

BLACK GOAT OF NEW ORLEANS



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New Orleans Mythos'
Debut Scenario

BLACK GOAT OF NEW ORLEANS

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BLACK GOAT OF NEW ORLEANS



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*An unexpected death at a college football game
reveals an ancient horror in the Crescent City...*

SCENARIO CONSIDERATIONS

This is a work of fiction. The persons, entities, characters, places, organizations, universities, and incidents contained herein are either products of the authors' imagination or are used fictitiously. Any resemblance to actual events, locales, entities, organizations, universities, or persons, living or dead, is entirely coincidental.

This scenario can be either a one-off or the first investigation in the New Orleans Mythos Trilogy. We begin in 1928 New Orleans at a college football game. Before starting, the Keeper and players should establish connections and reasons for attendance at the game. At least one investigator should have a non-blood relation to the Prentiss family, a middle class family with one college-aged son. The relationship is up to the Keeper and the players.

This scenario is loosely based on an actual New Orleans urban legend of goat monsters living in the wilds of City Park near a location known as Grunch Road. Although grunches have enjoyed many descriptions over the decades, they can be analogized to a New Orleans chupacabra. The legend has persisted since the early 1900s through the present day.

The Keeper should liberally describe sights and sounds. For example, when near a grunch (see "Statistics"), the investigators may smell something akin to a cacophonous gumbo of barnyard, the pungent muskiness of post-sex, or the iron bouquet of raw meat. Grunch verbalizations should not be mere bleating; rather, they may intone a guttural reverse distorted echo. Keeper's choice. Background music and sound effects are strongly encouraged.

The Keeper has discretion to adjust difficulty of the rolls to suit the investigators and to enhance gameplay.

KEEPER'S INFORMATION

Approximately seventy million years ago, Shub-Niggurath's firstborn male child (a great old one) arrived on Earth. Gr'nchmr'th's violent descent tore a six hundred thirty square-mile impact crater, which formed Lake Pontchartrain. His cosmic cocoon plowed deep into the swamp below the then non-existent Crescent City in an area that would later become City Park.

In the centuries leading to the modern era, local Native Americans avoided the woods surrounding Gr'nchmr'th, for strange dreams radiated from him and influenced mortal minds. The dreams became memories. The memories became legends, depicting legions of goat-like humanoids, debauchery, revelry, human sacrifice, and the violent end of a civilized world.

By the late 17th century, French explorers, fur trappers and traders had established nearby settlements. Feeding on their lust and aggression, Gr'nchmr'th intensified his dream broadcasting. By the founding of New Orleans in 1718, Gr'nchmr'th began to stir mightily within his cocoon. In cosmic time, the stars were nearly right for his emergence. Human dreamers analogized the bizarre and alien content within familiar confines of Greek mythology. Thus, Mardi Gras embraced Greek themes in the mock worship of ancient Achaean gods. And the City developed a worldwide reputation for whimsy and debauchery.

By 1928, the municipal authorities had drained much of the swampland between the Mississippi River and Lake Pontchartrain to make room for an influx of Italian, Irish and German immigrants in a neighborhood known as Mid-City. Throughout the 1920s, New Orleans installed substantial infrastructure in the relatively new City Park just lakeside of Mid-City; however, the vast majority of the 1300-acre park remained an overgrown wilderness, particularly the areas closer to Lake Pontchartrain. Local youths would often steal away from the electric lights to engage in amorous activities in the dark solitude of the oaks. One particular overgrown area became a notorious lover's lane, "Grunch Road"—perhaps the name derived from a dream memory of the unpronounceable Gr'nchmr'th. Feeding on clandestine lust, Gr'nchmr'th began building a legion of warrior servitors bent on dominance over his younger siblings, and anything else that might cross his path.

With increasing regularity, young lovers began to disappear. Rumors spread of twisted, unwholesome things crawling the wilds below Lake Pontchartrain. The bold—or foolhardy—would accept dares to spend the night on Grunch

Road, alone. Some would never return. Intermittently, servitor grunches would capture victims and drag them to a sinister pit in the center of the woods. To cull the wheat from the chaff, the then-ethereal Gr'nchmr'th orchestrated tests of strength and cunning, compelling captives to battle one another in the shadows of the oaks. Survivors were sent back to civilization, changed and waiting. The broken bodies of the fallen became vessels for impregnation, incubators for new grunches—goat-like, humanoid servitors. To create a new grunch, a defeated victim would be buried beneath an ancient oak in Holt Cemetery for a short gestation. This place held special significance to Gr'nchmr'th. When a new grunchling emerged from the buried corpse, grunches would descend from the City Park wilds for collection and integration into the herd.

In the fall of 1928, one successful combatant, a diminutive twenty-one-year-old college student named Giles Avery, is transforming into a unique and powerful grunch, the Bleater. For his tenacity and cunning, Gr'nchmr'th has selected Avery to lead his growing army. At the beginning of the scenario, Avery has no idea what his happening to him—his memory of the ordeal having been clouded. He only knows that he is becoming stronger and faster than he could have ever imagined, which certainly helps on the collegiate football field. And for the first time in his young adult life, the ladies worship him.

The scenario begins on Thursday, November 29, 1928, at a college football game. Having just replaced an injured starter, Avery has come in as a second-string linebacker for the home team.

INVESTIGATOR INFORMATION

Depending upon each investigator's background, the following may be known.

Rising political star, H. Pierce Love, was elected governor in January.

Transportation across town is easy via bicycle or streetcar. In fact, the Canal St. Streetcar travels all the way from downtown to the foot of City Park.

Prohibition is relatively optional in New Orleans.

Tulane University and LSU are archrivals in intercollegiate football. They meet each year at a sold out game called "The Battle for the Rag." The "Rag" is a satin trophy flag. College football is religion.

The newspaper has recently run a series of articles on the disappearance of young adults, and corresponding empty cars found at and around City Park and Bayou St. John.

On any given night during the scenario when the investigators are outside, with a clear view of the night sky, a successful Astronomy roll will show that the stars in the constellation Capricornus (The Goat Fish) on the southern horizon are extraordinarily bright.

THE INVESTIGATION

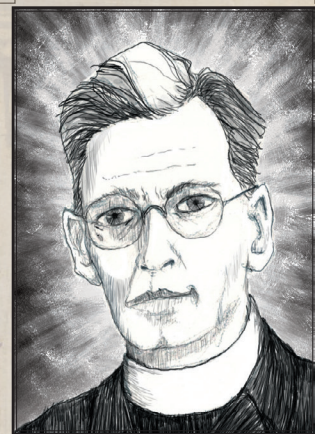
BLOOD ON THE GRIDIRON

Thursday, November 29, 1928

On this chilly, humid night, archrivals Tulane and LSU meet on the varsity football field. The stands are packed. LSU's quarterback is junior Micah Prentiss, number thirteen. Louisiana Governor, H. Pierce Love, attends this high profile game surrounded by his political entourage. Periodically throughout the game, the investigators may notice that fans are going up to shake hands with the new governor. Allow any curious investigator a Credit Rating roll to break through the entourage to shake hands. Governor Love is charismatic and magnanimous, smelling simultaneously exotic and comforting. He is the 1920's equivalent of a rock star. Uncannily, Love knows facts about the investigator's background. Allow a brief exchange before Governor Love is quickly whisked away by a tall, swarthy woman of foreign descent. Love may also become distracted by events on the field. He is a rabid fan of LSU and likes to "coach" from the stands, barking orders to the referees from a megaphone. Also at the stadium are Mark and Judy Prentiss, the parents of LSU quarterback Micah Prentiss. They are proud and excited for their son, who has become a sort of local celebrity.

At halftime, allow the investigators to interact in the bleachers and in the concession stand line. The mood should be jocular. In any event, the investigators should meet Father Baxter, a Jesuit priest and professor—perhaps in line at the concession stand or mingling nearby in the bleachers.

Father Baxter is a kindly, bespectacled Jesuit priest of thirty-six, who happily engages in conversation. He has a shock of white across his short black hair. He will reveal that he is a professor of history and comparative religions at Loyola University. He is also acquainted with the Prentiss Family. Father Baxter has recently returned from sabbatical in the Yucatan researching an ancient religion involving the worship of a monstrous deity—analogous to the Greek mythical Pan. He has no qualms about discussing his studies with the investigators. After milling about and enjoying refreshments, Father Baxter will excuse himself to return to his seat. Invite the investigators back to the bleachers, as the second half is about to begin.



