs to raise the alarm, heighten the tension level, or deliver a sudden surprise attack.

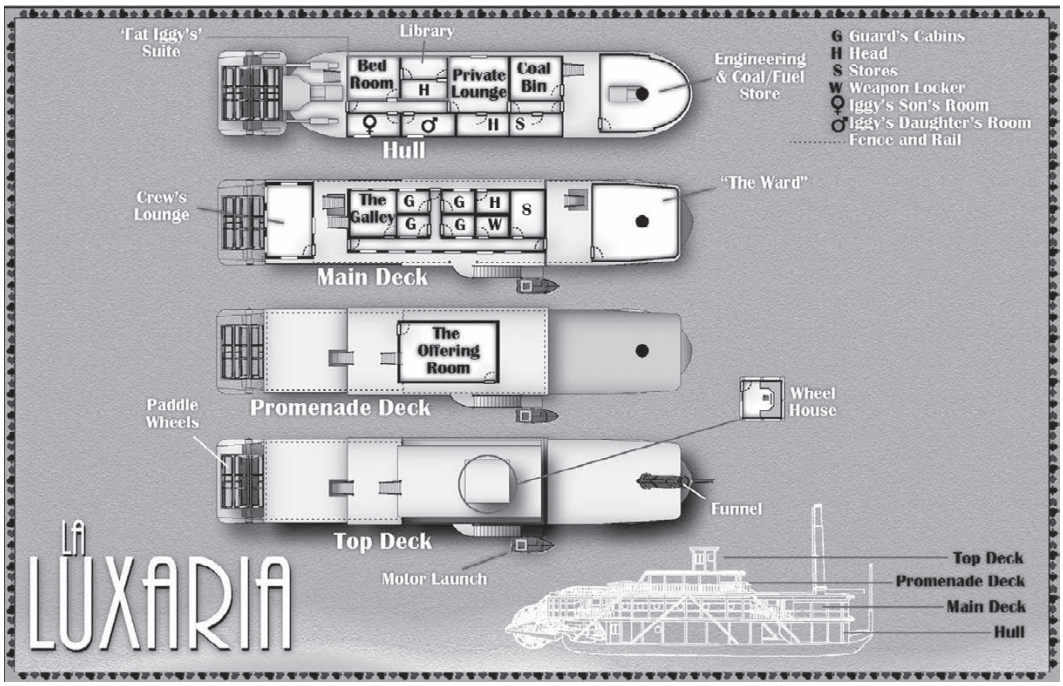
The Ward

This room seems more at place in a fine hospital, with eight clean beds and a medical cabinet. Currently, there are five heavily sedated patients here, three handsome men and two beautiful women, all horrifically injured. Each looks as if they've been attacked by a large animal, a shark or alligator, as huge chunks of their flesh are bitten away. The wounds appear fresh, with bright blood soaking through their constantly changed bandages.

At least one Paramour is found here at all times, dressed as either a handsome orderly or an attractive nurse. Beneath the beds hide several Servants of Y'golonac. These creatures guard and care for the patients, who all show promise of becoming a future Paramour of Y'golonac.

The Offering Room

This large room is dominated by a huge round bed and is decorated like a bordello. Colorful drapes and wall hangings are illuminated by dim red lights. One wall is strikingly different, as it is





unadorned bricks from floor to ceiling. The bricks appear to be ancient hand cut stones.

Upon the bed are a half dozen scantily clad men and women, all drugged and hopelessly insane. Chained to the walls here are six other men and women, each also insane, but these possess bloody, open wounds on their bodies. Keepers can have one of these prisoners be Vincent Brightmore, the reporter from *The Item*, if the cult has captured him. A nearby rack holds a multitude of torture implements. This room is a chamber of worship dedicated to the Great Old One Y'golonac.

Two male human cultists are here, "worshiping" among the imprisoned human offerings. They are nude and armed only with a barbed cat-o-nine-tails and a wide flat paddle tipped with sharpened spikes. Yolanda Giacona is also here, celebrating the delivery of the prisoners to her father. At the first sign of trouble, she transforms into an Avatar of Y'golonac and attacks.

"Fat Iggy's" Suite

These rooms are where Ignacio "Fat Iggy" Giacona spends the majority of his time. This section of the ship is soundproofed so that no one can hear the screams often produced here. Unfortunately for Ignacio, this means that any cries for help or sounds of battle onboard *La Luxaria* go unheard by him while he is entertaining his guests, Colette/Euterpe and/or Nicole/Terpsichore.

Investigators will find "Fat Iggy" here along with either or both of the captured Muses. His prisoners are drugged and bound to a chair as the massive crime boss drinks red wine and reads them passages of the *Revelations of Glaaki*. The narcotics and the words of this dreaded tome slowly erode the will of his prisoners. Unless rescued within 36 hours, they become corrupted into the service of the Great Old One Y'golonac.

Ignacio "Fat Iggy" Giacona will be very upset at any interruptions or seeing infidels onboard his sacred floating temple. He transforms into the Greater Avatar of Y'golonac and fights until destroyed or all his opponents are dead.

The Death of Ignacio Giacona

Should the Chosen Avatar of Y'golonac fall, the ancient bricks within the offering room begin to glow, turning red hot within moments. After several minutes, that chamber catches fire, which quickly spreads through the entire ship. Within 30 minutes, *La Luxaria* becomes a raging inferno destroying all traces of the temple, its loathsome inhabitants, and any unfortunate unliberated prisoners. The investigators must escape the burning ship with the still drugged Muses before they are overcome by smoke or flames.

RESOLUTION

ENDING THE RITUAL

The ritual can be ended by Colette/Euterpe and Nicole/Terpsichore voluntarily releasing the loa of song and dance back into the universe. This can only be done safely within the shrine that Colette and Nicole created in their American Sector apartment. If the shrine has been damaged, possibly by overzealous investigators, it must be repaired, which costs 1D12 hundred dollars and requires 3D10 man hours of work. In a flash of light and puff of

CULTISTS OF Y'GOLONAC (X2)

Human males

STR	13	**CON**	12
SIZ	13	**INT**	10
POW	11	**DEX**	12
APP	10	**EDU**	10
SAN	35	**HP**	13

Damage Bonus: +1D4

Weapons:
Fist/Punch 60% (damage 1D3+DB)

Grapple 40% (damage special)

Spiked Paddle 50% (damage 1D3+1+DB)

Barbed Whip 50% (damage 1D3+2+DB)

Skills:
Dodge 40%
Listen 35%
Spot Hidden 40%

SANITY AWARDS

For reversing the Ritual of Cosmic Binding:
1D6 Sanity Points

For defeating the Paramours of Y'golonac:
1D6 Sanity Points

For defeating the Children of Y'golonac:
1D3 Sanity Points

For defeating an Avatar of Y'golonac:
1D10 Sanity Points

For defeating a Greater Avatar of Y'golonac:
1D10 Sanity Points

For each Muse corrupted or killed:
-1D8 Sanity Points

For each Muse killed by Investigators:
-1D10 Sanity Points

smoke, the energy of Muses returns to the universe. Colette and Nicole are knocked unconscious for 24 hours, and age one year for every day they hosted the Muses. The following day, they awaken, once again their normal selves. If they hosted the Muses for more than twenty days, then they never recover, slipping silently away as their bodies shut down from the strain.

THREATS TO THE MUSES

Death of a Muse

While the Muses Euterpe and Terpsichore are physically manifested on Earth, they are mortal and can be killed. If Colette/Euterpe dies, every person on Earth with more than 50% in any Art skill associated with music must make a Sanity Check for 1D6/1D100 and lose 1D4+1 CON. Likewise, if Nicole/Terpsichore dies, the same happens to those with more than 50% in any Art skill connected to dance. This claims the minds and lives of many of the most talented people in the world. These art forms take decades to recover, as their cosmic forces slowly reform across the universe.

The Dark Muses

At their core, the cosmic forces of Euterpe and Terpsichore spread joy and inspiration. However, once physically materialized upon Earth, they become vulnerable to corruption. If Ignacio Giacona captures and corrupts Colette/Euterpe and/or Nicole/Terpsichore, every human being with an Art score above 50% in a music or dance related field is now open to the psychic attacks of the Great Old One, much like those reading from *Revelations of Glaaki*.

If this happens, artists whom Y'golonac reduces to zero INT or POW fall completely under his sway. These corrupted artists may then spread the taint of Y'golonac through their music and dance. Any human listening to music or watching a dance performed by a corrupted artist can then also be psychically attacked by Y'golonac.

AFTERMATH OF FAILURE

If Y'golonac gains control over the Muses, it sets off a global chain reaction of madness, spiritual corruption, and sexual deviance not seen since the days of the Roman Emperor Caligula. Music and dance become a poison to the human mind and spirit. If this happens, the investigation ends in failure.

AFTERMATH OF SUCCESS

If the investigators solve the mystery, save Colette and Nicole, and help them safely end the Ritual of Cosmic Binding, the world is spared a terrible fate. Balance is restored to the artistic forces of the universe. If the investigators have eliminated the entire Giacona family, the cult of Y'golonac inside New Orleans is no more. Any surviving minions flee the city, and rival gangs move in to fill the power vacuum created.

Colette confronts her family, stating that she intends to wed Leon Castillo with or without their consent. Her parents are shocked by her actions, but respect her conviction and welcome Mr. Castillo into their family. The marriage takes place in June, with Nicole being the maid of honor (and catching the tossed bouquet). The investigators are, of course, invited and seated as close friends of the family (granting then +5% bonus to their Credit Rating scores within New Orleans for the next year).

WEDDING FAVORS/REWARDS

Successful investigators are given several rewards by Colette and Nicole. The first is Nicole's imported Mercedes roadster. The second is the lease to their apartment in the American Sector, which has been paid up for the next four years. All traces of the shrine are removed by then. The last gift is a case for each investigator, which contains a beautifully decorated custom firearm of the sort favored by them personally. These are supplied by Sunset Arms and personally crafted by Timothee Savoy. The weapons are decorated with a variety of Voodoo symbols, chief among them the personal sigil of Lady Orchid (aka Grace Savoy). Anyone holding such a weapon is filled with calm, giving them a +5% bonus to any Sanity Check. Any physical attacks made with these firearms, such as a pistol whip attack or a blow from a rifle's butt stock, are considered to be made from an enchanted weapon. The investigators can learn of these special properties with a successful Occult or Cthulhu Mythos roll, or by consulting a reputable occult expert.

A MEETING WITH YVON GIACONA

If Ignacio and Yolonda die onboard *La Luxaria* and Yvon has survived, then he inherits his father's organization. Yvon cannot afford to have any loose ends with the investigators, but his efforts are now focused on defending his territory from challengers. The savvy young mobster and cultist invites the investigators to dinner (in a very public place), calling a truce to discuss terms. Yvon wishes to put the past behind him, let bygones be bygones. With his father and sister out of the way, he is now the undisputed boss of the organization. For that, he thanks the investigators and is willing to let them walk away. What he wants in return is their oath not to interfere in his operations in any way. He explains, "We don't have to be friends, but neither of us really wants the other as an enemy, now do we?" How this meeting goes and the sincerity of Yvon's proposal is up to the individual Keepers to decide. Should the player refuse his offer, the truce ends the following day, and the investigators are added to the list of people Yvon needs to eliminate to consolidate his control over his father's empire.

FIVE LIGHTS AT THE CROSSROADS

By Jeff Moeller

INTRODUCTION AND OVERVIEW

Matthew Dupris is a scion of one of the wealthiest families in New Orleans. He was a bright, dashing young man, on his way to becoming an attorney prior to taking a commission in the U.S. Army when it became involved in The Great War. He came back only a month after arriving in Europe, with a citation for heroism to keep him company on the hospital ship. Young Lt. Dupris had been partially crippled, horribly blistered, and scarred by a mustard gas shell, which rendered him a semi-invalid and reduced his voice to a barely audible, croaking whisper.

Dupris is now a completely depressed, thoroughly broken man, too proud to get what help there might be for him. He is addicted to pain killers and alcohol, and lives off of a trust fund, friendless and (in his mind) alone, in a suite at the Roosevelt Hotel. His father has assigned a few family domestic servants to help look after him, but he takes them for granted.

He is vaguely familiar to the charlatans and esoteric lodge members of New Orleans, shelling out large sums of money to dabble in every sort of esoterica, including voodoo. He hasn't done this because he is a great believer in the supernatural; rather, it's New Orleans, and this is one of the things that bored, aimless people with too much money dabble in. Also, several generations ago, his family supposedly included wizards, so it seemed to him like an interesting pastime to fool around with. The lodge runners and booksellers are happy to take his money and sell him trinkets and ideas, and so he has a sense of belonging that, on some level, he knows is illusory.

While Dupris would say that he does not think any of this lower class mumbo-jumbo works, deep down inside, he has a mad hope that it will, and that he can heal his voice with it. He has decided that, with the help of his servants, he will "summon" Legba, a Voodoo loa who is the keeper of gates, intermediary to the spirit world, king of crossroads and transitions, and as the "Voice of God", master of elocution. After Legba is properly and fully summoned at three consecutive midnight rituals, Dupris plans to ask the loa to heal his voice. His servants or hirelings will have to do the summoning part under his instruction, but he has planned the ritual for more than a year, studying and making occult and voodoo trinkets to "help."

Unfortunately, in his preparations, he did one thing that actually is helping. Dupris got hold of a genuinely dangerous tome from his family's library, a copy of *True Magick* by Theophilus Wenn. In an effort to enhance the "opening of the portals" to attract the attention of Legba, he has created an authentic and (thanks to *True Magick*), distressingly functional Hand of Glory. This mystic artifact throws open doors and gates (physical and metaphysical) at the urging of its wielder, as well as shielding him from view and interference when he is about nefarious tasks.

Having little idea what he was actually doing, he and one of his servants went to one of New Orleans' cemeteries (a metaphysical crossroads), used his Mythos-influenced Hand of Glory, and beseeched Legba for the first time. To add "authenticity", Dupris did so at a shrine of St. Peter (identified in Voodoo as a symbol for Legba, in his role as keeper of spiritual gates), at a crossroads in the cemetery (itself a symbolic crossroads), and had his manservant Webb toss in a little extra chanting that he had picked up out of *True Magick*.

Nothing happened, or so he thought. Dupris went off to wallow in his self-pity and usual vices, and Webb headed home separately. But Webb did not get far. Legba—another name for Yog-Sothoth—partially manifested, crushed Webb like a bug, and dropped him into a gutter from above. Dupris does not even know that anything happened to Webb; he's too busy being drunk, hopped up (a period slang term for being under the influence of drugs), and/or depressed to even go back to his rooms. Instead, he's at his favorite flophouse.

Dupris will, on the next two midnights, and with help (loyal or hired), beseech Legba two more times. After the final call, Yog-Sothoth will fully materialize and heal Dupris' voice—before the madness and slaughter begin. The investigators have about 40 hours in which to figure out what is going on and stop Dupris.

THE FIRST DAY

Ash Wednesday

INVOLVING THE INVESTIGATORS

The scenario opens on the morning after a public festival. Ash Wednesday (the day after Mardi Gras) is a good choice. It marks the beginning of Lent, and the Catholic segment of New Orleans' population will be up early, going to mass and walking home with

DRAMATIS PERSONAE

James Webb
Manservant to Matthew Dupris

Miss Clara LaRue
Louisiana Voodoo Queen

Goldie & Edie Glover
Sisters, nurse and maid/cook of Matthew Dupris

Gustav Hanser
Innkeeper who values his customers' privacy

Judge Lawrence Dupris
Father of Matthew Dupris

Matthew Dupris
War Hero, Dabbler, and Broken Down Mess



crosses painted in ash on their foreheads. Keepers should point this out; they are marked by God.

In the gutters, where the investigators can trip over him, is the body of someone who has been marked by another god. A middle-aged Black man, dressed nicely but plainly, lies face up in the gutter, or, at least, what's left of him does. The body is in a very public location, perhaps just off of Jackson Square or right in front of a busy hotel. To the very casual passerby, he looks like a passed-out drunk in the litter. Closer inspection reveals otherwise. His legs and body from the shoulders up are intact; between those, he is crushed and flattened as though a steamroller had run over him, or, perhaps, a titanic snake had constricted him flat. Sanity loss is 1/1D6.

A number of things are immediately noteworthy. First, there aren't any steam-rollers or other sources of the potential injuries about. Second, there is not much blood about; the body has obviously been dumped. A Medicine roll reveals that he has been dead (judging from rigor) for several hours. In light of this, one might expect that someone would have seen something, but no amount of canvassing or questioning turns up anyone who saw him staggering around, coming out of a bar, suspicious people dumping a body, or the like.

While the investigators are having a close look at the body, perhaps rifling his pockets before the police arrive, the obviously dead man (with no remaining lung capacity) opens his eyes, looks at them, grabs one of them by the sleeve, and audibly whispers the chant that appears in Five Lights Papers #1. This only happens once, after which the corpse resumes its normal lack of activity. Sanity loss is 1/1D6.

In addition, Webb has a piece of gore-soaked, but still barely legible, note paper from the Roosevelt Hotel in his (thankfully intact) pants pocket, should they dare to search the body. The note



Five Lights Papers #1

reads "St. Louis No. 1, St. Peter," and also has the words that he whispered written out. The hotel staff at the Roosevelt can identify him and lead the investigators to his employer, Matthew Dupris. A Know roll or appropriate inquiry reveals that "St. Louis No. 1" is likely a reference to one of New Orleans' more famous cemeteries.

Five Lights Papers #1:
Bloody Note in Victim's Pocket

St. Louis No. 1, St. Peter

Legba choi-yan, choi-yan Zandor

Zandor Legba, immole'—hai!

SCENE OF THE FIRST RITUAL

St. Louis Cemetery No. 1,
425 Basin St., Treme

The investigators may well find the second ritual site before they find the scene of the first. This is particularly true if they miss the note in Webb's pocket. If they find that note, however, they may well go to St. Louis Cemetery No.1 straightaway. Otherwise, they may get to the site of the first ritual in a roundabout way, either by canvassing New Orleans' many cemeteries and getting lucky after finding the second ritual site; asking for the police to have sextons check their cemeteries for signs of rituals having been conducted at cemeteries after finding the second ritual site; or pure legwork, which leads to finding a cabbie who took an odd, scarred gentleman and his manservant on a ride on the evening of Webb's death.

Inside of the cemetery, at a shrine to St. Peter, they find a black rooster with its neck broken, and a *veve* (symbol) for Legba inscribed in chalk. See Five Lights Papers #2. There are also wax drippings of an odd, greasy sort on the pavement in front of the shrine. At the first intersection leading away from the cemetery gate toward the streetcar line, there is a sizable blood stain running down the wall of the cemetery. These things may have been partially cleaned up depending on how much time has passed, but the sexton or groundskeeper can tell the investigators what he had to clean up.

INVESTIGATION: IDENTITY OF THE DEAD MAN

The decedent can be identified in an hour or two by any responding local police officers as James Webb. They recognize him because he was suspected in a notorious grave robbery at Holt Cemetery (a potters' field with many makeshift grave markers used for, among others, executed criminals) several months ago, early last summer.

Officers who know about the case can also explain that Mr. Webb is a house servant of one Matthew Dupris. M. Dupris bailed Webb out of jail on the grave robbery charge, for which he is still awaiting trial. Mr. Webb gave his address as the same as M. Dupris', a suite at the Roosevelt Hotel.

Grave Robbery

To create the Hand of Glory, Dupris had to obtain both a portion of fat and the left hand of a hanged man. He sent Webb to do his dirty work, telling him which grave in Holt Cemetery to dig up, and to hide the fat, left hand and Liston knife in a thicket before he tried to make his escape, in case he was observed. Webb was arrested and was out on bail; Dupris managed to collect the severed hand, fat, and knife later.

Investigators speaking to the police about this incident learn that Webb was found exiting Holt Cemetery, a potters' field, roughly six months ago. He was found in possession of a dirty shovel, and a recent grave used to inter a convicted murderer (John Charles) was found to have been unearthed and poorly put back. Nothing else was found on his person, and Webb claimed that he was just visiting the cemetery, albeit after hours. He was arrested and interrogated, but denied any wrongdoing. His employer, Matthew Dupris, the son of local Judge Lawrence Dupris, bailed him out and hired him a lawyer. The charges were still pending (a moot point now that the suspect is deceased), but given a lack of hard evidence such a witness or possession of any valuables, the prosecutor was considering either dropping the charges or allowing a plea to trespassing.

The police and the sexton also investigated the grave that had apparently been broken into. There was nothing in it worth stealing, of course, but the body had been desecrated. The body was that of John Charles, a recently hanged murderer. He had been skinned around his midsection and his left arm had been cut off at the elbow, perhaps with an axe or a large knife, but no such tool was found on Mr. Webb.

INVESTIGATION: LEGBA AND WHISPERS OF THE DEAD

Investigators consulting easily accessible folklore and occult sources can turn up a good amount of information. An Occult roll; appropriate research, including chatting with anyone with any significant degree of Louisiana Voodoo knowledge; or a Library Use roll can identify both Legba and the significance of the words whispered (and written on the hotel stationery in James Webb's pocket). Remember that the investigators are on a time table (as they will eventually realize) and

SCENARIO TIMELINE AND RITUAL LOCATIONS

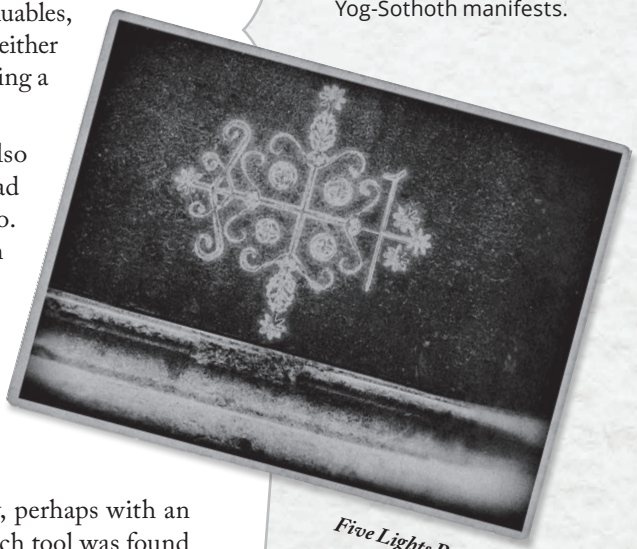
Night 0:
Dupris and Webb complete the first ritual at St. Louis Cemetery No. 1, 425 Basin Street, Treme, St. Peter's shrine. Webb killed.

Day 1:
Investigators find Webb's body.

Night 1:
Dupris and accomplice complete the second ritual at St. Louis Cemetery No. 3, 3421 Esplanade Avenue, Esplanade, St. Lazarus' shrine. Accomplice killed.

Day 2:
Accomplice's body found.

Night 2:
Dupris and second accomplice perform the third ritual at St. Roch Cemetery No.1, 1725 St. Roch Avenue, St. Roch, St. Roch's Chapel. Yog-Sothoth manifests.



Five Lights Papers #2

MISS CLARA LARUE

Louisiana Voodoo Queen, age 84

STR	06	**CON**	08
SIZ	08	**INT**	13
POW	15	**DEX**	08
APP	08	**EDU**	06
SAN	75	**HP**	08

Damage Bonus: -1D4

Weapons: None

Skills:
Bargain 35%
Credit Rating 30% (In Her Own Community: 90%)
First Aid 50%
Natural History 55%
Occult 60% (Louisiana Voodoo 90%)
Own Language: English 50%
Other Language: Creole 50%
Psychology 40%
Pharmacy 25%

that Library Use rolls take time, so encourage them to seek out experts.

Legba is one of the major loa (or spirits) of traditional Louisiana Voodoo. He is sometimes referred to as the "Voice of God", and is an intermediary between the world of the living and the world of the dead. He is associated with crossroads (as they are transitions), and is sometimes represented as an old man walking with a cane or crutch.

Legba is also concerned with elocution, and is invoked first in most rituals in which the loa are called upon for favors. Legba is also identified and/or conflated with two Catholic saints, St. Peter (keeper of the gates to heaven) and St. Lazarus (associated with healing and the dead).

The words seem to be a chant meant to invoke Legba, although not a completely orthodox one. Generally, invocations of Legba must be chanted in a loud, clear voice on three consecutive midnights, and on the third chanting, Legba will appear. After the chant, which is short and need only be said once on each occasion, a black rooster is sacrificed by breaking its neck.

Conventional sources will not believe investigators' claims that a dead man whispered anything to one of them. But theoretically speaking, it could be a warning that magic is being misused and that the loa are angry. Also, the dead speaking is a phenomenon associated, once again, with Legba, as the "Voice of God" and intermediary between the living and the spirits.

Investigators may wish to pursue deeper sources on this topic. Should they manage to access someone with a great deal of authentic knowledge about Louisiana Voodoo (be it de Marigny, or an honest and genuine practitioner such as Miss Clara LaRue), the same basic knowledge is available, but such people may have additional insights, depending on what the investigators share with them.

The fact that the dead man was crushed in his middle is worrisome to such sources, as Legba is sometimes said to take the form of an immense, constricting serpent.

Especially knowledgeable people with all of the facts in front of them (including the fact that Legba was invoked at a shrine of St. Peter in the first instance and St. Lazarus in the second instance) might have an additional insight. This insight might also follow from any such person who reads, or is told the gist of, M. Dupris' diary:

Legba is often invoked in Voodoo rituals initially, and at the end, but he is strictly an intermediary. Another loa is always invoked for substantive favor as part of the ritual. Legba is not invoked for favor himself. Calling out to Legba at places or in ways that are symbolically tied to him, such as shrines to St. Peter or St. Lazarus, and/or crossroads (including cemeteries) is mystifying to the knowledgeable practitioner. It suggests that someone is trying to invoke Legba for his own sake. That's not how things are done; Legba doesn't grant favors or hear pleas on his own, and invoking him without also invoking another loa is abusive and likely to draw their anger. The only thing he really grants is access to other loa, and an eloquent voice that they will heed.

Note that true believers, such as Miss Clara LaRue, are going to be extremely skeptical of this whole line of inquiry from genteel investigators. If caught in a very candid moment, she explains that she does not believe that Legba is going to physically show up when called, any more than you might believe that St. Mary is going to physically appear when saying Hail Marys. Voodoo rituals are believers' means of practicing their faith, rooted in their culture, and to be honest, they don't much care for people "dabbling" in their subculture or making light of it. Meaningful cooperation requires that they be approached politely and respectfully with these sorts of questions.

Meeting with Clara LaRue

Miss LaRue (as she likes to be called) is a Black woman who was born into slavery in the antebellum South. She lives in a nice, well-kept house in Treme, in a lower class, heavily Black neighborhood, along St. Ann Street. Her spiritual practices (popularly referred to as "Louisiana Voodoo") are a syncretic mixture of traditional West African religions, Catholicism, and folk medicine. For the price of a consultation, usually a dollar, she is happy to give the investigators a basic education regarding her religion. (See Louisiana Voodoo.)

Miss LaRue is a Voodoo queen. The first thing to understand about her is that she is a revered leader of a tight-knit and insular community of former slaves, and the children and grandchildren of former slaves. People in her community are protective of her and deferential to her, and she is suspicious of well-heeled people from outside of her community who want to ask her to speculate about what something some outsider is doing "means".

The second thing to understand about her is that she really does "believe in all this", just as an elderly Catholic nun believes in her faith. She believes that her prayers are heard and that her rituals and charms are real, although she does not think that calling out Legba's name three times upon three consecutive midnights is going to cause a giant snake or monster to appear. Rather, she believes that these articles of faith are empowering, and steer the outcome of life events through spiritual connections.

LOUISIANA VOODOO

Louisiana Voodoo is distinct from other forms (such as Haitian Voodoo) in its emphasis on gris-gris (charms, often in the form of cloth or leather bags with occult ingredients, either for cursing or for protection), the predominance of female priestesses (or "voodoo queens"), and the use of physical occult paraphernalia such as voodoo dolls and other sympathetic magic charms. In addition to veneration of Catholic saints, there are also important aspects of ancestor and spirit worship, and the use of handed down knowledge of herbalism and poisons.

Louisiana Voodoo is a syncretic religion, taking elements from several different wellsprings, and Catholic saints play an important role. Catholic saints are seen as intermediaries between the faithful and the spirit world, often with their traditional patronage areas (e.g., Peter as the patron saint of gatekeepers) remaining intact. Miss LaRue is extremely knowledgeable about the lives of the saints, the locations of their respective shrines around New Orleans, and their respective spheres of authority.

Louisiana Voodoo rituals are conducted in private, behind closed doors. The notion of a public ceremony (for example, invoking Legba at a public cemetery) is wrongheaded, and suggests that someone does not have a firm grasp on what they are doing.

In the 1920s, Voodoo has not yet become widely commercialized in New Orleans (although there are, as with any mystical tradition, a few charlatans and disreputable con artists to be found). Prior to the 1930s, Voodoo practitioners would often do favors for respectful and well-meaning non-believers. As Voodoo started to seize the American psyche in the 1930s, however, more charlatans (knowledgeable and otherwise) began to cater to tourists, which overwhelmed and drove the true believers more underground.

In her role as Voodoo queen, she presides over *private* spiritual ceremonies, offers sage advice, guides the community, acts as a sort of pseudo-psychologist/spiritual advisor, makes charms and amulets, and practices folk medicine. Her practice of folk medicine ranges from the ineffectual to knowing how to effectively administer first aid. She does expect to be compensated for her services, according to what her flock can afford, which often is not much and often in kind.

Neither Miss LaRue nor any other noteworthy occultist in New Orleans is a close friend of M. Dupris, despite the way he portrays them in his diary. Miss LaRue may or may not remember his name, but if he is described to her, she vaguely remembers him as "that man who waits outside", half-hidden, while his manservant, Webb, comes in to ask her questions or buy some charm or another, every once in a while.

CONSULTING MYTHOS SOURCES

Any appropriate mythos tome, or a successful Cthulhu Mythos roll, can tie the chant to Legba whispered by Webb to an invocation to Yog-Sothoth in his guise as Tawil-at'Umr, Opener of the Ways. The parallels between the two are obvious, and should any of the investigators already know how to Contact or Call Yog-Sothoth, elements of those spells are clearly echoed in the chant to Legba.

COMMON KNOWLEDGE ABOUT M. DUPRIS

Investigators making a halved Credit Rating or Know Roll (or a standard Credit Rating or Know Roll if they are residents of New Orleans) may know a little bit about Matthew Dupris. He is the son of Judge Lawrence Dupris. Disregarding his father's wishes, he volunteered as an officer in the U.S. Army in the Great War. Unfortunately, M. Dupris only lasted a month at the front before he was grievously injured by a mustard gas shell. He returned home but was never the same. His face is severely scarred, and he can only half-croak/half-whisper/half-wheeze a word or two. He often relies on notes to communicate. Dupris is a semi-invalid who walks with a cane and keeps his face half-covered. People uniformly feel sorry for him.

VISITING M. DUPRIS (THE ROOSEVELT HOTEL)

This hotel on Baronne Street near Canal, just off the French Quarter, is the ritzy place to be seen in town, particularly after its reconstruction in 1923. It occupies an entire city block, and is quite ornate. Famous musical acts perform in its Blue Room cabaret. Like many ritzy hotels of the era, wealthy people sometimes lived in its rooms long-term. M. Dupris and his three servants live in Suite 713, a three-bedroom flat.

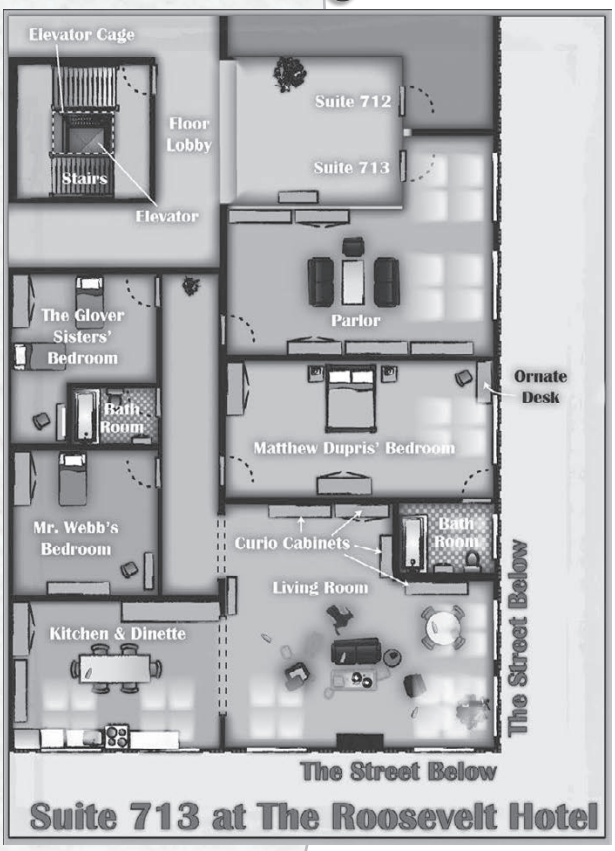
Speaking with the Hotel Staff

The staff will cooperate, at least to some extent, with questions from law enforcement, or on successful Persuade checks, or if given a bribe of $3 or more. They are acquainted with Mr. Webb and M. Dupris. Webb was friendly with the staff, and if investigators inform staff members of his death, they are shocked and saddened to hear the news.

None of the staff really knows M. Dupris. They can say that he is frequently absent, but



occasionally seen going in and out, typically arriving and departing in cabs summoned by the hotel concierge. The staff has nicknamed Dupris "The Phantom". He has lived there for about two years, along with three servants, and he has never been any trouble to the staff. Living with him are a middle-aged Black man named James Webb (the first casualty) who is his major domo, a young mixed-race woman named Goldie Glover who is a nurse, and Goldie's 16-year-old sister, Edie, who cooks and cleans. His expenses are paid by a trust fund.



Bribes to, or successful Fast Talk checks with, members of the cleaning staff who have been in that suite might get them to complain that Mr. Dupris is indifferent about his hygiene (which Goldie, trying to do her job, complains to them about). He also has a lot of old books and papers strewn about his bedroom, which they are not allowed to clean.

Suite 713, Speaking with Goldie and Edie

It is unlikely that the investigators will visit at a time when M. Dupris is there (See M. Dupris Timeline: The First Day). Whether he is home or not, investigators must deal with his nurse and housekeeper, sisters Goldie and Edie Glover. They do not willingly allow nosy investigators without real police credentials into the suite. They won't stand up to people with authentic seeming badges or guns, however. They are very loyal to their employer, so any attempts at Fast Talk or Persuade suffer a -15% penalty. They protest that M. Dupris is a good man, a war hero, and one who is "not well" at that, and admonish any pushy people to mind their manners and to be ashamed.

Goldie and Edie are shocked to hear that James Webb is dead; he said that he was going out on an errand last night around 10:30PM, and they did not see anyone with him. They honestly have no idea where M. Dupris is at present; they have not seen him in a couple of days. Successful Fast Talk or Persuade rolls, or sufficient bullying and intimidation, get them to admit that he has drinking and opium habits and sometimes goes missing for days. They are worried for Dupris if they are told that James Webb is dead, as he is Dupris' right hand man and watches out for his safety while he is "out on the town".

The ladies are aware that M. Dupris is interested in and studies all kinds of "magic and hoodoo", but Webb helped him with anything that he might have wanted in connection with that sort of thing, like addresses of people to meet with and finding supplies. They do know that Webb



got himself arrested for digging up a grave in Holt Cemetery last summer; he said something about M. Dupris needing something and how he was just doing his job.

SEARCHING SUITE 713

If the investigators, through bullying, badges and/or burglary, search Dupris' hotel room, there are a few worrisome things to be found in it. There is a goodly-sized stash of laudanum (in his bedroom, found with a successful Spot Hidden roll), several empty or half-empty alcohol bottles of both good and dubious quality, and a great deal of occult hokum about the room (both found scattered throughout the suite). The last category includes voodoo dolls, *gris-gris* pouches, tarot decks, crystal balls, and numerous standard and rare occult texts.

M. Dupris' Keepsake Chest

In his (locked) desk's bottom drawer is a (locked) ebony chest about the size of a shoe box. The drawer and chest can be opened with a successful Locksmith roll or broken open by inflicting more than 5 points of damage. Inside of the box is particularly bad news:

1. **Voodoo Paraphernalia:** These items are a small leather bag full of ordinary table salt, a silver table knife sharpened to a point, a sapphire pendant on a silver chain, some Catholic rosaries, and dried St. John's Wort. They can be identified with a successful Occult check, or appropriate research or consultation, as things valued in Voodoo practice as protective wards and all relatively harmless.
2. **The Liston Knife:** An odd looking, 8" long knife, with a long, diamond shaped handle and a thin, extremely sharp blade. A successful Medicine roll or appropriate research can identify this as a Liston knife, designed to amputate a limb as quickly as possible. Obviously, this would be handy in hacking off the left hand of a corpse in a hurry. This is the knife Webb used in the grave robbery at Holt Cemetery.
3. **The Blasphemous Candles:** A couple of candles, whitish-yellow in color, and very greasy, apparently made of tallow. An Occult roll suggests that the candles used in connection with the Hand of Glory are made of not just tallow, but rendered human fat from the hanged felon who "donated" the Hand itself. The Sanity loss for this realization is 0/1. Forensic practice in the 1920s is not sufficiently advanced to positively identify the candles as made of human fat, but they are. There is also a bundle of what appears to be braided human hair, withered, and not in good shape. This material, on close inspection, appears to be the source of the wicks in the candles.
4. ***The Petit Albert:*** This is a first edition folio (very rare and expensive), in French, entitled *Secrets merveilleux de la magie naturelle et cabalistique du petit Albert.* Those making a successful Occult roll know it by its shortened title, *The 1722 Petit Albert*, a grimoire of natural and cabalistic magic. Normally, it would require a successful Read French roll to study, 8 hours of study time, and grant +1% to Occult. This one, however, has a section annotated in English with a variety of notes, chants, and difficult to comprehend formulae. The annotated section is the one concerned with the creation of an artifact called the "Hand of Glory"; it requires a successful Read English check and 8 hours of study. Details of what can be learned from these annotations are in a nearby box.
5. **Dupris' Diary (in English):** There is little complicated about this, and it only takes an hour to thoroughly review. If investigators examined the note from Webb's pocket, the handwriting in the diary obviously matches.
   - ⚜ M. Dupris hates his life. He feels cheated and abandoned by "proper society" (despite the fact that he lives in a swanky hotel with three servants provided by his wealthy parents, and wants for nothing material).
   - ⚜ Those reading the diary and who make a successful Psychoanalysis or Psychology roll can deduce that M. Dupris is seriously addicted to alcohol and pain killers (laudanum), to control his lingering pain from being injured by a mustard gas shell in the Great War. He writes about needing more and more over the course of the diary. Readers also realize that he is suffering from acute melancholy and is in serious need of psychiatric help.
   - ⚜ He bemoans how he tried to show his father, Judge Lawrence Dupris, what a responsible young man he was by volunteering to serve in the Army instead of going to law school, and how he has been repaid by fate in such a cruel fashion. His throat is so burned that he relies on gestures and notes to get by, able to do nothing but croak out a few words at a time.
   - ⚜ He frequently discusses attending a variety of séances, theosophical meetings, esoteric lodges, and making the acquaintance of occultists throughout New Orleans and surrounding areas. If there is a name (including de Marigny and Miss Clara LaRue) to be dropped, Dupris drops it and portrays its owner as the best and closest of friends.
   - ⚜ The juiciest part of the diary comes

USING CHARACTERS IN OTHER SCENARIOS:

Judge Lawrence Dupris might be persuaded, for a consideration, to help out Cora and Vincent DeCroix in "Bloodlines" by signing and certifying the documents the siblings need. He might know the Savoys and the Lamars from "Song and Dance", as well as Dennis Bouchard, Randall Fowler, and possibly Chet Craighton in "Tell Me, Have You Seen the Yellow Sign?" He might even be in the Most Honorable Krewe of the Swords.

Miss LaRue might be consulted in "Tell Me, Have You Seen the Yellow Sign?", "Song and Dance", or "Asylum". She is doing what she can for her community in "The Quickening Spiral", and she might know Henri Ruzan, any of Oscar Duplessis' workers, Apolline Clemence, or Sophia Montrell.

Either Miss LaRue, James Webb, or the Glover sisters might be concerned about the Needle Men in "Needles", and any of them might be able to tell investigators what the rumors about them are.

Officer Russell or Officer Orsot might know about James Webb's arrest.

Gustav Hanser might rent rooms to members of the Matranga family or to people working for the Giacona family from "Song and Dance". Perhaps Nat Terriot or Danny Jacques from "The Quickening Spiral" appreciate his discretion as well.