Rev. Baxter Beauregard Dreux, S.J.

Priest/Professor of Natural History and Comparative Religions
(36)

STR 11 DEX 13
CON 14 APP 10
SIZ 9 EDU 20
INT 17 POW 16
SAN 52 HP 12

Weapons: Fighting (brawl): 25%, damage 1D3.

Spells: Dream Vision, Unmask Demon, Exorcise Demon

Skills: Anthropology 37%, Credit Rating 75%, Cthulhu Mythos 11%, Dodge 26%, Fast Talk 20%, Hide 16%, History 80%, Library Use 75%, Navigate 20%, Occult 52%, Other Language (Latin) 60%, Other Language (Spanish) 40%, Other Language (French) 40%, Pacify 65%, Persuade 37%, Psychology 37%, Spot Hidden 68%.

Following a defensive first half, the two teams retake the field to growing cheers. The scoreboard still reads 0-0. After the first few plays, LSU is third and long with the ball on the Tulane forty-yard line. Prentiss drops back to pass, but Tulane has dialed up a blitz. A sickening cracking sound reverberates through the bleachers, and an almost imperceptible shockwave spreads as the overhead lights dim for half a moment. For an instant, the spectator's nostrils fill with the unmistakable odor of barnyard. Prentiss has been sacked for a loss of fifteen yards. The play-by-play announcer identifies Giles Avery, number sixty-six, as the first tackler.

Prentiss remains on the ground. A stupefied hush spreads among the fans as a dark pool seeps from underneath Prentiss' crumpled and intermittently twitching body. The only sound is the buzz of the lights and the barking of a far-away dog. Snapping back to the moment, players and fans begin to shriek in horror. Some players vomit on the field. Adjusting his leather helmet, Avery slowly, methodically—and almost disdainfully—walks across the field and sits on the bench. It is important to spotlight Avery at this point. Medical staff, coaching staff, and Father Baxter rush to Prentiss.

If any of the investigators are medical professionals, allow a Credit Rating, Medicine, or Fast Talk roll to aid on-field. Make the roll difficult. Otherwise, the police and stadium officials will not voluntarily allow anyone from the stands onto the field. The crowd is confused and panicked. Moving around the stadium is difficult. Make it challenging to get to Prentiss before he is carried away on a stretcher. The investigators do not need to know the extent of his injuries, just yet. If a medically-inclined investigator is successful in reaching Prentiss and makes a successful Spot Hidden roll, basic medical knowledge will reveal Prentiss is grievously injured, and likely dead. What looks like a portion of spine pokes at the back of the number thirteen jersey. Blood glistens under the lights. Prentiss' eyes-wide face is frozen and vacant. Roll SAN 0/1D2. The barnyard carnage smell on the field is overwhelming. Roll CON to keep from vomiting. If the investigators make it to Avery, there is little to learn at this point. Avery is presently a zombie-like automaton, rocking back and forth on the Tulane bench repeating, "The eyes. The eyes. The eyes. Yes, sir."

Prentiss' parents, Mark and Judy are in hysterics as they desperately try to make their way to the field. Prentiss' broken form is loaded onto a stretcher and is carried out of the stadium. A referee on a megaphone repeatedly announces, "The game has been cancelled. Please exit in an orderly fashion. And be safe." The police cordon off the field while Governor Love exits quietly with his entourage. Coach Murph and teammates escort Avery off the field.

On the way out of the stadium, the investigators should see Father Baxter, looking extremely disturbed. The priest, covered in fresh blood, clutches his rosary tight as he navigates the crowd. Fr. Baxter is a stark contrast to his earlier calm and friendly demeanor. "I gave emergency last rites. I did what I could, God rest that poor boy's soul... this is bad, a sign of bad things to come ..." Distraught, Father Baxter leaves.

At the exit, snippets of conversation regarding what happened abound among the shocked fans exiting the stadium. A successful Spot Hidden roll will reveal a Charity Hospital ambulance departing the stadium and speeding down Claiborne Avenue.

CHARITY HOSPITAL

At 1532 Tulane Avenue, Charity Hospital stands as a testament to antebellum metropolitan architecture. Though large, it was not built to handle the capacity of patients it now serves. The equipment and accommodations, however, have been brought up to date.

A successful Credit Rating roll or a contact within Charity Hospital will get the investigators a conversation with Maude Theriot, the hospital dispatcher. In her early 60s, but looking younger and effervescent, Maude has been working hospital dispatch for years. She knows all of the emergency room staff. The hospital has four ambulances. One is outside in the loading bay, where a tired driver, Jake Jackson, sits at the wheel, smokes a cigarette, and waits for the next call. The investigators may learn from Maude or Jake that two ambulances are out on calls, a domestic disturbance injury and a mugging victim. On a successful Fast Talk roll (normal), they learn that the fourth ambulance was dispatched to Tulane Stadium for a nasty athletic injury. The ambulance should be back by now, but it has not returned.

Prentiss' broken body has been diverted to the City Morgue, which happens to be down the street from the hospital. An Idea roll may be called for at this point.

THE MORGUE

The investigators may visit the morgue/coroner's office on the night of Prentiss' death or later in the scenario. If visiting on the night of Prentiss' death, the following ensues:

The Morgue is a crumbling building at Tulane Avenue and South Saratoga Street. On a successful Know roll, the investigators will know that the coroner, in the most recent election newspaper articles (undoubtedly sponsored by political rivals) was smeared as a devoted alcoholic and regular patron of the Bourbon Street speakeasy, Mr. O'Brien's Club Tipperary.

At the front desk behind a thick partition of glass is Daphne Black, a sort of twisted flapper with dark mascara, dressed all in black and gleefully obsessed with the macabre. She is painting her nails . . . black. She has been instructed to let no one in besides police detectives and coroner staff, but she is not very good at her job. Through the speaking hole in the glass, she asks, "Boys, looking for some . . . body?" If the investigators want to get any information from her, they must tell her a ghost story. Give the storyteller a Bonus Die or two on a Persuade or Fast Talk roll for a really good story. First, she will return the favor, telling the investigators about Grunch Road. "There's this overgrown dirt road where the new Park is going to be. All the kids know about it. It's a great make-out spot, but weird things started happening there. Something's in the woods. Something with horns. I know. My friend, Bette saw it. You park your car; you settle in, and it watches you. The Park has eyes. It knows you're there. You can hear it. You can smell it. I haven't gone out there yet, but I started having these dreams about drinking from Lake Pontchartrain. And the Lake is made of blood. I haven't seen Bette in over a month, she's so lucky!"

If the investigators make it to this point, Daphne will eventually page the coroner. Dr. Thaddeus Landry—gin-drunk, but functional—staggers to the front desk. He is fifty-five years old, bald and sports a salt & pepper goatee and a gore spattered apron. His nose has gin blossoms. He is covered in blood and a bit annoyed. "What is going on up here, Daphne. I'm trying to concentrate on my stiff." Seeing visitors, he comes through the locked door next to the glass partition into the lobby.

Dr. Landry has some notes in one hand and a bloody saw in the other. He stinks of gin. If any of the investigators fit the bill, a party Luck roll will mean that Landry remembers drinking with at least one investigator and will be a bit more friendly. "What's going on? Can I help ya'll?"

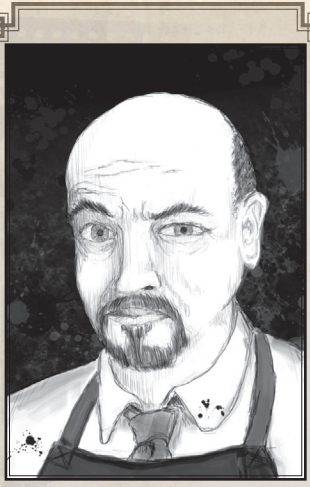
After some preliminary conversation, a startling, clanging crash echoes down the halls of the morgue, like wood being splintered and metal rent. More crashing

DAPHNE BLACK, Administrative Assistant (20)

STR 9 DEX 11
CON 10 APP 15
SIZ 10 EDU 11
INT 8 POW 11
SAN 70 HP 10

Weapons: Fighting (brawl): 25%, damage 1D3.

Skills: Dodge 32%, Charm 40%, Occult 33%, Psychology 37%, Spot Hidden 50%.



DR. THADDEUS LANDRY, Orleans Parish Coroner (55)

STR 11 DEX 10
CON 8 APP 7
SIZ 14 EDU 18
INT 13 POW 9
SAN 32 HP 11

Damage Bonus: none

Weapons: Fighting (brawl): 30%, damage 1D3, 38 Revolver: 45%, damage 1D10.

Skills: Dodge 25%, Sober Face 60%, Medicine 70%, Occult 30%, Spot Hidden 75%.

is heard, and all becomes deathly still. Landry speed-staggers back down the hall like a drunken Olympian. If the investigators follow, Landry will not try to stop them. The examining room is in absolute shambles. Overhead lights swing ominously. The emergency exit door in the far corner has been rammed off its hinges. The examining table is turned over, and a blackish red jagged smear leads back to the door. Roll SAN 0/ID2. Landry stumbles to the door and blurts in horror, "Sweet baby Jesus!" as he shuffles over a fifth of gin from his apron, hugs heartily, and sinks to the to the floor. The splintered bits of door sway on the loosely hanging hinges in the November breeze, carrying the unmistakable reek of barnyard.

If any of the investigators examine the blood-streaked floor (no roll necessary), cloven hoof prints can be seen leading to the back door. The splatter trail stops at the door as if the prize were lifted and carried across the concrete. A cockroach zips across the cement to a biohazard dumpster in the alley.

Convulsing with horrified realization, Landry empties the fifth of gin down his gullet and stutters, "I saw it in the alley. I think it saw me." He will speak mostly nonsense if the investigators continue to engage him, but he is quickly approaching an alcohol blackout.

Landry is unsure of what he saw, but he will relate that it looked like the thing was

wearing some strange kind of helmet with horns. Dr. Landry passes out, and his notes spill from his apron pocket to the gore laden floor. His camera is on the desk. If the investigators remain, they hear police sirens approaching from the distance. They can stick around—with a lot of explaining to do, given the state of the examining room and the unconscious coroner on the floor. Or they can leave. The investigators may return the way they came, but this is the direction from which the police will enter in less than one minute. They may alternatively escape through the alley, which empties onto South Saratoga Street.

If the investigators decide to meet with Landry later, use the following:

The investigators may be able to find Landry at the Coroner's office or at Mr. O'Brien's Club Tipperary, a speakeasy in the French Quarter. Dr. Landry's blackout from the previous night obliterated the memory of what he saw in the alley behind the examining room. He is not interested in talking to the investigators about Micah Prentiss; however, he can be persuaded with any form of strong alcohol (preferably gin), giving a Bonus to the investigator's Persuade roll to get him talking. However, he will not divulge any secrets unless the investigators are drinking too. Don't get too hung up on Prohibition, this is New Orleans after all! "Those injuries weren't normal, kind of reminded me of those Spanish bullfights from Hemingway. The kid had some kind of writing on his chest." If Landry continues to imbibe, he will hint at strange and extraordinary findings in his notes. Maybe a bribe will purchase a peek at his notes and the photograph of Micah Prentiss.

Landry has been drinking all day and may pass out at some point, depending on how much booze the investigators give him. This should be determined on a failed CON roll for Landry. If he passes out, he drops his briefcase, which contains his Draft Coroner's Report for Micah Prentiss and a sketch of the injury pattern (see Handouts 1 and 2).

Should the players be unsuccessful speaking to Landry, allow an Idea roll to simply attempt to steal the briefcase or a copy of this draft report from the coroner's office, with an appropriate risk of consequences.

THE PRENTISS HOME

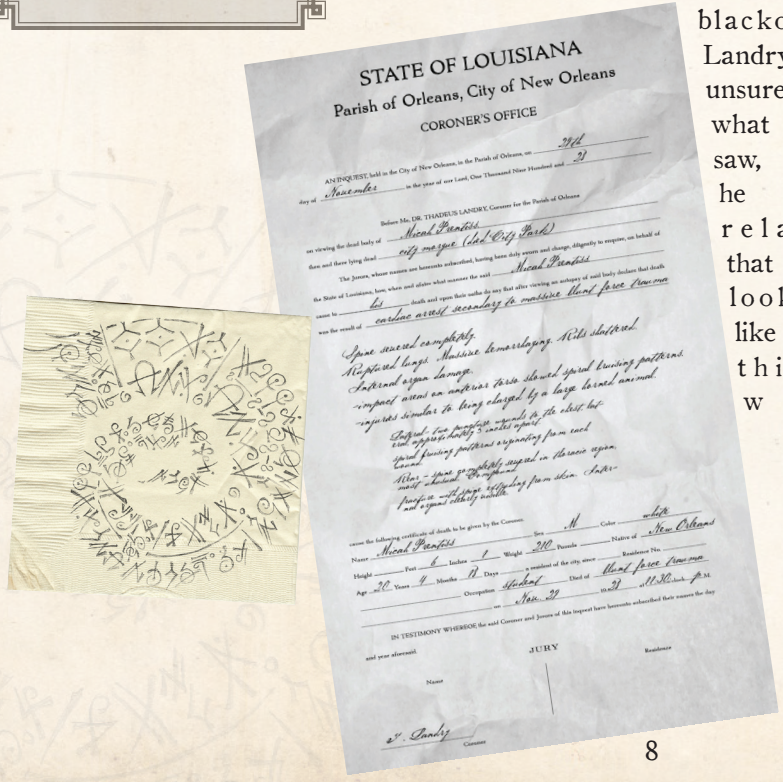
This scene can either happen on the night of the incident or later. An investigator selected by the Keeper to know the family receives a telephone call on the following day from Mark Prentiss. Judy can be heard wailing in the background. Mark stoically requests the investigator to help because the police refuse to produce the body for burial. He asks the investigator to bring any friends who would also be able to help.

The Prentiss family lives in the Faubourg Marigny, a middle-class neighborhood not far from the French Quarter (see New Orleans Mythos' 1920s Neighborhood Guide), sporting colorful wooden houses fronted by covered porches with three to four steps to the sidewalk (or "banquette" in New Orleans patois). The Prentiss house is a pastel green shotgun-style affair with a covered porch and swing, near the corner of St. Roch Avenue and Royal Street.

A dour rock, Mark answers the door and welcomes the investigators inside. The place is in disarray, chairs turned over, furnishings smashed. Judy is sitting on the couch looking exhausted and hysterical. A shrine to her son graces the fireplace mantle in the living room, its centerpiece a smiling photograph of Micah in his number thirteen jersey. Votive candles surround the picture along with a cross and a statue of the Blessed Mother. Mark implores, "I hope you can find out what the hell is going on. The police won't speak to us and they won't let us see our son. I can't fight them, I need to be here for Judy." Further conversation with Mark reveals the following: (1) the police have dismissed Micah's death as a freak accident; (2) the body has not been produced for burial; (3) although he is not ready to tell Judy, Mark is sure that Micah is dead. He would like his friend, Fr. Baxter, to perform a proper Catholic funeral service; and (4) the family cannot afford a lawyer. Mark offers his entire savings, a mere fifty dollars, to the investigators for their help. If the investigators decide to hire a lawyer, the matter will be tied up in court indefinitely. The City authorities are embarrassed for "losing" the body and

would like to avoid a media circus.

The entire time, Judy is on the couch sobbing and rambling nonsense. Mark explains that, since the football game, Judy has been having fevered dreams, wherein she sees her son buried alive and trying to claw his way out. Within the last hour, she has started seeing a pair of two fiery eyes intently watching the spot where Micah is buried, but she refuses to believe that her only son is dead. The eyes are not unlike those of a goat. A successful Psychology roll will



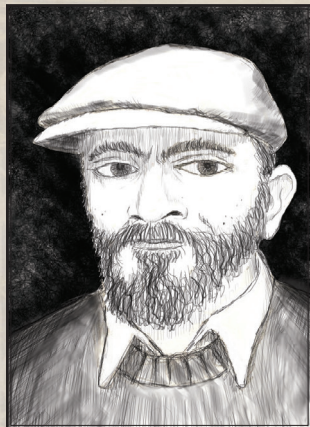
albeit disturbed.