If met before the events of this scenario, Matthew Dupris might write about the investigators in his diary, perhaps surprising investigators by describing them as close friends.

THE HAND OF GLORY

M. DUPRIS' RESEARCH, CREATION, AND ALTERATION

The annotations in the *1722 Petit Albert* are concerned with only one small segment of the book, how to construct an artifact called the "Hand of Glory". One must cut off the left hand of a hanged felon, and pickle it according to a specified formula. One then makes candles out of hair and rendered fat from the same corpse, and uses the fingers of the pickled hand as a candelabrum.

The annotations translate the French sections concerned with the Hand of Glory, but also reference another book, *True Magick* by one Theophilus Wenn. M. Dupris frequently interlineates and adds steps to the process, makes references to Hermes the Thrice-Named and the "Opener of the Ways", and sketches out numerous thaumaturgical symbols to inscribe on the Hand itself. The whole thing is a mind-bending ramble, but, if successfully understood, will allow the process to be replicated. Successfully studying the annotations grants +1% to Cthulhu Mythos, costs 1D2 SAN, and on an INT x1 check, imparts a spell: Create Hand of Glory.

Creating the Hand requires the infusion of 10 points of permanent POW by its creator. The 10 POW required is enough to create two sets of five candles each; each set of candles can burn for 1 hour.

The annotations also discuss how to use the Hand of Glory, in connection with rituals discussed in Wenn's *True Magick*, to invoke a being called Tawil at'Umr, the Opener of the Way. Dupris speculates that this being is the same as Legba, Voodoo loa of gates, messages, and artful speech. The ritual is described as "Three Cries to Legba". In the presence of a lit Hand of Glory, Legba must be called to once, on three consecutive midnights, using the short chant whispered by Webb, in a loud, clear voice. The ritual also calls for the neck of a black rooster to be broken after the chant, as well as the inscription of a veve for Legba. However, none of these Voodoo flourishes (the black rooster or veve) are necessary for the ritual to work.

Even if the investigators fail to access M. Dupris' diary or his annotated copy of the *1722 Petit Albert,* they may be able to deduce that he is using a Hand of Glory. Cutting off the left hand of a hanged murderer, frankly, is a telltale sign. Anyone succeeding in an Occult roll with this information might make the deduction, and be aware of the Hand's reported powers and standard limitations.

THE POWERS AND LIMITATIONS OF A HAND OF GLORY

The Hand will not light in the presence of an enemy; it must be lit in private. Once it is lit, the Hand's candles can only be extinguished by milk. The light from the Hand can only be seen by the one holding it, unless effective countermeasures are in play. Once the candles are lit, the Hand of Glory conveys several powers to its wielder.

First, it unlocks all doors, barriers, and gates upon which its light falls (within 5 feet). The Hand of Glory illuminates any Gates as areas of distortion and allows them to be accessed (subject to normal costs).

Second, the wielder passes unnoticed by any who would try to stop him. They will not see him, hear him, smell him, or otherwise take any note of evidence of his passage until he is safely out of sight. After he is safely out of sight, they may notice doors that he left open, his lingering body odor, or footprints that he left behind. They do not exactly lose time, as they remain aware of their other surroundings. In effect, their relevant memories are suppressed, both short term and long term. This is not a static condition; the wielder might suddenly fade from someone's sight if they resolve to interfere with someone under the Hand's protection. The wielder can be seen by disinterested bystanders or confederates, who might wonder why he is walking around with a corpse-hand candelabrum.

The Hand of Glory created by M. Dupris was constructed with an additional ability. Using Wenn's *True Magick*, Dupris augmented the item to aid greatly in the summoning of the Outer God Yog-Sothoth (aka Tawil at'Umr, the Opener of the Way) whom he surmises is a representation of the Voodoo loa Legba. The Hand now adds +50 magic points to any summoning effort and removes the need for any further props (such as tall stone towers).

COUNTERMEASURES

A Hand of Glory can only be foiled with an unguent made of the gall of black cat, fat of white hen, and blood of screech owl, ideally compounded in the dog days of summer. This is smeared on the doorposts or gate posts of an enclosed area (such as a house or a cemetery), and allows the wielder of the Hand to be noticed while within. This information is available in the annotated section of the *1722 Petit Albert,* as well as from very knowledgeable Occult sources (investigators or NPCs with an Occult score of at least 60%, or someone making a critical success on an Occult roll).

Unless Keepers are so kind as to set the scenario in the dog days of summer, the investigators will have to track some down to acquire such an unguent. This is not the sort of thing people have sitting in their pantries. Keepers can use the search for some as a timing device to set up a confrontation at St. Roch Cemetery as the third midnight approaches. Any number of unscrupulous charlatans might try to sell investigators something, though. It would take a very black-hearted magician indeed to happen to have some on hand, and a lot of role-playing (or theft) to convince him to part with some. This is certainly not the sort of thing that Miss LaRue or any respectable mystic would have lying about. Investigators may also try to brew up some of this unguent in the time they have available, dog days or no.

Keepers may allow the unguent to be partially effective if brewed at the wrong time of year, giving investigators the opportunity to catch brief glimpses of someone using The Hand of Glory within a warded area. This would allow investigators to see the flicker of five candles out of the corners of their eyes, if they make a make a POW check vs. the Hand's POW of 20. Keepers should then allow a Spot Hidden roll for investigators to catch momentary sight of M. Dupris and anyone with him, and attack with a -25% penalty on the following combat round only, after which they lose track of their target and must make new POW and Spot Hidden checks.

Keepers can allow even less effective warding measures, such as the traditional Voodoo wards, to be of some limited value. These include flinging

salt or decking oneself out in silver, sapphires, or rosary beads of the sort found in M. Dupris' keepsake chest, or burning St. John's Wort. These would allow the investigators to catch a glimpse of M. Dupris on a critically successful Spot Hidden, and allow an attack rolls at -50% on the following round.

COMBATING SOMEONE USING A HAND OF GLORY

Investigators can work around the powers conveyed by the Hand of Glory by employing someone who is unaware of what is going on, or luring someone who does not want to stop the ritual (say, an interested occult wag) to the scene.

The Hand of Glory only prevents those who would be inclined to stop the holder from his appointed tasks from noticing him and his confederates. An innocent bystander might be able to report on M. Dupris' arrival, but the investigators still will not be able to see him and his assistant, at least without some partial interference (see Countermeasures).

Alternatively, they might do something extreme that disregards the fact that they cannot see or interact directly with him. Chief among these would be large amounts of indiscriminate gunfire directed at the right place (for example, the main crossroads, where a veve to Legba can be seen), at the right time. A well thrown bucket or bottle of milk (requiring a successful Throw roll) where Dupris happens to be might work to extinguish the Hand of Glory.

Keepers should impose penalties of 35%–70%, depending on the nature of the attack. For example, a hurled bucket of milk would have a slightly better chance of striking a target than a bottle of milk. Should the Hand of Glory be struck by milk, the attacking investigator must make a Luck check, and if successful, the item is doused. Someone firing three bullets to cover an area would have a better chance than someone firing only one. A rifle shot would have less of a chance of hitting an invisible target than a shotgun filled with buckshot or rock salt. A group of investigators carefully coordinating their fire to cover a wide area would also be more effective individual random firing. Keepers should reward their players' creativity.

The most extreme measures would be indiscriminate attacks affecting a wide area, such as some sort of a bomb, hurled explosives, incendiaries, or corrosives. Depending on the area of effect, such attacks may suffer no penalties to hit.

early last summer, over the course of about a week. He created a Hand of Glory, using both the formula in the *1722 Petit Albert* and some less conventional sources. He writes that he doubts that any of this "lower-class mumbo-jumbo" would ever work, but perhaps his "esoteric" "friends" will take notice of his efforts (see Five Lights Papers #3). The last entry is dated two weeks ago and while it makes no mention of what exactly he is planning to do, it implies much.

Five Lights Papers #3: Excerpts from M. Dupris' Diary

The thrice-damned doctors tell me again that there is nothing to do about my voice. I don't need their lectures about how I calm my throat. Useless parasites, all…

Went to a lecture at the theosophy lodge by a good friend tonight…he was all wrong, all wrong, but I couldn't correct him…

If I can't fix my voice, perhaps I can at least impress my good friends with the depth of my occult knowledge and my strength of will…but first, some laudanum and a good night's sleep…

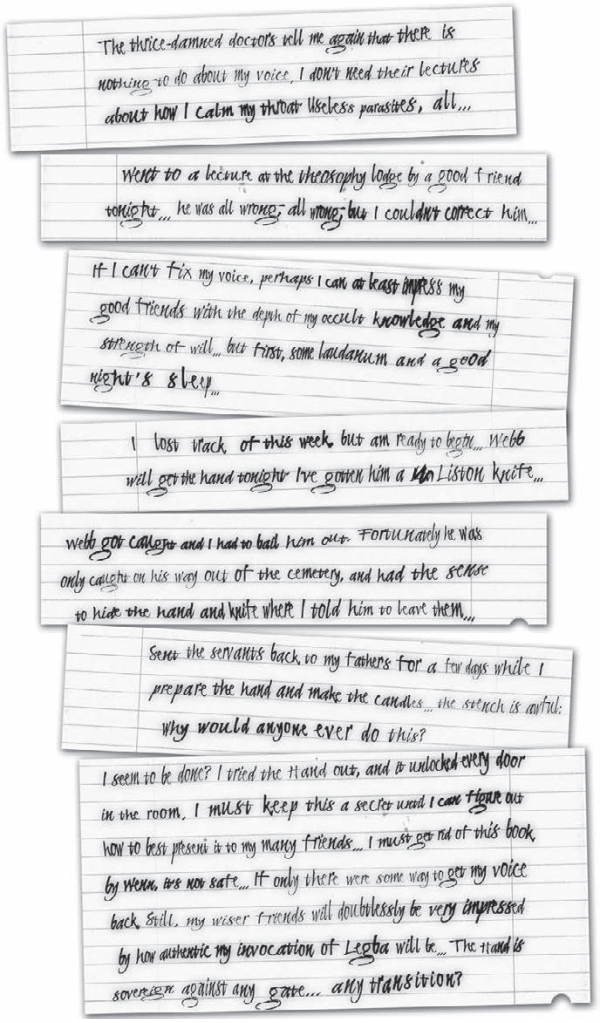
I lost track of this week, but am ready to begin…Webb will get the hand tonight. I've gotten him a Liston knife…

Webb got caught and I had to bail him out. Fortunately he was only caught on his way out of the cemetery, and had the sense to hide the hand and knife where I told him to leave them…

Sent the servants back to my father's for a few days while I prepare the hand and make the candles…the stench is awful; why would anyone ever do this?

I seem to be done? I tried the Hand out, and it unlocked every door in the room. I must keep this a secret until I can figure out how to best present it to my many friends…I must get rid of this book by Wenn, it's not safe…If only there were some way to get my voice back. Still, my wiser friends will doubtlessly be very impressed by how authentic my invocation of Legba will be… The Hand is sovereign against any *gate…*any *transition?*

Five Lights Papers #3



M. DUPRIS TIMELINE

The First Day

M. Dupris is not at home until 10:30PM, at the earliest, on the first night of the scenario. Around 10:30PM, M. Dupris, under cover of the lit Hand of Glory, returns home. Goldie tells him whatever she knows. He honestly knows nothing of what happened to Webb. He has been off smoking opium, drinking, whoring, and/or passed out since the previous night, and is only now turning his attention back to his occult pipe dream.

He is distressed to hear about Webb, and will make arrangements for his funeral as soon as the police are finished with his body. Or, more likely, he leaves a note for Edie with some money and a promise to show up at the funeral.

M. Dupris' intention is to fetch Goldie to help him with the second part of the ritual. Depending on how much Goldie has been told about the details of what happened to Webb, Goldie may or may not be willing to follow her boss' instructions and go with him on one of his "silly voodoo larks". If she has been told, plausibly, by the investigators that they believe he is responsible for Webb's death, due to some sort of occult ritual that got out of hand, perhaps, then she will be of a mind not to cooperate. In that case, she never encounters M. Dupris that evening: she cannot notice him. Barring that, she goes with him. Together they hail a cab and head off to St. Louis Cemetery No. 3. She never returns. If Goldie has somehow been lured off, incarcerated, or placed beyond his reach, or if she turns against him, he hires a prostitute or street person to fill her role from near the hotel.

Regardless of who he manages to recruit as an assistant, Dupris leaves an odd trail behind him. Any investigators or police staking out the hotel or Dupris' quarters fail to notice him. If they are in the room, and Goldie leaves with him, they do not notice her leave. She is just gone, costing 0/1 SAN. Nor does anyone else of a mind to interfere with Dupris notice him. Bystanders may be able to report on what they saw, however, particularly the severed, mummified, shriveled left hand with candles on its fingertips.

The investigators, by this stage, will probably not have a very good idea of where to look for M. Dupris, and even if they do, the ritual takes very little time, and he has too much of a head start.

THE FOLLOWING MORNING

St. Louis No. 3, 3421 Esplanade, Esplanade neighborhood

By dawn the second morning, whether by dint of investigator diligence or when they hear the hue and cry around town, the body of whichever woman assisted M. Dupris will be found (Goldie Glover or Samantha Thomas, a local prostitute). Not only was she crushed around the middle by a massive tentacle; she landed on top of the cemetery's wall. Once again, Yog-Sothoth partially manifested and attacked his victim as she was leaving, and once again, the drug-addled M. Dupris was already gone and noticed nothing.

The woman will be found draped over the wall's corner post, overlooking an intersection, face down, bled out, and guts hanging down inside the cemetery wall. A feral dog is wandering beneath her, on the outside of the cemetery wall. If necessary, call for an Occult roll: both the dog and the crossroads are symbols of Legba, as is the transition between the land of the living (the street) and the land of the dead (the cemetery). SAN loss is 1/1D6 for the body, its middle crushed flat as though by a steamroller or titanic snake, just like Webb's body. This time, when an investigator draws near, she turns her head and whispers, barely audibly: "I made the second cry. He comes fully on the third." SAN loss for seeing this is a further 1/1D6.



A FEW NOTES ON NEW ORLEANS CEMETERIES

New Orleans cemeteries are largely comprised of above ground mausoleums, because much of New Orleans is at or below sea level. Burial in such areas would put the bodies below the water table. Sometimes these mausoleums are family or communal. When a new body is added, it decomposes in the local heat rapidly. It is important to keep the bodies sealed until the decomposition process is complete, to avoid problems with vermin and venting gases. Periodically, when a communal tomb is reopened to add the next body, the accumulated bones are pushed down into a central recess, making room for the next addition.

The takeaway is that if these tombs appear other than tightly sealed, something is very amiss. Holt Cemetery (where Webb acquired the raw materials for M. Dupris' Hand of Glory) is an exception; it is on higher ground and contains actual graves.

Inside the cemetery are some additional things of interest, as Legba/Yog-Sothoth is still lingering about a bit. Those going inside the cemetery should get the uncomfortable feeling that they are being watched, particularly at walkway intersections. The cemetery is unnaturally still. Mostly, things seem in place, but if they walk around long enough, or maybe follow the stray dog that was, only seconds ago, outside of the cemetery fence, they might be led to a small tomb with a shrine on its side wall. Although it is not labeled, the symbology (on an Occult roll, or with appropriate consultation or research) is that of St. Lazarus. It looks like a tomb in miniature on the side of a tomb, and a figure of Jesus is shown raising a man (Lazarus) from the dead. As noted above, St. Lazarus is associated with Legba (Occult check or appropriate consultation or research).

In front of the tomb is a second set of souvenirs from the second ritual: another black rooster with a broken neck, some tallow drippings (from the Hand of Glory), and the *veve* for Legba drawn in chalk on the side of the tomb (see Five Lights Papers #1).

THE TAXI CONNECTION

With enough leg work, investigators can track down the cab drivers transporting M. Dupris on his excursions. If the investigators start to look for cabbies who might have given M. Dupris a ride two nights ago, say to St. Louis No. 1, they will find a man who can relate the following information. The cabbie picked up M. Dupris and Webb at the Roosevelt Hotel. No weird, mummified hand was in evidence. The cabbie dropped them both off at St. Louis No. 1's front gate, and was asked to wait. They came back together 15 minutes later; M. Dupris had some kind of torch or something, but put it out with something from a bottle on his way out of the cemetery. M. Dupris had the cabbie drive him to a speakeasy in Storyville; Webb headed in the direction of the streetcar line. (Keeper's Information: at which point he was ambushed and crushed by the partially manifested Yog-Sothoth/Legba, and dropped in the gutter from above).

Investigators who locate the cabbie who transported M. Dupris on the second night of the ritual probably find him drinking something to calm his nerves. He was helping M. Dupris to get where he was going, so he was able to see what went on. The cabbie picked up M. Dupris on Esplanade Avenue, near the St. Louis No. 3 Cemetery. He had a black rooster with him in a cage. M. Dupris seemed fine to him on the way to the Roosevelt Hotel, but things got weird(er) when he went to exit the cab. He pulled out this awful looking, shriveled up hand from a leather satchel and lit it on fire before stepping out the cab. He was gone for about ten minutes, came back with a woman (matching the description of whomever he picked up), and then had the cabbie drive the pair back to the gate of St. Louis No. 3. He came back by himself after about 15 minutes, and said that the woman was going the other way. The cab driver saw the woman walking off the other direction, along the cemetery fence. He then dropped the "odd, bundled up gentleman who could barely whisper" off at a speakeasy in Storyville (the same one where the first cabbie left M. Dupris on the previous night).

THE HUNT FOR MATTHEW DUPRIS

At some point, the investigators will doubtless try to hunt M. Dupris down. Keep a careful eye on the progress of time as you run this scenario. It is just possible, though ***very*** unlikely, that they find him, although it will not be easy. But the intended course of the scenario is that the investigators piece together what his end game is from the various clues, and deduce where the Third Cry to Legba will be made, and why.

His servants and family honestly do not know where he goes on his drug and booze filled benders. Investigators might start at the Storyville speakeasy where the hired cars dropped him off. He never went in there after the cab drove off. It is a very rough red light district, full of houses of prostitution and opium dens, both semi-underground and completely underground. He's not in any of them, either, although they might be able to pick up his lead if they lean on some drug dealer hard enough. He caroused from place to place over the course of each night, following no set course, ultimately checking into a cheap hotel in the French Quarter (The Hurricane Hotel) around 5AM each morning and passing out. Following his haphazard trail of carousing takes a lot of time, likely more than the investigators have before he relights the Hand of Glory to proceed with his plans the next evening.

THE HURRICANE HOTEL

In his flophouse room, M. Dupris has a decreasing number of black rooster cages (two before he fetches one for the second ritual, and one thereafter until the third). He keeps his leather bag with the Hand of Glory with him, though.

The flophouse operator, a large, portly German immigrant named Gustav Hanser, is not given to snitching, and M. Dupris has always paid well and in cash for his privacy. The proprietor probably lies about which room he is in to anyone without a badge. Mr. Hanser would have to be restrained from warning his guest of unwanted visitors, and a critical success on a Sneak roll would be needed to get close enough to M. Dupris to make things interesting.



GUSTAV HANSER

Innkeeper who values his customers' privacy, age 59

STR	13	CON	10
SIZ	15	INT	11
POW	11	DEX	11
APP	11	EDU	11
SAN	55	HP	13

Damage Bonus: +1D4

Education:
Secondary Education in Der Vaterland

Weapons: Ithaca Auto & Burglar 20G Shotgun, 60% (damage 2D6/1D6/1D3, Range 5/10/25, Rate of Fire 2[2], 2 shots, 8 HP, Malfunction 00)
Essentially a pre-made, sawed off shotgun, popular with people who work dangerous occupations in the 1920s. Gustav keeps "Hilda" under his front desk to deal with unruly people trying to disturb his guest's paid-for peace and quiet.

Skills:
Accounting 35%
Bargain 45%
Credit Rating 30%
Drive Automobile 30%
Fast Talk 50%
"Ich Bin Nicht Ein Snitch" 95%
Law 25%
Listen 50%
Natural History 45%
Own Language: German 60%
Other Language: English 50%
Spot Hidden 40%

M. Dupris also has a pistol, which, despite his general sad state of affairs, he does know how to use. If he hears anyone coming, or gets a shouted out warning from the front desk, he can light the Hand of Glory and slip away without difficulty. He sleeps only fitfully, on and off, as he is a chronic addict and in chronic pain, so getting the drop on him, in the unlikely event that he can be found, should be difficult.

QUESTIONING AREA OCCULTISTS ABOUT M. DUPRIS

All of the occult-connected "dear friends" whom M. Dupris mentioned in his diary, without exception, barely know of him, let alone know him. They explain that he shows up at meetings and lectures, and does not contribute or try to say anything. He's obviously an addict and unwell. They will say that he does spend money on occult books and trinkets, so sellers of such items remember him quite well. Some people know that he's the son of a prominent local judge, and that he was injured by mustard gas in the war. To them, he's an object of detached, sympathetic pity, but no great friend of anyone. He's neither seen as noble nor wicked, more like a non-entity, invisible.

QUESTIONING JUDGE LAWRENCE DUPRIS

Judge Dupris, who will talk to investigators either at his courthouse office or his St. Charles mansion, has rather given up on his son. He'll explain that Matthew needs help, but does not want it. He had dreams of being a lawyer, but in this day and age, he really needs to be able to speak, and he cannot. The judge's sense of the matter is that Matthew could have withstood anything else, but the injury to his throat is just a bridge too far for his psyche. He is not surprised that Matthew is dabbling in the occult, and he does not deny rumors about his family being wizards and sorcerers, generations ago. He even has a few of his ancestors' weird old books, but will not be happy to learn that the one truly unusual one, *True Magick* by Theophilus Wenn, is missing from the safe in his library. If told that his son may be involved in grave robbing, or worse, he quickly and angrily ends the meeting.

M. DUPRIS TIMELINE

The Second Day

Dupris' initial plan is to wake up about 10PM, hail a cab, and repeat his plan from the previous evening. He will light the Hand of Glory, bring a black rooster in a cage, ask the cabbie to wait for him, and either go up to his hotel room to fetch one of his servants, or hire someone off the street, depending on the situation. Remember that he is not particularly clued in to what has been going on around him. Then, he's going to have the cabbie go to the third ritual site, wait for him, and finish the ritual.

Edie is probably the only servant left; if so, M. Dupris is disturbed to hear that Goldie did not come back or has been found dead. But he is not given to believe in giant monsters manifesting from the aether, so he instructs Edie to come with him. If she resists, he falls back to whomever he can hire from nearby. If there is a large, obvious police or investigator presence, or he knows that people have been looking for him, he just hires someone off of the street without bothering with going to his hotel room. If this is the case, he may not even come back to the Roosevelt Hotel, and the investigators will not see a repeat of the trail of bystanders wondering about what just passed them by.

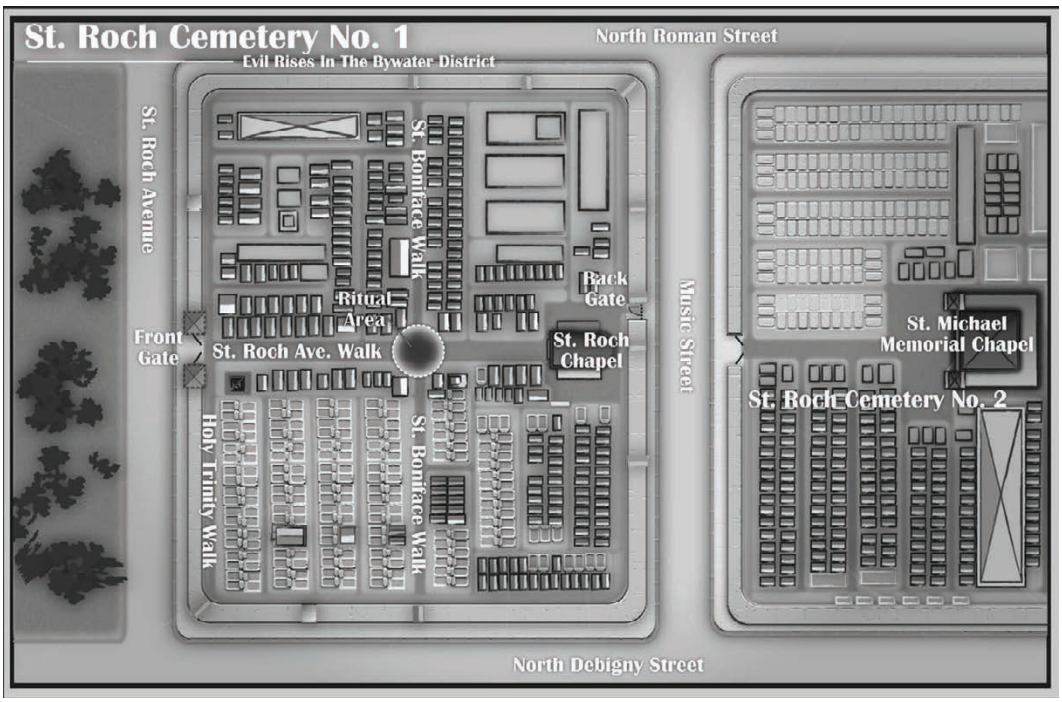
Under cover of the Hand of Glory, Dupris has the cabbie drive him and his hired help to the front gate of St. Roch, walks in to the central crossroads, inscribes a veve to Legba, and has his assistant chant the Third Cry to Legba. If nothing happens, he still has something to tell his swell bunch of pals in local occult circles about.

WHY HERE?/LOGICAL DEDUCTION

The idea of the scenario is for the investigators to put the clues together, get inside of Dupris' head, and figure out that St. Roch is his ultimate goal. Since they probably cannot effectively stop him from getting there, they must figure out how to stop him once they are there.

The critical clues are that he must invoke Legba three times at midnight, and that the one thing that really sticks in his craw (pardon the pun) is the loss of his voice.

He is after a miraculous cure, and invoking Legba involves crossroads (including cemeteries). This is the most logical place in New Orleans for an occultist to try such a hare-brained scheme, once St. Peter and St. Lazarus have already been invoked. St. Roch makes sense as the third leg to the triangle. Research, a critical success on an Occult check, or appropriate questioning of very knowledgeable New Orleans occultists who are given enough of the facts might all lead to this conclusion.



St. Roch Cemetery No. 1, 1725 St. Roch Avenue, St. Roch Neighborhood

This is the site of the third and final segment of the ritual. St. Roch is the patron saint of miraculous cures, particularly of plagues. It is noteworthy as a place that draws those offering thanks for cures. St. Roch's Chapel in particular is littered with artificial limbs, glass eyes, anatomically-themed votives, and crutches, in addition to more typical offerings of coins, crucifixes, and hand-written thank-you notes for medical recoveries. An Idea or Occult roll reminds the investigators that Legba is often represented as an old man walking with a cane or crutch. Knowledgeable locals, especially those well-versed in Voodoo, can tell the investigators that this is the place to go to give thanks for a miraculous recovery. It is an especially popular site to visit and make offerings on All Saints' Day (November 1st).

AS MIDNIGHT APPROACHES

Around 11:50PM Dupris and whoever he has hired to assist him pull up in a cab, with the Hand of Glory burning away. Even if the investigators have thoroughly and properly warded St. Roch Cemetery, they will not see his arrival. Rather, if the cemetery is warded, the investigators will be able to take action against M. Dupris once he enters. Remember, warding the cemetery protects the area, not the investigators.

If the investigators were expecting an easy time of things by laying a trap or preparing an "intervention" for M. Dupris at St. Roch, they are going to be sorely disappointed. As they may have been able to deduce from the precise ways in which Webb and the second victim were killed, Yog-Sothoth/Legba has already been partially loosed. His attention is focused on St. Roch now, and he is interested in seeing the ritual sequence completed so that he can punish those daring to summon him for such a trivial reason.

CANINES AND CORPSES

There should be some signs of Legba's attention as the investigators lie in wait, or try to follow Dupris into St. Roch, even before things get ugly. Preternatural stillness should be the mood. The same feral dog they may have seen lurking around St. Louis Cemetery No. 3 may be lying at the gate, watching them, along with 40 of his snarling, swarming friends in the nearby shadows. The dogs have been drawn here by the preternatural disturbance, but are normal canines unlikely to attack a group of humans. They may delay the investigators, however, as they pause to carefully get by them. If attacked, the dogs will surge forward to defend themselves, but if as few as 5 of their number are killed, the pack withdraws. Whippoorwills may have gathered, in large numbers, looking down on the scene. The Sanity loss for seeing these signs is 0/1.

And, if the investigators are paying very close attention, the various mausoleums are not tightly closed, particularly near intersections. There is an odd, unsettling smell, like cooking meat, detectable throughout the cemetery, and, on a successful Listen check near one of the openings, slithering sounds come from within all of

GRAVEYARD DOG

Not as mean as Junkyard version

STR	07	**CON**	11
SIZ	05	**POW**	07
DEX	13	**HP**	08

Move: 12

Damage Bonus: -1D4

Attacks: Bite 30% (damage 1D6)

Skills:
Listen 75%
Run Away From Well-Armed Human 100%



ARMS OF THE RESTLESS DEAD

Stuck between the Realms of Life and Death

STR	14	**CON**	11
SIZ	02*	**POW**	01
DEX	19	**HP**	07

**reflects arm reaching out of tomb gap only; else 11*

Move: 0 (8 if they get out)

Damage Bonus: +1D4

Attacks:
Grapple and Drag, 70% (damage 1D3, plus leg or other body part is dragged into the mausoleum, which requires one round after a successful attack)

Maul: automatic hit vs. limb that has been dragged into an opening, 1D4+db; if 10 or more total points of damage are done, limb is severed and victim is freed (minus the affected limb).

Defenses: Firearms and stabbing weapons do minimum damage only

Skills:
Sneak 90%

SAN Loss: 1/1D8 to be attacked by a broiling, decomposing zombie arm or arms.

Notes: A successful Throw of a handful of salt causes the clutching arm to release its victim. Anyone wearing appropriate Voodoo defensive charms (an authentic gris-gris bag, silver crucifix, sapphires, St John's Wort) and attempting to bring the ward to bear gains a +40% to their chance of breaking free of the Grapple.

them, causing a SAN loss of 1/1D3. Investigators standing in one of the many crossroads inside of St. Roch are also subject to attack by a selection of the more recently dead, slowly broiling away in the Louisiana heat, at the Keeper's discretion. They are not strong enough to force open their respective stone tombs (perhaps with a few exceptions for drama), but they can grab at the ankles of passers-by, drag them partway into their respective crypts, gnaw their limbs off, and otherwise generally impede their progress. This is thematic; they are stuck at the transition of life and death.

THE DOORWAY AT THE CROSSROADS

Once M. Dupres arrives at the main crossroads of the cemetery itself, a shadowy void appears. It hovers above the crossroads, a swirling, patchy area of darkness that distorts any lights. The cemetery itself is quite dark, so this requires a Critical Spot Hidden, plus the use of a light source, even to notice. Yog-Sothoth/Legba lurks within, partially manifested.

A partially manifested Yog-Sothoth, the state of affairs before the ritual is completed, can interfere with any investigators who appear to pose a threat to completion of the ritual, at the Keeper's discretion. It can lash forth with only one, enormous tentacle, with a 70% Grapple chance. If the Grapple hits, on the next round, it crushes the hapless victim for 10D6 points of damage. SAN loss is 1D3/1D20 for seeing the partial manifestation. Conventional attacks against it are useless. Optionally, however, Voodoo countermeasures (salt, etc. as discussed above), may cause the partial manifestation to recoil or release its victim, but the surest way to be rid of the thing is for midnight to pass without the Third Cry to Legba being accomplished. The tentacle can reach to the edge of the central plaza; beyond that, use feral dogs or clutching dead to harass investigators.

Assuming that M. Dupris and/or his assistant have not been effectively interfered with by the first stroke of midnight, the chant itself takes all of 30 seconds. If the chant is successfully uttered, it completes the ritual (see The Third Cry of Legba). There are only two ways to stop M. Dupris from completing the ritual before this point.

1. **Kill or Incapacitate M. Dupris or his assistant**—If either M. Dupris or his assistant is killed or incapacitated before his chant is uttered, the ritual fails. Note that Dupris and his assistant do not have to be standing at the exact crossroads for the summoning to work, so pinpointing Dupris' location sufficiently well enough to shoot him through saturated gunfire or douse him with milk may not be easy. Attacks affecting a wide area, such as explosives or flaming bottles filled with petrol, might prove more effective, although not as humane (see Combating Someone Using a Hand of Glory). The partially-manifested Yog-Sothoth and/or the broiling undead in the tombs may interfere with the investigators as Dupris runs for shelter, dragging his "assistant" with him.

2. **Talk M. Dupris out of completing the ritual**—Attempts to talk his assistant out of uttering the chant fail, as M. Dupris simply compels her to do so at gunpoint. However, it is possible to the investigators to talk M. Dupris out of this course of action and show him the error of his ways.

TALKING DOWN DUPRIS

If the investigators are able to interact with M. Dupris by foiling or partially foiling the Hand of Glory, they can attempt to talk him down from going forward with the ritual. ***This effort should be role-played out and not solely decided upon the roll of the dice.*** Keepers should only allow a Fast Talk or Persuade roll if the players present a compelling argument to M. Dupris. Keepers should also allow an automatic success if they feel the players expressed their position exceedingly well. Occult-educated explanations about why his plan will not work as he hopes, coming from someone he respects, are most likely to get him to stand down. Threats and insults will only offend him and galvanize his resolve.

If the investigators fail to persuade him to stop, and then things turn violent, Dupris will hold his "assistant" at gun point, go to ground or take cover behind a tomb, and force her to complete the chant. Something seems to be happening, so he feels like it only makes sense to take the chance. As for the "assistant", she will not interfere with Dupris' plans, either out of loyalty, adequate payment, and/or being cowed.

If M. Dupris' assistant completes the chant, proceed to The Third Cry to Legba.

THE THIRD CRY TO LEGBA

It occurs at the crossroads in the center of the cemetery, near the entrance to the chapel, exactly at midnight. The assistant cries out the chant in a loud, clear voice, once, and M. Dupris breaks the rooster's neck. They both wait for something to happen, and when nothing spectacular immediately occurs, Dupris shrugs and starts to walk off. Then, both are scooped up from above by mammoth tentacles as Yog-Sothoth, all eyes and maws and ropy, glistening appendages, fully manifests and pulps their middles in a bone-splintering shower of gore. For what it's worth, Dupris does get his voice back, just long enough to scream in agony. SAN loss is 1D10/1D100.

If Yog-Sothoth fully manifests, allow any investigators with a plausible escape plan and a successful Luck roll to flee, assuming that they maintain their sanity. All others in the cemetery are crushed and killed before Yog-Sothoth decides to leave.

AFTERMATH

So ends the story (one way or another) of M. Dupris, a somewhat sympathetic but dangerous buffoon who is in way over his head. It also can serve as a coda to a New Orleans campaign. The party's over, actually and metaphorically, and if the investigators show up at St. Roch ill-prepared, then very likely, so are their lives.



MATTHEW DUPRIS

War hero, dabbler, and broken -down mess, age 29

STR	10	CON	08
SIZ	12	INT	13
POW	07	DEX	12
APP	05	EDU	13
SAN	10	HP	10

Damage Bonus: +0

Nationality: American

Education: Bachelor's Degree in Law, Loyola University

Weapons: Colt New Service .45 ACP, 60% (damage 1D10+2, Range 15, Rate of Fire 1[2], 6 shots, 8 HP, Malfunction 00)

Skills:
Own Language: (English) 80%
Other Language: (French) 50%
Bargain 35%
Credit Rating 60%
Drive Automobile 30%
First Aid 50%
Law 45%
Library Use 80%
Natural History 55%
Occult 50%
Persuade 50%
Psychology 40%
Pharmacy 25%
Spot Hidden 40%
Cthulhu Mythos 01%

Defenses: Hand of Glory

Spells: Create Hand of Glory; Three Cries to Legba (Call Yog-Sothoth)

Indefinite Insanities: Substance Abuse Disorder

Post-Traumatic Stress Disorder

What happened to *True Magick*? Good question. Dupris misplaced it somewhere, leading to potentially unpleasant consequences down the road. As noted, he's addled.

It the investigators thwarted the ritual, without convincing M. Dupris of the error of his ways, the man suffers a nervous breakdown. He spends the next three years in an asylum, a broken man devoid of hope. At least he lives.

If the investigators were involved in the murder of M. Dupris, they likely have a police investigation to deal with. If their names come up in any formal investigation, they will suffer the loss of -10% to their Credit Rating scores. Judge Lawrence Dupris is also likely to take a personal interest in this case. Careless answers or sloppy actions are likely to have the investigators incarcerated, or committed to an asylum should they truthfully explain their actions with tales of magic, monsters, or the whispering dead.

If the investigators fail to prevent Legba/Yog-Sothoth from fully manifesting, the massive SAN losses and their likely deaths are punishment enough. If they manage to stop the ritual without killing anyone, award 2D6 SAN for a job well done. If they stop the ritual, but M. Dupris or his last "assistant" are killed, award 1D6 SAN.



Asylum: The Return of the Yellow Sign

By Kevin Ross

"Asylum: The Return of the Yellow Sign" is a semi-sequel to "Tell Me, Have You Seen the Yellow Sign?" It utilizes some characters and concepts from that earlier adventure, but is written so that it can be played independently. A special section in the text provides options for players and Keepers who have played through the earlier adventure and want to run this adventure as its sequel.

Keeper's Information

The King in Yellow is a psychically poisonous play published in France in the late 19th century. Sensitive readers have suffered hallucinations, mental breakdowns, and even committed suicide as a result of their perusal of this morbid masterpiece. Worse, the play has occasionally been known to warp reality around those who have read it, drawing unwitting innocents into its insidious web.

Two years ago, *The King in Yellow* bled into the reality of the great city of New Orleans when one of the characters of the play sought to avoid his fate at the hands of the dreaded King in Yellow. That character was Alar, a member of the play's royal family, which awaited its doom in the city of Carcosa, beside the lake of Hali, on an alien planet in the Hyades. Alar escaped the palace of Yhtill by "willing himself" to another city beside a lake: New Orleans, Louisiana. There Alar sought asylum—refuge from the forces that had imprisoned and persecuted him for eons. Using his youthful good looks and supernaturally-charged charisma, over the past couple of years, "Alan Leroy" has created a new life for himself in New Orleans, rapidly rising in society and wealth.

Now, however, the King in Yellow seeks the missing nobleman, and has sent the Phantom of Truth (basically a thinly-disguised version of the King himself) to New Orleans to find him. The Phantom, a stranger in a Pallid Mask, appears on the shore of Lake Pontchartrain and begins searching for the fugitive. Within hours, he finds Alar at a society ball held at the Southern Yacht Club. The pale-faced figure's entrance frightens the upper-crust attendees (perhaps including an investigator or two), and when he addresses the terrified "Alan Leroy" in an alien tongue, the crowd panics, allowing the Phantom and his prey to vanish in the confusion. Alan Leroy goes into hiding, and the Phantom searches the city for him.

Upon the Phantom's arrival in New Orleans, sensitive folk in the area—especially those who have seen the Yellow Sign—begin to dream of a fantastic city on the distant shore of a lake (is it Lake Pontchartrain—or somewhere else?). The Phantom's passage also leaves chaos and insanity in its wake, as other bizarre manifestations related to *The King in Yellow* occur. Alar, meanwhile, desperately consults New Orleans mystics and Voodoo practitioners for magical protection from the Phantom.

By now, the investigators should be involved, as they try to figure out the identity of the pallid-masked stranger and his purpose in New Orleans. Soon they too are on the trail of "Alan Leroy", and more weird phenomena, hallucinations, visions, and dreams plague the city, as scenes and characters from *The King in Yellow* seep into our reality. Researching the Yellow Sign and *The King in Yellow*, the investigators find different versions of the story, some of which have been unearthed by those who have become obsessed with the play. The play proves to be older and stranger than previously thought—perhaps of alien origin!

In fact, the play is a work of historical fiction, recounting events that took place *billions of years ago* on the alien world where the city of Yhtill existed. The King in Yellow arrived and seized the city, and the human (or near-human) royal family (the Queen and her children—Cassilda, Camilla, Uoht, Thale, Aldones, and Alar) either perished or became servants of Hastur—the Great Old One's alien spawn…For eons, these events have filtered into the psyches of sentient beings across the universe, giving birth to manifold versions of the story across space and time.

As the adventure progresses, Alar tries to elude the investigators and the Phantom alike, using wit, charisma, and magic. The Phantom of Truth seeks to return the wayward Alar to his home, or destroy him. (Actually, Alar is also one of Hastur's spawn, having taken a human form when he arrived in New Orleans.) Eventually, the Pallid Mask will find and trap Alar within an echo of the palace of Yhtill. There, he confronts Alar with his true identity, and calls upon the nobleman's monstrous siblings—Hastur-spawn!—to rise from the nearby lake (Pontchartrain?—or Hali?) to make him face the truth and return home.