Persistent conversation bordering on the unusual or occult will send Judy into an uncontrollable fit, requiring subdual by Mark, and perhaps one or more investigators. Wild eyed, she foams at the mouth and shrieks: "The eyes! The eyes in the fire! He knows where Micah is!" If questioned who this is, she will repeat "The eyes in the fire!" This is the extent of coherent information that the investigators can get from Judy, who will be taken in for psychiatric treatment within the week if Micah is not found.

Players may notice a newspaper with potentially relevant information at the Prentiss home or purchase one elsewhere. (See handout 5.)

THE DREAMS BEGIN

Following this scene, the Keeper should select an investigator or two to begin having strange dreams at



COACH MURPH MARTIN, *Football Coach (45)*

STR 13 DEX 9
CON 12 APP 10
SIZ 16 EDU 12
INT 11 POW 10
SAN 50 HP 11

Damage Bonus: +1D4

Weapons: Fighting (brawl) 40%, damage 1D3+db.

Skills: Inspire 55%, Intimidate 40%, Psychology 30%.

night, or perhaps even waking visions. The dream content is up to the Keeper; however, it may include the dreamer becoming a goat-like monster or fighting and killing one of the other investigators with sharpened bone weaponry. In any event, the dreamer should have a clear vision of an ancient oak in a cemetery with hooded figures gathered around the base clawing at the earth.

NEW ORLEANS POLICE DEPARTMENT

Whichever precinct office at which the investigators arrive is a hurricane of activity and chaos. Suspects are led in constantly as telephones ring nonstop. One can hear about fifteen conversations at any given time. Detailed maps of the city line the walls, and bright strings connect map pins to photographs of people and places.

If the investigators can isolate an officer, allow a Credit Rating/Fast Talk/Law roll to inquire about the Prentiss case. Detective Perez, an aging, mustachioed, overstressed investigator, has some limited involvement in the Prentiss case and mentions that Avery was recently brought in for questioning because of the unusual nature of Prentiss' injuries. Ultimately, though, no evidence was generated that would incriminate Avery. Perez was ordered to drop the case and join all available officers in locating the bodies of the City Park victims.

EVERY ON CAMPUS

The front approach to Tulane University, Gibson Hall, sits on St. Charles Ave., about a five-mile streetcar ride Uptown from the Central Business District. Tulane is a sprawling campus with multiple Renaissance and Romanesque buildings and a number of distinct colleges, including a coordinate college for women. Given the size, Avery is hard to track down, but he can reliably be found at football practices, held Monday through Friday from 3:00 PM till 6:00 PM at the nearby stadium. A large number of female admirers will be devotedly watching him practice.

Any student or faculty asked will have a 50% chance of knowing when football practice is held and be willing to share that information with the investigators.

Investigators stopping at practice will be intercepted by Coach Murph Martin, a robust, surly, bearded, balding man of forty-five. He wears a sweat-stained shirt with a shiny whistle around his neck and chews the stump of a cigar. Coach Murph is very protective of his players, and will challenge the investigators if they show up without a solid excuse and a successful Fast Talk roll. Questioned about Avery's football skills, Martin readily admits, "The kid is surprisingly tough for his size, he delivered that tackle and walked it off like a man. He'd be a lot better too if he would focus a little less on the ladies and get his head in the game." Murph is stubbornly resistant to answering personal questions about Avery, belligerently telling the investigators that "Avery's a good kid." Pressed further, he will threaten legal action if Avery is not left alone.

If the investigators manage to speak with any of the other players/students, they will learn that Avery spends much of his time at the Sazerac Bar, a well-known speakeasy in the American Sector. Avery also has a blossoming reputation with the ladies, well known for taking girls out to the lover's lane, Grunch Road. Any student should be able to describe roughly where Grunch Road is in City Park. Other than that, they are all just overjoyed that Avery is on the football team... now as a starter.

Between 3:00 PM and 6:00 PM on weekdays, Avery can be found on the practice field. Otherwise 50% of the time, he is at the back corner of the Sazerac Bar nursing a fizzy drink. 20% of the time, he is somewhere on campus. 30% of the time, he cannot be found.

Giles Avery is the smallest linebacker that the investigators have ever seen. It is important that he come across as sympathetic upon first meeting. He did not know Prentiss personally, but is genuinely remorseful. Avery is a

clean-cut young man of 21, short and sinewy with thick, brown curly hair. No one would ever suspect that he could deliver such a devastating hit. Up close, he smells oddly -- not unlike wood chips at a petting zoo -- and his features are vaguely goat-like. He always wears a grey newsboy cap.

Avery has no independent recollection of the killing sack; his only knowledge of the game is what Coach Murph, his teammates, and the newspapers have told him. He chalks his forgetfulness up to a concussion. Avery was cleared by medics shortly following the game, after proving he could walk and talk without major issues. Concussions and other head injuries are not seriously monitored in sports injuries at least during the 1920s.

Avery's sanity is severely compromised from his repressed experience with the Black Goat and the transformation he is unwittingly undergoing. If questioned about any changes that he is experiencing, he will recall having strange dreams ever since going to Grunch Road several weeks ago to spend the night as a dare. He vaguely recalls being led through the woods by an unseen force and waking up on the following morning on the trail—his clothes in tatters, but physically unharmed.

He fluctuates at the drop of a hat between shy depression and maniacal rage. The rage is triggered by extended questioning about what happened in the woods and is preceded by a twitching brow. Give Avery a Repress/Forget roll at 62%. If successful, he will break down in tears without knowing why. If he fails the roll, he flies into a murderous rage and must be subdued. During the rage, he bellows in strange tongues, not entirely unlike the bleating of a goat. At half HP, Avery will bolt for City Park. He is superhumanly fast, with a move rate double that of the investigators. He can also leap over fences and obstacles with ease. Should the investigators pursue, allow CON rolls just to keep Avery in sight. If the investigators open fire in public, they will have to deal with

the police.

If the investigators have invoked Avery's rage, whenever the investigators are away from the public eye, a grunch (see statistics in "A Cemetery Nativity") may begin hunting them.

If the investigators decide to tail Avery from the Sazerac Bar, Avery will eventually lead them to Grunch Road. For every change of locale, give the investigators a Sneak Roll. Any investigator's failure will result in Avery spotting and charging the investigators. If necessary, bring in grunches to help him. Again, he will attempt to flee for City Park at half HP, as detailed above.

If the investigators have invoked Avery's rage, Avery will not show up to any more football practices. Gr'nchmr'th will have summoned him to City Park to complete his transformation. The investigators may learn from the radio that Coach Murph and several players have gone looking for Avery, and they too have not returned. An intense police manhunt has begun, and the locals are concerned; however, the search has not lead to City Park.

THE MUSEUM OF ART

The Museum of Art is a neo-classical, Beaux Arts-style structure situated at the doorstep of City Park. The museum presently hosts an extensive collection, from various artists throughout history, depicting images of horned creatures and gods, and called "Pan Among Us: Satyrs Then and Now." Many of the contemporary paintings are on loan from acclaimed artists, while several are advertised as creations from the dreams of the collection's own curator. Unanimously panned by critics, the exhibit is in its final week.

Entering the museum, a series of six sculptures line the solarium-lit hall. Three works are displayed on one side, and three directly opposite, in the following order:

1. Robed man looking to the ground.
2. Naked man reaching for the heavens.



GILES AVERY, *Dimintutive College Football Linebacker in transformation (20)*

STR 19 DEX 20
CON 20 APP 14
SIZ 9 EDU 12
INT 10 POW 14
SAN 20 HP 14

Damage Bonus: +1D4

Weapons: Fighting (brawl): 60%, damage 1D3+DB.

Rage Ram (1x per day): 20%, damage 4D4+2.

Armor: Regenerate 1D4+2 HP per round

Skills: Charm 65%, Jump 75%, Listen 35%, Repress/Forget 62%, Spot Hidden 40%, Tackle 65%.



LANGSTON AUGUST "AUGIE" EAMES IV, *Avant-Garde Artist/Dream Painter* (34)

STR 10 DEX 11
CON 11 APP 14
SIZ 12 EDU 14
INT 18 POW 16
SAN 54 HP 11

Damage Bonus: None

Weapons: Fighting (brawl): 25%, damage 1D3.

.38 Revolver: 40%, damage 1D10.

Spells: Banish Eihort.

Skills: Art (Painter) 85%, Art History 75%, Cthulhu Mythos 11%, Dreaming 40%, Fast Talk 71%, First Aid 45%, History 35%, Library Use 54%, Listen 60%, Occult 55%, Own Language (English) 60%, Pharmacy 10%, Photography 25%, Psychology 20%, Spot Hidden 81%, Throw 26%.