Throughout this case, the investigators suffer various effects of the insidious play while tracking three mysterious figures: the pallid-masked Phantom; the missing playboy Alan Leroy; and Johnny Nero, a local gangster whose brush with the Phantom has left him

DRAMATIS PERSONAE

Inspector Roger Harbison
Police inspector, age 36

Chandler Kreel
Dilettante, age 23

Mandy Cornish
Dilettante flapper, Alan Leroy's girlfriend, age 22

Ariel Cornish
Dilettante flapper, Mandy Cornish's sister, age 19

Johnny Nero
AKA Gianni Sparanero, gangster, age 30

The Pallid Mask
AKA The Phantom Of Truth

Étienne-Laurent de Marigny
New Orleans mystic, age 38

"Alan Leroy"
AKA Alar, playboy, escaped alien noble, apparent age 28

PLAYING THIS ADVENTURE AS A SEQUEL TO "TELL ME..."

This adventure was originally conceived as a sequel to the scenario "Tell Me, Have You Seen the Yellow Sign?", which first appeared in the Chaosium book *The Great Old Ones* back in 1989. That adventure spawned the infamous Yellow Sign design which has since become ubiquitous, and inspired a number of subsequent adventures and tales.

If the Keeper has played (or intends to play) "Tell Me..." and wishes to use "Asylum: The Return of the Yellow Sign" as its direct sequel, the author suggests that an interval of at least a couple of years of game time elapse between the two, perhaps with other New Orleans adventures occurring in the interim.

In this case, Alar's escape from Carcosa occurs when Papa Screech and his cultists Call Hastur to the swamps south of New Orleans for the "coronation" of Randall Fowler in "Tell Me..." As stated in the text there, part of Carcosa makes the trip to Earth when Hastur answers the cultists' Call, and it is during this dimensional conjunction that Alar crosses over into our world. Frightened and disoriented, the young nobleman is found and sheltered by innocent swamp folk. When he recovers, he leaves their care and makes his way to New Orleans to begin a new life, free of the baleful influence of the King in Yellow.

In this instance, when the Phantom of Truth begins following the trail of the absconded Alar, his path begins in the swamps. A couple of spooked swamp-hunters see strange lights on the fog-shrouded waters, and then the eerie, pale-faced figure emerges, walking across the water's surface. Ignoring or not seeing the initial witnesses, the Phantom seeks out the swamp folk who sheltered Alar. These frightened souls tell the Phantom what little they know, but foolishly attack him, thus becoming his first victims: driven mad, they butcher each other, leaving the sole survivor to rip open his own throat on a broken windowpane.

Much of the remainder of "Asylum" can then be run as written, though the Keeper may have to adjust some encounters as the investigators reacquaint themselves with some local characters.

paranoid and afraid. Do the investigators side with Alar in his futile effort to escape his fate? Do they aid the Pallid Mask in the hope that he may leave New Orleans in peace? But if the investigators offend him, the Phantom/Mask/King may strand them in Carcosa, where they'll be trapped with other characters from the play as they await their doom at the whim of the King in Yellow. If deeply offended, the Phantom/Mask/King may not only take the investigators back to Carcosa, but all of New Orleans as well.

INVOLVING THE INVESTIGATORS

There are two ways to begin this adventure. If any of the investigators are members of New Orleans high society (or if they know such people), they may be invited to the swanky ball "crashed" by the Pallid-Masked intruder. Musicians or other professions might also have a reason to attend, as described below. It is recommended that at least one investigator be present at the ball; otherwise, the investigators must learn about the bizarre party-crasher and his effect on the attendees after the event. Both possibilities are described in the following sections.

AN EVENING OUT

The Disabled Veterans Benefit Ball at the Southern Yacht Club is a gala affair for hundreds of attendees from the upper crust of New Orleans society. New Orleans-residing investigators with a Credit Rating score of 45% or higher receive an invitation, while high-class non-residents or those with a score of 60% or higher may receive an invitation if they know someone of importance in the city. Other investigators may be hired as musicians, caterers, or security (off-duty cops or private investigators with connections). Failing any of these criteria, nosy investigators who feel compelled to attend the ball may attempt Fast Talk, Hide, or Disguise rolls to get past the doormen.

The ball is black tie formal, so investigators should be dressed accordingly, or they'll be asked to leave. Tuxedos and other fancy formal wear are the norm, and while a simple black suit will pass muster, such plainly-dressed investigators suffer a -25% penalty to Communication skills with other attendees.

The attendees include the mayor, several city aldermen, many prominent local businessmen and their wives, lawyers, a judge, and a couple high-ranking police officials. There are members of old Creole families, old money, new money, even a couple of local Mafiosos. Most of these people know each other, so gate-crashing investigators of less than 50% Credit Rating are politely snubbed. Among the party small talk are remarks concerning the heavy fog outside on Lake Pontchartrain tonight…

Entertainment is provided by Red Leverett and the Jumps, a local jazz band that plays everything from soft jazz to spirited dance numbers, Zydeco

favorites, and popular tunes. Throughout the evening, guest musicians and local celebrities occasionally take the stage to play or sing.

The Party-Crasher

About 10 PM, some three hours into the ball, as the band plays a spritely tune, there is a commotion on the main floor, where a pale, darkly-dressed man strides through the parting crowd. Investigators making Spot Hidden rolls can see, through the throng, that the figure wears a black collarless suit, and has chalk-white skin with black, oiled hair in a severe widow's-peak. The crowd murmurs and parts to let him pass, and a second Spot Hidden roll sees that on his chest he wears a black onyx brooch with some sort of inlaid gold symbol (luckily, they're too far away to make it out clearly). He stops in front of the bandstand and begins speaking in some foreign tongue. The man's face is impassive, and as he speaks, his mouth doesn't move. Someone takes the man by the shoulder and falls back, screaming; another fool does the same. The music stops, and now there is a scuffle in front of the bandstand, followed by a gunshot; if an investigator was moving toward the fray, a failed halved Luck roll indicates he is struck by the bullet for 1D6-1 damage (at least a bruise or scratch). A halved Spot Hidden roll briefly glimpses the well-dressed gunman's face as he disappears in the panic. There are screams and a further melee as the crowd stampedes toward the doors. Spot Hidden rolls see a couple of men stumbling blindly, weeping tears of blood. There is no sign of the pale stranger in the chaos.

The partiers end up on the long boardwalk leading out to the yacht club, surrounded by the fog-laden waters of Lake Pontchartrain. Bouncers and the attending police officials detain everyone until the cops can arrive, scanning the crowd for the pale man, while witnesses inform them that he could be anyone, since he wore a mask…

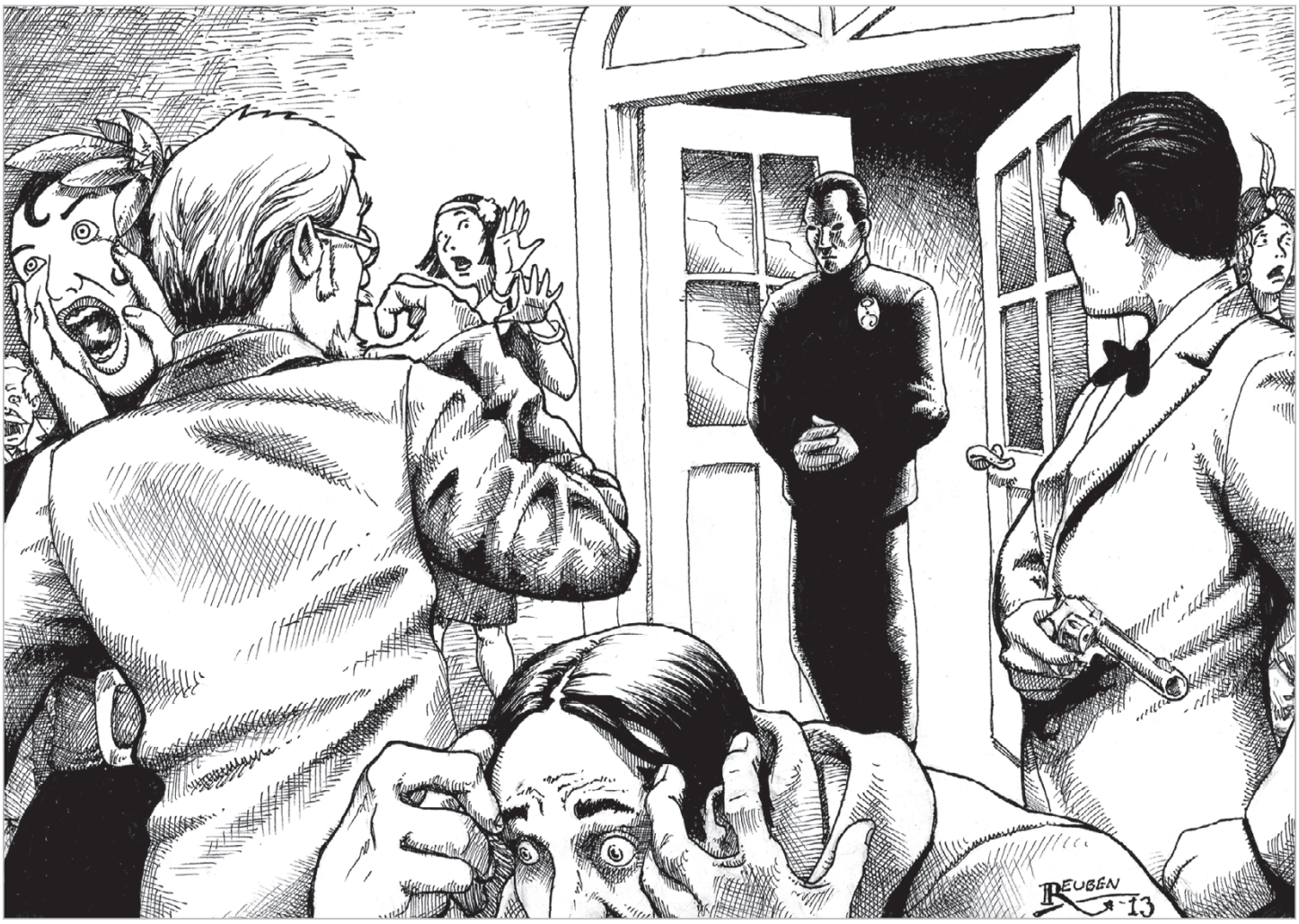
No one seems to be seriously hurt, though two men weep blood from blind eyes for several minutes. As they recover their sight, they tell onlookers they were struck blind when they tried to grab the stranger to throw him out. Rumors ripple through the crowd that the man wore some sort of full-headed mask, his lips didn't move, his eyes were dark pits, and that he simply vanished in the confusion. There is some conjecture that he may have been a disfigured veteran, come to crash the party.

Anyone with local police or criminal connections who saw the gunman recognized him as Johnny Nero, a mid-level member of the New Orleans Matranga Mafia. If a random investigator makes a Luck roll, someone else at the party recognized the man as well. Nero is not among those on the boardwalk.

The Police Question Witnesses

Police officers start to show up about 10 minutes after the fracas, to take down names and statements from everyone present. Inspector Roger Harbison is in charge of the investigation; Harbison usually handles crimes involving high-profile victims or suspects, and is a minor celebrity himself. The inspector is a former college football player, solidly built and smart to boot, with an eager eye toward political office.

Any investigators present are questioned about the incident, the stranger, and the shooting. On the scene, Listen rolls



RUNNING THIS ADVENTURE

This scenario has a very loose structure, with much left to the individual Keeper as far as pacing and specific events go. Keepers should read it carefully, with an eye toward taking notes before play and preparing some structure and background to augment the players' movements.

There are four main "tracks" occurring throughout the adventure. The investigators' inquiries are the first track, as they interview witnesses from the Disabled Veterans Benefit Ball, including important characters such as Chandler Kreel and Mandy Cornish; there are many people to consult as they piece together the mystery of the Pallid Mask. The second track involves the movements of fugitive gangster Johnny Nero, running from the Phantom of Truth, the police, and whomever else his current fears dictate; the investigators may seek him out, but it's more likely that he'll come to them before they find him. The Phantom/Pallid Mask is the third track; he, too, is more likely to come to the investigators, since they have no way of tracking him down. The fourth track is that of the elusive Alan Leroy; Leroy may also come to the investigators, if he thinks he can persuade them to help him escape the Phantom of Truth. Another, lesser, "track" involves minor characters such as Chandler Kreel and Mandy Cornish, whose interactions with the investigators may cause them to take certain steps of their own (e.g., Chandler warning Alan Leroy that he is being sought by the investigators).

(continued opposite)

overhear other partiers giving their versions of the event, with some interesting observations:

1. The stranger wore a mask that appeared to cover his entire head, since his lips didn't move and there were no seams visible.
2. The stranger spoke an unknown language, apparently addressing someone on the bandstand. Someone suggests the stranger may have been a disfigured foreign soldier who came seeking revenge on an attendee of the ball.
3. When he spoke, the stranger was next to Johnny Nero's table on the main floor (i.e. Nero was not on the bandstand).
4. During the scuffle with the stranger, a gun went off, and a couple of witnesses saw Johnny Nero holding a revolver.
5. A couple of the uniformed police state that neither the stranger nor Nero are among the crowd.
6. Later, after most of the partiers have been sent home, another Listen roll hears the cops reporting that they've searched the yacht club, but found no sign of Nero or the masked stranger.

If none of the investigators were present at the ball, they can still learn these details via local newspapers stories about it (see Asylum Papers #1 for an example). Suitably curious investigators could then make inquiries and interview possible witnesses, as described in "Interviewing Witnesses". Incurious investigators may not take interest until weird events occur in New Orleans and the stranger reappears, as detailed in the next section, "The Curtain Rises: Yhtill, Carcosa, and the Big Easy".



SINGLE COPY 5 CENTS

GUESTS
Y CAKE;
CALLED

GUNFIRE AND A MASKED INTRUDER RUIN CELEBRITY BALL

Guests of the Annual Disabled Veterans Benefit Ball at the Southern Yacht Club were surprised last night when their revels were interrupted by the appearance of a masked stranger. Moments later, a gunshot sent the panicked crowd rushing for the exits. Arabella Soule, organizer of the event, insisted that no one was injured, and that police are investigating the disturbance. "Nothing like this has ever happened before, obviously. It may have started as a prank by some masked fool, but the gunshot was no joke. Thank heaven no one was hurt. We trust the police to do their best to find this hooligan and that the courts will see to it he doesn't make the same mistake twice."

Inspector Roger Harbison assured residents that the police are following up every possible lead in finding the intruders involved. "We're seeking two persons, one of whom was wearing the mask; the other apparently fired the gun. We have little doubt we'll be able to find the gunman, and hopefully he'll lead us to the other man." The masked man is described as being about six feet tall, thin, wearing a collarless black suit, and perhaps wearing a white mask that covers the entire head. Police are not releasing details on the suspected gunman, but this reporter believes they know the man's identity and an arrest will be made soon.

Mrs. Soule regrets that the night's festivities were curtailed. "We may schedule another little soiree later this fall, to make up for having our fun spoiled this time. Black tie as before, of course, but please leave your pranks and your masks and especially your hardware at home."

About "Hubig's Famous Pies"

Asylum Papers #1

Asylum Papers #1:
New Orleans newspaper article concerning the disruption of the Disabled Veterans Benefit Ball at the Southern Yacht Club

Gunfire And A Masked Intruder Ruin Celebrity Ball

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THE CURTAIN RISES: *Yhtill, Carcosa, and The Big Easy*

When the Phantom of Truth arrives in New Orleans, aspects of Carcosa and *The King in Yellow* begin to manifest in the city. These take many forms and variations, from strange dreams and hallucinations to the spontaneous enactment of

dialogue and scenes from the play. These effects may occur anywhere, as long as someone is present who has either read the play or seen the Yellow Sign, the Phantom of Truth, or Alar (Alan Leroy). These manifestations become increasingly more potent and frightening the longer that the Phantom takes to find his quarry. A few examples are offered, and the Keeper is encouraged to alter them or create new ones as desired.

DREAMS

Some of the most common effects associated with the coming of the Phantom of Truth are dreams and nightmares. Dreamers must make an Idea roll to recall their nocturnal experiences, even if they lost Sanity; when using Sanity-draining nightmares, call for the Idea roll first to see if the dream is remembered, but issue Sanity losses regardless. Those with failed Idea rolls recall only vague impressions of the dream: flashes of setting, incident, or character.

- The most common dream, and the first to be experienced, is a dream of a dark city on the far shores of a lake. Later in the adventure, the dark city appears closer in these dreams, and three moons become visible in the sky. Later still, the dead, lightless skyline becomes recognizable as that of New Orleans, seen from Lake Pontchartrain. Later dreams may cost 0/1 Sanity point.
- Another dream finds an investigator "awakened" by a noise in his darkened house or apartment. Rising, he or she finds nothing but notices clouds of fog billowing and breaking, like waves against the side of the building—regardless of what floor he's on. Variations on this dream might include dark shapes (tentacles? Hastur-spawn?) or characters (a creeping Johnny Nero or a transformed Chandler Kreel?) within the fog. Dreams such as this cost 0/1 Sanity point, plus any additional for creatures seen.
- Other dreams might feature scenes or dialogue from *The King in Yellow*, or a character asking the dreamer if he or she has seen the Yellow Sign…

THE PLAY

Another common manifestation of the influence of *The King in Yellow* involves scenes and/or dialogue from the play being spoken or enacted amid everyday life in New Orleans. The speaker or speakers may be passersby on the street, a shop-clerk or waitress, or someone being interviewed by the investigators. The incident need not even involve the player-characters, but be happening in the background of a scene. The speech may sound weird, archaic, or like a non sequitur, and only someone who has read the play and who makes a halved Idea roll will recognize the dialogue. The Keeper should read the description of the play in "A Few Notes on the Yellow Sign and *The King in Yellow*" on page 31 and describe in general terms a scene or snippet of speech. Alternately, the Keeper might use the few snippets of the play published in Robert W. Chambers's stories in *The King in Yellow* collection, or Chaosium's *Hastur Cycle*, or other pertinent volumes. Investigators should lose no more than 0/1 Sanity point for these bizarre utterances, as the speakers have no idea they've been reciting dialogue from some play they've never read or even heard of…Some of these recitations may seem ominous to investigators who recognize the eventual fates of the characters involved in the exchange (e.g., the threats or punishments meted out by the Phantom or the King in the final act); such sinister utterances may cost an additional Sanity point (0/1D2 total).

- A variation of this type of manifestation might befall any investigator who has read the play (perhaps call for Sanity rolls from all such investigators, and whoever rolls worst suffers this effect). This afflicted character begins to see and hear strangers acting out scenes from the play *when they really aren't*. The character is hallucinating, and if this is pointed out to him, he or she loses 0/1D2 points of Sanity per instance.

REALITY BENDS

This catch-all category covers miscellaneous hallucinations or manifestations, in which reality itself begins to bend due to the influence of *The King in Yellow* later in the adventure. Directions may switch, doors may open onto different rooms or streets than before, a black car is now brown, a business may change sides of the street, a person's name may change (Bob rather than Bill, Nancy rather than Jane), the weather may change from sunny and hot to drenching rain, day may turn to night or vice versa. There may be other alterations in reality known only to one or more investigators; everyone else treats such alterations as if they have always been the case. These changes are permanent, remaining after the Phantom of Truth leaves New Orleans, either because it achieved its mission or because it was driven out by the investigators. Sanity losses for these unnerving changes should range from 0/1 to 1/1D2, depending on how freaked out the player seems to be.

- An investigator goes to leave a building, but instead of the usual exit, he finds he has opened the door to a broom closet.
- An investigator parks his car on one side of the street, perhaps en route to interview some witness. When he returns to the car, he finds it parked on the other side of the street, along with the vehicles that he parked alongside.
- The investigators leave an office building or restaurant expecting the rain they experienced earlier, but find hot, humid, sunny conditions and dry pavements: everyone else says it hasn't rained today…
- The investigators revisit the address of a witness they've visited before, and are told that this person doesn't live there, and never has. A check

Throughout all of these tracks, the Keeper must insert the "Carcosa effects" caused by the presence of the Pallid Mask within the city. These surreal events are discussed in the following section, and are an important method of demonstrating to the investigators that the prolonged presence of the Phantom may have disastrous effects on the city. The Keeper should read this section carefully, and perhaps sketch out a few ideas to introduce into the adventure when needed. A good rule of thumb might be introducing a Carcosa effect into the narrative before or after each person or place visited by the investigators.

"Asylum" is intended to feel like one of the old film noir movies of the 1940s, with characters imperiled by impersonal forces that they can't see or understand. The mystery of why these bizarre events are occurring plays out against a backdrop of fashionable mansions, smoky nightclubs, and Voodoo shops. Socialites, cops, gangsters, mystics, and Voodoo practitioners swirl around the protagonists, some hiding secrets which would benefit everyone if they were shared. The colorful and mysterious French Quarter is the perfect setting for such a weird tale. And in keeping with the pessimistic view of the film noir, this story's conclusion offers a dark fate for at least one of the characters (Alar)—if not most of them...

of the phone book or a business card discovers that he or she actually lives elsewhere…

THE EDIFICE

"The Edifice" is an example of the bent reality caused by the play, and is probably best saved for later in the adventure. This event occurs one night when one or more investigators are returning to their lodgings in New Orleans. Passing through a familiar neighborhood after dark, they see a very conspicuous, unfamiliar, multi-story building looming darkly above them. This may resemble a tenement building, one of the courtyard buildings in the French Quarter, or a shotgun style house, but it definitely did not exist on this spot before. A halved Know roll notes that the architecture seems somehow off, archaic, not native to New Orleans—*alien*. If the investigators question passersby, no one else recognizes the building either, but no one seems unduly upset by this.

The ground floor appears to be a shop of some kind, but the windows admit no light and the interior is too dark to make out. The door (or side gate) is unlocked. Inside are empty wooden desks, tables, and chairs, but nothing to identify the owner, resident, type of business, etc. Light sources seem to offer only minimal illumination, and everything appears in shades of gray and black. Other rooms are similarly bare of detail, but a rear hallway offers a staircase leading up. And up, and up, bending several times. At one point a small window is passed, but thick fog clouds the view—until something VAST slides by, taking several seconds to pass. (Sanity loss is 0/1D2 points.)

Finally, the stairs let out on a landing on another ill-lit floor, with more austerely furnished rooms: a simple bedroom, a dining room, others undefinable. Any investigator succeeding with a Luck roll discovers something of note in one of the rooms: a painting of a regal-looking woman wearing a simple crown (the Queen of Yhtill), or a photo-realistic painting of a dark city beside a lake, with three moons in the sky above. An especially low roll might discover a painting of Alan Leroy dressed in unfamiliar archaic clothing, similar to that worn by the Queen above. Windows in these rooms look out from several stories above the city—but what city? Grey fog obscures the black houses and buildings, but the city below is NOT New Orleans, though a great silver lake shines to the north. Three moons shine wanly down on the dark metropolis. Sanity loss is 0/1.

Any investigator who enters The Edifice and fails a Sanity roll begins to hear footsteps or voices somewhere in the building: whispers in the dark, or the sound of a normal conversation somewhere above or below. Other investigators do not hear these things.

There are more stairs, levels, and bare rooms to explore, but there is also danger within The Edifice: beginning POWx1 minutes after the building is entered, each visitor begins to fade from existence. This manifests itself as a gradual transparency of the extremities and "edges" of the victim, initially noticeable only with a Spot Hidden roll. After POWx1 minutes, 1 SIZ point disappears each minute thereafter, and when an investigator's SIZ has completely vanished, he or she is lost to Carcosa, re-appearing at the Skinner mansion at the conclusion of this adventure. (Or, if the investigators never reach that site, these persons may be lost forever, or have to find some other way back from Carcosa—see the "Family Reunion" and "Conclusion" sections for further thoughts). After an investigator has "lost" a few SIZ points, it becomes noticeable to his companions (and perhaps to himself, if alone). Noticing this "invisibility" costs 1/1D3 points of Sanity. Hopefully, the investigators then decide to leave the building, and the Keeper may wish to ratchet up the tension of their escape, each slowly fading from view, having to rush up a flight or two of stairs to find a stairway leading down, then endless descent, dark hallways with too many twists and turns, until finally they reach the street…

Where they discover that The Edifice is now gone, the neighborhood has returned to normal, and their "missing" extremities are as solid as before. Anything taken from inside the building has vanished.

DANGEROUS OBSESSIONS

As the adventure progresses, the influence of the play intensifies in New Orleans, and one or more of the investigators may become the object of obsession by a non-player character, perhaps even a stranger. Whether or not he or she has read the play, this person begins to act as if s/he and the investigator are characters from *The King in Yellow*. The person recites dialogue and scenes to the investigator. Again, the Keeper should read the synopsis of the play and the descriptions of its dramatis personae and choose suitable characters for the obsessor and his or her target (examples follow). The obsessor may appear early in the adventure and recur a time or two, steadily becoming more obsessed with the investigator, until, later, he or she takes some drastic action at least partly based on the events of the play. Suicide or murder are likely, perhaps involving innocent third parties (or other investigators?) mistaken for other characters in the play (e.g. "Naotalba" or "Keleth" killing someone and informing "the Queen" that he has slain the Phantom of Truth…) Sanity losses for subsequent meetings may be 0/1 or 0/1D2, up to 0/1D4 or 1/1D6 for the direst outcomes of these obsessions.

- Any of the younger princes (obsessor) admiring, yet resenting, their dashing older brother Aldones (investigator).

INSPECTOR ROGER HARBISON

Police inspector, age 36

STR	14	CON	14
SIZ	16	INT	14
POW	12	DEX	12
APP	11	EDU	14
SAN	60	HP	15

Damage Bonus: +1D4

Weapons:
Fist 75% (damage 1D3+DB)

.38 revolver 50% (damage 1D10)

Nightstick 55% (damage 1D6+DB)

Grapple 65% (damage special)

Skills:
Bargain 35%
Credit Rating 60%
Dodge 45%
Drive Auto 50%
Fast Talk 45%
Jump 50%
Law 65%
Listen 45%
Occult 15%
Other Language: French 30%
Persuade 60%
Psychology 30%
Sneak 30%
Spot Hidden 50%
Throw 45%

- The sinister priest Naotalba (obsessor) advising the Queen (investigator) on the omens befalling Yhtill.
- The precocious teenage princesses Camilla and Cassilda (Amanda and Ariel Cornish?) as they surreptitiously observe the movements of the Phantom and the King.
- The mad servant woman Kieran (obsessor) and her long-dead lover Mathes (investigator).
- The torturer Keleth and his young lover/apprentice Molle (the roles are suitable for either).
- The Earl of Marionn and the Duke of Frost plotting to kill the royal family.
- Prince Thale (obsessor) and his love Annea (investigator), doomed to non-existence…

WITNESSES
and Other Interested Parties

Whether they are actually present at the Disabled Veterans Benefit Ball, or they learn about it through the newspapers, hopefully the investigators will be curious enough to look into this odd occurrence. If they seem uninterested in the incident, hit them with one or two weird effects from the previous section to spur them forward. They may talk to the police to see if they can get any more details, and or to the countless witnesses among the guests and staff who were at the event. As the investigators carry out these inquiries, the Phantom of Truth's presence affects the city, as discussed in the previous section.

THE POLICE

The New Orleans Police Department Headquarters is in a shabby courthouse building on Saratoga Street and Tulane Avenue. The neighborhood is right across from Storyville, in a dingy slum a few blocks from the French Quarter. The police are reluctant to give out any information on the case, especially with regard to the suspected shooter. Investigators can get an interview with Chief Inspector Roger Harbison with a successful Law, Credit Rating, or halved Persuade roll. As stated earlier, Inspector Harbison has political aspirations, and his ego and ambition can be played upon to elicit information.

Harbison believes that the incident at the ball was an attempted hit, though he doesn't know who the target was. He suspects that the masked man was a diversion for the shooter. Only a successful Law or Persuade roll gets the suspected shooter's name out of him: local gangster Johnny Nero. Harbison has a handful of witnesses who saw Nero holding a gun moments after the gunshot.

Nero runs a couple of casinos and speakeasies, toward which the authorities mostly turn a blind eye. Nero's chief hangout is the Italian restaurant that he owns, Leone's, on Bourbon Street. Nero hasn't shown up at any of his haunts lately, so the cops are scouring the city for him. Harbison figures that it's only a matter of time before they nab the shooter, and they can worry about the masked man's identity then.

One thing that Harbison isn't comfortable divulging is that one of the guests suggested that the masked man's brooch had a design on it that might have been "voodoo or hoodoo or something". Harbison isn't interested in Voodoo or supernatural stories, but nevertheless, he's had witnesses try to draw the symbol so that he can take it to an expert for identification. Harbison's expert is renowned mystic and antiquarian Étienne-Laurent de Marigny. Harbison won't offer this information unless specifically asked about the symbol. Anyone with an Occult skill of 25% or greater knows that New Orleans native de Marigny is one of the country's most knowledgeable occultists; de Marigny is discussed later in the adventure.

Investigators who don't get in to talk to Harbison may try to seek out other police contacts, perhaps trying Fast Talk and/or bribery, or leveraging their social status to elicit information. With the proper encouragement, these sources can supply the same case details as Harbison. These sources sniggeringly offer the news that Harbison is consulting "some voodoo guy" (de Marigny) about the "hoodoo sign" the masked guy was wearing.

The police unsuccessfully pursue Nero and the white-masked man throughout this adventure, and later are harried by reports of the strange phenomena caused by the Phantom of Truth.

ARABELLA SOULE

Arabella Soule, 58, is from one of the oldest families in New Orleans. Her husband, Alexander Soule, has made millions in the oil and shipping industries, and Arabella is one of the most powerful socialites in the city. She is always richly dressed and surrounded by a handful of her fellow high-society ladies. For all of her haughtiness, Arabella is a patron of the arts and a some-time champion of social causes, especially those benefiting children (her son Emil was killed in France in the Great War).

Securing an interview with Arabella Soule requires a visit to her opulent mansion in the Garden District and a successful Credit Rating or Persuade roll. Failing the direct approach, she can be approached at one of her regular haunts/routines throughout the city and "ambushed" with a successful Credit Rating or Fast Talk roll. Failing the latter attempt causes a penalty of 10 points to Credit Rating for the remainder of the adventure, as the society dames give the intruder(s) hell on the spot and badmouth them all over town afterward.

USING CHARACTERS IN OTHER SCENARIOS:

Arabella Soule may well know the Lamars and the Savoys in "Song and Dance". So may the Kreels, the Cornishes, and Alan Leroy.

Johnny Nero may be on friendly, or at least cordial, terms with Ignancio Giacona and his people in "Song and Dance", and he may have connections to Nat Terriot and Danny Jacques in "The Quickening Spiral".

Albert Del Rio and Francois Avedon may relive their nightmare from "Tell Me, Have You Seen the Yellow Sign" in this scenario.

Granny Goudreau from "Tell Me, Have You Seen the Yellow Sign?" may know of the swamp folk who took Alan Leroy in. She might know something about his sudden appearance.

If the Needle Men from "Needles" are still at large, they add yet another layer of menace and surrealism.

CHANDLER KREEL

Dilettante, age 23

STR	10	CON	11
SIZ	13	INT	12
POW	10	DEX	09
APP	14	EDU	14
SAN	50	HP	12

Damage Bonus: +0

Weapons:
.32 automatic pistol 20% (damage 1D8)

Skills:
Accounting 55%
Art (Music Appreciation) 35%
Bargain 50%
Credit Rating 70%
Drive Auto 55%
Fast Talk 40%
History 35%
Law 30%
Occult 10%
Other Languages:
French 45%
Spanish 30%
Photography 25%

Arabella states that the intruder at the Disabled Veterans Benefit Ball was tall and dressed in an almost oriental fashion, with no collar on his jacket, and the whole suit made of some dark coarse fabric ("stylish he was *not,* dear"). Asked about his face, she says he wore some kind of full-headed mask, all white, though it looked like the widow's-peaked hair might have been fastened on, rather than painted. Arabella didn't get close enough to see whether or not his mouth or eyes moved. The masked man walked up next to the bandstand and said something in some foreign language— "not Spanish, French, or German, maybe [American] Indian or something" —and then there was a shot, and everyone panicked and ran. Nobody saw the masked man after that. Arabella has heard that the gunman might have been a local gangster ("Lord *knows* who might have invited *them*"). She also says Red Leverett and his band were onstage at the time of the incident, playing with Alan Leroy ("handsome, young, rich, and a wizard on the clarinet—the Lord loves some more than most"). Leroy is one of the most sought-after bachelors in New Orleans, though she thinks that Amanda Cornish might have finally landed him. Arabella also knows that Chandler Kreel is good friends with Alan Leroy.

A successful Credit Rating roll is needed to get Arabella to hand over a guest list for the ball; it reads like the New Orleans social register. The investigators can spend weeks consulting the scores of names on the list, but only a few notable names are discussed here; Credit Rating, Persuade, or halved Fast Talk rolls glean information similar to Arabella's from these witnesses, though only a few saw the gunman or the masked man more clearly. If an investigator makes a Luck roll, these folks might recognize the gunman as local gangster Johnny Nero, or state that the masked man's lips and eyes didn't move and that he was talking to someone on the bandstand.

If the investigators think to use Arabella's name to open doors with other high society folk in the city, they may add 10 points to their Credit Rating score when doing so. Any fumbled roll means word gets back to Arabella of their rudeness when using her name, incurring a 5 point penalty to all such rolls thereafter.

DENIS BOUCHARD

One of the names that might be on the guest list of the Disabled Veterans Benefit Ball is Denis Bouchard, a rich local playboy whose name may be familiar to investigators who played through "Tell Me, Have You Seen the Yellow Sign?" Bouchard, if he still lives, is a wealthy womanizer from old money. He too attended the ball, and he definitely recognized the gunman as gangster Johnny Nero—Bouchard has gambled and drunk with the man many times. Bouchard describes the masked intruder the same as everyone else, but he also recognized the symbol the figure wore: a yellow-on-black design which he can recreate and which he used to think was a good luck symbol. (If this adventure is used as a sequel to "Tell Me…" Bouchard tells how it was once used by his ill-fated Mardi Gras Krewe…) Bouchard says that he was later told by his friend Étienne-Laurent de Marigny that the sigil was definitely NOT a good luck sign. Anyone with an Occult skill of 25% or greater recognizes de Marigny as one of the country's most knowledgeable occultists; de Marigny is discussed later.

If asked, Bouchard says that Alan Leroy is an acquaintance, another rich young playboy. Leroy was playing with the band when the fracas erupted at the ball. He showed up in the Big Easy a couple of years ago, bought a house just off Lakeshore Drive, and began wining and dining his way through virtually every available society girl in the city. Bouchard has no idea where Leroy's money comes from—maybe Leroy's friend Chandler Kreel knows. Bouchard also knows that Leroy likes to play with Red Leverett's band, the Jumps, who frequent a club in the Vieux Carré called the Red House.

CHANDLER KREEL

Another name on the benefit ball guest list is Chandler Kreel. Chandler, 24, is the youngest son of the family that owns the Kreel International Shipping Corporation. He is very good friends with Alan Leroy and Amanda "Mandy" Cornish. He lives with his parents and a host of servants in yet another stately old mansion in the Garden District. Credit Rating or Fast Talk rolls are needed to convince the Black butler to allow them to talk with "the young master". Otherwise, investigators could try, with a halved Luck roll, to track down Chandler in various nightspots around town.

Chandler Kreel is young, cheerful, hapless, needy, and spoiled. He's also not very bright, and he tries to make up for his lack of social finesse by spending money, buying drinks, and generally trying to ingratiate himself with others. An investigator who makes a Psychology roll understands this, and can, with a roll of Credit Rating, Persuade, Psychology, or halved Fast Talk get "in" with Chandler. This means that he'll count them among his friends, perhaps opening social doors and making introductions (e.g. Mandy Cornish) and so forth.

Chandler has a secret: he knows that Alan Leroy is on the run, and where he's hiding. Psychology rolls detect his nervousness when people start asking questions about Alan Leroy, especially his current whereabouts. Chandler says that he's been

friends with Alan since he came to New Orleans, just over two years ago. They met at a garden party and hit it off, and Chandler and his family later helped Leroy find, buy, and furnish his house on Olyphant Place, near Lakeshore Drive. Alan is a couple of years older than Chandler, but Chandler has shown him around town, introducing him to all of the important people and places in the Big Easy. Chandler doesn't know much about Alan, as he doesn't talk about himself much. He thinks that Alan grew up somewhere in Europe, and that his family is all dead. Alan loves music, and plays piano and clarinet, often sitting in with jazz bands in local clubs. Chandler introduced Alan to his friend Mandy (Amanda) Cornish, and they've become very close.

Alan Leroy is such an important friend to Chandler that he'd never betray him. The day after the Disabled Veterans Benefit Ball, Chandler was visited by the Phantom of Truth, but since Chandler hadn't seen Leroy since the party, he was left in terror and tears. Later that day, Leroy showed up, and Chandler took him to hide out in an old house on property owned by the Kreels on Lake Pontchartrain, northeast of New Orleans. Chandler thinks that Alan is in trouble with the Mafia, so he won't divulge Alan's whereabouts to anyone, not even the police.

If the investigators keep him under surveillance, on any given day, a halved Luck roll by a random investigator indicates Chandler goes to visit Leroy; successful Hide and Spot Hidden rolls are needed to discreetly follow Chandler's chauffeur-driven car to the hideout on the outskirts of the city. Failure means Chandler or his driver spots the tail and goes elsewhere. If Chandler learns that the investigators are seeking Alan, then he'll try to avoid them, perhaps reluctantly. Later in the adventure, Chandler receives another visit from the Phantom of Truth, who punishes him for hiding the fugitive (see "The Victim of Truth").

AMANDA CORNISH

Amanda Cornish, 22, lives with her sister Ariel, 19, in a small courtyard house in the French Quarter. The girls' uncle's law offices occupy the lower floors, and the girls have the top floor to themselves. Amanda (Mandy to her friends) and Ariel are darlings of society, pretty young blonde flappers with a taste for music, dancing, and alcohol. Their immediate goal in life is to party, with an eye toward settling down someday with some very rich, very handsome man, and maybe eventually producing more rich socialites.

Mandy is currently seeing Alan Leroy, who may just be the man of her dreams. They have been dating for several months, and Alan has entranced her with his exotic airs and his knowledge of the arts, especially music and literature. Mandy is protective of Alan, and worried about him, since she hasn't seen him since the benefit ball, when he left suddenly during the confusion of the stranger's appearance and the gunshot. No Psychology rolls are required to see her anxiety over him. She won't tell anyone, but Chandler Kreel has suggested that Alan is on the run from the Mafia; Chandler has not told her that he is helping Alan hide out.

Alan Leroy's encouragement of Mandy's artistic side led her to read romantic and decadent poets and plays. In an old antique shop, she found a curious play with a weird yellow symbol on the cover: a copy of *The King in Yellow*—perhaps sent to her by a cosmos intent on restoring Alar to his proper fate…She read the book with a mixture of awe and mystification, but when she showed it to Alan Leroy, he was horrified, and insisted that she burn it. Something stayed Mandy's hand, and her copy remains among her small collection of books of plays and poems. She feels guilty about disobeying him, and somehow responsible for his current predicament. An investigator making a successful Psychology roll realizes that she is hiding something. A Persuade, Fast Talk, Credit Rating, or Art (Literature), or a similar roll gets her to explain what happened between her and Alan. Mandy will loan *The King in Yellow* to an interested party, but, once she has done so, she will constantly, obsessively, asks for its return.

Investigators having a casual look around notice that among the photographs on the mantel in the girls' apartment is one of Mandy, Ariel, Alan, Chandler, and a couple of their friends—all smiling and laughing—in front of an old mansion. Scrawled in the corner are the words "Skinner Place, April 1927".

Later in the adventure, after the investigators have interviewed Mandy and her sister, the Phantom of Truth pays a visit to the sisters as well, seeking information on the whereabouts of Alan Leroy. That visit shocks the two sisters into madness, causing them to believe they are sisters Cassilda and Camilla from the play *The King in Yellow*. The Cornish sisters then spend the rest of the adventure whispering fearfully about the fate of the royal family of Yhtill (their mother the Queen, and brothers Alar, Aldones, Thale, and Uoht), the Phantom of Truth, and the dreaded King in Yellow. The mad girls speak to the investigators as if they were characters in the play, and, tellingly, they refer to Alan Leroy as "Alar". Anyone who has read the play recognizes these references with an Idea roll, calling for a loss of 0/1 Sanity each time the Cornish sisters are encountered. If New Orleans survives the coming of the Phantom of Truth, the sisters might be restored to sanity with proper psychiatric care.