The Isaac Delgado Museum of Art

3. Same man in fetal position on the ground.
4. Sitting muscular humanoid with an elongated face and two rudimentary bumps on the forehead.
5. Crouching, hairy man-goat with rippling muscles and two larger horns.
6. Bestial satyr with horrifyingly distorted head of a goat, long curving horns, massive clawed hands, inverted legs, a monstrous phallus, and cloven hooves.

Astonishingly lifelike and terrifying, the sixth statue seems to look directly at the viewer and beckons with one outstretched claw. The statute does not actually move. Call an Idea roll from the investigator who has begun experiencing Gr'nchmr'th's dreams (see "The Dreams Begin"). He/she may recognize this series of sculptures as the transformation in the dreams. Roll SAN 0/1. On a failed SAN roll, investigators think that they see the statue's head move ever so slightly in their direction. Each investigator viewing the entire progression of statues in the correct order becomes temporarily agitated or aroused, prone to bickering, one-upmanship, or shameless flirting.

Along the walls of the sculpture hall is a series of eighteen paintings. Any investigator who has been experiencing the dreams should intuitively recognize visual elements from them. Empty hooks mark spots where an additional two frames previously hung, but were taken down for being "too unwholesome." The

paintings date from the Renaissance through modern times. The tones range from the whimsical to the macabre, from lusty, frolicking satyrs chasing nymphs to bestial scenes of slaughter. The eighteenth painting, a Langston August Eames IV original, depicts a sinister, hooded figure,

with wicked horns emerging from his shredded cowl. The figure plays a crude flute and stands at the edge of a dark, tangled wood in the brambles. Throngs of enchanted humans in modern dress form lines leading toward the flute player.

The curator, Langston August "Augie" Eames, IV, is an occult-obsessed dream painter. He wears a purple velvet smoking jacket, speaks in an over-enunciated, mid-atlantic accent, and gestures grandly. The investigators cannot find Augie until they have first viewed the exhibit. During operating hours, Augie can usually (60% of the time) be found taking a "sanity break," sipping Courvoisier, and possibly smoking opium by candlelight in his temporary office at the rear of the Museum. The other 40% of the time, he is walking the museum and answering insufferable questions posed by horrified patrons. When not at the museum, Augie is either at his St. Charles Street home, at Mr. O'Brien's Club Tipperary with his friend Arcturus (an aging Swedish jazz musician), or painting at his French Quarter studio near the corner of St. Ann and Dauphine Street.

While Augie has grown tired of the usual shocked questions from patrons, he will gladly discuss his work with the investigators—especially if the questioners mention similarities between their dreams and the exhibit content. If an investigator specifically compares a dream to any one of the museum pieces,

Augie will invite the investigators to see the museum's private holdings, including the 19th and 20th paintings of the Pan exhibit. These pieces are under lock and key in Augie's office at the back of the museum, and should not be revealed to the investigators as part of the standard museum tour. Also, any mention of Father Baxter will prompt Augie to give the curator's tour.

THE CURATOR'S TOUR

Augie brings the investigators to his candlelit office where he casually lights up an opium hookah, which he does not mind sharing. Smoking from the hookah will grant the Dreaming skill. Augie will then discuss his work. The paintings derive from Augie's dreams of panic, death, destruction, and the end of the civilized world. He thought it would be "the cat's pajamas" to make paintings splicing his dreams with the local urban legend of the Grunch, a goat monster that supposedly lives in the wilds between Lake Pontchartrain and Mid-City.

The 19th painting (Player handout 6) is dark and grotesque in a style that falls between El Greco's *The Holy Trinity* and Francis Bacon's *Figure with Meat*. The painting symbolically depicts a grave; a skeleton lies in a casket. Looming over the casket is a pair of threatening caprine eyes. Over the symbolic grave, a vivid orange and ivory sunset highlights the silhouette of a wickedly gnarled and crooked oak tree draped in Spanish moss. The oak spikes from the ground at an impossibly severe angle. Augie offhandedly mentions a passing familiarity with the artist, a Richard Upton Pickman, describing him as a largely misunderstood New England occult painter who went missing some years back after visiting New Orleans. Augie wistfully notes, "Richard always had the most interesting models." Give any dreaming investigators an Idea roll. Success will reveal that the tree in the painting is the exact same tree from their dreams.

The last painting is by Augie himself. It is an 8' by 4' panorama in a style he defines as "Modernist Post-Impressionism"—a style he is pioneering. It depicts a nightmarish orgy of gore and extreme violence. In a sunken ground clearing edged by hordes of horrible and twisted goat-like humanoids, people in modern dress appear to be engaged in mortal combat with primitive, sharpened-bone weapons. The dead and dismembered litter the blood-splashed ground. In the center of the violence is a bright blue bonfire with two nightmarish goat-like eyes, continuing the theme from the 19th painting. (See player handout 7)

Augie describes the painting as a vision from a dream or a memory that he cannot clearly recall. "I don't understand the symbolism, but I had to put it on the

canvas immediately." He would like the investigators to help him figure it out. Augie will give them a map and a sketch of one of his paintings (Handouts 3 & 4) and will recommend that they talk to someone who studies these things formally. He may recommend the Special Collection or his friend, Father Baxter, both at Loyola University. Upon giving them the map, Augie realizes that he is late for "tea" and excuses himself. He bids the investigators adieu and wishes them good luck.

FATHER BAXTER & THE



SPECIAL COLLECTION

Like a fortified castle, impressive Tudor-Gothic towers and ramparts line St. Charles Avenue across from Audubon Park. A Jesuit institution, Loyola is the new University on the block. Part of the campus, the massive castle-like Holy Name church fronts the street. A long, wide courtyard lawn cut by a horseshoe-shaped driveway leads to classrooms and offices. The library is situated toward the middle of the campus.

THE SPECIAL COLLECTION

Any occult-inclined investigator would know that

GRUNCHES, Goat Men—Warrior Servitors of Gr'nchmr'th

Sanity Loss: 1/1D4+1

Special Attacks: Gore/Ram 30%, damage 1D6+DB+2.

Kick 30%, damage 1d6+DB.

Armor: 2 points of tough hide.

Skills: Climb 40%, Grapple 50%, Hide 80%, Jump 60%, Sneak, 60%, Throw 40%.

	1 BILLBERRY GOAT	2 VALAIS BLACKNECK	3 MOUNTAIN GOAT	4 RAM
STR	19	14	18	20
CON	15	16	16	17
SIZ	16	16	16	14
INT	10	12	9	8
POW	16	20	16	13
DEX	19	16	18	17
HP	15	16	16	15
Dodge	47	50	40	37
Brawl damage	60 (1D4+DB)	40 (1D4+DB)	50 (1D4+DB)	60 (1D4+DB)
DB	+1D4	1D4	+1D4	+1D6



there is a new special collection in the library, housing potentially useful materials. This may be an opportunity to borrow Mythos texts, at the Keeper's discretion. The collection has not yet fully been catalogued and organized. Crates full of leather bound tomes and dusty artifacts crowd the room, floor to ceiling. The archivist, Louis Lambert, can be found here, busy at work checking shipping manifests and invoices. Louis is fastidious and quick to point out that sorting through the recently arrived books by normal means is all but impossible. He will agree to help any educational institution-affiliated investigators by checking against the catalog in progress, but only if they can describe what they are looking for.

Allow a difficult Library Use roll for undirected searches through the collection. If specifically searching for "goat men" or "Shub-Niggurath" with the archivist's assistance, chances improve to a normal Library Use roll. Success locates a dog-eared copy of the *Sanctus Exorcismus Gaudium*.

This version of the *Sanctus Exorcismus Gaudium* is a simple, black, 3.5" x 5.5" leather-bound Latin book of rituals. The book itself is not a known Mythos tome per se, but reading the entire 102 page printed text will grant the reader +1D3 to Occult. On pages seventy-one to seventy-three, however, one particular prayer, the Prayer for the Exorcism of Animals, stands out. This "prayer" is actually a Mythos spell, BANISH SPAWN OF SHUB-NIGGURATH. (for spell rules, see "The Proving Grounds").

Allow an Idea roll to remember the conversation at the football game with Father Baxter—he teaches at the college. A successful party Luck roll during waking hours will mean that Fr. Baxter is on campus, saying mass, teaching class, or sipping chicory coffee while reading the newspaper in the courtyard. In the evenings, he may be found studying or praying at the on-campus rectory, which fronts St. Charles Avenue. A retired, elderly priest, Fr. Malachi, also resides at the rectory and often answers the door.

To obtain Fr. Baxter's help, the investigators must first gain Fr. Baxter's trust by convincing him that they have noble intentions, or are motivated for the sake of others, or by having a solid reference from his friend, Augie. Mentioning that they are trying to help the Prentiss family find their son will immediately result in Father Baxter's assistance. Once convinced, Fr. Baxter requires some description of the problem. Any

discussion of the occult in relation to goats or goat-men will remind Fr. Baxter of a prayer for animal exorcism. In his office at the on-campus rectory, he has a dusty, battle-worn, annotated copy of *Sanctus Exorcismus Gaudium*, a prayer book that he acquired during travels in the Yucatan. While he is skeptical of the tome's value to the investigators, he retrieves the book from his collection and hands it to the investigators with a warning. "The rites of exorcism are extremely dangerous, and combatting demons always exacts a heavy toll—especially to the uninitiated." He further explains that he has only begun to read the text, and he understands that there is a more powerful version of the rite, written piecemeal in the margins. He would not advise attempting this version, as it could bring grave harm to the officiant and the officiant's loved ones.

If the investigators show Father Baxter Augie's sketch, give Father Baxter a Know Roll. If successful, he will recognize the marked spot as being at or near Holt Cemetery, which he describes as currently being used as a potter's field for New Orleans' indigent population. He also recalls that this place held strong religious significance long before the founding of New Orleans, and he is presently researching why.

Note: If the investigators suspect Avery of being possessed and can capture him, Father Baxter will assist in performing the exorcism, but only the slow version. Prior to Avery's transformation into the Bleater, the slow version will return Avery to some semblance of normalcy and will reverse Gr'nchmr'th's curse. Grunches will surely intervene to make the exorcism more difficult.

SANCTUS EXORCISMUS GAUDIUM, ANNOTATED

The annotated *Sanctus Exorcismus Gaudium* is a well-used copy of the same book found in the Special Collection. The leather cover is cracked, scarred and wrapped with a newer leather strap keeping it together. The pages are yellowed and worn, and some contain dried splotches and bits of unidentifiable matter.

The margins of this particular copy are filled with hand-scribbled notes and illustrations in delicate, crimson ink. Beside the Prayer for the Exorcism of Animals are scribbled annotations that describe a modified version of the spell. Reading and understanding this modified version will prompt a SAN Roll 1/1D3 and add +1D3 to Cthulhu Mythos, and imparts the hastened BANISH SPAWN OF SHUB-NIGGURATH spell. This book also contains the slower version. (See rules for spell at "The Proving Grounds"). If used anywhere but the proving grounds, the spell will only turn any present grunches to stone—to disintegrate to dust within one hour. The spell will also return an alive, untransformed Avery to some semblance of normalcy.

Beneath the annotation is a single sentence of handwritten English text, which reads, "In desperate time of greatest need, a worthy sacrifice from the officiant's hand will overcome the darkness. This sacrifice will make you utterly alone." This last line is punctuated with a crudely drawn skull.

ANOTHER DREAM: BURIED ALIVE

This scene is entirely optional and may be used if the investigators have reached an impasse. One sleeping investigator, to be selected by the Keeper or at random, has the following dream. The investigator flies through the air over City Park Avenue, rocketing past the Riverside Uptown corner of the park to a makeshift cemetery. The dreamer plummets to a hole in the ground near the roots of an ancient and twisted oak in the center of the cemetery. Crashing face up, the paralyzed dreamer feels a cold burning, gurgling sensation in his abdomen, as blurry figures from above heave dirt down upon the investigator. Roll SAN 1/1D3.

A CEMETERY NATIVITY

Regardless of when the investigators arrive at Holt Cemetery, it will be under a relentless, torrential thunderstorm (cue sound effects with thunder and lightning). A low visibility environment with compromised movement is best for this scene. Remember, it is late November, so the sun goes down around 5:00 PM. The only light should be either from flashlights or from the headlights of the investigators' automobile, if applicable. It is important that what is seen in this section be described in piecemeal flashes, and not completely. Save some of the Mythos goodness for "The Proving Grounds."

On the way to Holt Cemetery, a startling peal of thunder opens the sky to a torrential New Orleans thunderstorm. Surrounded by a bent, rusty, iron fence, the cemetery is a dilapidated, overgrown potter's field, a final resting place for New Orleans' poor. Sun-faded dolls, old glass Mardi-Gras beads, and broken trumpets vie for space with military memorabilia between the makeshift headstones blanketing the cemetery. Many graves are overgrown with grass and weeds, while others are mounds of freshly packed mud. A rusty sign nailed to a fence post reads in fresh white paint, "If you can find a spot, you can bury your dead." Large puddles have already formed in the muddy paths between the graves. The ground is sloppy and gives in places up to the ankle. Growing unusually at a 30-degree angle, a massive and ancient oak tree marks the center of the cemetery. Graves are crowded around its low-hanging boughs.

A successful Art or Idea roll, together with a timely lightning strike, will reveal that the tree is the same

THE BLEATER,
Goat-Man Monstrosity,
Gr'nchmr'th's General

STR 25 DEX 18
SIZ 28 POW 30
CON 30 HP 30

Sanity Loss: 2/1D10+2.

Attacks: Bite 30%
1D4+2, Brawl 60% 2D4,
Gore/Ram 30% 4D6+2.

Damage Bonus: +1D6.

Armor: DR3 tough
hide.

Skills: Dodge 37%,
Jump 50%, Climb 40%,
Throw 40%.

Spells: Call Shub-
Niggurath, Dominate,
Panic, Summon/Bind
Dark Young.

The Bleater is massive, hunched, savage, and grotesquely muscled, with serrated curling horns, disproportionately large hands tipped in claws, rudimentary bat-like wings, giant cloven hooves, glistening black fur, and a halo of spiraling blue flame. It very well may be a Catholic vision of Satan. The Bleater is the chosen of Gr'nchmr'th, who will build and lead its army. It is sadistic and resolute.

gnarled oak from the nineteenth painting, and a subsequent Spot Hidden roll will show the investigator a mound of hastily packed dirt near the titanic roots—and a bit of torn football jersey. Rivulets of muddy water flow around it, making the ground particularly soft and sloppy.

If the investigators dig at the base of the oak, they will soon unearth Micah Prentiss. The corpse is but a few inches below the surface of the mud. Grunches brought the corpse here from the Morgue on the night of the fateful football game. Prentiss' body is now an incubator for a grunchling, having been strangely implanted by Avery's killing strike. The naked corpse has gone through an unnatural mode of decay. Allow a Medicine roll. If successful, the investigator should have knowledge identical to what is written in the coroner's report, including Cthulhu Mythos rolls and SAN loss. Emaciated and taut, the corpse is basically a skeleton with pale, rubbery skin stretched over it. It seems as though something has been feeding upon it . . . from the inside. Roll SAN 1/1d4.

After uncovering the corpse, have all of the investigators make a POW roll. The best successful roll will notice a presence in the woods at the perimeter of the cemetery—then another presence across the cemetery in another location—then another in the tree above. The unmistakable reek of barnyard and musk fills the nostrils.