MANDY CORNISH

Dilettante flapper, Alan Leroy's girlfriend, age 22

STR	08	CON	10
SIZ	11	INT	13
POW	12	DEX	13
APP	15	EDU	13
SAN	50	HP	11

Damage Bonus: +0

Weapons:
None carried or used.

Skills:
Art (general) 40%
Credit Rating 60%
Fast Talk 40%
Hide 45%
History 40%
Library Use 40%
Listen 40%
Occult 20%
Other Languages:
French 55%
Spanish 20%
Psychology 40%
Sneak 55%
Spot Hidden 45%
Cthulhu Mythos 5%

ARIEL CORNISH

Dilettante flapper, Mandy Cornish's Sister, age 19

STR	09	CON	10
SIZ	10	INT	13
POW	11	DEX	14
APP	14	EDU	12
SAN	55	HP	10

Damage Bonus: +0

Weapons:
None carried or used.

Skills:
Credit Rating 50%
Fast Talk 35%
Hide 55%
Listen 45%
Other Language:
French 45%
Sneak 55%
Cthulhu Mythos 2%

JOHNNY NERO

AKA Gianni Sparanero, gangster, age 30

STR	14	**CON**	13
SIZ	14	**INT**	13
POW	13	**DEX**	12
APP	12	**EDU**	13
SAN	40	**HP**	14

Damage Bonus: +1D4

Weapons:
Fist 75%
(damage 1D3+DB)

.38 revolver 45%
(damage 1D10)

Blackjack 55%
(damage 1D8+DB)

Switchblade knife 45%
(damage 1D4+DB)

Skills:
Accounting 45%
Bargain 50%
Credit Rating 55%
Dodge 45%
Drive Auto 55%
Fast Talk 65%
Hide 40%
Law 20%
Listen 45%
Locksmith 40%
Occult 20%
Other Languages:
French 20%
Italian 55%
Persuade 50%
Sneak 40%
Spot Hidden 45%
Cthulhu Mythos 5%

THE RED HOUSE (NIGHTCLUB)

The Red House is a smoky, narrow, low-ceilinged nightclub in the French Quarter. The clientele is mostly White and Creole. Alcoholic drinks are served surreptitiously from under the bar. The low stage is located directly across from the bar in the middle of the club, with most of the tables near the front and rear of the place. The place is closed until sundown, and then tends to be pretty packed. With a random investigator's Luck roll, Red Leverett and his band, the Jumps, are playing when the investigators arrive; otherwise, they're playing another club or have the night off.

Red Leverett plays trumpet, and Toby Jones plays piano, along with three other musicians. If asked about the night of the Disabled Veterans Benefit Ball, they say they were playing with Alan Leroy ("cat plays a mean reed, lemme tell you boys") when the chaos started.

Red Leverett says "This black-suited dude in a white mask—I seen him, his lips di'nt move, nosir—walks up and starts talking gibberish to Mistuh Leroy. Pointed to that yella sign on his chest, and Al he just goes white, and then there's a shot from off stage, an' all manner'a hell busts loose."

That was the last anyone saw of the man in the white mask, or Alan Leroy, for that matter. Toby figures that "Leroy lit out the back door like the rest of the band, and the other fella slipped into the crowd on the dance floor."

If asked, the musicians say Alan Leroy is an incredible clarinet-player, maybe the best they've ever heard. He plays a mean piano too, everything from ragtime to long-hair stuff (classical). He can coax all manner of strange, beautiful notes and sounds out of his instruments. They've played for Alan and his friends at their private parties, including one at an old, rundown mansion east of town (the Skinner mansion, where the finale of this adventure takes place).

OTHER SOURCES OF INFORMATION

The Keeper should feel free to relay details of the disruption of the Veterans Ball through other sources of information, if necessary. The investigators may have established other police contacts, for instance, or as mentioned earlier, they may approach other attendees of the ball.

One very likely source of information is the staff at the Southern Yacht Club. Police and newspaper reporters pester the wait-staff, musicians, custodians, and so forth for days after the shooting incident. Most of the talk around the yacht club is second-hand rumors, at best, but with a Luck roll, an investigator interviews someone who was actually working at the ball, and has first-hand information. The best sources can describe the white-masked stranger, and positively identify the shooter as New Orleans Mafioso Johnny Nero.

JOHNNY NERO—AND FRIENDS

Once the investigators learn the identity of the gunman at the Veterans' Ball, they may want to find him to see what role, if any, he played in the disturbance involving the bizarre white-masked man. Police or criminal contacts can direct them to any of the handful of gambling joints and speakeasies operated by Johnny Nero. Many of these sources also know that since Nero tries to maintain an air of legitimacy, he doesn't frequent these businesses as often as he does the Italian restaurant he owns, called Leone's, on Bourbon Street.

Johnny Nero is 30 years old, of average height and build, with dark slicked-back hair and a neatly trimmed moustache. He wears expensive tailored suits, somewhat rumpled now that he's living out of cheap hotels. He carries a .38 revolver and a switchblade knife. Normally a cool, ruthless customer, Nero is now nervous and jumpy—and perhaps even more dangerous for it.

Nero is frightened and paranoid after his brush with the Phantom of Truth. At the ball, he instinctively went for his gun when the ruckus with the masked man started, and then the gun went off accidentally when he was jostled by one of the Phantom's would-be attackers. In the chaos, Nero found himself thrust face to face with the Pallid Mask, and in that dead visage he saw the emptiness of his existence: not loved or respected, only feared, his power teetering on a foundation of people who could and would turn on him in a moment for their own gain—and his destruction. Adrift and on the run, he dreams nightly of the terrible white-masked stranger.

Now he fears his own men, his rivals, even his own judgment—but especially that damnable masked *thing*. But Nero has a desperate plan: he knows that the stranger was looking for Alan Leroy, and he believes that if he can hand the playboy over to him, he'll be free of the stranger's malign influence. Throughout the adventure, Nero darts from dive to dive, dodging the Phantom and seeking the missing Alan Leroy.

Investigators who visit any of Nero's illegal businesses should expect to buy a few drinks or place a few bets, or they'll be escorted out. The same treatment awaits those who ask to see Mr. Nero, or "the boss". Persistent nuisances are escorted out more roughly: shoves, perhaps a fist or two, or threats with knives or revolvers in the worst cases. When the investigators have visited three

JOHNNY NERO'S BOYS

Mafia thugs

	Rico	Kenny	Blackie	Artie	Paolo
STR	13	12	15	12	14
CON	12	11	13	13	13
SIZ	14	13	16	12	15
INT	12	12	12	13	13
POW	11	12	10	13	09
DEX	13	12	10	11	13
APP	14	13	09	13	10
EDU	12	13	09	10	10
SAN	30	30	20	40	35
HP	13	12	15	13	14
DB	+1D4	+0	+1D4	+1D4	+1D4

Weapons:
Fist 75%, (damage 1D3+DB)

.38 revolver 45%, (damage 1D10)

Blackjack 55%, (damage 1D8+DB)

Switchblade knife 45%, (damage 1D4+DB)

Skills:
Dodge 45%, Drive Auto 50%, Fast Talk 50%, Hide 40%, Law 15%, Listen 40%, Locksmith 45%, Other Language: Italian 55%, Sneak 35%, Spot Hidden 35%

of Nero's joints, they pick up occasional tails by 1D4+1 of Nero's boys. Nero stays in contact with his organization by telephone, ordering his men to check up on anyone nosing around, and eventually sending them to help look for Alan Leroy.

Once the investigators have drawn Nero's attention, he may decide to follow and confront them himself, preferably one at a time, either accosting his targets on the street, or waiting for them in their home. Holding them at gunpoint, he wants to know why they're looking for him. Nero doesn't know who the masked man is, or why he's looking for Alan Leroy. If Nero thinks the investigators might help him capture Alan Leroy to hand over to the stranger, he'll help them; otherwise, he'll warn them to leave him alone and stay out of his way. Nero won't hesitate to kill anyone whom he perceives as a threat. If he thinks that it's necessary, he'll call a few of his boys to back him up, but he won't trust them fully either…

ÉTIENNE-LAURENT DE MARIGNY

The investigators may be pointed toward Étienne-Laurent de Marigny via police contacts, or by Denis Bouchard. Alternately, anyone with an Occult skill of 25% or greater knows that the renowned and knowledgeable Creole mystic de Marigny is a New Orleans native. Investigators may also know de Marigny from occult/mystic/antiquarian circles or previous encounters.

De Marigny lives in a spacious house in the French Quarter, filled with expensive artifacts and objets d'art, including a strange four-handed coffin-shaped clock. An aged Black servant admits the investigators into the incense-perfumed apartments.

De Marigny is slim, dark-complected, and good-looking. Normally reserved, he is visibly nervous as he leads the investigators through his antique- and artifact-decorated home. He recognized the design presented to him by Inspector Harbison as the Yellow Sign, which he has encountered before: it was used in Mardi Gras decorations a couple of years ago (see "Tell Me, Have You Seen the Yellow Sign?"). Subsequently, de Marigny read *The King in Yellow* in the original French and learned its significance. Now it has resurfaced again, and de Marigny's familiarity with the Yellow Sign and *The King in Yellow* has triggered nightmares and manifestations of the play in de Marigny's presence. He fears that the investigators may be harbingers of further manifestations.

De Marigny knows a great deal about the Yellow Sign and *The King in Yellow.* He owns a copy of the fabulously rare original French edition, and after the Mardi Gras events, his further researches unearthed a copy of the *Yellow Codex* from his friend Randolph Carter (who had inherited it from the late occultist Harley Warren). The distressed occultist can relate his findings about this material if asked, or an investigator making a Persuade, Occult, or Cthulhu Mythos roll can convince him to lend them out. Details on these two books are included in the boxed text "De Marigny's Books".

If asked, de Marigny can also relate what he knows about the white-masked stranger's symbol: it is the Yellow Sign, a symbol of madness, despair, chaos, and death. Pressed further, the occultist states that it originates in a play called *The King in Yellow.* The play deals with the coming of an emissary of the title character to the doomed city of Yhtill, on another planet; the emissary is dressed like the white-masked figure who appeared at the Disabled Veterans Benefit Ball, down to the Yellow Sign, which is a symbol of his power. This Phantom of Truth eventually brings death, madness, or despair to the characters in the play, and heralds the arrival of the King in Yellow to the city of Yhtill, which then becomes the nightmare city of Carcosa.

Asked to speculate, de Marigny guesses that the masked stranger is the Phantom of Truth, also known as the Pallid Mask, or at least believes himself to be. What the Phantom wants with Alan Leroy or Johnny Nero he can't guess, but de Marigny believes that if the Pallid Mask remains, New Orleans might suffer the same fate as Yhtill: the

ÉTIENNE-LAURENT DE MARIGNY

New Orleans mystic, age 38

STR	12	**CON**	11
SIZ	15	**INT**	18
POW	17	**DEX**	14
APP	16	**EDU**	22
SAN	36	**HP**	13

Damage Bonus: +1D4

Weapons:
.45 revolver 50% (damage 1D10+2)

Scimitar 55% (damage 1D8+1+DB)

Skills:
Anthropology 50%
Appraise Antiques 95%
Archaeology 65%
Astronomy 55%
Bargain 75%
Credit Rating 85%
Dreaming 55%
Dream Lore 65%
History 50%
Law 25%
Library Use 65%
Mathematics 95%
Occult 95%
Own Language: French 95%
Other Languages:
- Arabic 70%
- Chinese 75%
- English 90%
- German 20%
- Greek 70%
- Hebrew 70%
- Latin 70%
- Naacal 40%

Persuade 40%
Pharmacy 35%
Psychology 50%
Ride 70%
Spot Hidden 50%
Cthulhu Mythos 45%

King in Yellow will eventually come, and absorb the city into Carcosa.

De Marigny's later brushes with Alan Leroy and the Phantom are detailed in the Trail of the Pallid Mask section.

THE PHANTOM OF TRUTH

The Phantom of Truth is the Pallid-Masked intruder who crashed the Disabled Veterans Benefit Ball seeking Alan Leroy. The Phantom is an emissary of the King in Yellow, an agent of dread, despair, and chaos. The Pallid Mask is dispatched to do the Yellow King's will, whether determining if a city is ripe for absorption into the nightmare-city of Carcosa, or seeking individuals who have delved too deeply into the mysteries of *The King in Yellow* or the Yellow Sign. The Phantom has come to New Orleans seeking "Alan Leroy", actually Alar, a member of the royal family of Yhtill described in the play. Throughout the adventure, the white-masked figure flits through New Orleans, drawn to places and people known to "Alan Leroy", and also to the presence of individuals who have read *The King in Yellow*. These appearances spread, virus-like, as the Pallid Mask's presence itself causes scenes from the play to be enacted by those nearby, and the unwitting actors themselves then become carriers. As long as Alar and the Phantom remain within New Orleans, the city will be plagued by the nightmarish influence of *The King in Yellow*.

A day or two after the disturbance at the Southern Yacht Club, newspaper articles and rumors begin to circulate daily about sightings of the strange white-masked figure from all parts of New Orleans. The Phantom of Truth is of average height and build, and wears the Pallid Mask, a dull white mask with a nose, a thin line of a mouth, and hollow spaces for eye sockets, but no actual holes for these features. The entity wears a dull-finished black suit with a short, collarless, almost Asian-looking jacket. On its breast, it wears a curious brooch or sigil: the Yellow Sign in gold on an onyx background, which causes a loss of 0/1D6 Sanity the first time the brooch is seen. The Phantom's voice is deep and level, and strangely unmuffled even though it seems to emanate from behind the mask.

The Phantom initially visits those who know Alan Leroy best: Mandy Cornish, Chandler Kreel, Denis Bouchard, and a few other members of New

DE MARIGNY'S BOOKS

The King In Yellow
French, -1D4/1D8 Sanity, +6% Cthulhu Mythos, 1 week to study, 2 hours to skim. For more detail on the play, see the article "A Few Notes on the Yellow Sign and *The King in Yellow*" on page 31.

The Yellow Codex
English, -1D4/1D8, +8% Cthulhu Mythos, 7 weeks to study, 14 hours to skim. *The Yellow Codex* purports to be a translation of a set of ancient inscribed stone tablets discovered in China in the 1800s, called the Xanthic Folio. The tablets were supposedly of pre-human origin, inscribed by intelligent plant-like entities millions of years ago. Despite their vast age, and the fact that humanity didn't exist on Earth when they were written, the Xanthic tablets relate a tale very similar to the plot of *The King in Yellow* (although the play is NOT mentioned in *The Yellow Codex*). An Idea roll recalls that the play takes place on a planet in the Hyades, explaining how there can be human-like characters before human life existed on Earth. The mystery remains, however, as to how and why events taking place millions of years ago on another planet could or would be recorded by prehuman intelligences on Earth...

De Marigny's information and books create many additional questions. Is the play based on the tablets? Are the tablets genuine? If the tablets and the play are both just fictions, why do the Yellow Sign and the play have such powerful effects on people?

THE PALLID MASK

AKA The Phantom Of Truth

STR 22 **CON** 27 (17)
SIZ 15 **INT** 30
POW 53 (23) **DEX** 16
APP 07 **EDU** N/A
HP 21 (16)

Damage Bonus: +1D6

Weapons:
Gaze 100%, (as per the Wrack spell)

Touch 80%, (damage 1D6 Sanity loss + paralysis for 1D6 rounds)

Can also use any weapon at 80% skill level.

Armor: As long as it wears the Yellow Sign sigil it can only be harmed by magic; without it the Pallid Mask can be harmed normally.*

Spells:
Call Hastur (monstrous or King in Yellow forms), Create Window, Dream Vision, Enthrall Victim, Evil Eye, Fist of Yog-Sothoth, Grasp of Hastur (as per the spell Grasp of Cthulhu), Mindblast, Summon/Bind Servitor of the Outer Gods, The Unspeakable Curse (Create Unspeakable Possessor—costs 10 Magic Points, plus MP vs. MP roll to succeed), Voice of Truth (as per the spell Voice of Ra); can also summon and command byakhee at a cost of 2 magic points per summoned beast.

Skills:
Astronomy 85%, Dodge 80%, Hide 75%, History 85%, Listen 75%, Persuade 90%, Psychology 95%, Sneak 100%, Spot Hidden 90%, Telepathic Communication 100%, Cthulhu Mythos 100%

Sanity Loss: The Phantom wears a brooch displaying the Yellow Sign, which costs 0/1D6 Sanity to view for the first time. It costs an additional 0/1D2 to realize that the Phantom wears no mask. Anyone attempting to attack or harm the Phantom automatically loses 1D4 Sanity.

**If the Yellow Sign sigil is taken from the Phantom, its CON, POW, and HP are reduced to the parenthetical levels, and it can be damaged by normal weapons and means. The sigil can only be taken from the Phantom if the Phantom is slain, or if an investigator snatches it from the living Phantom by rolling his or her (POW+DEX) or less on D100. The attempt costs the attacker 1D4 Sanity. The sigil can only be destroyed by touching an Elder Sign to the Yellow Sign, requiring a roll of DEXx2 or less on D100 if the Phantom is still wearing it. If the Phantom is slain, but the sigil isn't destroyed, the entity returns with the next rise of Aldebaran; the Pallid Mask appears wherever the sigil resides and attempts to reclaim it, using lethal force against anyone who challenges him.*

Orleans elite society. Next are people and places such as Red Leverett and the Red House nightclub. Finally, when Alan Leroy begins consulting with local mystics and Voodoo practitioners seeking protection against his unearthly pursuer, the Phantom comes to them as well. At some point in these last two stages, the Phantom learns that Chandler Kreel has been protecting Alan Leroy, and it returns to the meddler and punishes him by transforming him into a shambling horror: an unwilling form of the Unspeakable Possessor.

As the investigators look into the events surrounding the disturbance at the benefit ball, they should catch brief glimpses of the Phantom. Call for occasional Spot Hidden rolls to determine who sees the figure. A pale face in a crowd. A fleeting reflection in a window glass. A figure half-glimpsed turning a corner. A passenger in a taxicab or other moving vehicle. A dark figure standing starkly alone in a park or beside the river or lake. A figure looking out a window or from a balcony. These brief glimpses cost the viewers 0/1 point of Sanity, and when sought, the figure is never found, as if it were never there, or as if it vanished within whatever cover or shadows are present.

The Phantom is cold, imperious, and unforgiving: "To raise your hand against me is to raise your hand against the Last King." The Pallid Mask usually deals with transgressors with non-lethal tactics and spells, especially its Wracking gaze, or Enthrall Victim or Grasp of Hastur (treat the same as Grasp of Cthulhu). But, in cases where it needs to make an example, or deal with a persistent nuisance, it may use the Fist of Yog-Sothoth spell, or take an enemy's weapon away from him or her only to use it with lethal intent on its former wielder. Anyone who attempts to harm the Phantom in any way automatically loses 1D6 Sanity, and in any case, the entity can only be harmed by magic.

Once one or more of the investigators has read *The King in Yellow*, the Pallid Mask may visit them. The entity demands to know what the investigators know about "the one you know as 'Alan Leroy'", but won't explain what it means by that phrase. If the investigators don't answer quickly enough, or if they try to stall or interrogate the Pallid Mask, the entity may Enthrall or Grasp them to wring answers out of them. If threatened, the Phantom uses its Gaze, Fist of Yog-Sothoth, or Mindblast attacks. If the investigators ask the Phantom's purpose, it states "Alan Leroy must be returned to his rightful place". If the investigators offer to aid the Phantom, it accepts, rather condescendingly, saying, "When you have captured Alan Leroy, you have but to think of me, and I shall come to you." Regardless of what the Phantom and the investigators speak of, in parting the Mask warns, "If you defy me, you will bring the judgment of Carcosa down upon this city."

Short of giving it what it demands, The Phantom of Truth can only be driven out of New Orleans if its Yellow Sign sigil is taken from it and destroyed. This can only be done by touching an Elder Sign to the Yellow Sign, requiring a roll of DEXx2 or less on D100 if the Phantom is still wearing it. The Pallid Mask's sigil can only be taken from it if it is somehow slain, or if an investigator snatches it from the living Phantom by rolling his or her (POW+DEX) or less on D100. This costs the attacker 1D4 Sanity, and the Phantom will definitely try to destroy anyone who tries it. If the Yellow Sign is taken from the Phantom, its CON, POW, and HP are reduced to the parenthetical levels (see The Pallid Mask's stats), and it can then be damaged by normal weapons and means. If the Phantom is slain, but the sigil isn't destroyed, the entity returns with the next rise of Aldebaran; the Pallid Mask appears wherever the sigil resides and attempts to reclaim it, using lethal force against anyone who challenges him. It then proceeds to track down Alan Leroy, as before.

Should the investigators manage to defeat the Phantom of Truth and destroy its sigil, then they successfully drive the entity back to Carcosa. As the Yellow Sign sigil is destroyed, the Phantom of Truth shouts out (or projects into the investigator's minds if he is no longer present), "This is not over; I shall simply fetch another. This does not end until the renegade prince returns home. Oh, and be certain that I shall not forget those who dared to oppose the will of the Yellow King."

The investigators will then have saved Alan Leroy, but only for now. He flees New Orleans immediately, desperate to remain one step ahead of the Phantom of Truth. However, as Aldebaran rises, the Phantom of Truth returns and the hunt resumes, in another place and time, as Alar slowly realizes that he cannot flee from his fate forever. Just what vengeance the Phantom of Truth plans for the investigators is left to the Keeper to decide.

Further encounters with the Pallid Mask are described later in the adventure.

THE ELUSIVE ALAN LEROY

Alan Leroy has been missing since the disturbance at the Disabled Veterans Benefit Ball at the Southern Yacht Club, and the investigators' inquiries will eventually indicate that he was the possible target of the masked intruder and/or the gunman. With a few Library Use rolls, or Credit Rating or Fast Talk rolls made while interviewing guests of the ball, investigators can learn something of Alan Leroy's background.

Leroy appeared in New Orleans about two years ago, and his looks and apparent good breeding

LOSING NEW ORLEANS

As the Phantom of Truth searches New Orleans for Alar, his presence begins to corrupt the city around him. Reality shifts, warps, and changes as New Orleans becomes more unstable and less grounded in our reality. Should Alar elude the Phantom of Truth for longer than a week, entire city blocks simply vanish as they are absorbed into Carcosa. If this continues longer than ten days, a mist-shrouded city appears just across Lake Pontchartrain. This is made more disturbing by the fact one cannot see the far side of the lake, as it is more than twenty miles across. The phantom city seems to move closer each day, although, somehow, no one who tries to visit it ever seems to reach it or even approach it more closely. After two weeks, entire neighborhoods vanish, never to be seen again. The missing blocks and neighborhoods are only noticed by the investigators; to everyone else, thing are as they always have been. The phantom city, which is Carcosa, creeping closer and closer from across the lake, can only be seen by the investigators. Unless the hunt for Alar ends within three weeks, either in success or failure, the Crescent City vanishes from this world as it is added to the dead city of Carcosa. Investigators fleeing New Orleans before this happens escape its fate and remain safely in our world. However, they are now the only people on Earth who remember that such a place as New Orleans ever existed.

"ALAN LEROY"
AKA Alar, playboy, escaped alien noble, apparent age 28

STR	13	**CON**	15
SIZ	14	**INT**	17
POW	23	**DEX**	15
APP	17	**EDU**	23
SAN	N/A	**HP**	15

Damage Bonus: +1D4

Weapons:
.38 revolver 40% (damage 1D10)

Spells:
Enthrall Victim

Skills:
Accounting 45%
Anthropology 65%
Astronomy 70%
Bargain 85%
Credit Rating 70%
Dodge 75%
Fast Talk 55%
Hide 55%
History 70%
Law 35%
Library Use 65%
Occult 45%
Other Languages:
English 100%
French 95%
Latin 60%
Persuade 70%
Psychoanalysis 55%
Psychology 70%
Spot Hidden 65%
Cthulhu Mythos 35%

made him a hit among the upper crust of New Orleans society. He claimed to have no close family, having been raised by distant relatives in Europe. Deeper research, however, with halved Library Use rolls, can find no trace of Alan Leroy before his arrival in New Orleans. Further, Library Use and Accounting rolls discover that his wealth accrued after his arrival: he apparently had no previous assets, at least none that were transferred here. Library Use rolls also discover that Alan Leroy's house in Olyphant Place was originally paid for by Oliver Kreel, Chandler Kreel's father; Leroy later bought the property from him at full price. Leroy's money seems to have been made in apparently legitimate, if extraordinarily lucky and lucrative, buying and selling land, oil speculation, and international trade, all within the past two years.

Alan Leroy is actually the escaped Prince Alar of the royal family of Yhtill, a city which fell to the arrival of the King in Yellow billions of years ago, in the star system of Aldebaran. Like most of his siblings, Alar bowed to the Yellow King and became his servant, transformed into one of the amorphous, tentacled spawn of Hastur. Suffering for eons in that form, Alar finally willed himself from the Lake of Hali to the shores of Lake Pontchartrain, where he assumed human form and began a new life among the upper crust of New Orleans society.

Alan Leroy, as he now called himself, was good-looking and charismatic, and using his supernatural abilities, he quickly talked his way into prestige and wealth. Leroy made lots of friends, from all walks of life, playing with local bands, romancing beautiful young women, and drinking and gambling with playboys, industrialists, and gangsters. Only once did his happy-go-lucky demeanor slip: when his artistically-inspired girlfriend, Amanda Cornish, presented him with a copy of *The King in Yellow*. Alar's presence had synchronistically attracted the book, which in turn drew the attention of the Phantom of Truth. Now, the Phantom has come to New Orleans to return the escaped prince, and Alar is in hiding.

Alan Leroy fled the confrontation at the Southern Yacht Club, and later pleaded with his friend Chandler Kreel to hide him. Chandler sent him to one of his family's properties northeast of the city, a decaying old manor house. When the investigators start asking questions about him, Alar fears that they will lead the Pallid Mask to him, so he seeks out Voodoo experts and mystics for more arcane means of hiding himself from the Phantom.

Alan Leroy may also seek out the investigators to learn why they are pursuing him, and perhaps for help in eluding the masked phantom. Initially, he won't reveal his true identity to anyone, and if asked why the Phantom wants him, Leroy swears that he doesn't know. A halved Psychology roll shows that he is lying about this matter, but that he is undoubtedly terrified of his pursuer. Leroy may panic if he is pressed about this subject, especially if *The King in Yellow* is mentioned. If disturbed, he uses Enthrall Victim to convince his interrogators to leave him alone. In subsequent meetings, if the investigators seem capable of helping him escape or destroy the Phantom, he may tell them who he really is. This revelation costs the investigators 1/1D6 Sanity, as it seems to confirm that the poisonous play has some basis in reality…

Alan Leroy is tall, handsome, and charming, always smiling and in good humor, at least until the subject of his pursuit by the Pallid Mask is broached. Then he becomes fearful and serious. He has dark slicked-back hair and a small moustache, and usually dresses smartly. He doesn't know how to stop the Phantom of Truth, but hopes that some magical means can be found to hide him from it (he is wrong; it can't). He carries a .38 revolver, but knows that it's useless against the Phantom.

Leroy owns a large house in the fashionable neighborhood of Olyphant Place, off Lakeshore Drive on the shores of Lake Pontchartrain. Leroy's manservant Hodge won't allow anyone into the house except for the police, and only if they have good reason or a warrant. The other servants are a cook and a housekeeper. Hodge won't discuss his master's business with anyone, but a Fast Talk or Law roll might catch one of the women off-guard while shopping or doing other errands away from the estate. They offer no useful information about Mr. Leroy other than he is a kind young man and a good employer, but that he hasn't been to the house for a few days—which isn't unusual for him.

If the investigators break into the house, Sneak rolls are needed for every ten minutes of searching, and any failed roll indicates Hodge or the female staff hear the intruders and telephone for the police. The police arrive 15 minutes later and arrest any intruders whom they find on the premises. Regardless, there is nothing interesting or incriminating to be found in the house, merely expensive furnishings and objets d'art (a failed Occult or Archaeology roll might mistake a statue or carving for something sinister…), a grand piano, and, with a halved Spot Hidden roll, a wall-safe hidden behind a painting. The safe can be "cracked" with a successful halved Locksmith or critical Listen roll, requiring 30-DEX minutes per attempt; inside are land deeds and about $25,000 in cash. Investigators arrested while breaking into Leroy's house are liable to spend a day or two behind bars. Investigators can secure their freedom by contacting a good lawyer and/or paying bail of $200. Failing this, they are released

as Alan Leroy, through Chandler, drops any and all charges against them. Leroy has much bigger problems to worry about.

On a table in his office, Alan has a copy of the same photograph that Mandy Cornish has in her apartment: Mandy, Ariel, Alan, Chandler, and a couple of their friends—all smiling and laughing—in front of an old mansion (the Skinner mansion, site of this adventure's grand finale). There is no identifying inscription on this copy. Investigators native to New Orleans recognize the Skinner mansion with a critical success on a Know roll.

Turning Over Alar—Investigators may become convinced that the only way to save New Orleans from the wrath of the King in Yellow is by handing over Alan Leroy to the Phantom of Truth. If the investigators make visual contact with Leroy and come within 50 feet of him, they can send a mental message to the Phantom of Truth. When this happens, the Phantom of Truth becomes aware of the wayward prince's location, but Alar also realizes that he has been betrayed to his pursuer. Reality shifts sickeningly as Alar screams "What have you done? You have doomed us all!" The investigators suddenly find themselves alone, standing in the gardens of the Skinner mansion, surrounded by fog and trapped within Carcosa (Keepers should proceed to the section "Merely Players").

THE TRAIL OF THE PALLID MASK

After confronting Alan Leroy at the Southern Yacht Club, the Pallid Mask starts tracking down people Leroy knows and places where he has been. Initially this involves Leroy's closest friends, but soon, Leroy decides to consult local Voodoo practitioners for some means of hiding himself from the Phantom. The mambos and hungans offer their best powders, oils, and charms, but Leroy doesn't hold much faith in them. The investigators' attentions may be drawn to this new spate of sightings of the masked man by newspaper articles, such as Asylum Papers #2. New Orleans-based investigators know that this area of Rampart Street lies in Treme, a Black neighborhood Lakeside of the French Quarter; with the right connections, or an Occult skill over 20%, they may also know that this area is a place where some shops sell various arcane herbs, charms, and other such wares.

Asylum Papers #2: Newspaper article about the white-masked man visiting Voodoo practitioners

The White Mask Returns—Voodoo Involved?

The mysterious white-masked man who sparked the disturbance at the Disabled Veterans Benefit Ball at the Southern Yacht Club last week has now been seen in the vicinity of Rampart Street and elsewhere, where he is believed to have visited various voodoo shops, fakirs, seers, and "mystic emporiums". New Orleans Police have been called to these establishments several times in the past two days by panicked shop-owners and citizens who had been approached by the masked stranger. The frightened residents could not recall their conversations with the stranger, and it is believed he used drugs or hypnosis on his victims. No one has been injured during these visits, and nothing has been reported missing, so the white mask's motives remain unclear. Residents are urged to take note of the masked man's statements and movements if possible, and contact the local police precinct with this information.

Entering the various Voodoo emporiums, investigators unfamiliar to the proprietor need Occult or halved Credit Rating rolls to learn if the white-masked stranger visited that particular place. Keepers may impose modifiers depending on previous relationships, local reputation, and profession (e.g., for investigators who are police officers, mobsters, or Voodoo practitioners). Purchasing items (cost of $1D6 or more) adds 10% to skill checks. Each such business or practitioner visited has a 55% chance of having been visited by the Pallid Mask. A few examples follow:

- At Mama Zu Zu's Jumbo Gumbo Emporium, the proprietress says, "That white-masked fella was looking for another white man, said he mighta been in here looking for something to keep the spirits off him." The man sought by the masked stranger matches the description of Alan Leroy, and if shown a photo of Leroy, she says that was him, and he was in here several hours before his pursuer. Leroy was looking for some goofer dust, or some other strong protection against powerful spirits. Mama Zu Zu, who's no shrinking violet, says that the masked man terrified her, and was probably the spirit the young man wanted protecting from.
- In Dannie Hoke's Apothecary, the rail-thin Dannie says, "Yeah, that masked man come in here." Dannie's neighbors—a pretty rough lot—"didn't like the looks of nobody wearin' no goddamn white mask. But that fella give em a look and they let him alone." As at Mama Zu Zu's, the masked man was looking for a White man who had been in earlier looking for strong ju ju charms; again, the man can be identified as Alan Leroy. Dannie sold him his best, but the man "didn't look like he believed it was gonna


were awarded $45,000. Counsel for both Chaplins protested and Lita's lawyers obtained a 15-day stay on the order for payment of fees.

THE WHITE MASK RETURNS

VOODOO INVOLVED?

The mysterious white-masked man who sparked the disturbance at the Disabled Veterans Benefit Ball at the Southern Yacht Club last week has now been seen in the vicinity of Rampart Street and elsewhere, where he is believed to have visited various voodoo shops, fakirs, seers, and "mystic emporiums". New Orleans Police have been called to these establishments several times in the past two days by panicked shop-owners and citizens who had been approached by the masked stranger. The frightened residents could not recall their conversations with the stranger, and it is believed he used drugs or hypnosis on his victims. No one has been injured during these visits, and nothing has been reported missing, so the white mask's motives remain unclear. Residents are urged to take note of the masked man's statements and movements if possible, and contact the local police precinct with this information.

800-GALLON STILL

OF STEEL AND DR

Asylum Papers #2

CHANDLER KREEL

Unspeakable Possessor

STR	20	**CON**	33
SIZ	20	**INT**	13
POW	20	**DEX**	04
APP	01	**EDU**	14
SAN	0	**HP**	27

Damage Bonus: +1D6

Weapons:
Grapple 30% (damage 1D6+1D10 blood/CON drain next and subsequent rounds until hold broken)

Armor: 3 points of scales and rubbery flesh.

Skills:
Hide 20%
Sneak 45%
Spot Hidden 40%

Sanity Loss: See section The Victim of Truth

work." Having seen that masked man, Dannie says, "He mighta been right. That fella in that mask, he ain't no man, an' he ain't no loa. No, he somethin' *more,* somethin' *evil*…"

- At Old Jonah's Ju Ju House, the old hungan says he wanted nothing to do with the masked man. If specifically asked if the stranger was looking for someone, Old Jonah says, "Yes, an' that young man, he's a strange one too. Wanted a powerful charm to keep away spirits. I gave him this old thing." Jonah shows the investigators a bundle of roots and twigs held together with a piece of cloth embroidered with a star-shaped design; a Cthulhu Mythos roll identifies this as a functioning Elder Sign. The young man (identified as Leroy, naturally) took it but dropped it like it was burning hot, and then left it behind. (Given Alan/Alar's true form—one of the spawn of Hastur—the Elder Sign burned his hand.) Jonah "showed the charm to the masked fella too, an' he would'n even touch it." Jonah wants $200 for the charm, but can be Bargained down to $150.

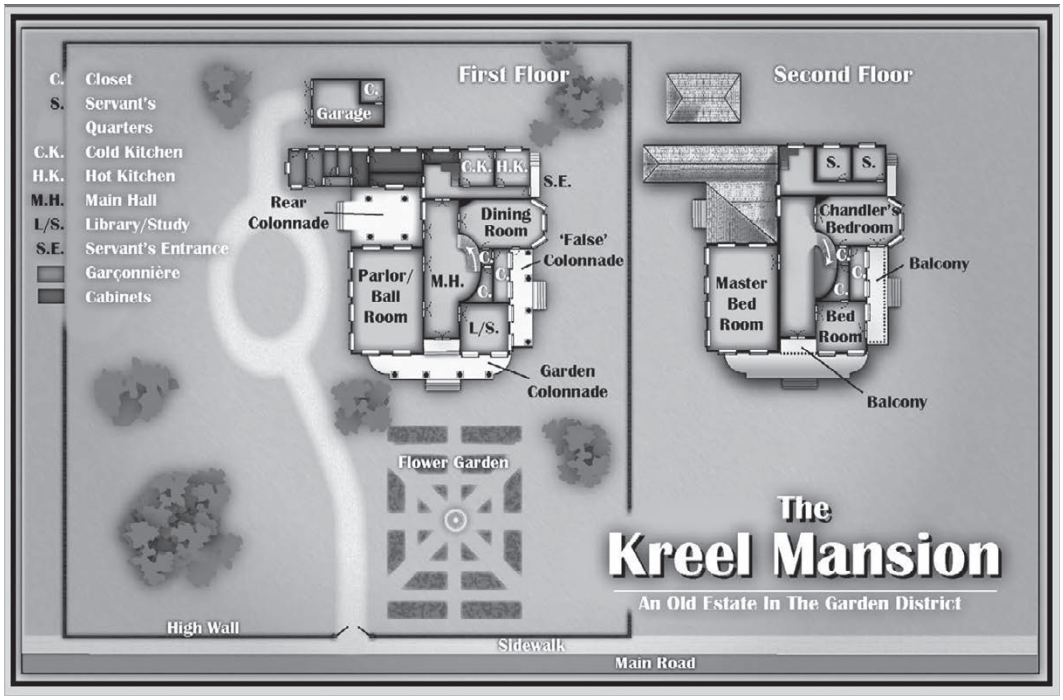
Visiting Étienne-Laurent De Marigny

The noted occult expert has also been visited by Alan Leroy and the Pallid Mask. If he has a relationship with the investigators, de Marigny summons them late that night. If the investigators approach him with questions or information, he is also willing to meet with them. He admits the investigators himself, visibly pale and shaken. A couple of hours ago, he was visited by a young man who sought his advice on how to protect himself from a very powerful spirit, demon, or god. De Marigny felt there was something odd and dangerous about the man. During the visit, Alan noticed an old photo of a previous Mardi Gras celebration, which included the image of the abhorrent Yellow Sign. This caused the young man to flee in terror. De Marigny has no idea where the photo came from or how it came to be in his home.

Less than an hour later, de Marigny entered his study to find a dark-suited white-masked figure wearing the Yellow Sign. The "being" (de Marigny's word) asked what he had told Alan Leroy, and de Marigny told him the young man had fled before the occultist could figure out what he wanted. "It is well you had no chance to aid him," the figure said as it went into the hall. De Marigny followed, but there was no one there, and the door hadn't opened or closed. Quaffing brandy and shuddering, the mystic states, "That was no man in a mask. That was the real Phantom of Truth, the real Pallid Mask. *The King in Yellow* is unfolding before our very eyes. I don't know if he can be stopped, but if he remains long in New Orleans, we may all find ourselves awaiting the coming of the King in Yellow, just like those doomed wretches in the play." The frightened mystic then ushers them out, saying he doesn't know what to do, and he'll call them if he thinks of anything. The investigators don't hear from him again during this adventure and he is unavailable (tied up with a different investigation in Baton Rouge).

THE VICTIM OF TRUTH

Sensing that Chandler Kreel is in some way connected with Alan Leroy/Alar, the Phantom of Truth is once again drawn to the young fool late in this adventure. Chandler stubbornly refuses to reveal Leroy's hiding place, and the Pallid Mask responds by transforming him into a creature resembling an Unspeakable Possessor, a servant-creature of Hastur. Chandler's body becomes bloated and rubbery, his skin a scaly green-gray,





his limbs boneless, the flesh of his face sagging horrifically. Driven insane by his ordeal, the hapless young man slakes his newfound hunger on his family and household servants, killing them all and draining their blood in an orgy of madness. Only afterward does he realize what he has done: slain all he loves and possibly betrayed the whereabouts of his best friend.

If he has met the investigators, he telephones them, raving, and still hungry. His torn mind hopes to send them to help Alan Leroy—or invite them over for dinner. The call comes in the middle of the night, to an investigator who has previously contacted Chandler. The caller's voice is muffled and unrecognizable, but eventually he identifies himself as "Chandler…<huk> Chandler Kreel." The caller seems to sob or gasp frequently. "I <huk> I know where Alan is… He's huh-hiding. <huk> They're…looking for huh-him. You…<huk> You've got to huh-help <huk> him. Come to my huh-home and I'll <huk> tuh-tell you <huk> where he huh-is. Huh-huh-huh-hurry!" If the investigators have already visited the Skinner mansion, Chandler Kreel asks them to go there and pick him up on the way.