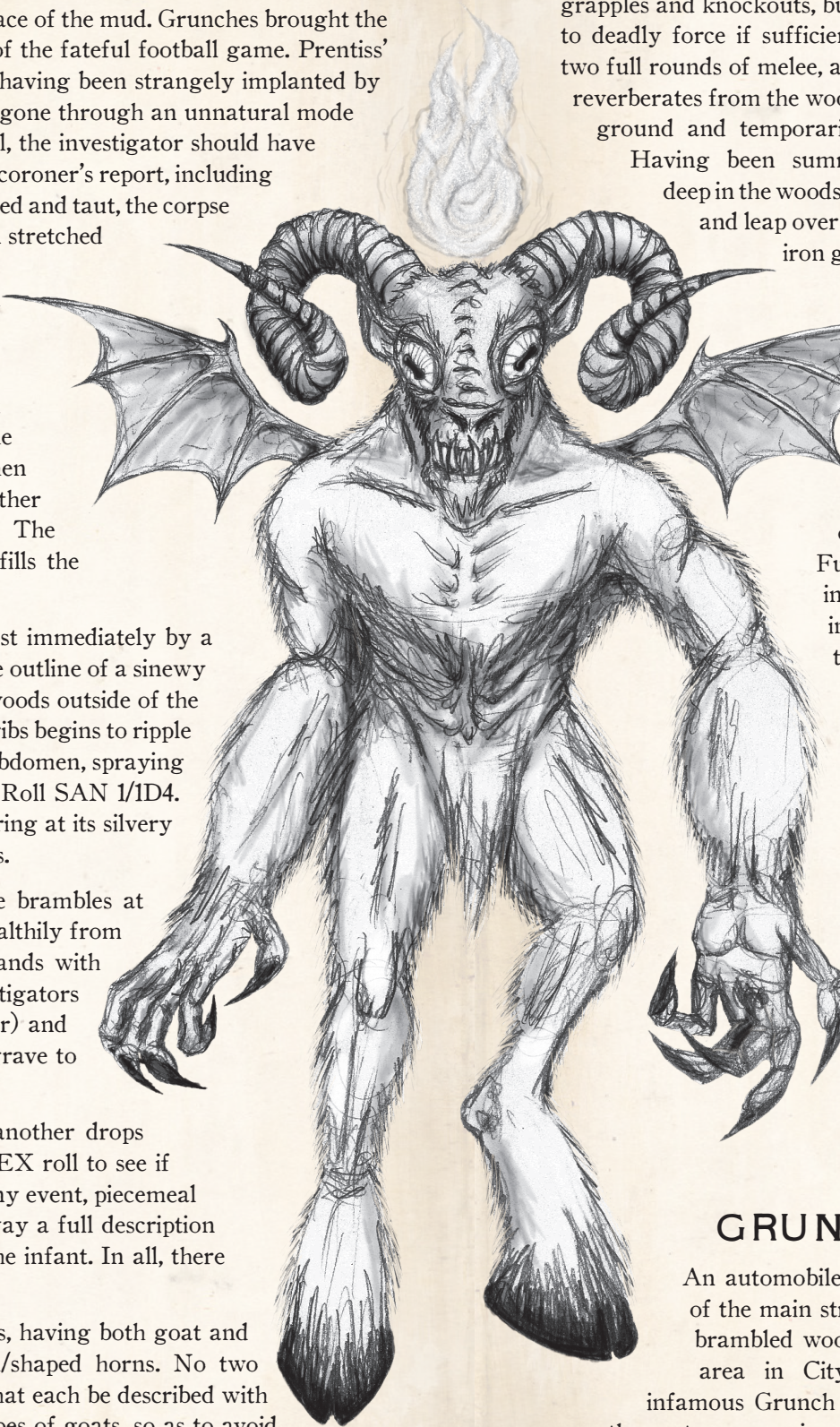
Lightning strikes nearby are followed almost immediately by a deafening thunderclap. For a split second, the outline of a sinewy crouched figure can be seen lurking in the woods outside of the gate. A small area under Prentiss' shattered ribs begins to ripple with movement. Two horns burst from the abdomen, spraying leathery gore on any nearby investigators. Roll SAN 1/1D4. The thing within Prentiss' body writhes, tearing at its silvery blue placenta. An infant grunchling emerges.

Two vague black forms then rise from the brambles at opposite ends of the cemetery. They lope stealthily from grave to grave toward the oak. Another lands with a thud on the roof of the car (if any investigators remained inside—and if they arrived by car) and leaps over the fence, deftly crawling from grave to grave toward the oak.

As soon as the investigators take action, another drops from the overhanging branches. Allow a DEX roll to see if a flashlight is dropped in the confusion. In any event, piecemeal descriptions at this point should not give away a full description of the grunches who have come to collect the infant. In all, there are four grunches.

These abominations look vaguely like satyrs, having both goat and human features, hooves and various sized/shaped horns. No two grunches are exactly alike. It is important that each be described with distinguishing characteristics of different types of goats, so as to avoid generic threats.

The grunch that dropped from the tree will tear the grunchling from its slippery incubator, tuck the infant under its arm, and attempt to bound towards the woods with



great leaps. Another follows the first. The other two may attempt to take a captive investigator for the Proving Grounds. (See "Statistics" roll SAN as appropriate). The remaining two grunches should focus on capturing investigators through grapples and knockouts, but they gleefully resort to deadly force if sufficiently threatened. After two full rounds of melee, a distant bleat-like roar reverberates from the woods, shaking the sloppy ground and temporarily dimming all light.

Having been summoned by something deep in the woods, the grunches will turn and leap over tombstones, across the

iron gate, and disappear into the woods. Three successful Tracking Rolls will lead the investigators to the Proving Grounds. Make this extremely difficult. Further, should the investigators persist in stumbling through the woods in pursuit, this will provoke an ambush from one grunch who will not relent until an investigator is captured or until that grunch is defeated. Captured investigators are dragged through the woods and locked in cages at the Proving Grounds.

GRUNCH ROAD

An automobile-blazed path leads off of the main street and into the dark, brambled woods of an undeveloped area in City Park. This is the infamous Grunch Road, an area where youths go to engage in amorous activities, safe from parents' prying eyes. Other adventurous souls go there late at night to catch a glimpse of monsters—that remain, at this point, mere urban

GRUNCHES, Goat Men—Warrior Servitors of Gr'nchmr'th

Sanity Loss: 1/1D4+1

Special Attacks: Gore (except sheep) 30%, damage 1D6+DB+2.

Armor: 2 points of tough hide.

Skills: Climb 40%, Hide 80%, Jump 60%, Sneak, 60%, Throw 40%.

Spells: (3-eyed sheep only) Implant Fear.

These abominations look vaguely like satyrs, having both goat and human features, hooves and various sized/shaped horns. No two Grunches are alike. It is important that each be described with distinguishing characteristics, so as to avoid generic threats.

	1 BILLBERRY GOAT	2 VALAIS BLACKNECK	3 MOUNTAIN GOAT	4 RAM	5 3-EYED SHEEP	6 2-HEADED GOAT
STR	19	14	18	20	14	17
CON	15	16	16	17	16	17
SIZ	16	16	16	14	12	14
INT	10	12	9	8	14	10
POW	16	20	16	13	20	18
DEX	19	16	18	17	16	17
HP	15	16	16	15	13	15
Dodge	47	50	40	37	50	42

HUMAN CAPTIVES AT THE PROVING GROUNDS

In various states of desperation (and sanity), these are the captives of the Black Goat, forced to prove themselves for the army to come.

	1 FOOTBALL PLAYER	2 HOT DOG VENDOR	3 CHEER- LEADER	4 SUZY BLACK	5 FOOTBALL PLAYER	6 STREETCAR DRIVER	7 HOB0	8 DAPHNE'S BEAU	# 9 OBESSE LIBRARIAN
STR	14	11	9	9	16	7	12	10	8
CON	16	14	12	10	10	13	8	15	11
SIZ	15	13	8	10	14	14	12	13	17
INT	10	12	13	8	8	12	13	15	16
POW	11	12	9	13	10	9	15	7	12
DEX	12	9	11	13	13	12	14	10	7
HP	15	13	10	10	12	13	10	14	14
Dodge	30	22	27	32	27	32	35	25	17
Brawl (damage)	40 (1D3)	25 (1D3)	25 (1D3)	25 (1D3)	40 (1D3)	25 (1D3)	30 (1D3)	25 (1D3)	25 (1D3)
DB	-1D4	0	0	0	1D4	0	0	0	-1D4

Improvised Weapons:
Stick/Bone 25% 1D6 DB.

Thrown Rock 20% 1D4.

These can be found littering the ground of the pit.

GR'NCHM'RTH
*Firstborn Male of
Shub-Niggurath, not yet
fully incarnated.*

INT 21
POW 80
HP 70

Weapons: terrible
visage from within the
blue flame

Armor: Only attacks
that drain POW or
completely destroy
the 70 HP cocoon can
harm it.

Spells: All.

SAN Loss: 1D10/1d100
(upon entering the
flame)

Not yet part of
terrestrial reality, it
can only be perceived
as a blue flame
spouting from the
surface of the cocoon,
the floor of the pit.

legend.