The Unspeakable Possessor

The streets of New Orleans are dark and deserted and laden with an eerie yellow fog. The fashionable home of the Kreels in the Garden District is lightless, and no one answers the (unlocked) door. Nor does anyone answer calls within the house, and a few tense moments may be spent trying to find a light switch in the main hall. Anyone searching for the switch, and fumbling a Spot Hidden roll, places their hand on a sticky spot that proves to be blood (1/1D2 Sanity loss for that person). Smeared on the walls along the main staircase are bloody handprints, and another trail befouls the walls toward the back of the house. On the main floor, the prints lead to the servants' quarters, where the body of the Black butler sprawls in one doorway; within another room are the corpses of three Black servant-women. All four are covered with blood, their arms, throats, and upper bodies covered with (human-sized) bite marks, their faces contorted with horror. Sanity loss for this discovery is 1/1D4. All four bodies are still warm.

Upstairs, the bloody prints trail to the master bedroom, the door of which stands open. Inside are the similarly-mangled corpses of Mr. and Mrs. Kreel. Sanity loss for seeing this carnage is 1/1D3. More blood mars the end of the hall into the next bedroom, which is empty; an Idea roll guesses that this is Chandler's room. Another door from this bedroom opens onto an outer balcony, and at its dark end a figure is slumped in a darker puddle. He begs for help. If the lights are turned on or shone upon him, a nightmare is revealed: Chandler Kreel's face has sloughed off, his scalp hanging to his shoulder, one eye lolling out of its socket, his shirt shredded by bite-sized bloody holes. It costs 1/1D4+1 Sanity points to see the gore-soaked wretch, and anyone who approaches and succeeds with a halved Spot Hidden roll spies the closed wounds within his shirt, and his writhing boneless fingers. If they hesitate, he begs for help again, but the only help investigators can offer is to feed his endless



hunger or to end his torment. No matter what action the investigators take, Chandler rises to his feet to attack, mouths opening within his chest and upper body and at the ends of his tentacular fingertips! Additional Sanity loss is 1/1D3.

"Chandler" can attack up to two different targets, grasping them on the first round and draining their blood on subsequent rounds unless the victim breaks free with a successful Grapple roll. Chandler pursues his targets throughout the house and onto the grounds, but no further. Gunshots bring the police in 1D10+5 minutes. If Chandler is brought to 0 or fewer Hit Points, he collapses, dying. With his last breath he says "Tell him…Tell Alan the Pallid Mask is coming. And Carcosa as well. He's at the Skinner place. I wouldn't betray Alan, at first, and this was my punishment."

Among the framed photographs on the walls of Chandler's room is the group photo of Mandy, Ariel, Alan, Chandler, and a couple of their friends, all smiling and laughing, in front of an old mansion. Scrawled in the corner are the words "Skinner Place, April 1927".

If the investigators are present when the police arrive, they are taken into custody. The horrible murders require the attention of Inspector Harbison, who questions the investigators exhaustively: "What were you doing at the Kreel house in the middle of the night? Who killed the Kreels and their servants? What the hell happened here?" Several hours later, the wounds on the murder victims are matched with the incredible mutations on Chandler Kreel's body. If the investigators have cooperated with the police, they are released; otherwise, they may be held for another day or two.

THE SKINNER MANSION

Chandler Kreel's dying words pointed the investigators to "the Skinner place". Any of Chandler's friends (including Mandy and Ariel Cornish) can relate that the Skinner place is an old antebellum mansion where Chandler used to throw wild parties. It is located in Milneburg, on the Lakefront. Other friends of the Kreels know that the family owns that old property. This information can also be gleaned by researching public records for Kreel family holdings, or by researching at any of the local libraries; either search requires a successful Library Use roll. The mansion has been uninhabited for decades.

Presumably, the investigators decide to check out the old manor in an effort to find Alan Leroy. The investigators can reach the Skinner mansion by foot, car, or rail (the "Smoky Mary" begins at the French Quarter and ends at Milneburg; see "Investigator's Guide to 1920s New Orleans", page 23). Regardless of the time that they set out, when they reach Milneburg, the sun is setting and thick yellow fog is billowing and rolling in off Lake Pontchartain, clouding the road ahead.

Looking back toward New Orleans, investigators glimpse a dead black skyline through the trees; at this point, anyone who's read *The King in Yellow* feels a grim premonition that they have left the Earth, and are now on the outskirts of dread Carcosa, beside the brooding lake of Hali. These premonitions cost an investigator 0/1 Sanity points. Through the fog, they see the signpost identifying Skinner Road…

Skinner Road snakes through the trees and overgrown fields back toward Lake Pontchartrain, where a low stone wall is interrupted by a pair of rusted iron gates. Beyond them, a long driveway

MISCELLANEOUS CITIZENS OF NEW ORLEANS AND/OR CARCOSA

	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11
STR	11	09	13	12	11	10	08	14	11	13	12
CON	12	11	14	13	11	14	11	13	10	13	11
SIZ	13	14	13	12	12	15	11	13	14	13	13
INT	12	13	12	13	11	14	13	15	13	12	11
POW	09	11	12	11	12	14	15	13	12	11	08
DEX	11	08	12	13	12	11	10	11	09	10	13
APP	11	10	13	12	12	10	12	08	12	13	11
EDU	12	14	12	11	12	14	13	16	13	11	11
SAN	40	50	55	55	60	65	75	65	55	50	30
HP	13	13	14	13	12	15	11	13	12	13	12
DB	+0	+0	+1D4	+1D4	+0	+1D4	+0	+1D4	+0	+1D4	+1D4

Weapons:
Fist 60%, (damage 1D3+DB)

Grapple 35%, (damage special)

Skills:
Bargain 30%, Credit Rating 30%, Dodge 30%, Drive Auto 35%, Fast Talk 25%, French 35%, Listen 35%, Occult 15%, Persuade 30%, Psychology 20%, Sneak 30%, Spot Hidden 35%

beneath looming willow trees leads toward a dark, distant mansion. Once the investigators pass the gates, they notice the sky has turned grey above the foggy clouds, and black stars glimmer in the grey heavens. As they travel up the long willow-lined lane, investigators making Spot Hidden rolls spy one or more shadowy figures moving near the house, but too far away to see clearly (these are Johnny Nero and/or his boys, looking for Alan Leroy).

MERELY PLAYERS

From this point on, the investigators find themselves within the framework of the play *The King in Yellow*. They'll meet characters from the play and individuals from New Orleans, all of whom are also trapped within the play. They'll even get to witness events that aren't in the play, including the final fates of some of the main characters. The Keeper is urged to make these final scenes of the adventure as weird and chaotic as possible, with scenes repeating themselves (the masked ball in particular), characters not recognizing the investigators, dead characters reappearing, doors opening onto different rooms, or re-entering the same room to find it furnished differently, time slips, and so forth. The events described below can occur in any order, perhaps even more than once.

THE STATUE ON THE LAWN

Behind the house, between the mansion and the fog-clouded lake, is a willow-shrouded expanse. Conspicuous among the willows is a large, eerily white statue on a pedestal. On closer inspection, a body is discovered lying at its base. The statue is of a beautiful woman dressed in a flowing dress of odd design. The body is that of a young man in a suit of similarly strange archaic/gothic style. A knife is stuck into his heart, and the position of his hands suggests he killed himself. With an Idea roll, *The King in Yellow* readers recognize this as the ultimate fate of Prince Thale of the royal family of Yhtill. This realization calls for a loss of 0/1 points of Sanity.

THE BOATMAN

As the investigators search the rear of the house, they see a wooden dock leading out onto the fog-shrouded lake. Spot Hidden rolls note something floating alongside the dock. This proves to be a drowned human corpse, again dressed in strange clothing, albeit plainer-seeming. *King in Yellow* readers may, with Idea rolls, guess that this may be Mathes, the drowned boatman who was the lover of the young ladies' maid Kieran, from the play. This discovery costs 1/1D3 Sanity. Alternately, if an investigator has been the subject of a Kieran-related obsession (see "The Curtain Rises…"), or they have met Kieran inside the house and she has addressed an investigator as Mathes (see "Kieran"), the body is an exact twin of the targeted investigator. Sanity loss for this bizarre occurrence is 1/1D2, or 1/1D3+1 for the doppelgangered investigator.

THE PALACE OF CARCOSA

When the investigators move to enter the mansion, halved Listen rolls hear voices inside, muffled and indistinct, but there are no lights on and no movement seen through the windows. Once the party enters the house, they have entered the palace setting of *King in Yellow*. They will meet numerous people as they travel through the house: the inhabitants of the city of Yhtill at the time of the arrival of the King in Yellow. They are trapped in time within the city of Carcosa, doomed to relive their final days over and over, while rarely, if ever, recalling their eternal plight.

The Yhtillans are dressed similar to the corpses found outside: odd combinations of styles resembling the upper-class clothing of Elizabethan and Georgian England (tight corsets, high lace collars, short trim jackets, blacks, greys, and autumnal colors, but no yellows…think "tasteful 1990s Gothic rock band"). The Yhtillans treat the investigators as if they were citizens of their own time and place. Nevertheless, most of the Yhtillans are too absorbed in their own activities to pay much attention to, or be of any help to, the investigators. "We are late for the masked ball," they say, or, "There is a commotion down by the lake—they say the Last King has come!" This latter is spoken in terror as the speaker flees.

The Keeper should feel free to create encounters with the Yhtillans as desired, offering whatever confusing or cryptic clues he wishes. Some specific encounters are described below. Remember that in the time-warped city of Carcosa events may repeat themselves, and characters found dead one moment may be met again later, very much alive…

The architecture and furnishings of the Skinner mansion also change once the investigators go inside. Now it becomes the vast palace of Yhtill, with a bewildering series of hallways, broad marble staircases, massive chambers, open courtyards, and dead-ends. Investigators retracing their route through a room or hallway probably won't end up in the same place twice. Furnishings are plush and expensive, adorned in silver and brass, and studded with emeralds, rubies, and other valuable gems. Unlabeled portraits of the royal family (including "Alan Leroy" —Alar) appear in various places, and wall-hangings and murals depict the spires and towers of Yhtill beside a placid lake. Investigators who try to pilfer valuables as souvenirs of their trip to Carcosa must roll their POW or less on D100



ADDITIONAL INFORMATION ABOUT VOODOO IN THE CTHULHU MYTHOS

In his series *Ken Writes About Stuff*, Kenneth Hite has two issues about Voodoo in its many forms, considering how it can fit into Lovecraftian roleplaying games.

or be stranded here when the Skinner mansion returns to Earth.

DORNAN

The stern chief advisor to the queen of Yhtill is Dornan, a bearded, long-coated man in his sixties. If the investigators meet him, he is in a hurry, cold and condescending. He doesn't know Alan Leroy, but if asked about the Phantom of Truth he smiles grimly and tells them that the Pallid Mask is the honored guest of the royal torturer…Dornan brusquely dismisses further questions as he leaves to see the queen.

The investigators may also discover a marble statue of the gruff advisor in one of the main hallways, or the outer entryway. In its presence, anyone making a POWx3 roll on D100 gets a strange feeling that the statue is somehow alive. If such a person touches the cold marble, he or she is shocked when Dornan speaks telepathically to him or her: "The Pallid Mask has escaped! He goes now to summon the Last King!" If the investigators ask how he can be stopped, Dornan offers only that "the masked herald's power must lie within the Yellow Sign. Take it from him, destroy him, and destroy the Yellow Sign, and perhaps all can be saved. But… hasn't this already happened? Hasn't Yhtill already fallen?" Dornan lapses into sorrowful silence. This strange conversation costs 0/1 Sanity.

LOREON

This mustachioed, smirking minstrel strolls the mansion, plucking at his guitar, mocking the widespread fear of the Pallid Mask and the mythical King in Yellow. Loreon may also be seen playing during the masked ball. More horrifically, he may also be encountered staggering through the halls, sobbing, his shirt-front bloodied, and his guitar gone. If the investigators attempt to speak with him, he opens his bloodied mouth to reveal a chewed-through tongue and splintered teeth. This self-inflicted carnage costs 0/1D3 Sanity to view. Loreon wanders away, weeping…

KIERAN

The investigators initially meet the palace servant Kieran as a young woman. At the Keeper's whim, she may either be searching for her lover, the boatman Mathes, or she may mistake one of the investigators for him (see "The Boatman" above). Later, the party meets an aged woman dressed exactly like the younger version. Again, it would be amusing to have the aged Kieran believe that an investigator is her young lover. Those causing the woman pain by treating her with cruelty suffer a loss of 0/1 Sanity.

NAOTALBA

The high priest of Yhtill is grey-bearded, dressed in a long silver-striped black robe and miter, with piercing eyes and a haughty demeanor. He says the Phantom of Truth is an impostor, a fakir, a heretic. The King in Yellow is a myth, a false god, a shadow. The crown of Yhtill is in no danger. The Pallid Mask will be punished for his heresy. If the yellow god does exist, let him rescue his fool servant from the palace dungeons…Naotalba then disappears into a doorway, but is not inside if the investigators follow.

Later, in a huge entry chamber, the party finds the black-robed priest sprawled on the steps of a massive staircase, his miter and haughty demeanor gone, and his eye sockets empty holes rimmed with blood and torn flesh. His fingertips are caked with gore as well, and an Idea roll surmises that he has torn out his own eyes. The sight and this revelation call for a loss of 0/1D3 Sanity. Naotalba lies whimpering, and if asked what has happened he says "I have seen Him. The Phantom does not lie. With my own eyes…The King has come. Carcosa has come." If asked what can be done, Naotalba shakes his head. "Nothing. There is nothing to be done. The Yellow Sign holds sway over all. Now we all die a thousand times—a million. Until time itself ends." The priest descends into sobbing self-pity, perhaps crawling away if the investigators persist.

THE QUEEN

Up a staircase, vast doors open onto the regal throne room of the palace. Seated on the throne atop the dais is the queen herself, resplendent in a pale grey gown and silver crown studded with emeralds. She is alone. Waving the investigators forward, and asks them what news of the Phantom of Truth, of the King in Yellow. She curses when she hears the Phantom is loose in the palace. "Find him," she orders. "The Yellow Sign is his symbol, his power. Take it from him, take it from this place—destroy him if you must. The Last King must not be allowed to bring Carcosa to Yhtill." She can offer no further help, and ushers the strangers out, while she ponders the future…

Later, the investigators enter another room and again find themselves within the throne room. The queen is on the throne as before, but dark blood soaks the front of her gown and runs onto the floor. A closer look reveals that she has cut her own throat from ear to ear, a sight causing a loss of 0/1D3 Sanity. Once the investigators begin to exit the room, there is a clatter, and turning they see a shadowy figure in ragged, sickly yellow robes take the queen's corpse by the arm and wrench it from its seat. The body tumbles down the steps, and the distant, ragged figure moves to take its seat on the throne. As the doors slam shut sealing them out of the room, the investigators get a brief glimpse of the faceless yellow-clad figure of the King in Yellow on the throne of…Carcosa. Sanity loss is 1/1D6. Should the investigators wish to re-enter the room before the door slams shut, they



must make a successful Dodge roll. If they fail, they take 1D6 points of damage and are locked outside. If they succeed, they are now trapped in the throne room, with no means of escape, facing the King in Yellow.

JOHNNY NERO

The paranoid gangster is also within the palace, even if he was killed earlier. He may or may not recognize the investigators and hold prior grudges or agreements. Nero is confused, uncertain whether he tracked Alan Leroy to this place or whether he merely found himself here. He intends to kill the Phantom or Alan Leroy, or both, in order to free himself from this nightmare. The investigators may run across him in the palace, or at the masked ball, described below. If he is killed, he may reappear elsewhere in the palace of Carcosa…

CHANDLER KREEL

Chandler Kreel also shows up in the palace, restored to his normal, carefree human self. He believes that this is one of his Skinner mansion parties, and has no memory of the Phantom of Truth, his monstrous transformation, or any other troubling events. He's here to have a good time with his friends, Alan and Mandy and Ariel and all the others…

MANDY AND ARIEL CORNISH

Mandy and Ariel Cornish creep through the halls and rooms of the palace, encountering the investigators several times. They may be giggling like schoolgirls in anticipation of the masqued ball, hiding from the Phantom, running in terror from the approach of the King in Yellow ("He killed Aldones! *Killed him!*"), or searching for their "brother, Alar". They are entirely lost in their roles of Cassilda and Camilla.

OTHERS

The Keeper should feel free to introduce other characters into the doom-laden chaos within the palace. The Earl of Marionn and the Duke of Frost, the nobles who plotted to poison the royal family, might address the investigators as fellow conspirators. The aged royal astrologer, Rotus, might claim that the stars have shifted toward a darkling fate. The torturer Keleth may creep about, gloating over his sessions with the "fearful" Pallid Mask; the next meeting he may be desperately searching for his missing apprentice Molle…Johnny Nero may have called in his goons and sent them to the Skinner mansion to help him capture Alan Leroy, and now they too may be trapped in the palace. Slain or lost investigators may also reappear, perhaps not remembering their previous fates. Resurrected investigators remain alive until the end of the adventure, then fade away like mist in a breeze.

UNMASQUE

The masked ball described in *The King in Yellow* plays out at some point while the investigators are exploring the palace. All of the play's major characters are present, from the royal family and their staff to the Phantom of Truth, along with scores of unnamed Yhtillan revelers. While there is talk of the white-masked stranger bearing the forbidden Yellow Sign, no one is afraid of him or his relation to the mythical King in Yellow—*yet*. The partiers are happy, without

a care in the world…

Johnny Nero, Chandler Kreel, and the Cornish sisters are also present, lost in their various fantasies of where and who they are. Nero's thugs may also be at the ball, searching as much for their wayward boss as the "pretty-boy" the boss wants them to nab.

Alan Leroy is here, dressed and appearing as he did in 1920s New Orleans. He is very fearful now, for he realizes that he has lost: the Phantom has caught up to him, and transported their surroundings lock, stock, and barrel to Carcosa. Leroy is now desperate enough to side with the investigators in hopes that they can help him seize the Pallid Mask's Yellow Sign sigil and destroy him. Deep down Leroy/Alar realizes that he's doomed no matter what, and that his story was written eons ago. Using the investigators as a diversion, Alar makes one last attempt to escape from the ball after the unmasking.

Allow the investigators to mingle during the ball, bumping into Yhtillans clad in masks that cover the eyes or the full head, decorated with feathers, scales, fur, jewels, and other paraphernalia, and designed to resemble birds, beasts, fish, and other animals, most not native to Earth. They may catch glimpses of familiar characters, whom they can track down to question, or these folks may evade them. Throughout the ball, the white-masked Phantom of Truth flits, glimpsed now and again. The same goes for Alan Leroy and Johnny Nero, albeit less supernaturally slippery. Let the investigators track these folks down to make their play, whatever it may be.

When the party reaches a peak, the queen of Yhtill calls for silence, and then bids everyone to unmask. Laughing and talking, everyone removes their disguise—except for the Phantom, now center-stage with Mandy and Ariel Cornish and a few others.

Camilla/Amanda says, "You, sir, should unmask."

"Indeed?" says the stranger.

"Indeed, it's time," says Cassilda/Ariel. "We have all laid aside disguise but you."

"I wear no mask," says the Phantom.

"No mask? No mask!" says Camilla/Amanda, in a terrified whisper that is somehow still audible to all.

Chaos erupts as everyone in the room retreats toward the walls, and suddenly the room is empty save for the Phantom, the Cornish sisters, Alan Leroy, Johnny Nero and any of his gang, and the investigators.

"Now you are home, Alar," intones the Pallid Mask. "Accept your fate, and reflect on the fact that you have doomed others to share it with you."

Let the investigators and/or Nero make their moves, if any, but Alar dodges behind Mandy Cornish, shoves her into the Phantom's grasp and bolts for the nearest door. Everyone present may get off one shot, but unless slain on the spot the fugitive escapes (see "Family Reunion").

If Alar/Alan is killed, the Pallid Mask intones "And so the story is ended. Now it can begin again." The Pallid Mask then turns towards the survivors and says, "You're part of the story now. You have roles to play…in Carcosa."

If the investigators hindered the Phantom's pursuit of Alar, then they are doomed to remain in Carcosa until they devise some way of returning to Earth. Those who aided the Phantom and who protest their fate may attempt Persuade rolls, and if any roll succeeds, the investigators are allowed to return to the Skinner mansion. This doesn't save the Cornish sisters or Johnny Nero, however, and additional Persuade rolls are needed to save them (one successful roll for both sisters and one for Nero and his boys). If the investigators fail to convince the Phantom and/or attack him, he vanishes on his DEX rank in the second round, leaving them stranded in Carcosa. The sidebar Opposing the Phantom explains what happens if the investigators attack the Pallid Mask.

OPPOSING THE PHANTOM

If the investigators decide to defy the Phantom to help Alar, they have a tough job ahead. The Phantom is normally only vulnerable to magic, and anyone who uses such means against it will be dealt with as lethally as possible. If the Yellow Sign is taken from the Phantom or destroyed, the entity's CON, POW, and HP are reduced to the parenthetical levels (see The Pallid Mask's stats), and it can then be damaged by normal weapons and means. The Sign can only be destroyed by touching an Elder Sign to it, requiring a roll of DEXx2 or less on D100 if the Phantom is still wearing it. The Pallid Mask's sigil can only be taken from it if it is slain, or if an investigator snatches it from the living Phantom by rolling his or her POW+DEX or less on D100. Any attempt to molest the Phantom costs the attacker 1D4 Sanity, and the Phantom will definitely try to destroy anyone who attempts this. If the Yellow Sign sigil is taken, it must either be destroyed, or, alternately, thrown into the lake of Hali (see Family Reunion); either action dispels the Phantom of Truth and restores those present to their own home world.

FAMILY REUNION

If Alar escapes from the Phantom of Truth in the ballroom, he disappears into the fog surrounding the palace. The Phantom may remain in the ballroom for a moment or two, but then vanishes before the investigators' eyes. Nero and his gang, if still alive, race into the fog after Alan Leroy. Presumably, the investigators follow, but if they do not, the ballroom slowly vanishes around them, leaving them standing in the fog. The fog limits visibility to 10 feet or less, and Spot Hidden rolls might be called for to glimpse Nero, his thugs, Alar, or the Phantom in the mists; all ranged attacks are at half chance due to the murk.

Make halved Luck rolls for Johnny Nero and each of his surviving hoods; for each roll that fails, there are gunshots and screams, as Alar's siblings—the spawn of Hastur—come upon them in the fog and devour them. Idea rolls inform the investigators that heading towards the commotion is their best chance to escape Carcosa. Investigators making a Spot Hidden rolls then make out a huge octopoidal shape drifting away through the air. Investigators fleeing away from the commotion must make a POW x2 check. Those who succeed find themselves washed up in the shores of Lake Pontchartrain, 1D12 months after they entered the Skinner Mansion, with a loss of 1D20 Sanity points. Those who fail this check are lost in the dead city of Carcosa, wandering aimlessly for all eternity.

The investigators eventually come upon the shore of the lake, which *King in Yellow* readers recognize as Hali. Investigators making Cthulhu Mythos rolls realize that this site is linked to Hastur, who may dwell within. They also recall that items hurled into the Lake of Hali are said to be lost for all eternity. The fog is lighter here, and Alar stands before them, trapped between the lake and the investigators. Behind him, the waters of the lake ripple and bubble disturbingly, as some large thing (or things) lurks out there (Sanity loss is 1/1D3). Alar pleads with the investigators to help him, and once they make their decision he looks fearfully beyond them. The Pallid Mask comes out of the fog. The investigators may choose a side, or do nothing.

If the Pallid Mask is attacked, it reacts in kind, using Grasp of Hastur (as per the spell Grasp of Cthulhu) to incapacitate its enemies, then deals with Alar before settling with the investigators once and for all. If the Phantom is actually slain and/or its Yellow Sign sigil is destroyed, Alar and his monstrous siblings are absorbed into the fog. Wandering through the murk, the investigators will eventually find themselves on the grounds of the Skinner mansion back on Earth.

If allowed to mete out its justice, the Phantom of Truth speaks: "You are home, Alar. This version of your tale is at its end."

Alar cries in anguish. "I'm not Alar! I'm Alan Leroy! I had a life! I was free!"

"You were never free. You were a slave to your family, to your fate. You bowed to the King in Yellow, just as your brothers and sisters did."

A vision flashes in the investigators' minds. On this very shore, the Phantom stands before three young men (including Alar) and two teenaged girls. Readers of the play recognize Princes Aldones, Alar, and Uoht, and sisters Camilla and Cassilda. (Prince Thale had killed himself by this point.) Aldones steps angrily toward the Phantom, whose Yellow Sign sigil swells, reaches out, grasps Aldones around the chest, crushes his body, drops his lifeless corpse to the turf, and returns to the Phantom's chest, all in a few seconds. The other siblings, awed, weeping, kneel before the Pallid Mask. Sanity loss is 0/1.

"All but Aldones, of course," adds the Pallid Mask. "Now, rejoin your family."

Behind Alar the waters boil as three massive creatures rise above the lake. Their slimy, scaly sack-like bodies resemble those of octopi or jellyfish, with suggestions of sagging skull-like faces, and a mass of tentacles dangling beneath. Their bodies are 15 feet long, their tentacles twice that length. They merely hover above the water, but the sight of them calls for a loss of 1D4/2D8 points of Sanity. Unless restrained by their companions, investigators who go indefinitely insane run screaming into the fog and are lost in Carcosa. Defeated, Alar looks up at his sibling-creatures and walks into the waters of the lake, his body bloating and becoming shapeless. Fortunately for the investigators, he disappears beneath the fog-covered waves before his transformation is complete, and unless attacked the other spawn of Hastur also slide down into the silver waters…



THE ROYAL SIBLINGS OF YHTILL

Spawn of Hastur

	Uoht	Cassilda	Camilla
STR	44	41	37
CON	19	17	16
SIZ	33	29	29
INT	12	14	12
POW	16	22	17
DEX	11	12	10
HP	26	23	23
DB	+4D6	+3D6	+3D6

Move: 4/12 swim/8 fly

Weapons:
Tentacles (x1D3) 60% (damage 1D6+DB, or grapple)

Armor: 10 points of rubbery hide.

Spells:
Call Hastur, Summon/Bind Byakhee, Voorish Sign

Skills:
Hide in Water 55%

Sanity Loss: 1D4/2D8

INSPIRATIONAL MATERIAL

Blish, James, "More Light"

Chambers, Robert W., *The King in Yellow*

Corman, Roger, *The Masque of the Red Death* (film)

Harms, Daniel, *The Cthulhu Mythos Encyclopedia*

Lynch, David, *Lost Highway* (film), *Mulholland Dr.* (film)

Parker, Alan, *Angel Heart* (film)

Poe, Edgar Allan, "The Masque of the Red Death"

Ross, Kevin A., "Tell Me, Have You Seen the Yellow Sign?", *The Great Old Ones*

Tynes, John, "The Road to Hali", *The Unspeakable Oath #1*

Tynes, John, "Hastur Mythos", *Delta Green: Countdown*

Unknown, *The King in Yellow*

Van Lente, Fred, *The New Orleans Guidebook,* reprinted as *Secrets of New Orleans*

The Phantom has disappeared as well, leaving the investigators in the thick fog on the shore of—the lake of Hali? Lake Pontchartrain? The silhouetted cityscape beyond the drooping willow trees: is it New Orleans? Or *Carcosa*?

If the investigators aided the Phantom of Truth in capturing Alar, they may each roll their POWx5 or less on D100, and if successful they now return to the grounds of the Skinner mansion. If they did nothing, or opposed the Pallid Mask's quest, they roll only POWx3. Those who fail their rolls remain trapped in Carcosa. The Keeper should create further encounters for these unfortunates as desired, perhaps using elements from John Tynes' Hastur mythology chapter in *Delta Green: Countdown*.

Investigators in possession of an active Elder Sign, and those in physical contact with such investigators, cannot be stranded in Carcosa and automatically return to New Orleans. However, the Elder Sign is destroyed by thwarting the raw chaos of Carcosa.

Destroying the Yellow Sign worn by the Phantom of Truth, or casting it into the Lake of Hali, is also a possible means of escape.

Alternatively, the Keeper could assess Sanity losses of at least 1D3/1D8 points per day, until the stranded investigators find some way of returning to Earth. Returning home might be achieved via Gate, summoned creature, or by some other means discovered by the investigators within the nightmare-city.

CONCLUSION

"Asylum: The Return of the Yellow Sign" introduces a relatively tough situation for the investigators. If they do nothing, justice will be done, as the Phantom will catch up to the wayward Alar. Unfortunately, without the investigators' intervention, the prolonged presence of these two beings could result in the lingering influence of Carcosa in New Orleans. If the investigators don't get involved, or fail to prevent the coming of Carcosa to the Big Easy, each should lose 1D10 Sanity, in addition to being stranded in Carcosa if they are in New Orleans when the city is absorbed.

On the other hand, investigators who tried to unravel the mystery of the Pallid Mask and survived to tell the tale should receive 1D10 Sanity. Survivors also receive 1D10 points for either destroying the Phantom or capturing and handing over the fugitive Alar to his pursuer; the latter reward is not given out if the investigators merely *allowed* Alar to be captured by Nero or the Phantom.

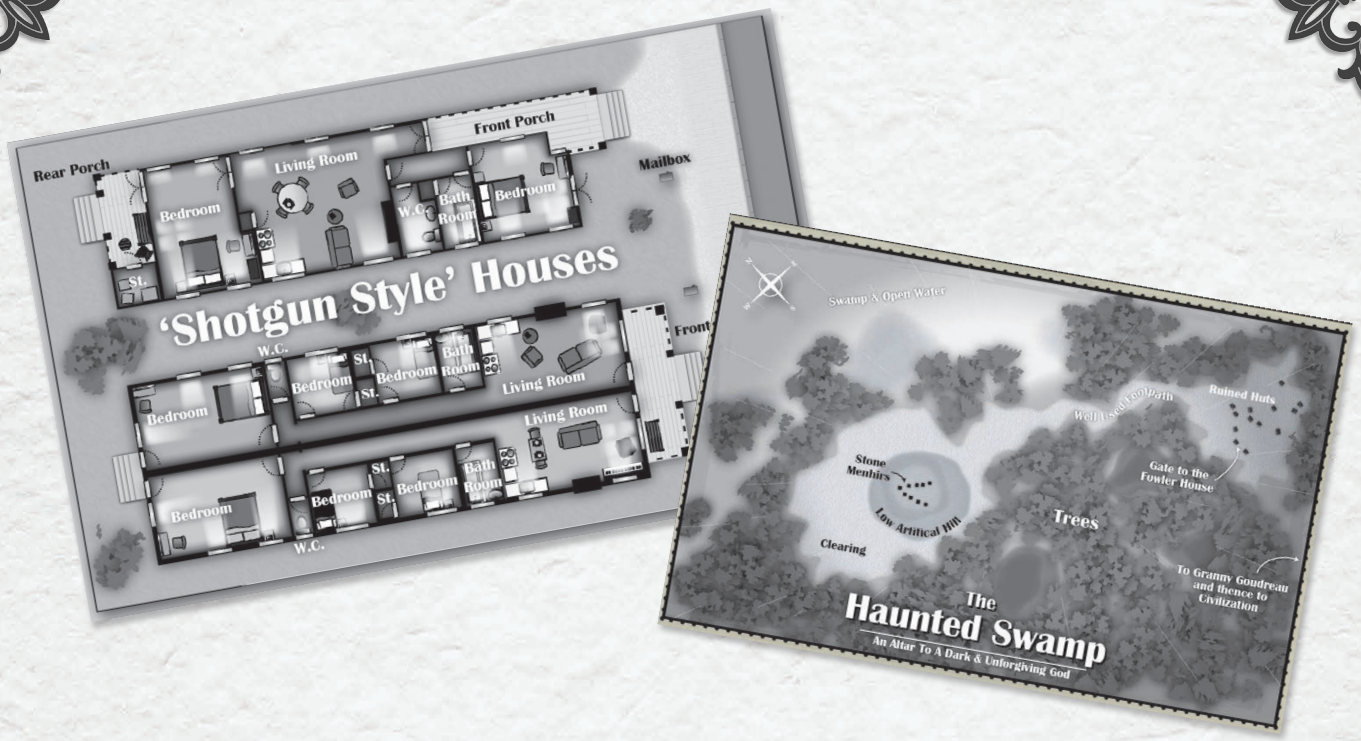
The investigators should also receive a reward of 1D6 Sanity for each of the Cornish sisters rescued from Carcosa in the finale. Saving Johnny Nero from a similar fate is good for another 1D3 Sanity reward, and each of his thugs brought back from Carcosa is worth another point; these goons might feel beholden to whoever dragged them out of that weird foggy nightmare.

On more mundane levels, if the investigators navigated their way through the ranks of New Orleans society without ruffling any feathers, they might earn a Credit Rating award of 1D3 or 1D4 points. If they made any major faux pas, such as irritating Arabella Soule, they lose 1D4 points. If Mandy and/or Ariel Cornish survived the adventure, investigators who bring them home safely merit a 1D3 point Credit Rating reward.

The investigators may also have acquired a variety of contacts from all over the city, from Voodoo practitioners to Bourbon Street musicians, the cream of New Orleans's upper crust, the local mafia, police, and a bevy of rich young people. Perhaps most importantly, they may have met the most distinguished occultist in the country, Étienne-Laurent de Marigny. De Marigny is an expert on antiques, mathematics, and the occult, and numbers Randolph Carter among his friends. Both de Marigny and Carter are expert dreamers, and their occult experiences in Europe may offer further links.

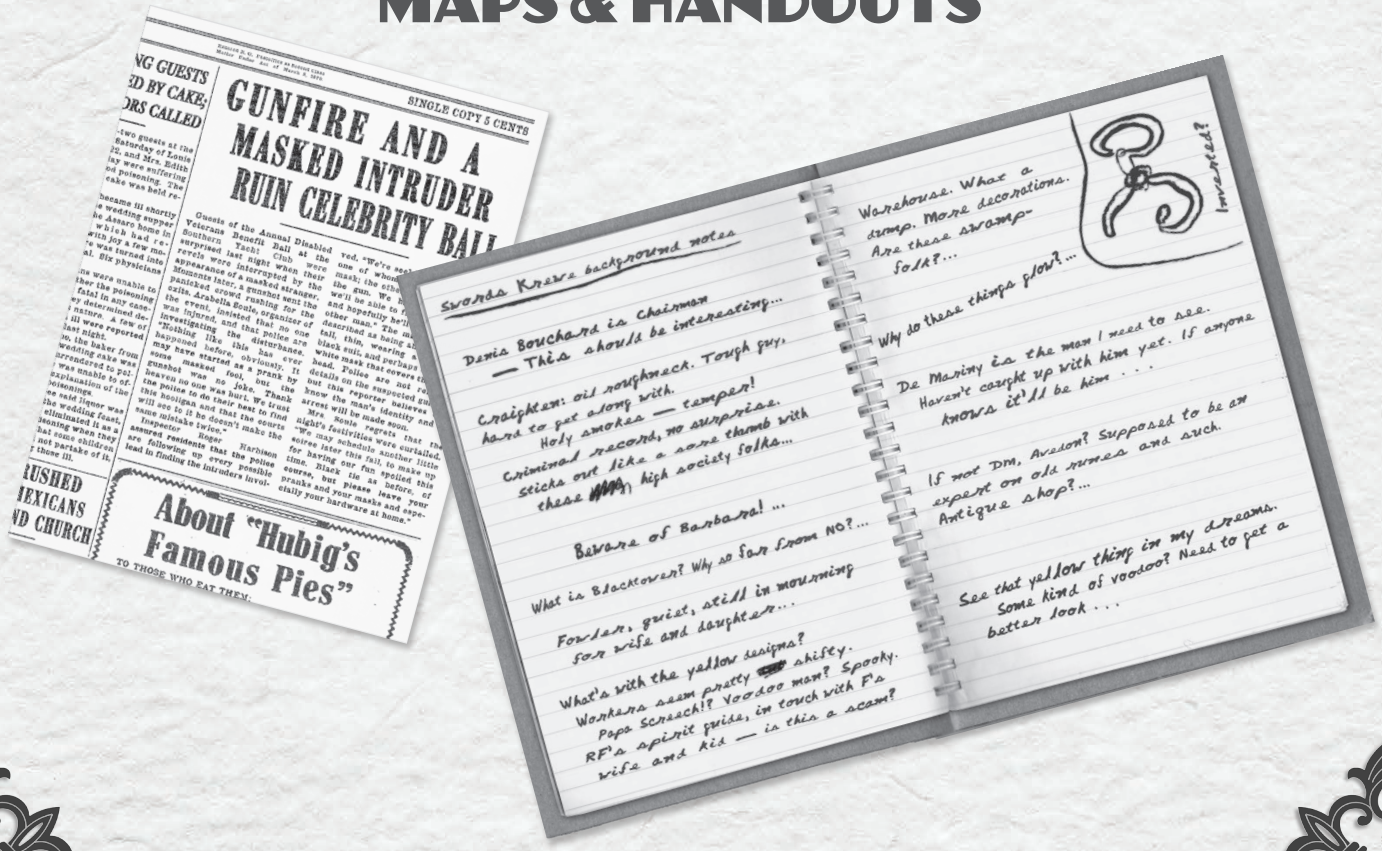
Finally, and more darkly, what of the continuing influence of *The King in Yellow* in New Orleans? Now the city might have had two brushes with the insidious play—is this a coincidence or is there some dangerous link between New Orleans and cursed Carcosa?

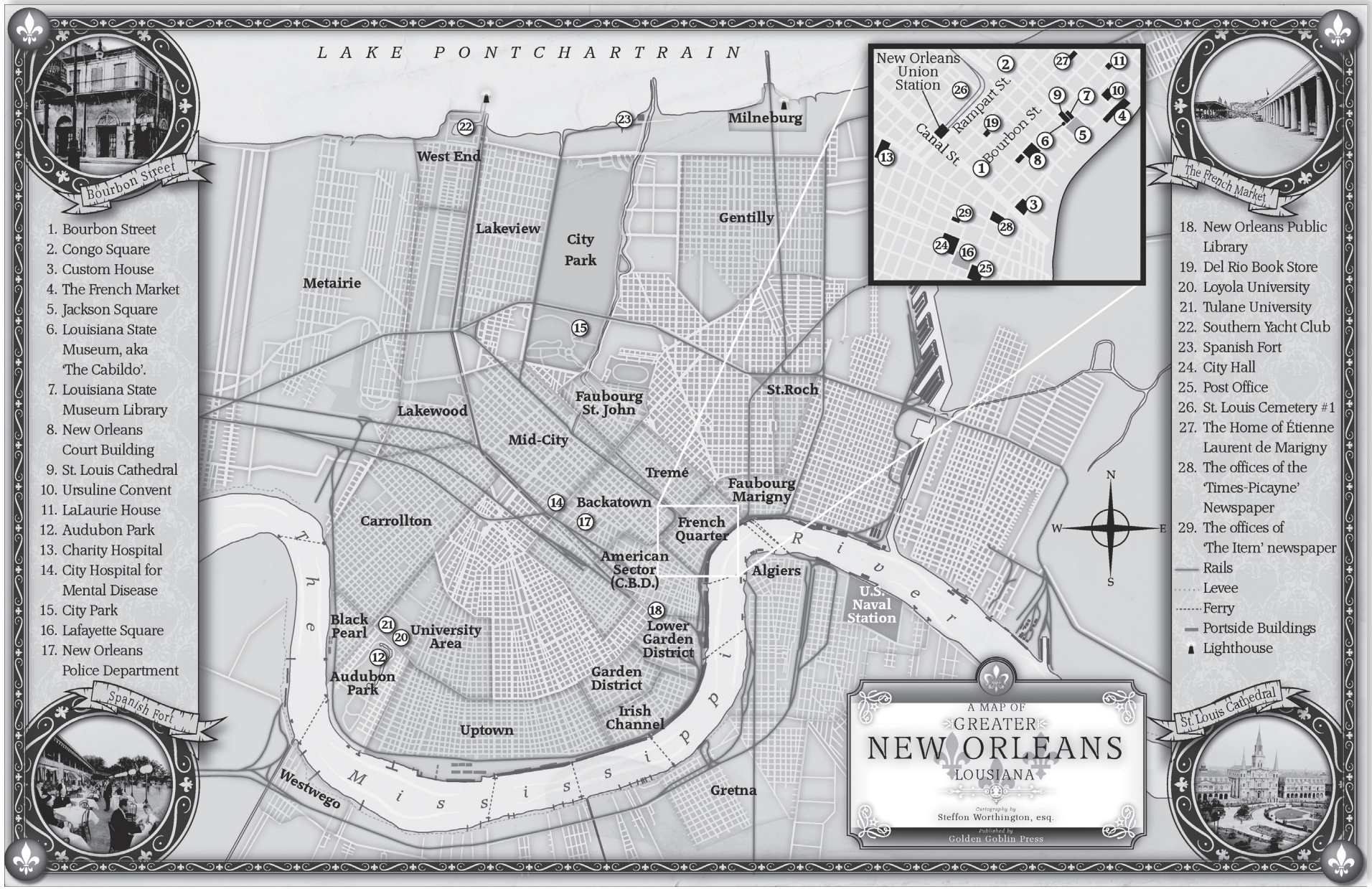
And speaking of Carcosa—were any of this adventure's cast of characters stranded there when the final curtain came down? Or any of the investigators themselves? Do their companions make any effort to try and rescue their lost friends? Might those lost souls cry out to those who left them behind, plaguing their dreams? Might those former allies hold grudges against the "friends" who abandoned them to their nightmares? If stranded in Carcosa, do the mad Cornish sisters attempt to lure the investigators back to the dark metropolis—for revenge? Or merely driven by the hungry evil of the Last King? The same might hold for Johnny Nero, marooned in the city of shadows, scheming for revenge against the investigators for abandoning him.



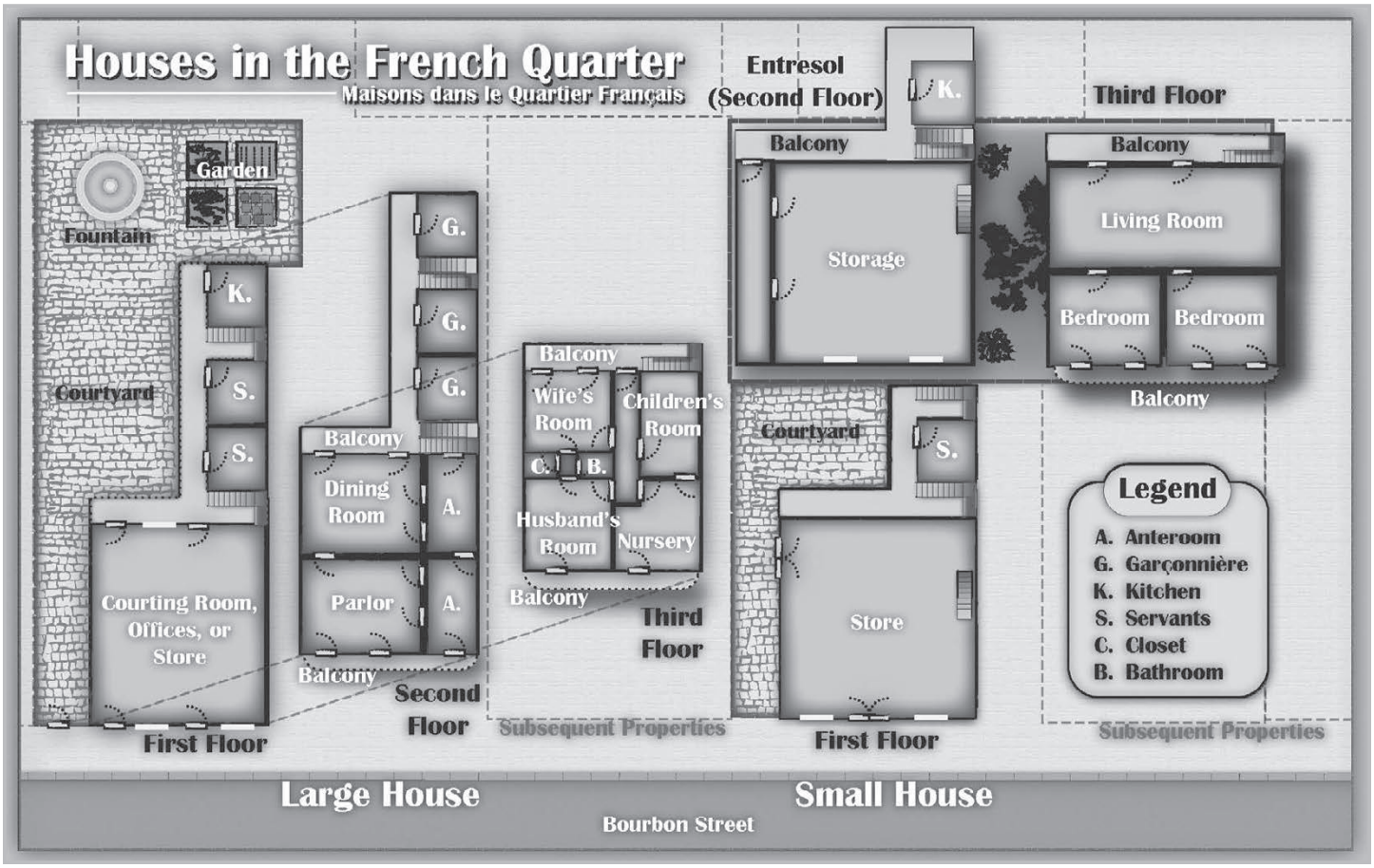
SCENARIO AIDS

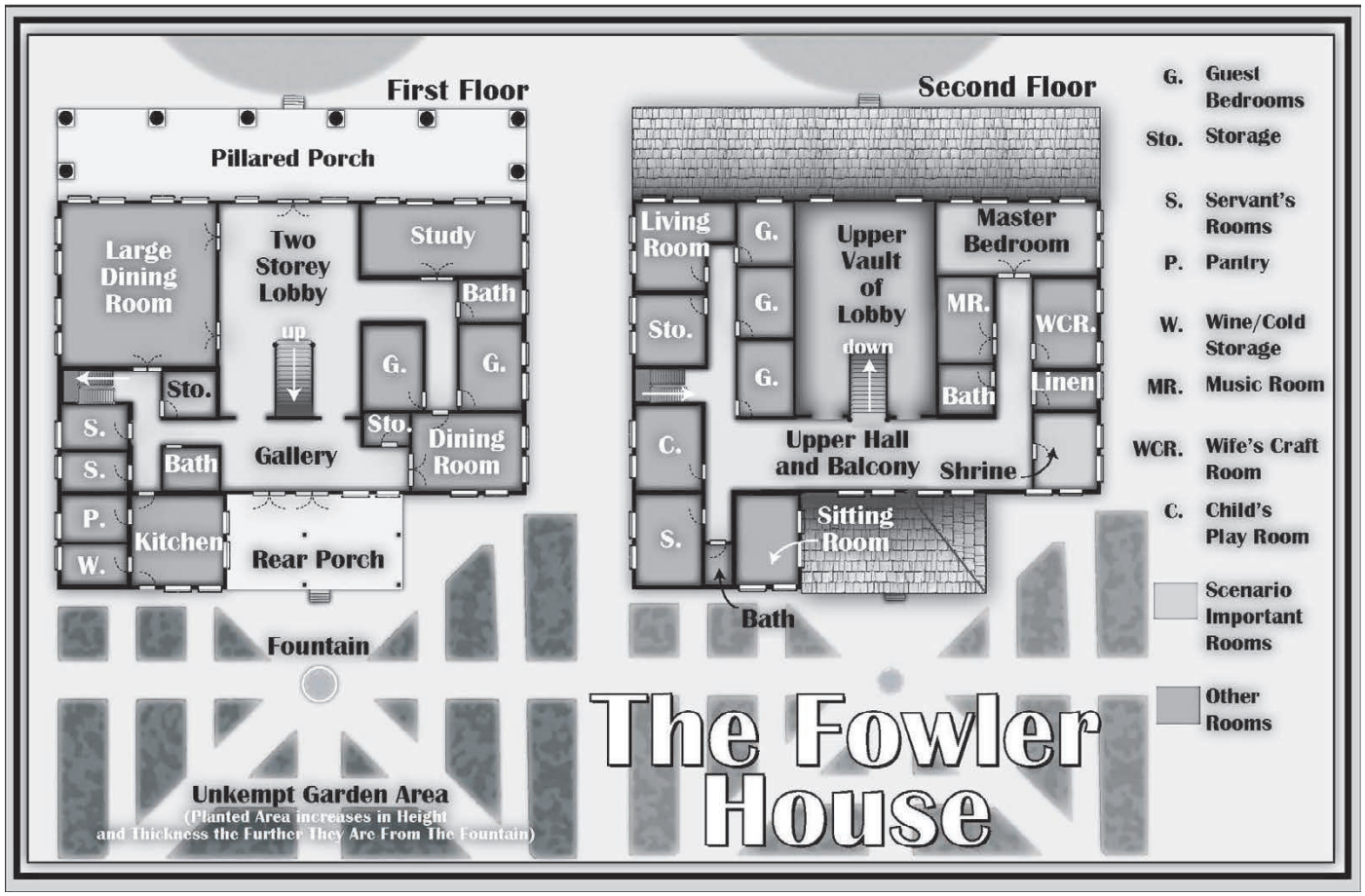
MAPS & HANDOUTS

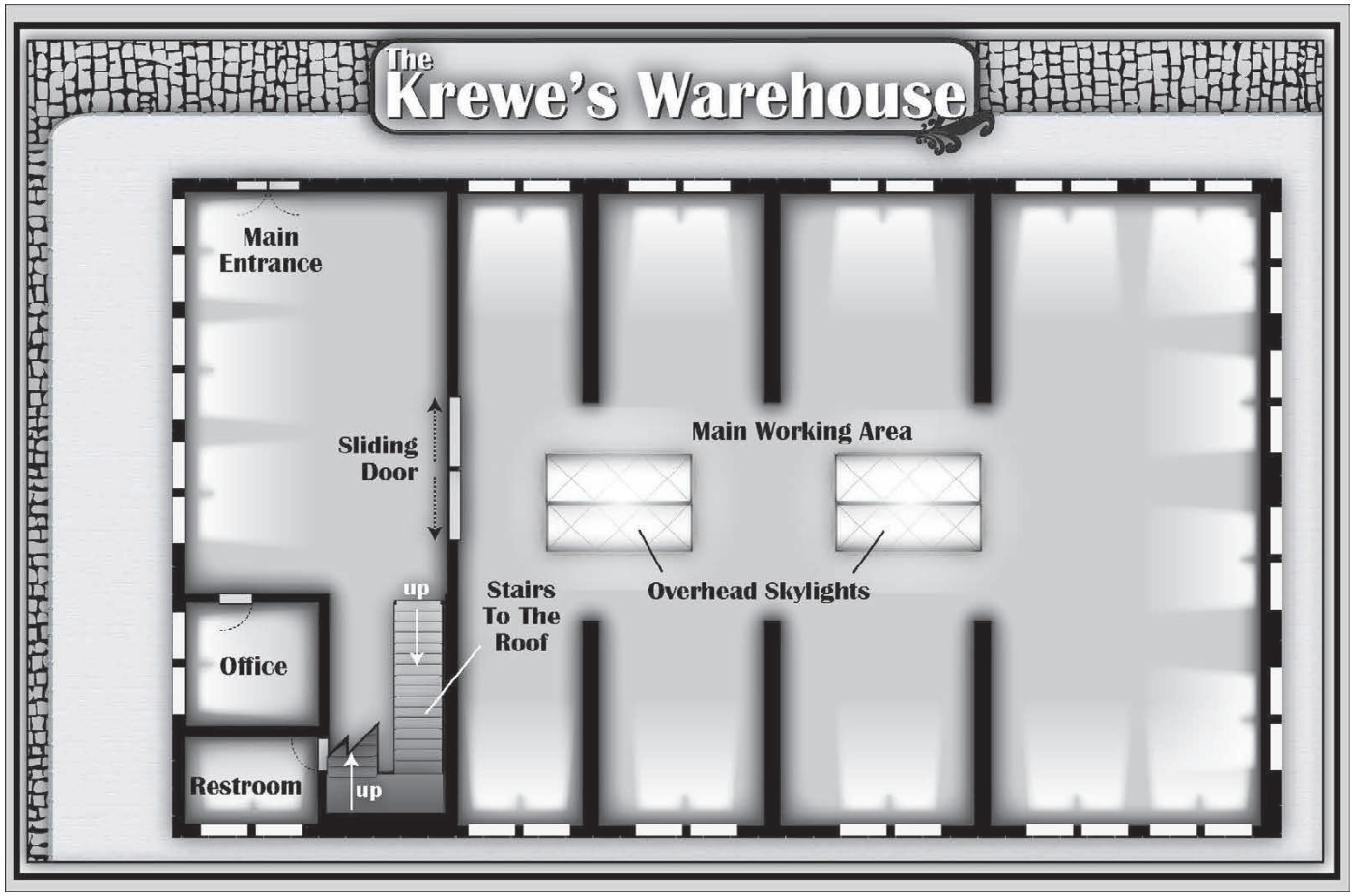


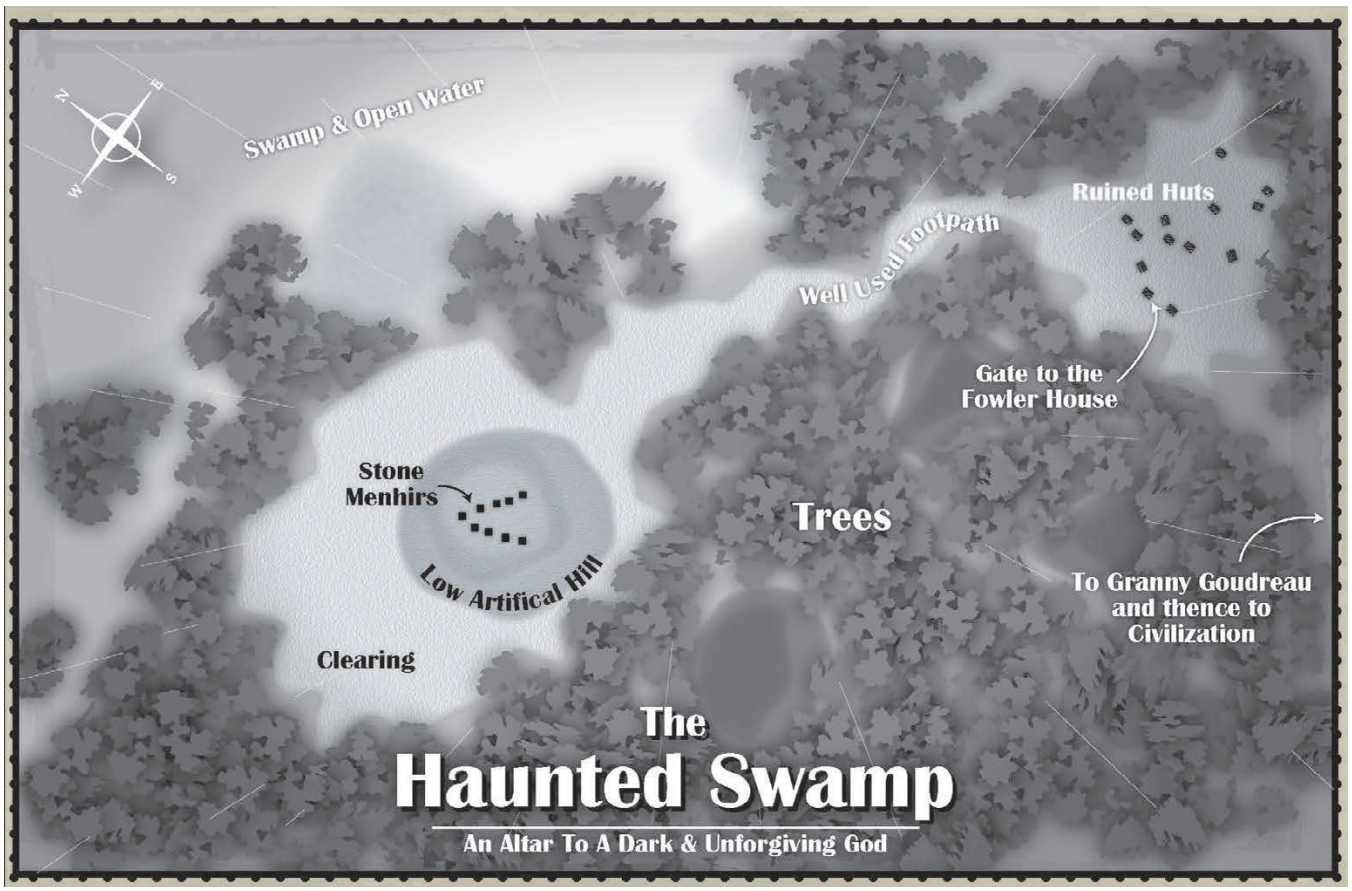

LAKE PONTCHARTRAIN
Milneburg
West End
Lakeview
City Park
Gentilly
Metairie
Lakewood
Faubourg St. John
St.Roch
Mid-City
Tremé
Faubourg Marigny
Backatown
Carrollton
French Quarter
American Sector (C.B.D.)
Algiers
U.S. Naval Station
Black Pearl
University Area
Lower Garden District
Audubon Park
Garden District
Irish Channel
Uptown
Westwego
Gretna
The Mississippi River
New Orleans Union Station
Rampart St.
Canal St.
Bourbon St.
N
S
E
W
Bourbon Street
1. Bourbon Street
2. Congo Square
3. Custom House
4. The French Market
5. Jackson Square
6. Louisiana State Museum, aka 'The Cabildo'.
7. Louisiana State Museum Library
8. New Orleans Court Building
9. St. Louis Cathedral
10. Ursuline Convent
11. LaLaurie House
12. Audubon Park
13. Charity Hospital
14. City Hospital for Mental Disease
15. City Park
16. Lafayette Square
17. New Orleans Police Department
The French Market
18. New Orleans Public Library
19. Del Rio Book Store
20. Loyola University
21. Tulane University
22. Southern Yacht Club
23. Spanish Fort
24. City Hall
25. Post Office
26. St. Louis Cemetery #1
27. The Home of Étienne Laurent de Marigny
28. The offices of the 'Times-Picayne' Newspaper
29. The offices of 'The Item' newspaper
Rails
Levee
Ferry
Portside Buildings
Lighthouse
Spanish Fort
St. Louis Cathedral
A MAP OF
GREATER
NEW ORLEANS
LOUSIANA
Cartography by
Steffon Worthington, esq.
Published by
Golden Goblin Press

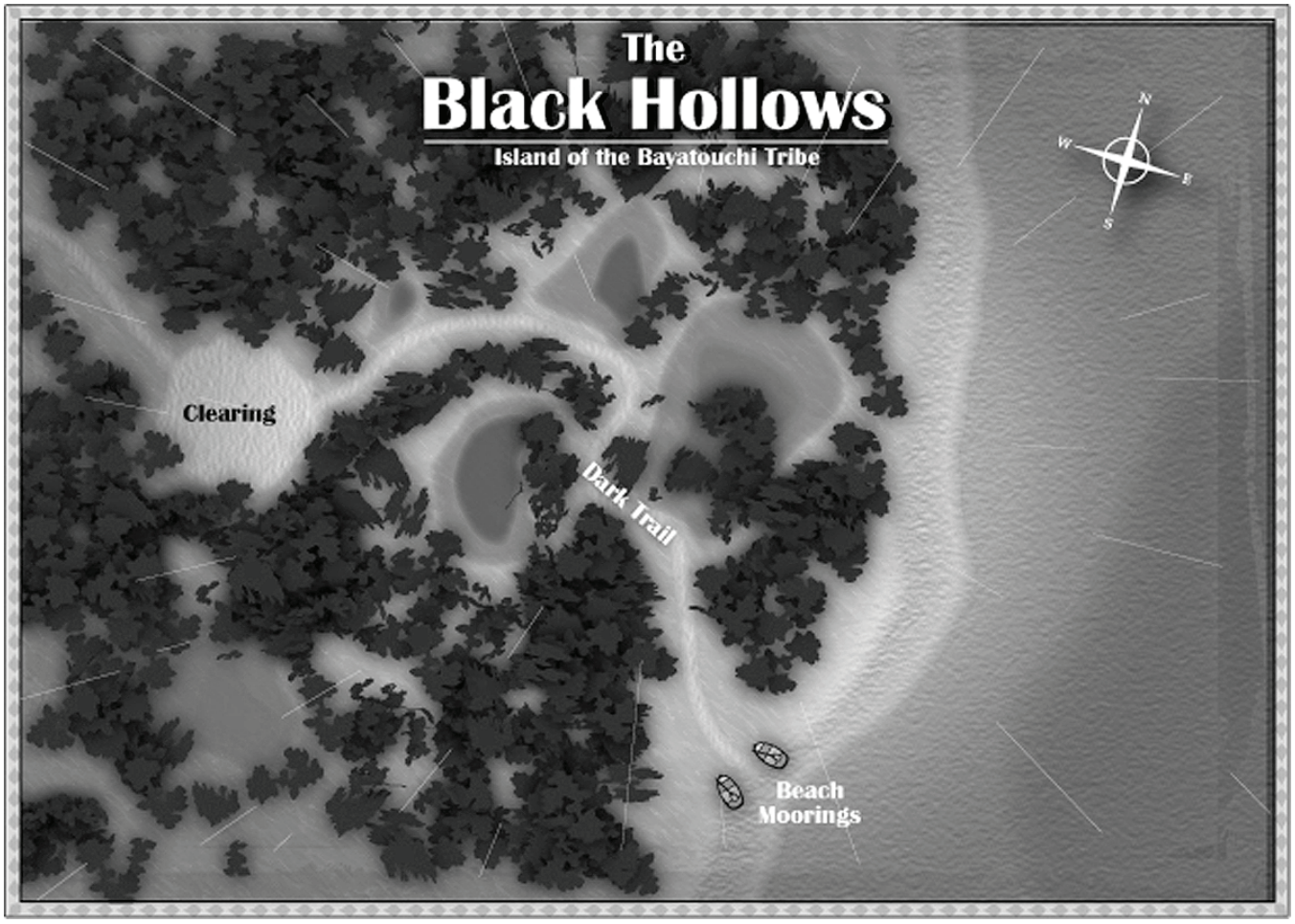

Rear Porch
Bedroom
Living Room
Front Porch
St.
W.C.
Bath Room
Bedroom
Mailbox
'Shotgun Style' Houses
W.C.
Bedroom
Bedroom
St.
St.
Bedroom
Bath Room
Front Porch
Living Room
Living Room
Bedroom
Bedroom
St.
St.
Bedroom
Bath Room
W.C.


Houses in the French Quarter
Maisons dans le Quartier Français
Garden
Fountain
K.
Courtyard
S.
S.
Courting Room, Offices, or Store
First Floor
G.
G.
G.
Balcony
Dining Room
A.
Parlor
A.
Balcony
Second Floor
Balcony
Wife's Room
Children's Room
C.
B.
Husband's Room
Nursery
Balcony
Third Floor
Subsequent Properties
Entresol (Second Floor)
K.
Balcony
Storage
Courtyard
S.
Store
First Floor
Third Floor
Balcony
Living Room
Bedroom
Bedroom
Balcony
Subsequent Properties
Legend
A. Anteroom
G. Garçonnière
K. Kitchen
S. Servants
C. Closet
B. Bathroom
Large House
Small House
Bourbon Street

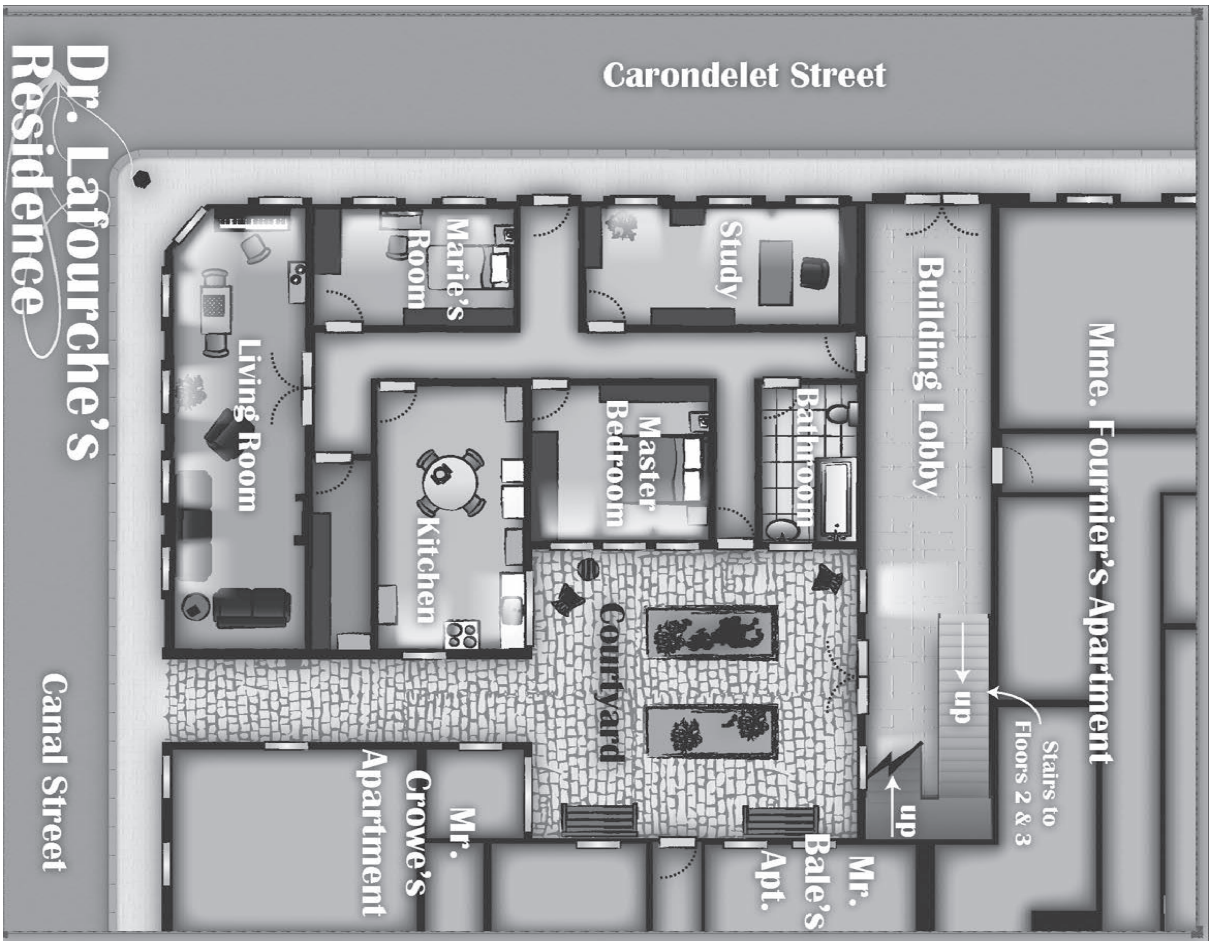

First Floor
Pillared Porch
Large Dining Room
Two Storey Lobby
up
Study
Bath
G.
G.
Sto.
Sto.
S.
S.
Bath
Gallery
Dining Room
P.
W.
Kitchen
Rear Porch
Fountain
Second Floor
Living Room
G.
G.
G.
Upper Vault of Lobby
down
Master Bedroom
MR.
WCR.
Sto.
Bath
Linen
C.
Upper Hall and Balcony
Shrine
S.
Sitting Room
Bath
G. Guest Bedrooms
Sto. Storage
S. Servant's Rooms
P. Pantry
W. Wine/Cold Storage
MR. Music Room
WCR. Wife's Craft Room
C. Child's Play Room
Scenario Important Rooms
Other Rooms
Unkempt Garden Area
(Planted Area increases in Height and Thickness the Further They Are From The Fountain)
The Fowler House

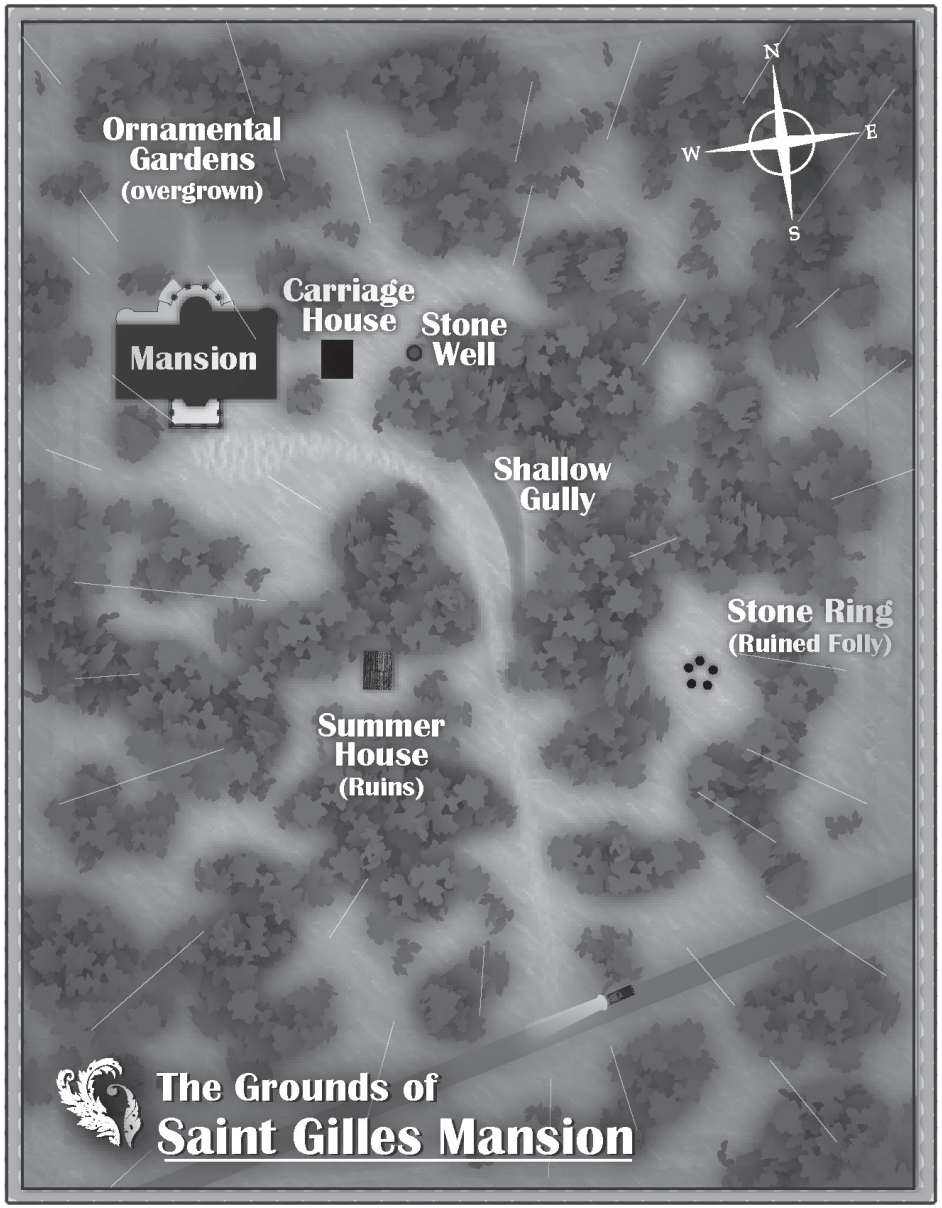

The Krewe's Warehouse
Main Entrance
Sliding Door
Main Working Area
up
Stairs To The Roof
Overhead Skylights
Office
Restroom
up


N
E
S
W
Swamp & Open Water
Ruined Huts
Well Used Footpath
Gate to the
Fowler House
Stone
Menhirs
Trees
Low Artifical Hill
To Granny Goudreau
and thence to
Civilization
Clearing
The
Haunted Swamp
An Altar To A Dark & Unforgiving God

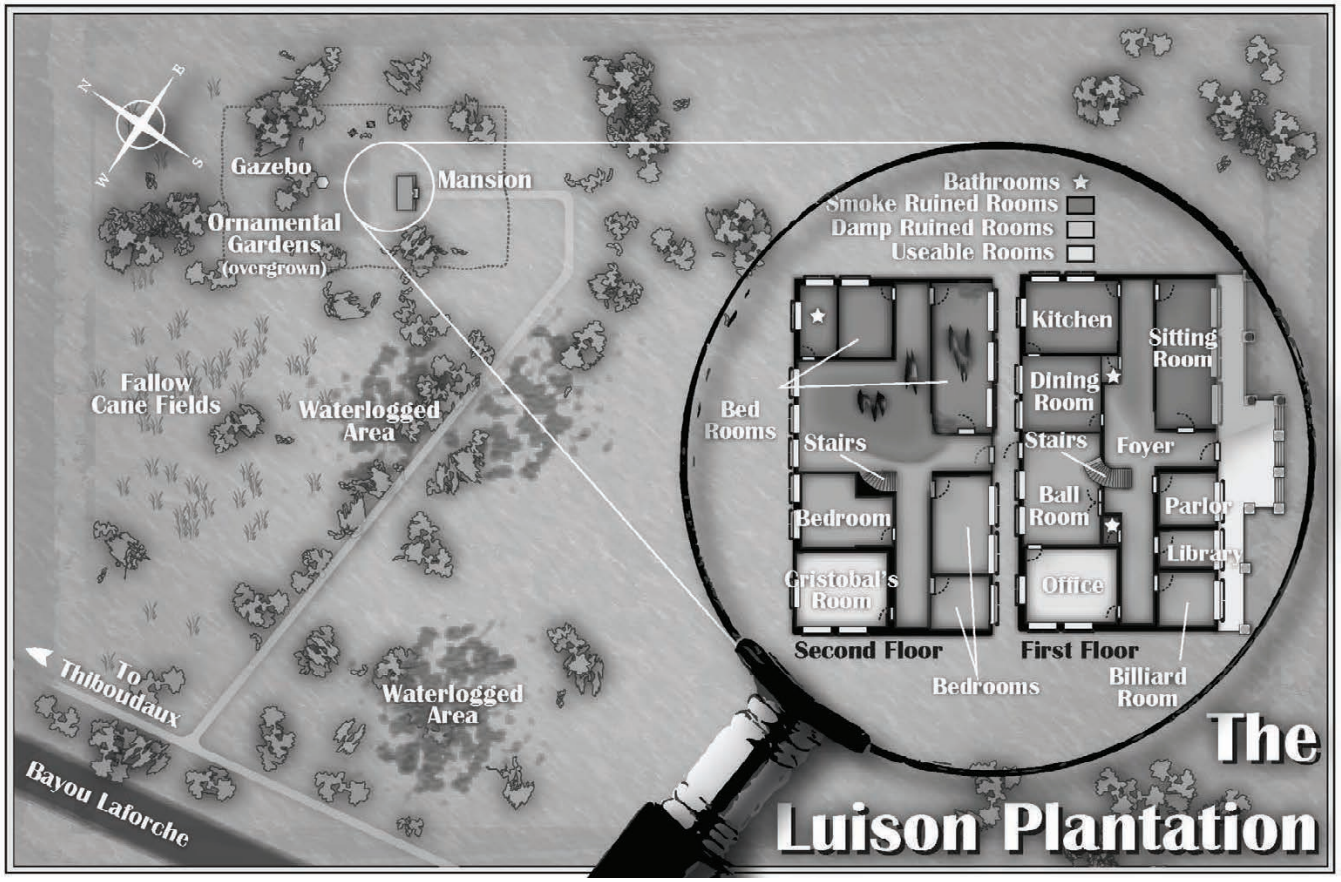

The
Black Hollows
Island of the Bayatouchi Tribe
N
W
E
S
Clearing
Dark Trail
Beach
Moorings

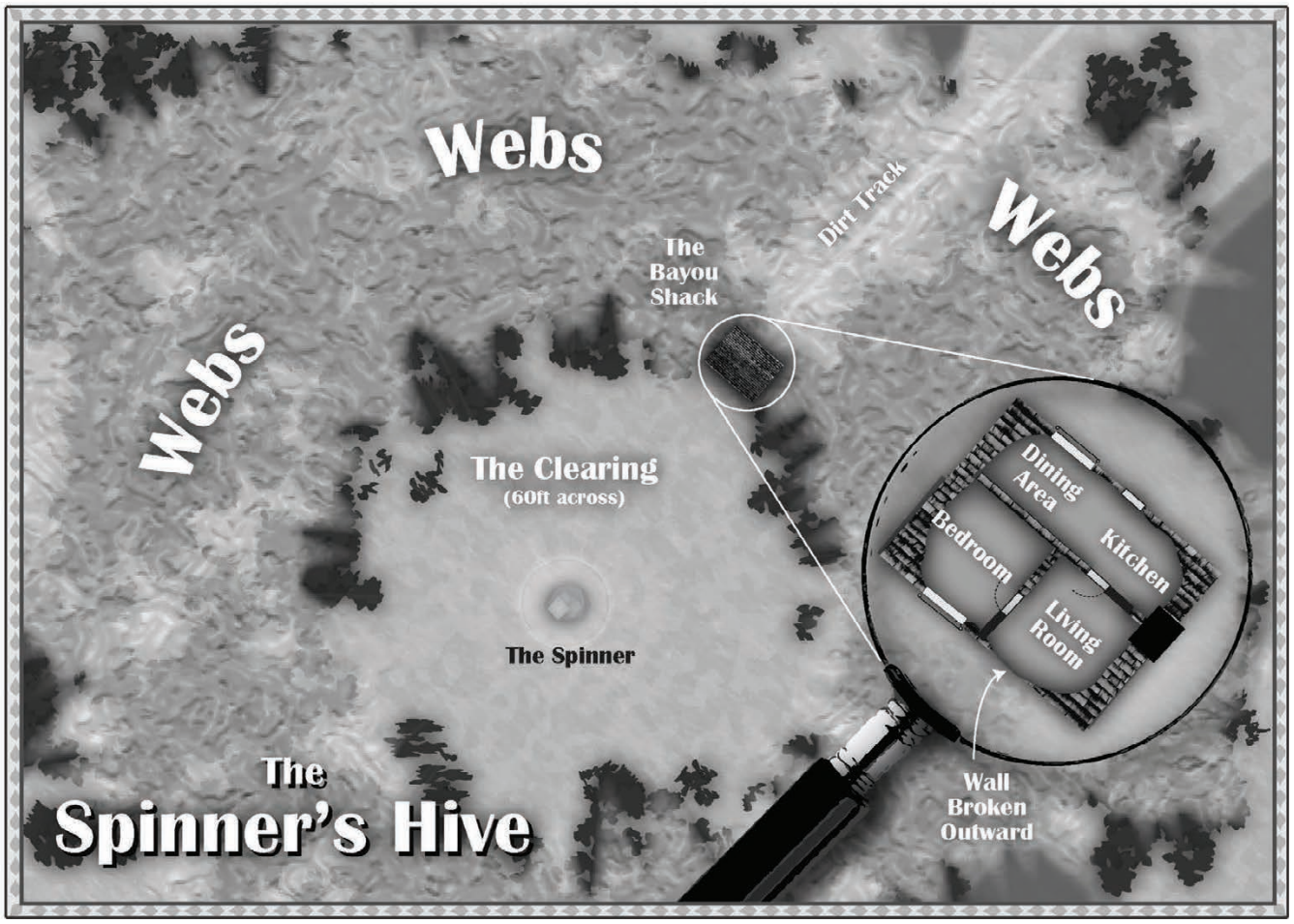

The DeCroix Mansion
The Swamp
Rear Porch
Front Porch
Bedroom
Study
Bath.
Games Room
Foyer
Parlor
Family Room
Grand Hall
Kitchen
Pantry
Dining Room
Unkempt Drive
Windows
Doors
Shutters
Inhabited Areas
Dilapidated Areas
The second floor has collapsed and the Grand Stair leads to ruins and a dead end.

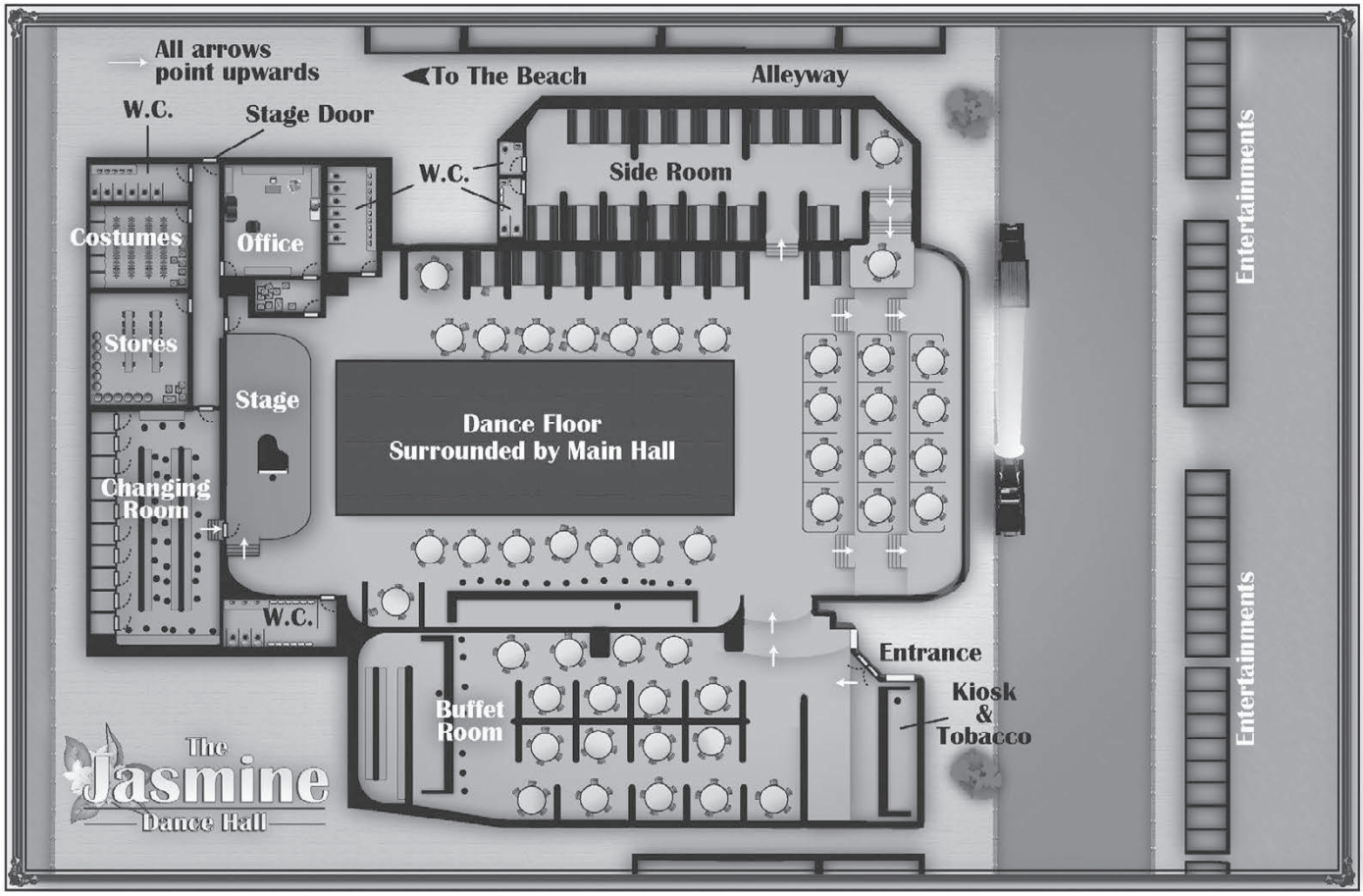

Carondelet Street
Dr. Lafourche's Residence
Canal Street
Mme. Fournier's Apartment
Stairs to Floors 2 & 3
Building Lobby
up
up
Mr. Bale's Apt.
Study
Bathroom
Master Bedroom
Courtyard
Marie's Room
Living Room
Kitchen
Mr. Crowe's Apartment

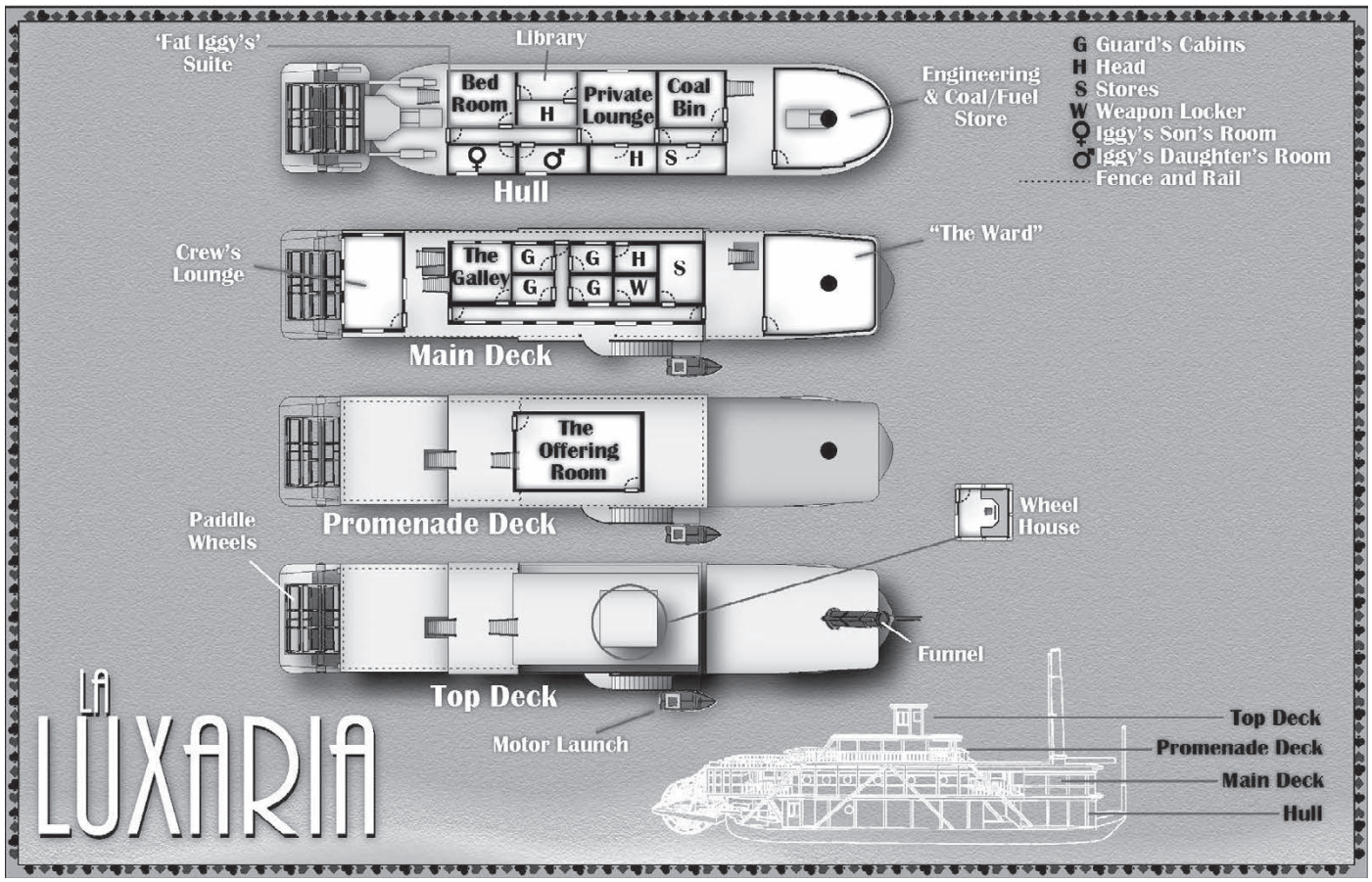

Ornamental Gardens (overgrown)
N
W
E
S
Carriage House
Stone Well
Mansion
Shallow Gully
Stone Ring (Ruined Folly)
Summer House (Ruins)
The Grounds of
Saint Gilles Mansion


Legend
1 Ballroom (now Ritual Room)
2 Paintings Gallery (now Needleman Quarters)
3 Billiards Room (now Needleman Quarters)
4 Laboratory
5 Bedroom (now Cage Room)
Windows
Doors
Shutters
Scenario Relevant Areas
Surplus Rooms
Balcony
Verandah
Upper Hall
Bed.
WC
down
Hall
Second Floor
Verandah
Smoking Room
Sitting Room
Dining Room
Sun Room
Kitchen
Office
Parlor
up
Laundry
Carriage House
First Floor
The
Saint Gilles Mansion

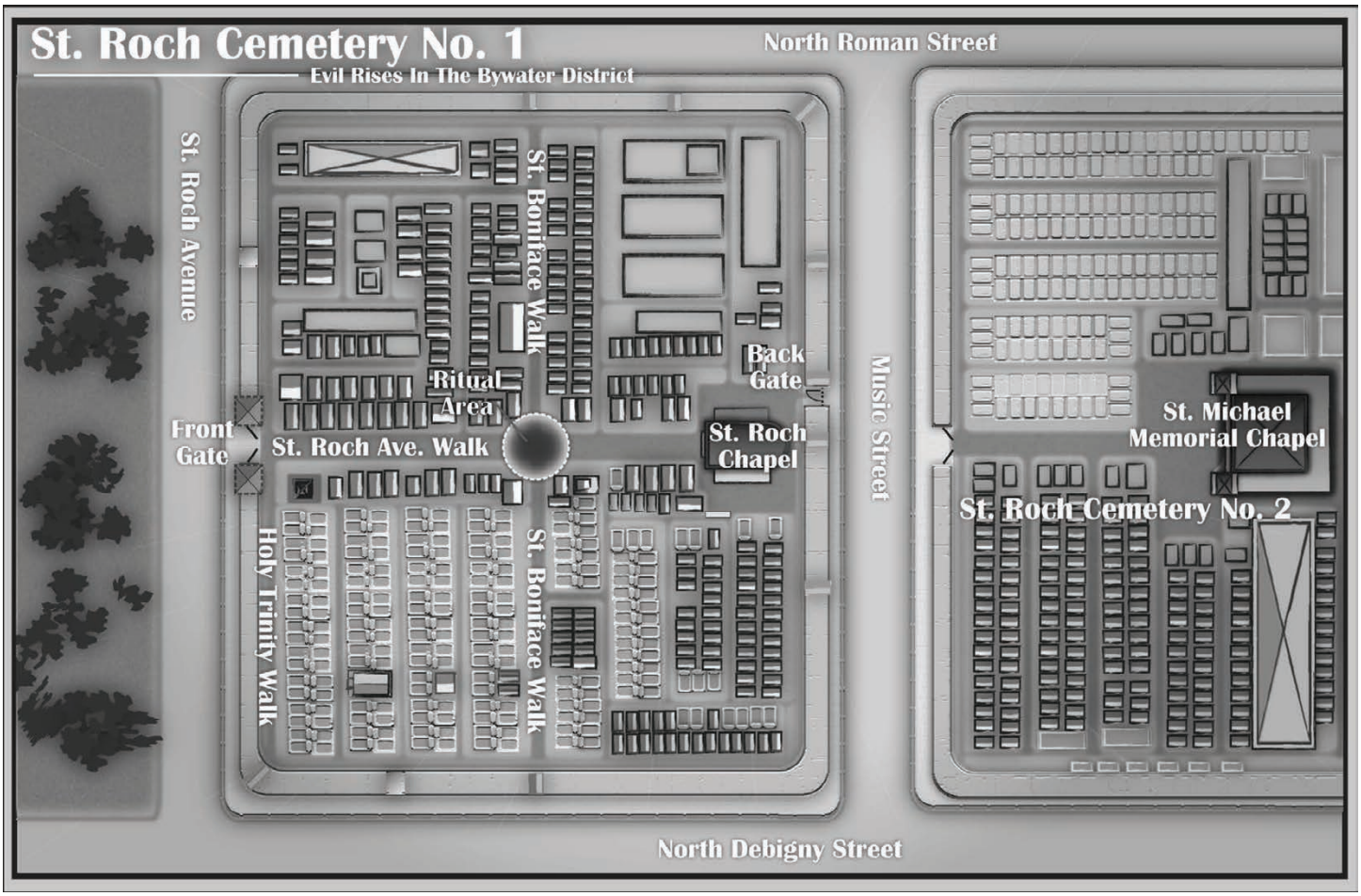

N
E
S
W
Gazebo
Mansion
Ornamental Gardens (overgrown)
Fallow Cane Fields
Waterlogged Area
To Thiboudaux
Waterlogged Area
Bayou Laforche
Bathrooms
Smoke Ruined Rooms
Damp Ruined Rooms
Useable Rooms
Bed Rooms
Stairs
Bedroom
Cristobal's Room
Second Floor
Kitchen
Sitting Room
Dining Room
Stairs
Foyer
Ball Room
Parlor
Library
Office
First Floor
Bedrooms
Billiard Room
The Luison Plantation

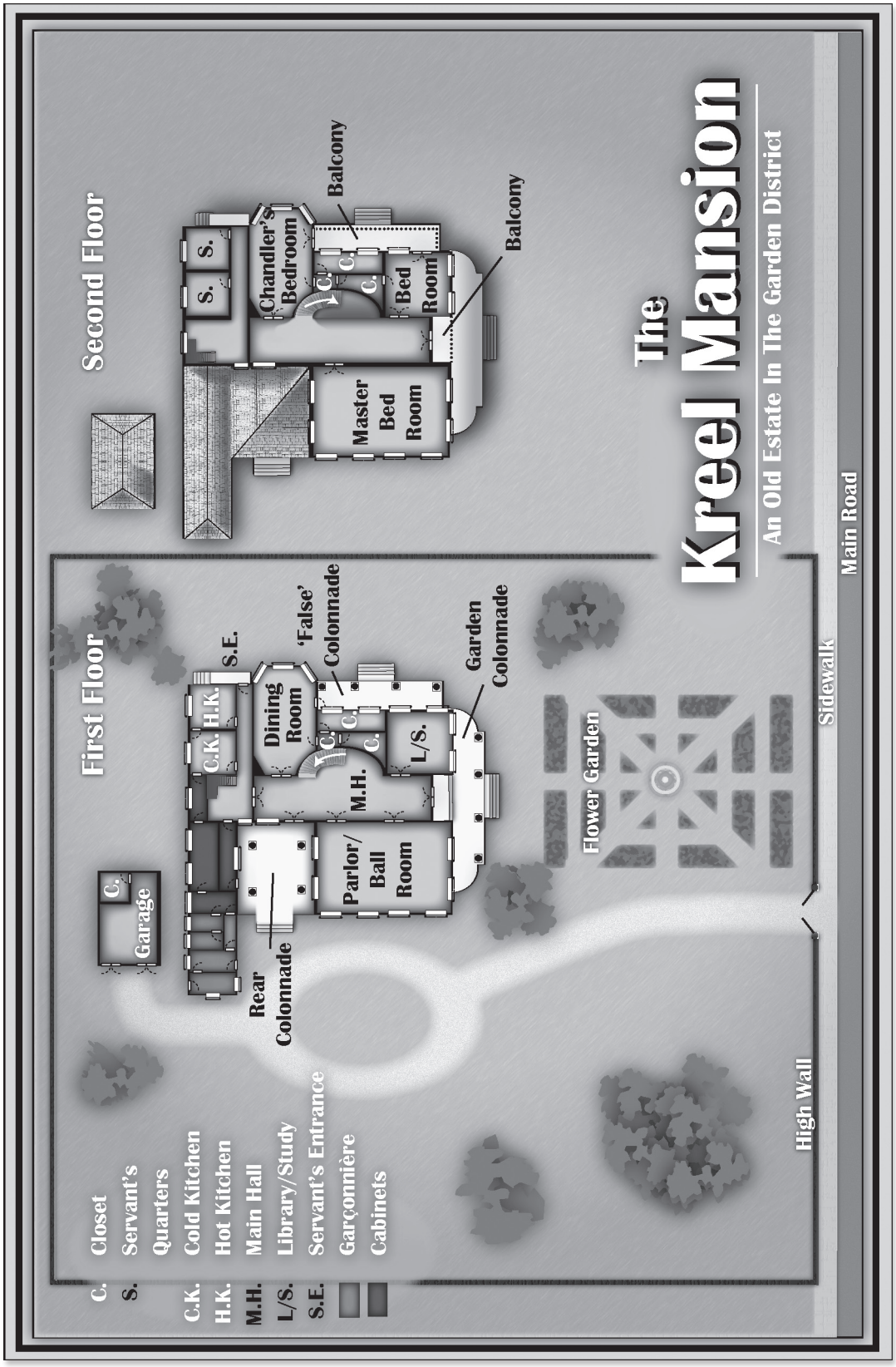

Webs
Webs
Webs
Dirt Track
The Bayou Shack
The Clearing
(60ft across)
The Spinner
Dining Area
Kitchen
Bedroom
Living Room
Wall Broken Outward
The Spinner's Hive

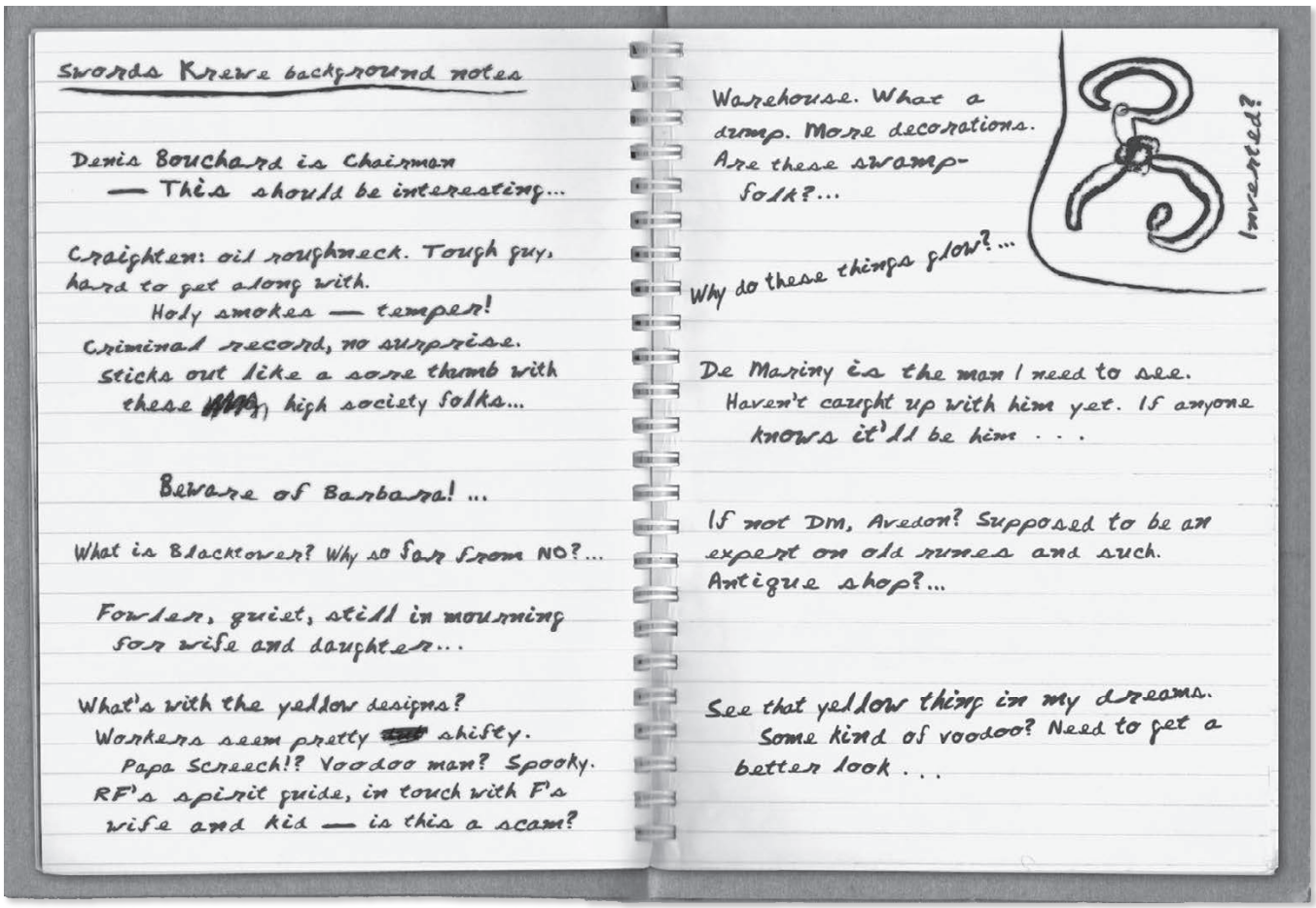

All arrows point upwards
To The Beach
Alleyway
W.C.
Stage Door
W.C.
Side Room
Costumes
Office
Stores
Stage
Dance Floor Surrounded by Main Hall
Changing Room
W.C.
Entrance
Kiosk & Tobacco
Buffet Room
Entertainments
Entertainments
The Jasmine Dance Hall


'Fat Iggy's' Suite
Library
Bed Room
H
Private Lounge
Coal Bin
♀
♂
H
S
Hull
Engineering & Coal/Fuel Store
G Guard's Cabins
H Head
S Stores
W Weapon Locker
♀ Iggy's Son's Room
♂ Iggy's Daughter's Room
Fence and Rail
Crew's Lounge
The Galley
G
G
G
G
H
W
S
"The Ward"
Main Deck
The Offering Room
Promenade Deck
Paddle Wheels
Wheel House
Funnel
Top Deck
Motor Launch
LA LUXARIA
Top Deck
Promenade Deck
Main Deck
Hull


Suite 713 at The Roosevelt Hotel
The Street Below
Ornate Desk
Suite 712
Suite 713
Parlor
Matthew Dupris' Bedroom
Bath Room
Curio Cabinets
Living Room
The Street Below
Floor Lobby
Elevator
Elevator Cage
Stairs
The Glover Sisters' Bedroom
Bath Room
Mr. Webb's Bedroom
Kitchen & Dinette


St. Roch Cemetery No. 1
Evil Rises In The Bywater District
North Roman Street
St. Roch Avenue
St. Bonifice Walk
Ritual Area
Back Gate
Front Gate
St. Roch Ave. Walk
St. Roch Chapel
Music Street
St. Michael Memorial Chapel
St. Roch Cemetery No. 2
Holy Trinity Walk
St. Bonifice Walk
North Debigny Street


The
Kreel Mansion
An Old Estate In The Garden District
First Floor
Second Floor
C. Closet
S. Servant's Quarters
C.K. Cold Kitchen
H.K. Hot Kitchen
M.H. Main Hall
L/S. Library/Study
S.E. Servant's Entrance
Garçonnière
Cabinets
C.
Garage
Rear Colonnade
C.K.
H.K.
S.E.
Dining Room
'False' Colonnade
C.
C.
M.H.
C.
L/S.
Garden Colonnade
Parlor/ Ball Room
Flower Garden
S.
S.
Chandler's Bedroom
Balcony
C.
C.
C.
Bed Room
Balcony
Master Bed Room
High Wall
Sidewalk
Main Road



Swords Krewe background notes

Denis Bouchard is Chairman — This should be interesting...

Craighten: oil roughneck. Tough guy, hard to get along with. Holy smokes — temper! Criminal record, no surprise. Sticks out like a sore thumb with these [redacted] high society folks...

Beware of Barbara! ...

What is Blackrover? Why so far from NO?...

Fowler, quiet, still in mourning for wife and daughter...

What's with the yellow designs? Workers seem pretty [redacted] shifty. Papa Screech!? Voodoo man? Spooky. RF's spirit guide, in touch with F's wife and kid — is this a scam?

Warehouse. What a dump. More decorations. Are these swamp-folk?...

Why do these things glow?...

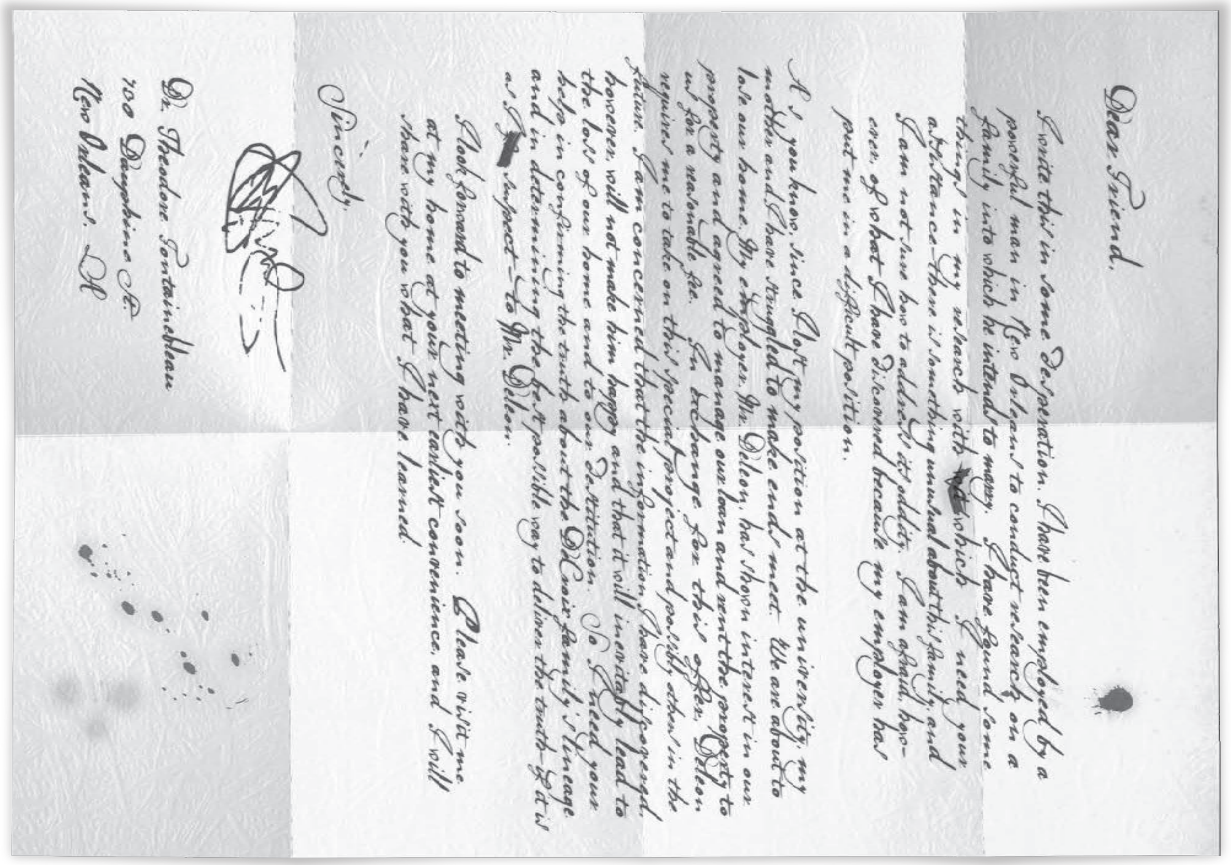
De Marigny is the man I need to see. Haven't caught up with him yet. If anyone knows it'll be him . . .

If not Dm, Avedon? Supposed to be an expert on old runes and such. Antique shop?...

See that yellow thing in my dreams. Some kind of voodoo? Need to get a better look . . .

Tell Me Papers #1

Bloodlines Papers #1



Dear Friend,

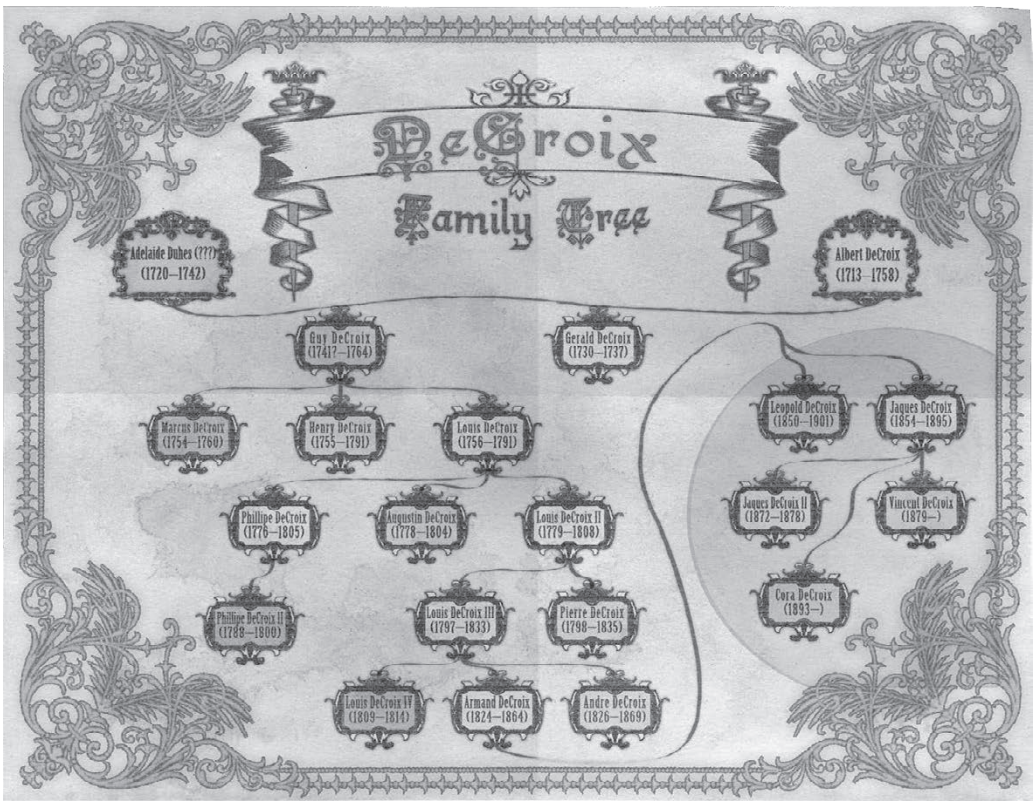
Forgive this in some desperation. I have been employed by a powerful man in Rio Dulgent to conduct research on a family into which he intends to marry. I have found some things in my research with [redacted] which I feel need your attention. There is something unusual about this family and I am not sure how to address it publicly. I am afraid, however, of what I have discovered because my employer has put me in a difficult position.

As you know, since I left my position at the university, my mother and I have struggled to make ends meet. We are about to lose our home. My employer, Mr. Delon, has shown interest in our property and agreed to manage our loan and grant the property to us for a reasonable fee. In exchange for this offer, Mr. Delon requires me to take on this special project and publicly abandon the future. I am concerned that the information I have discovered, however, will not make him happy and that it will inevitably lead to the loss of our home and to my dismissal. So I need your help in confirming the truth about the DeClair family lineage and in determining the best possible way to deliver the truth to Mr. [redacted] without [redacted] to Mr. Delon.

Please look forward to meeting with you soon. Please visit me at my home at your earliest convenience, and I will share with you what I have learned.

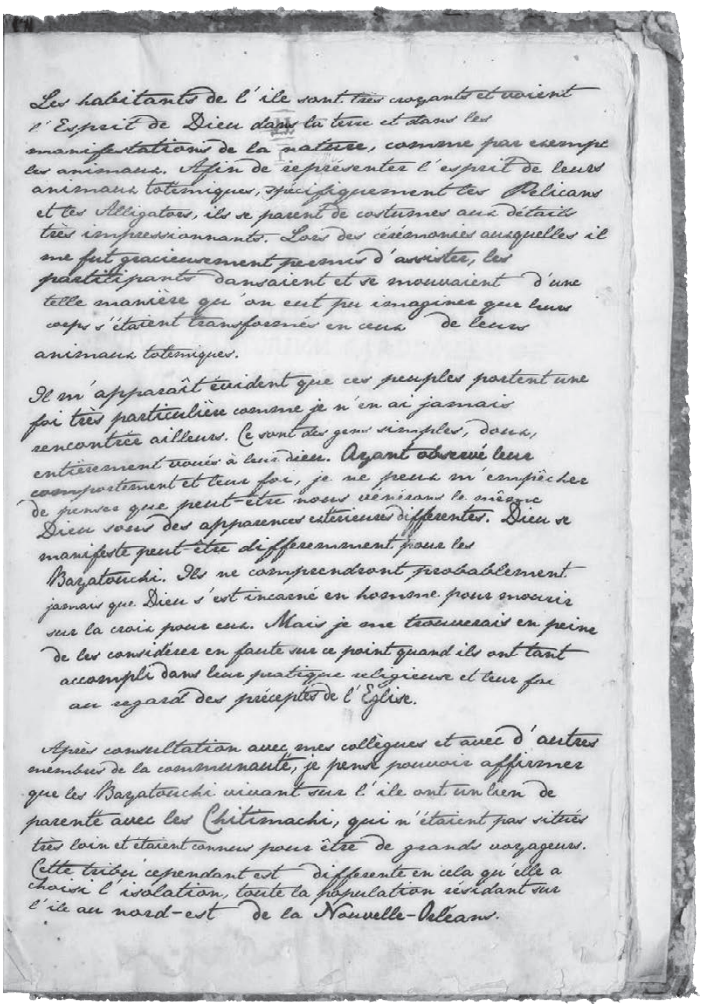
Sincerely,

Dr. Theodore Fontainebleau
1100 Bienville Ct.
New Orleans, LA



Bloodlines Papers #2

Bloodlines Papers #3



Les habitants de l'île sont très croyants et voient l'Esprit de Dieu dans la terre et dans les manifestations de la nature, comme par exemple les animaux. Afin de représenter l'esprit de leurs animaux totémiques, spécifiquement les Pélicans et les Alligators, ils se parent de costumes aux détails très impressionnants. Lors des cérémonies auxquelles il me fut gracieusement permis d'assister, les participants dansaient et se mouvaient d'une telle manière qu'on eut pu imaginer que leurs corps s'étaient transformés en ceux de leurs animaux totémiques.

Il m'apparaît évident que ces peuples portent une foi très particulière comme je n'en ai jamais rencontrée ailleurs. Ce sont des gens simples, doux, entièrement voués à leur dieu. Ayant observé leur comportement et leur foi, je ne peux m'empêcher de penser que peut-être nous reconnaissons le même Dieu sous des apparences extérieures différentes. Dieu se manifeste peut-être différemment pour les Bayatouchi. Ils ne comprendront probablement jamais que Dieu s'est incarné en homme pour mourir sur la croix pour eux. Mais je me trouverais en peine de les considérer en faute sur ce point quand ils ont tant accompli dans leur pratique religieuse et leur foi au regard des préceptes de l'Église.

Après consultation avec mes collègues et avec d'autres membres de la communauté, je peux pouvoir affirmer que les Bayatouchi vivant sur l'île ont un lien de parenté avec les Chitimachi, qui n'étaient pas situés très loin et étaient connus pour être de grands voyageurs. Cette tribu cependant est différente en cela qu'elle a choisi l'isolation, toute la population résidant sur l'île au nord-est de la Nouvelle-Orléans.

INVESTIGATION NOTES

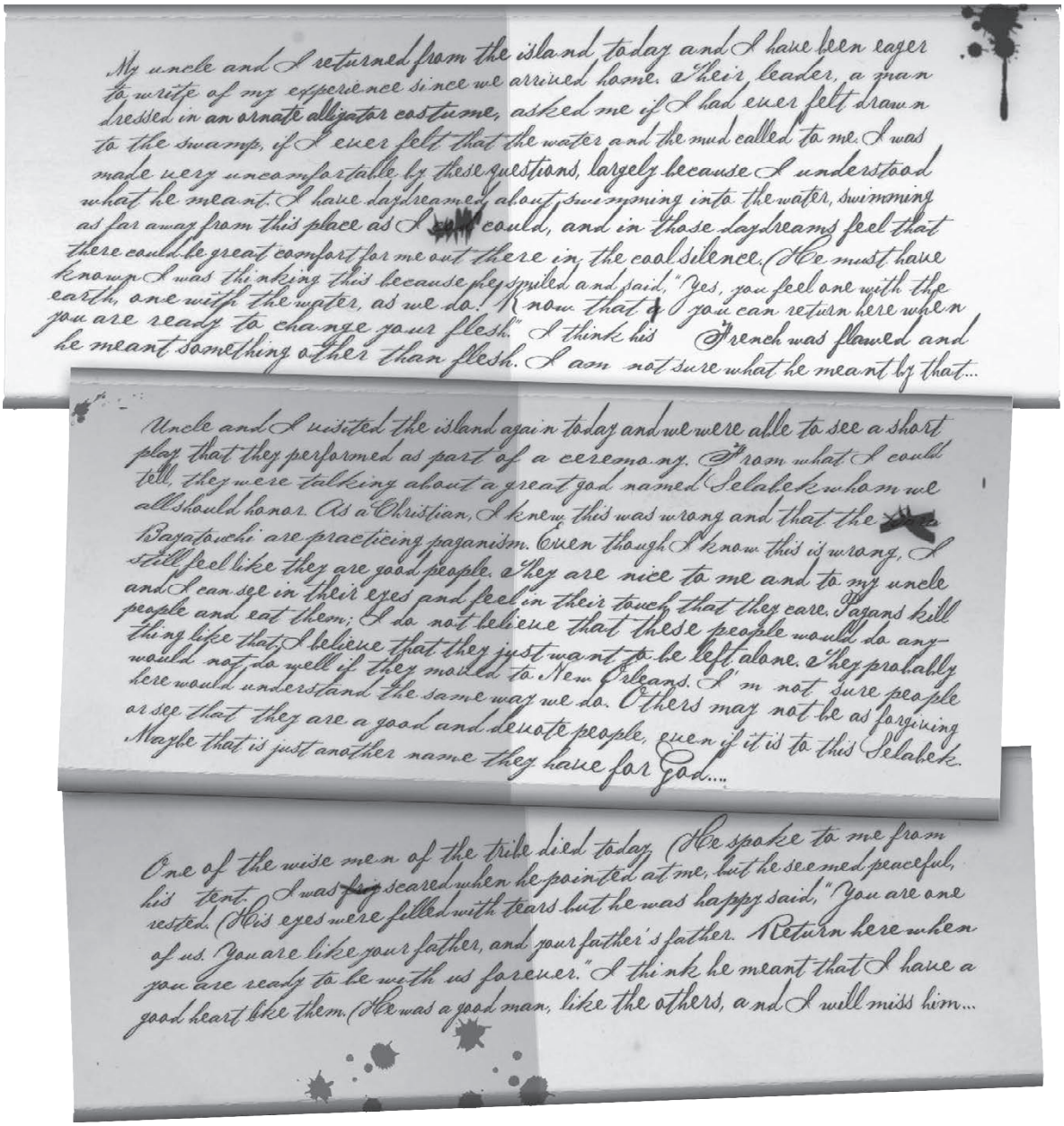
Below is the translation of the page from the handwritten journal, [redacted] believed to date from the 1740's

The people on the island are deeply faithful and find the Spirit of God in the earth and in earthly manifestations, such as its animals. To [redacted]embody the spirit of totem animals, specifically Pelicans and Alligators, the people dressed in impressively detailed [redacted] costumes. In ceremonies I was graciously permitted to observe, participants danced and moved in such a way that [redacted] their bodies seemed to transform into their totem animals.

It is obvious to me that these people have a faith unlike any other people that I have met. They are simple, sweet, and committed to [redacted] their god. In observance of their behavior and dedication, I cannot help but think that perhaps we see the same God in diff[redacted]erent guises. God may be manifesting Himself in a different way to the Bayatouchi. They may never realize God as a person who died on the cross for them. I find it di[redacted]fficult to fault them for this when they have [redacted] accomplished so much in their religious practices and faith that embodies many of the same principals as the Church.

In consulting with some of my peers and with others in the community, I believe the Bayatouchi people living on the island are related to the Chitimacha people, since that tribe is located [redacted] not far away and was known for its great travels. This tribe however is different in that it chooses isolation, residing entirely on the island to the north-east of New Orleans.

The Roosevelt Hotel
123 Baronne Street, New Orleans, Louisiana

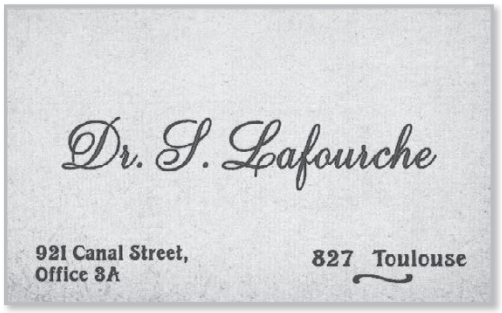


My uncle and I returned from the island today and I have been eager to write of my experience since we arrived home. Their leader, a man dressed in an ornate alligator costume, asked me if I had ever felt drawn to the swamp, if I ever felt that the water and the mud called to me. I was made very uncomfortable by these questions, largely because I understood what he meant. I have daydreamed about swimming into the water, swimming as far away from this place as I could, and in those daydreams feel that there could be great comfort for me out there in the cool silence. He must have known I was thinking this because he smiled and said, "Yes, you feel one with the earth, one with the water, as we do. I know that you can return here when you are ready to change your flesh." I think his French was flawed and he meant something other than flesh. I am not sure what he meant by that...

Uncle and I visited the island again today and we were able to see a short play that they performed as part of a ceremony. From what I could tell, they were talking about a great god named Selabek whom we all should honor. As a Christian, I knew this was wrong and that the Bayatouchi are practicing paganism. Even though I know this is wrong, I still feel like they are good people. They are nice to me and to my uncle and I can see in their eyes and feel in their touch that they care. Pagans kill people and eat them; I do not believe that these people would do anything like that. I believe that they just want to be left alone. They probably would not do well if they moved to New Orleans. I'm not sure people here would understand the same way we do. Others may not be as forgiving or see that they are a good and devote people, even if it is to this Selabek. Maybe that is just another name they have for God....

One of the wise men of the tribe died today. He spoke to me from his tent. I was [illegible] scared when he pointed at me, but he seemed peaceful, rested. His eyes were filled with tears but he was happy said, "You are one of us. You are like your father, and your father's father. Return here when you are ready to be with us forever." I think he meant that I have a good heart like them. He was a good man, like the others, and I will miss him...

Bloodlines Papers #4

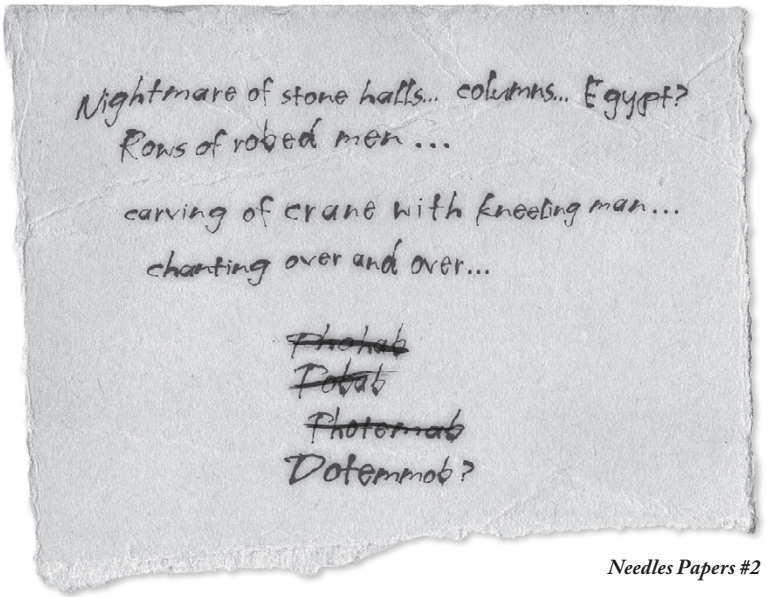


Dr. S. Lafourche

921 Canal Street, Office 3A

827 Toulouse

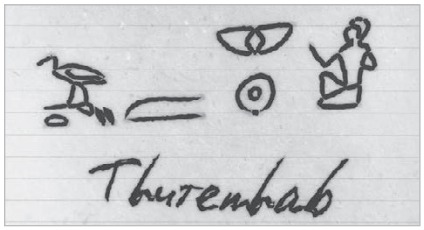
Needles Papers #1



Nightmare of stone halls... columns... Egypt?
Rows of robed men...
carving of crane with kneeling man...
chanting over and over...

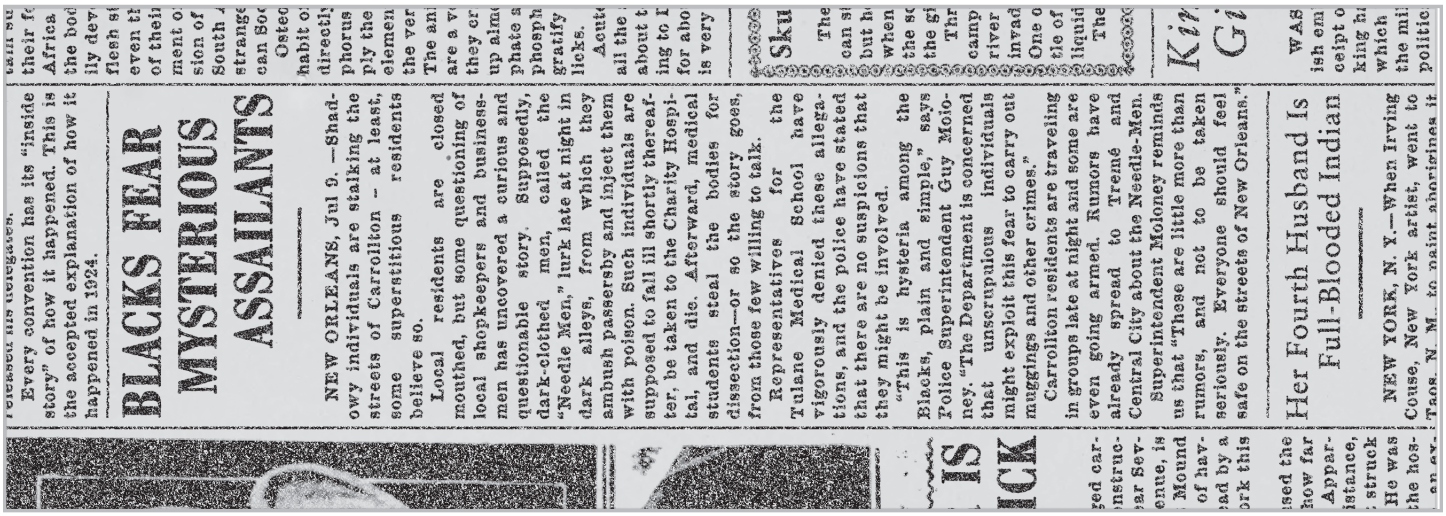
~~Rholab~~
~~Bolab~~
~~Photomab~~
Dotemmob?

Needles Papers #2



Thutenbab

Needles Papers #4



BLACKS FEAR MYSTERIOUS ASSAILANTS

NEW ORLEANS, Jul 9. —Shadowy individuals are stalking the streets of Carrollton - at least, some superstitious residents believe so.

Local residents are closed mouthed, but some questioning of local shopkeepers and businessmen has uncovered a curious and questionable story. Supposedly, dark-clothed men, called the "Needle Men," lurk late at night in dark alleys, from which they ambush passersby and inject them with poison. Such individuals are supposed to fall ill shortly thereafter, be taken to the Charity Hospital, and die. Afterward, medical students steal the bodies for dissection—or so the story goes, from those few willing to talk.

Representatives for the Tulane Medical School have vigorously denied these allegations, and the police have stated that there are no suspicions that they might be involved.

"This is hysteria among the Blacks, plain and simple," says Police Superintendent Guy Moloney. "The Department is concerned that unscrupulous individuals might exploit this fear to carry out muggings and other crimes."

Carrollton residents are traveling in groups late at night and some are even going armed. Rumors have already spread to Treme and Central City about the Needle-Men.

Superintendent Moloney reminds us that "These are little more than rumors, and not to be taken seriously. Everyone should feel safe on the streets of New Orleans."

Her Fourth Husband Is Full-Blooded Indian

NEW YORK, N. Y.—When Irving Couse, New York artist, went to Taos, N. M., to paint aborigines it

Needles Papers #3

ANCIENT RECORDS OF EGYPT

HISTORICAL DOCUMENTS

FROM THE EARLIEST TIMES TO THE PERSIAN CONQUEST, COLLECTED EDITED AND TRANSLATED WITH COMMENTARY

BY

JAMES HENRY BREASTED, PH.D.

PROFESSOR OF EGYPTOLOGY AND ORIENTAL HISTORY
IN THE UNIVERSITY OF CHICAGO

VOLUME III

THE NINETEENTH DYNASTY

CHICAGO
THE UNIVERSITY OF CHICAGO PRESS
1906

LONDON: LUZAC & CO. LEIPZIG: OTTO HARRASSOWITZ

THE BENTRESH STELA

The following comes from the Bentresh Stela, a document said to relate to an incident occurring to the Pharaoh Ramses II several hundred years before. The pharaoh received word that his wife's sister, Bentresh, in Bekhten was ill.

Dispatch of the Wise Man to Bekhten

437. Then said his majesty: "Bring to me the sacred scribes and the officials of the court." They were led to him immediately. Said his majesty: "Let one read to you, till ye hear this thing. Then bring to me one experienced in his heart, who can write with his fingers, from your midst." The king's scribe, Thutemhab, came before his majesty, and his majesty commanded that he go to Bekhten together with this messenger.

Arrival of the Wise Man in Bekhten

438. The wise man arrived in Bekhten; he found Bentresh in the condition of one possessed of a spirit. He found her unable to contend with him.

The wise man suggests that the king send a sacred idol on procession to Bekhten, which later cures the woman.

193

Needles Papers #5

13 March 1814

Monsieur de Marigny,

J'ai eu plaisir à avoir de vos nouvelles par l'intermédiaire de notre ami commun, et je me permets de vous souhaiter, à vous comme à vos proches, une excellente santé.

Notre ami commun vous a correctement informé de ma nouvelle acquisition. Elle a été trouvée dans une tombe sculptée dans la roche d'une falaise, que l'Institut d'Egypte a découvert en cartographiant le cours du Canal.

Lorsque j'ai quitté Alexandrie avec les forces du Petit Caporal, j'ai réussi à convaincre l'un des hommes d'Abercromby de fermer les yeux sur quelques bagages excédentaires, dont celui qui a éveillé votre intérêt. Un rapide coup de pinceau nous a permis d'éviter qu'il finisse au British Museum!

Le sarcophage de bois, d'une longueur approchant sept pieds de long, est gravé avec un portrait fruste et pourtant séduisant de son occupant. Ma couche de peinture est toujours en place, mais elle peut être enlevée. Au sommet du sarcophage est gravée la légende suivante:



J'avoue ignorer ce que cela signifie- probablement est-ce le nom de l'occupant du sarcophage. Cet individu est remarquablement conservé, avec le visage et les mains quasiment intacts. Un sceau cylindrique d'or et de lapis pend autour de son cou, et ses doigts sont sertis de plusieurs bagues dorées. Je vends l'ensemble en l'état, et vous pourrez, ainsi voir que je suis un honnête homme, n'est-ce-pas? Le sarcophage contient aussi une pique ou une lance d'un métal inconnu. Peut-être notre ami était-il un grand chasseur? Son long séjour a été rendu plus confortable par des tapis de papyrus qui, malheureusement, se sont désintégrés, aussi l'ai-je entouré de coton pour faciliter son transport.

Si tout ceci vous convient, je voyagerai à bord du Cormoran et arriverai à La Nouvelle-Orléans dans quelques semaines.

Mes cordiales salutations,

Émile Mansart

M. Émile Mansart

INVESTIGATION NOTES

Below is the tranXslation of the hand-written letter in French sent by Emile Mansart to Bernard de Marigny.

13 March 1814

Monsieur de Marigny,

It is good to hear from you via our mutual friend, and I wish you and your family the best of health.

Our mutual friend has indeed informed you correctly regarding my acquisition. It was found in a rock tomb in a cliff that the Institute of Egypt uncovered while scouting the XXXX course of the Canal. When I departed with the forces of Le Petit Caporal from Alexandria, I was able to convince one of Abercromby's men for some considerations to permit me some extra baggage, including that in which XXXX you show interest. Some quick thinking and a coat of paint kept it out of the XXXXXXXXXXXX British Museum!

The sarcophagus is of wood, approximately seven feet long, with a crude yet beautiful portrait of the owner's face thereon. My paint still remains on it, but it can be removed. Atop the sarcophagus is the following legend carved:

((crude rendering of hieroglyphs))

I do not know what this might mean — presumably it is the name of the denizen therein. That individual is in quite agreeable condition, with most of the face and hands still intact. A cylinder seal of gold and lapis hangs about his neck, and several golden rings are still on his fingers. I sell this to you all together, and from this you can see I am an honest man, no? XXXXXX The case also includes a spike or spear of unknown metal. Perhaps our friend was a mighty hunter? He has been made comfortable with papyrus mats that have, sadly, disintegrated, so I have provided him with some cotton to ease his way.

If this is agreeable, I shall take passage on Le Cormoran and arrive at La Nouvelle-Orléans in a few weeks.

Mes cordiales salutations,

Monsieur Émile Mansart

Spiral Papers #1

EST. 1840

DUPLESSIS SUGAR

NEW ORLEANS

Mr. Oscar Duplessis, Esq.
Duplessis Sugar Manufacturing Ltd.
Bienville Street at Decatur
New Orleans, Louisiana

Dear Friends,

I am writing to you in the hopes that you can help me with a most perplexing problem. Nearly the entire workforce at my sugar factory has mysteriously taken ill—all within days of one another. Receiving word of this while on business in Baton Rouge, I was somewhat deb doubtful of the report sent me by the master foreman. However, upon my return to New Orleans I discovered the truth of the situation.

The men and boys at the factory—all fine and honest workers—have been stricken with some inexplicable malady. I myself have not fallen ill, nor have my friends. I believe something is behind this unnatural selection, something quite deviant and altogether more disturbing. But my suppositions are best left for private consultation whereupon I can explain my fears more plainly.

To this effect, I entreat you to meet with me at my factory and look into this matter directly. My research suggests that you have experience in dealing with such problems. This is an urgent matter, and you will be very handsomely compensated forre your timely intervention.

Time is of the essence. Please respond to this communiqué with all haste. I do hope that you will reply in the affirmative. We can conduct any and all further business in person or through my lawyers here. Please do not delay.

I eagerly await your response.

Yours sincerely,

O. Duplessis

O. Duplessis

Spiral Papers #2



...ORLEANS, THURSDAY, JUNE 9, 1927

...DED BLADE

...s Letter ...s Face, ...rms

PANIC GRIPS CITY AS EPIDEMIC TAKES HOLD

Citizens across the Crescent City fear the worst as the mysterious epidemic spreads deeper into the city. This new illness, being commonly called Red River Fever, was first reported several weeks ago, and physicians remain at a loss as to its cause.

Our investigation has determined that initial outbreak occurred south of the Mississippi. Today, the small red spots that indicate infection are seen on many of those living throughout the French and American Quarters. City physicians fear that hundreds, if not thousands, are already infected. Symptoms including muscle stiffness, confusion, and whorl-like lesions.

Mayor Arthur O'Keefe announced yesterday that Doctor Louis-Marc Fachon, Professor of Medicine at Tulane University, is heading up a team to investigate the disease. Dr. Fachon, a specialist on tropical diseases in the School of Medicine, released a statement to the press this morning, in which he wrote: "We should not make comparisons with Yellow Fever and influenza here. This epidemic shares none of the markers common to those diseases. We are currently working on a new pathology, which in time should lead us to a course of treatment and, with God's grace, a cure."

The question on most New Orleanians' lips is: just how much time have we got? Although no deaths have been reported, past epidemics have brought with them a terrible cost in lives.

By Jean-Michel Despre

Sues Her Cousin for $20,000 Wedding Gift

Nice, France—Suit to secure a

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The dead: ... of the truck, ... helper, both ...

The terrifi... houses and d... in the villag... Edward Red... Margaret, an... riously injur... are not expe...

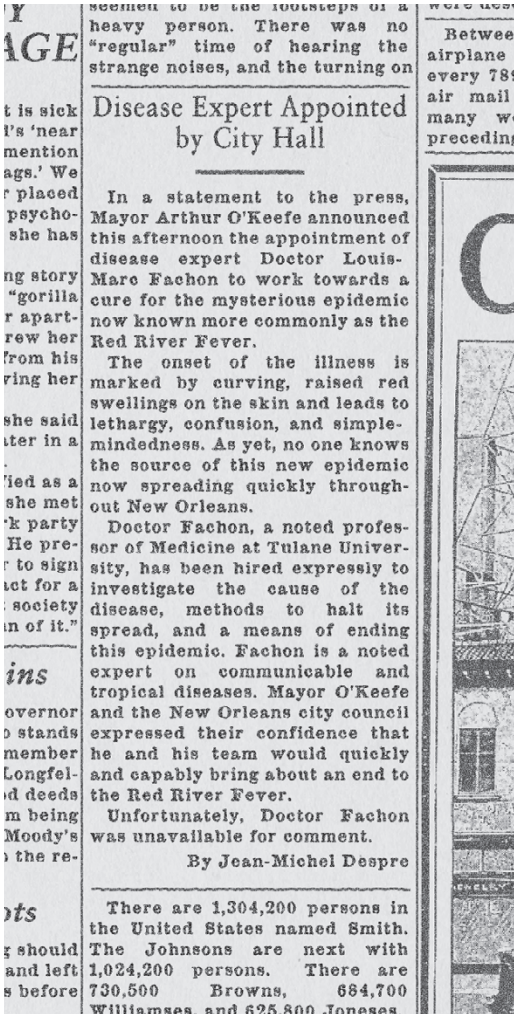
Spiral Papers #3

St. George Hotel

Henri Ruzan, Proprietor
Liberty & Girod Street, New Orleans

Doc Moonlight,
Voodoo Bokur

Spiral Papers #4



seemed to be the footsteps of a heavy person. There was no "regular" time of hearing the strange noises, and the turning on

Disease Expert Appointed by City Hall

In a statement to the press, Mayor Arthur O'Keefe announced this afternoon the appointment of disease expert Doctor Louis-Marc Fachon to work towards a cure for the mysterious epidemic now known more commonly as the Red River Fever.

The onset of the illness is marked by curving, raised red swellings on the skin and leads to lethargy, confusion, and simple-mindedness. As yet, no one knows the source of this new epidemic now spreading quickly throughout New Orleans.

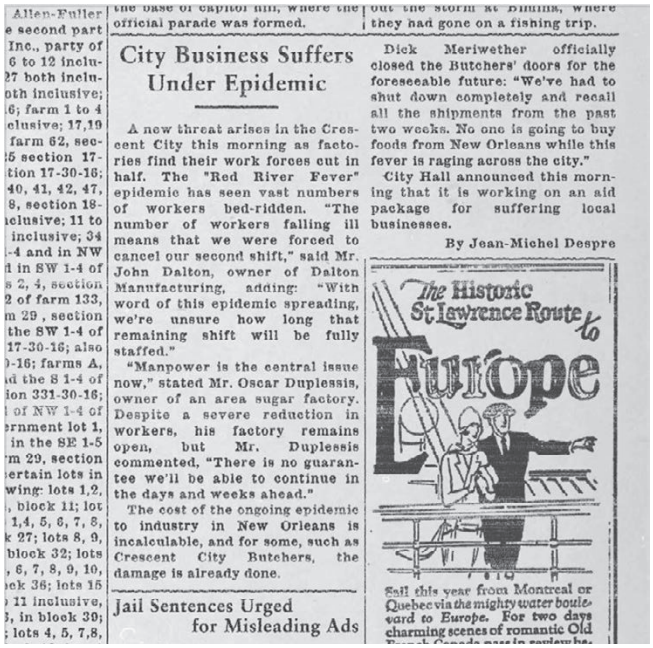
Doctor Fachon, a noted professor of Medicine at Tulane University, has been hired expressly to investigate the cause of the disease, methods to halt its spread, and a means of ending this epidemic. Fachon is a noted expert on communicable and tropical diseases. Mayor O'Keefe and the New Orleans city council expressed their confidence that he and his team would quickly and capably bring about an end to the Red River Fever.

Unfortunately, Doctor Fachon was unavailable for comment.

By Jean-Michel Despre

There are 1,304,200 persons in the United States named Smith. The Johnsons are next with 1,024,200 persons. There are 730,500 Browns, 684,700 Williamses, and 625,800 Joneses

Spiral Papers #5



Allen-Fuller
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6 to 12 inclu-
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wing: lots 1,2,
block 11; lot
1,4, 5, 6, 7, 8,
k 27; lots 8, 9,
block 32; lots
6, 7, 8, 9, 10,
ck 36; lots 15
11 inclusive,
, in block 30;
lots 4, 5, 7,8,

the base of capitol hill, where the official parade was formed.

out the storm at Biloxi, where they had gone on a fishing trip.

City Business Suffers Under Epidemic

A new threat arises in the Crescent City this morning as factories find their work forces cut in half. The "Red River Fever" epidemic has seen vast numbers of workers bed-ridden. "The number of workers falling ill means that we were forced to cancel our second shift," said Mr. John Dalton, owner of Dalton Manufacturing, adding: "With word of this epidemic spreading, we're unsure how long that remaining shift will be fully staffed."

"Manpower is the central issue now," stated Mr. Oscar Duplessis, owner of an area sugar factory. Despite a severe reduction in workers, his factory remains open, but Mr. Duplessis commented, "There is no guarantee we'll be able to continue in the days and weeks ahead."

The cost of the ongoing epidemic to industry in New Orleans is incalculable, and for some, such as Crescent City Butchers, the damage is already done.

Dick Meriwether officially closed the Butchers' doors for the foreseeable future: "We've had to shut down completely and recall all the shipments from the past two weeks. No one is going to buy foods from New Orleans while this fever is raging across the city."

City Hall announced this morning that it is working on an aid package for suffering local businesses.

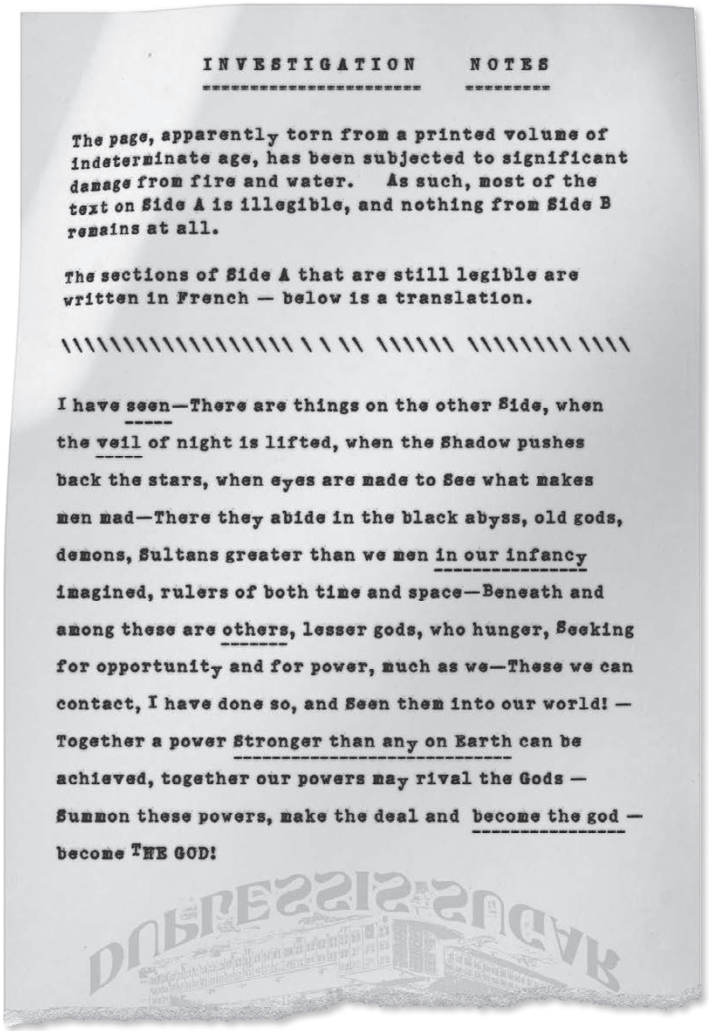
By Jean-Michel Despre

The Historic St. Lawrence Route to Europe

Sail this year from Montreal or Quebec via the mighty water boulevard to Europe. For two days charming scenes of romantic Old

Jail Sentences Urged for Misleading Ads

Spiral Papers #6



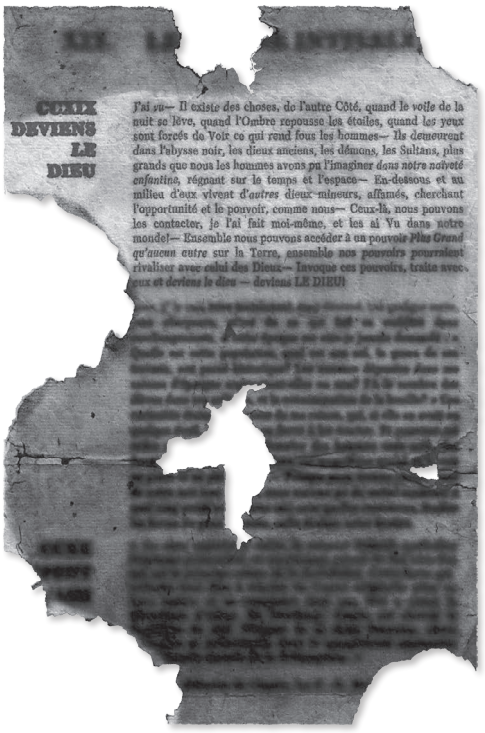
INVESTIGATION NOTES

The page, apparently torn from a printed volume of indeterminate age, has been subjected to significant damage from fire and water. As such, most of the text on Side A is illegible, and nothing from Side B remains at all.

The sections of Side A that are still legible are written in French — below is a translation.

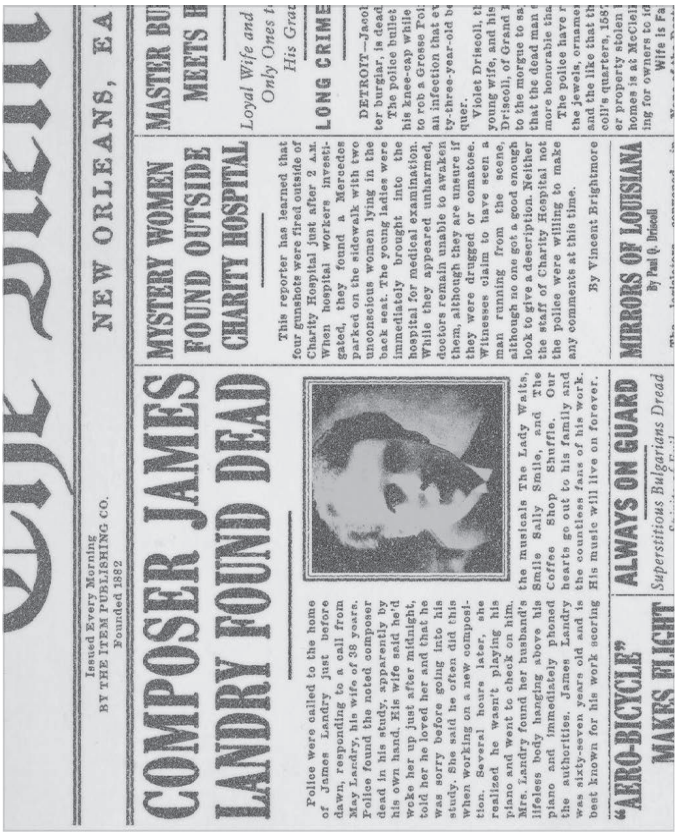
I have seen—There are things on the other Side, when the veil of night is lifted, when the Shadow pushes back the stars, when eyes are made to See what makes men mad—There they abide in the black abyss, old gods, demons, Sultans greater than we men in our infancy imagined, rulers of both time and space—Beneath and among these are others, lesser gods, who hunger, Seeking for opportunity and for power, much as we—These we can contact, I have done so, and Seen them into our world! — Together a power Stronger than any on Earth can be achieved, together our powers may rival the Gods — Summon these powers, make the deal and become the god — become THE GOD!

Spiral Papers #6



J'ai vu— Il existe des choses, de l'autre Côté, quand le voile de la nuit se lève, quand l'Ombre repousse les étoiles, quand les yeux sont forcés de Voir ce qui rend fous les hommes— Ils demeurent dans l'abysse noir, les dieux anciens, les démons, les Sultans, plus grands que nous les hommes avons pu l'imaginer dans notre naïveté enfantine, régnant sur le temps et l'espace— En-dessous et au milieu d'eux vivent d'autres dieux-mineurs, affamés, cherchant l'opportunité et le pouvoir, comme nous— Ceux-là, nous pouvons les contacter, je l'ai fait moi-même, et les ai Vu dans notre monde!— Ensemble nous pouvons accéder à un pouvoir Plus Grand qu'aucun autre sur la Terre, ensemble nos pouvoirs pourraient rivaliser avec celui des Dieux— Invoque ces pouvoirs, traite avec eux et deviens le dieu — deviens LE DIEU!

Song and Dance Papers #1



The Item

NEW ORLEANS, EA

Issued Every Morning
BY THE ITEM PUBLISHING CO.
Founded 1882

MASTER BU
MEETS H

Loyal Wife and
Only Ones t
His Grat

LONG CRIME

MYSTERY WOMEN
FOUND OUTSIDE
CHARITY HOSPITAL

This reporter has learned that four gunshots were fired outside of Charity Hospital just after 2 a.m. When hospital workers investigated, they found a Mercedes parked on the sidewalk with two unconscious women lying in the back seat. The young ladies were immediately brought into the hospital for medical examination. While they appeared unharmed, doctors remain unable to awaken them, although they are unsure if they were drugged or comatose.

Witnesses claim to have seen a man running from the scene, although no one got a good enough look to give a description. Neither the staff of Charity Hospital nor the police were willing to make any comments at this time.

By Vincent Brightmore

COMPOSER JAMES
LANDRY FOUND DEAD

Police were called to the home of James Landry just before dawn, responding to a call from Mrs. Landry, his wife of 38 years. Police found the noted composer dead in his study, apparently by his own hand. His wife said that she woke her up just after midnight, told her he loved her and that he was sorry before going into his study. She said he often did this when working on a new composition. Several hours later, she realized he wasn't playing his piano and went to check on him. Mrs. Landry found her husband's lifeless body hanging above his piano and immediately phoned the authorities. James Landry was sixty-seven years old and is the best known for his work scoring the musicals The Lady Waits, Smile Sally Smile, and The Coffee Shop Shuffle. Our hearts go out to his family and the countless fans of his work. His music will live on forever.

"AERO-BICYCLE"
MAKES FLIGHT

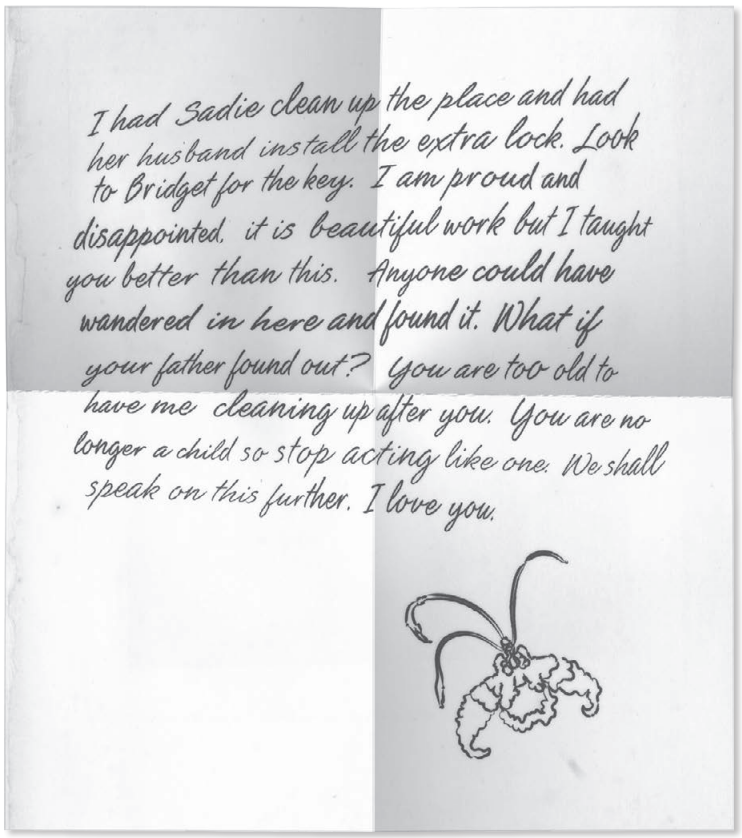
ALWAYS ON GUARD

Superstitious Bulgarians Dread

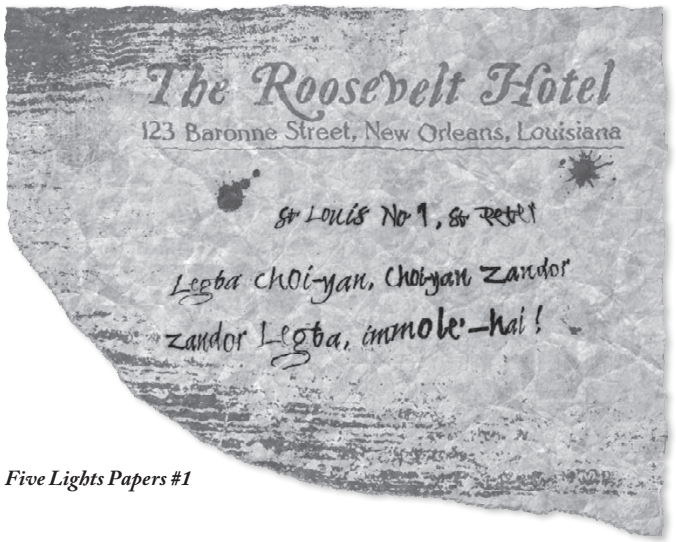
MIRRORS OF LOUISIANA

By Paul G. Driscoll

Song and Dance Papers #2



I had Sadie clean up the place and had her husband install the extra lock. Look to Bridget for the key. I am proud and disappointed. it is beautiful work but I taught you better than this. Anyone could have wandered in here and found it. What if your father found out? You are too old to have me cleaning up after you. You are no longer a child so stop acting like one. We shall speak on this further. I love you.

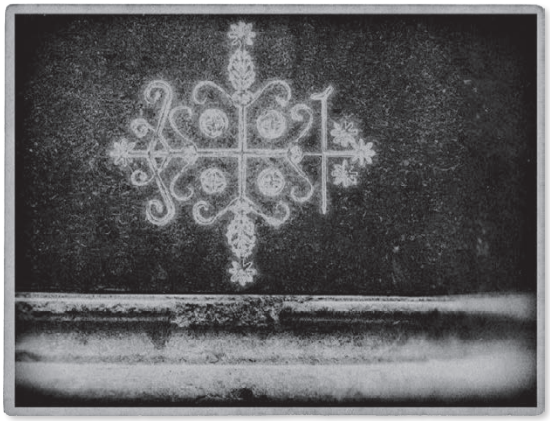


The Roosevelt Hotel
123 Baronne Street, New Orleans, Louisiana

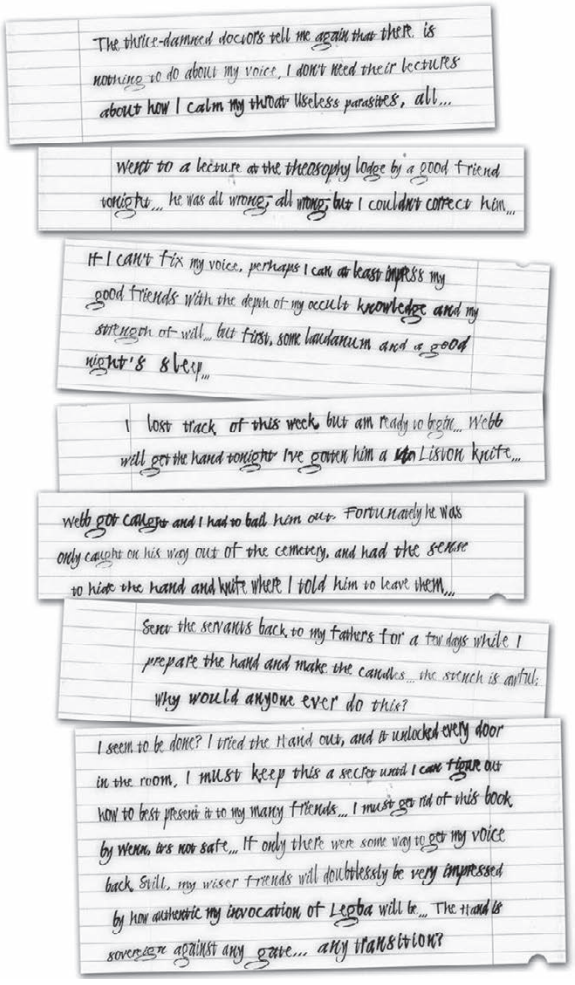
St Louis No 1, St Rebel

Legba choi-yan, choi-yan Zandor
Zandor Legba, immole-hai!

Five Lights Papers #1



Five Lights Papers #2



The three-damned doctors tell me again that there is nothing to do about my voice. I don't need their lectures about how I calm my throat Useless parasites, all...

Went to a lecture at the theosophy lodge by a good friend tonight... he was all wrong, all wrong, but I couldn't correct him...

If I can't fix my voice, perhaps I can at least impress my good friends with the depth of my occult knowledge and my strength of will... but first, some laudanum and a good night's sleep...

I lost track of this week, but am ready to begin... Webb will get the hand tonight- I've gotten him a real Lisvon knife...

Webb got careless and I had to bail him out. Fortunately he was only caught on his way out of the cemetery, and had the sense to hide the hand and knife where I told him to leave them...

Sent the servants back to my fathers for a few days while I prepare the hand and make the candles... the stench is awful; why would anyone ever do this?

I seem to be done? I tried the Hand out, and it unlocked every door in the room, I must keep this a secret until I can figure out how to best present it to my many friends... I must get rid of this book by week, it's not safe... If only there were some way to get my voice back. Still, my wiser friends will doubtlessly be very impressed by how authentic my invocation of Legba will be... The Hand is sovereign against any grave... any transition?

Five Lights Papers #3



Entered N. O. Postoffice as Second Class Matter Under Act of March 8, 1879.

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GUNFIRE AND A MASKED INTRUDER RUIN CELEBRITY BALL

Guests of the Annual Disabled Veterans Benefit Ball at the Southern Yacht Club were surprised last night when their revels were interrupted by the appearance of a masked stranger. Moments later, a gunshot sent the panicked crowd rushing for the exits. Arabella Soule, organizer of the event, insisted that no one was injured, and that police are investigating the disturbance. "Nothing like this has ever happened before, obviously. It may have started as a prank by some masked fool, but the gunshot was no joke. Thank heaven no one was hurt. We trust the police to do their best to find this hooligan and that the courts will see to it he doesn't make the same mistake twice."

Inspector Roger Harbison assured residents that the police are following up every possible lead in finding the intruders involved. "We're seeking two persons, one of whom was wearing the mask; the other apparently fired the gun. We have little doubt we'll be able to find the gunman, and hopefully he'll lead us to the other man." The masked man is described as being about six feet tall, thin, wearing a collarless black suit, and perhaps wearing a white mask that covers the entire head. Police are not releasing details on the suspected gunman, but this reporter believes they know the man's identity and an arrest will be made soon.

Mrs. Soule regrets that the night's festivities were curtailed. "We may schedule another little soiree later this fall, to make up for having our fun spoiled this time. Black tie as before, of course, but please leave your pranks and your masks and especially your hardware at home."

About "Hubig's Famous Pies"

TO THOSE WHO EAT THEM:

Asylum Papers #1



were awarded $45,000. Counsel for both Chaplins protested and Lita's lawyers obtained a 15-day stay on the order for payment of fees.

OF STEEL AND DR

THE WHITE MASK RETURNS

Imprisoned B
Cheered b
cuers

VOODOO INVOLVED?

NEW YORK—T

The mysterious white-masked man who sparked the disturbance at the Disabled Veterans Benefit Ball at the Southern Yacht Club last week has now been seen in the vicinity of Rampart Street and elsewhere, where he is believed to have visited various voodoo shops, fakirs, seers, and "mystic emporiums". New Orleans Police have been called to these establishments several times in the past two days by panicked shop-owners and citizens who had been approached by the masked stranger. The frightened residents could not recall their conversations with the stranger, and it is believed he used drugs or hypnosis on his victims. No one has been injured during these visits, and nothing has been reported missing, so the white mask's motives remain unclear. Residents are urged to take note of the masked man's statements and movements if possible, and contact the local police precinct with this information.

Red Hook section and the fortitude a railway brakem for several hours of steel and emerg rience alive.

O'Connor was ri er of a switch eng Dock company ya Pioneer street. Re engine jumped the turned a freight c girders. He was h der the freight ca ing against the en James Burns and Rice heard "cuss beneath the freigh that O'Connor was considerably anno Difficult They tried to e found the proble O'Connor scolde

800-GALLON STILL SEIZED AT BARGED

YOU GET Groceries IGS ous Fruit

Asylum Papers #2

Along the banks of a crescent bend in the lower Mississippi River lies a city like no other...

It is an old city with a colorful, often tragic history, a place where different races, cultures, and religions meet, sometimes blending and other times clashing. It is a city rich in the arts, where music and food are celebrations of life. Yet beneath it all, there is another city, a haunted place where mysterious cults worship in the surrounding swamps, sagging plantations hide terrifying secrets, and the sins of the past do not stay silent or unanswered. The dark and dangerous powers of the Cthulhu Mythos are woven thickly into the tapestry of the Crescent City; they have always been and always will be.

But through it all, there have been a few brave and hardy souls who fought against these sinister forces. Many of them fall in this crusade, their bodies broken, their spirits corrupted, their minds unhinged by the horrors they face. Because of their struggles and sacrifices, the Crescent City is protected, and the blasphemous horrors beyond human understanding are kept a bay… at least for now…

These are a few of their tales.

Tales of the Crescent City—Adventures in Jazz Era New Orleans is a collection of scenarios and supplemental articles for the *6th Edition Call of Cthulhu* roleplaying game.

"Tell Me, Have You Seen The Yellow Sign?" (Golden Goblin Press Edition)
by Kevin Ross

Bloodlines
by C. Michael Hurst

Needles
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Song and Dance
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