If the investigators follow Avery here, they find him meeting up with two or more young females. After kissing and lascivious groping, he leads the ladies into the woods. Further successful tailing will lead to "The Proving Grounds".

If the investigators arrive at night without following Avery, an automobile will be parked at the side of the road—perhaps rocking, with steamed windows. 1D4 grunches will emerge from the brambles, tear the top from the vehicle, and drag the screaming couple up the path and out of view. A Spot Hidden roll will reveal that one of the occupants of the car is a scantily clad Daphne Black, and a partially dressed older man. One grunch lingers behind to roll the discarded vehicle into Bayou St. John. Avery crosses the path, looks in the direction of the investigators, and bolts down the path after the grunches.

The path gets more and more overgrown, until it is nearly almost entirely brambles and woods. It leads eventually to the Proving Grounds.

THE PROVING GROUNDS

The investigators will arrive here either as spies or as captives. As spies, the investigators may eventually arrive from Grunch Road. Successful Sneak rolls will bring the investigators to a large clearing without being accosted. The ground is burnt, slimy, and gives slightly—almost as if it were made of black and squamous rubber. This is the surface of the Gr'nchohm'rth cocoon. The stench of blood, death, and feces is overwhelming. Roll CON to keep from vomiting, and being noticed. Also Roll SAN 0/1D3.

In the center of the clearing is a six-foot deep, fifty-foot diameter pit encircled by ten crude wooden cages and a single, tall, gnarled, wooden throne. From their vantage point in the thicket, the investigators can make out human forms in the cages. A successful Spot Hidden roll will reveal the identities of the captives. If the investigators have met Coach Murph or any of the football players, they may recognize them in the cages. If they witnessed the couple pulled from their car, they may see them in cages as well, including Daphne Black and her beau. Any investigators captured at any point are also now present in individual cages circling the pit, able to see each other and the rest of the scene.

A blue-flamed bonfire burns in center of the pit, yet it emits no heat. Stalking around the perimeter of the pit are herds of grunches. Avery, partially transformed and wearing his number sixty-six jersey, ascends a pedestal at the far end of the perimeter to a crude throne. He holds the newborn grunchling aloft, intones a guttural incantation, and reverently hands the infant to one of the grunches. The other grunches dance and shriek.

Avery then begins a horrible transformation amid the dancing grunches. A bone-cracking, hideous shift transforms Avery into the Bleater, a hulking monster crowned with massive, black, curling horns. It has the monstrous head of a goat, a gaping maw of sharp jagged teeth, disproportionately large fists, inverted legs, and cloven hooves. It ripples with muscle and sinew under glistening black fur. Small, rudimentary, bat-like wings burst from the Bleater's bristling back. Tongues of blue flame spiral its head like an unholy halo. When the transformation is complete, two insanely large goat eyes open wide in the fire. Gr'nchm'rth is awake and paying attention. Roll SAN 2/2D4.

If at any point the investigators decide to interrupt the proceedings or begin casting the BANISH SPAWN spell, the Bleater will take notice and send the grunches to attack. The attacks will either be to kill, or throw into the pit for proving. The Grunches will always try to kill the caster.



Assuming that the investigators remain hidden in the woods or that they are captured in cages, the following series of provings will occur:

Figure 1 - Daphne and her beau are dumped from their cages into the pit. Both refuse to fight, desperately holding on to one another. The Bleater disgustedly motions to the grunches who leap down and drag Daphne into the blue fire. She writhes silently therein until still, her face a frozen mask of ecstasy. Daphne's beau shouts and heaves a flask of whiskey at the grunches as he trips and tries to scramble up the wall of the pit. The grunches descend upon him, seizing the shrieking captive and hauling him out of the pit to the Bleater. The Bleater pins him with one oversized hoof and plunges a claw up through the abdomen, ripping out the still beating heart, which the Bleater bites in half. As gore sprays, the Grunches cheer in frenzy.

Figure 2 - If any of the investigators are in the cages, a randomly determined captive investigator will be dumped into the pit to fight Coach Murph. Murph grabs a sharpened femur from the ground and charges the investigator. If none of the investigators have been captured, Murph fights another captive to the death.

Figure 3 - All cages are flung open and the occupants are dumped into the pit. They then fight to the last man standing. If the captive investigators kill all opposing captives and refuse to fight each other, three grunches jump into the ring to finish the job. If the party begins casting spells, within the pit or outside, all available grunches head towards the caster. If the party fails while

casting the long (less powerful) version of the BANISH SPAWN spell, the Bleater himself will descend upon the investigators. If the party decides to run, any captive investigators must roll Climb to escape the pit, and escape the Bleater and Grunches. If the party makes it out of the park, then the grunches and the Bleater will return to the Proving Grounds to finish the provings with the remaining combatants.

SPELL: Banish Spawn of Shub-Niggurath. This scenario contains two versions of this Mythos spell. The standard, non-annotated library copy (the long version), and the annotated copy (the short version). It is extremely difficult, if not impossible, to successfully cast the long version with grunches and the Bleater present. The investigators will likely learn this after the first failed attempt—or die trying.

The spell costs SAN 1D2 and 1D6 Magic Points. Learning the spell requires Latin and an INT check. Once casting has begun, and after sanity and magic points have been lost, allow the caster to decide which version of the spell he wishes to cast if both versions are known. Make sure the caster understands that the short version may be extraordinarily difficult.

To begin, the caster must spill 1D2 HP worth of his own blood on the ground and read aloud (or recite from memory) the Latin text perfectly from beginning to end. The slow version takes six rounds to cast. Critically, for the spell to succeed, the caster must take no damage from anyone or anything else while casting it. If the caster takes damage or is otherwise interrupted, he must

go back to the beginning with another 1D2 HP of blood self-sacrifice, and another six rounds to cast. Essentially, the other investigators would have to spend six rounds defending the caster at all costs in order to succeed.

The hastened BANISH SPAWN OF SHUB NIGGURATH spell (SAN 2/2D6, 10 Magic Points) has no time requirement. The result of the hastened version is identical to the unmodified spell, but it requires an additional sacrifice. After the investigator has elected to recite the hastened spell, he will know that one of the party must die. Once the words are recited, only if an investigator kills another investigator, or himself, either with his own hands or with one of the improvised weapons in the pit, will the spell take effect. The murder of another investigator costs 1/1D4+1 SAN. Witnessing an investigator's suicide costs 1/1D3+1 SAN. The murder or suicide must be at the hands of an investigator—killing strikes from grunches or other combatants do not count.

SUCCESS: The earth begins to vibrate, and an unfathomably low resonance blocks out all other sound. The overwhelming resonance rises and crescendos, splitting trees, heaving the earth, and knocking all investigators prone. Roll SAN 0/1D3. The cocoon shrivels under the investigators. All grunches, including the Bleater himself, petrify into horrific twisted statues—just like in the museum. If the spell is cast at the Proving Grounds, the Black Goat is successfully exiled to the Yucatan (to later spawn the Chupacabra). The Black Goat's bond on all of its human minions in New Orleans is broken.

VICTORY AND FAILURE CONDITIONS

1. Successfully cast BANISH SPAWN OF SHUB NIGGURATH in the presence of the blue fire, sending Gr'nchmr'th to caverns deep beneath the Yucatan Peninsula. Chupacabra sightings begin in Mexico (Regain 1D10+1 SAN)
2. Save Avery by bringing him to Fr. Baxter for exorcism. This may invoke transformation and grunch intervention. This resolution temporarily thwarts Gr'nchmr'th's plans (Regain 1D6+1 SAN).
3. Bring closure to the Prentiss family by returning Micah's body for proper burial (Regain 2 SAN).
4. Destroy the cocoon of Gr'nchmr'th. Destroying the cocoon delays the Black Goat's plans, but does not remove Gr'nchmr'th from City Park. Grunch sightings and disappearances stop for a while. The cocoon will begin to reform in time (Regain 2 SAN)
5. Fail to stop Avery. The disappearances continue, and Gr'nchmr'th's army grows stronger, to eventually emerge in force with a fully realized Bleater and corporealized Gr'nchmr'th by the third episode of the New Orleans Mythos Trilogy (Lose 1D8 san).

CONCLUSION

Newspapers announce that the State of Louisiana has closed access to broad expanses of City Park (the land surrounding the Black Goat's cocoon). The land, which was originally slated to be developed as a residential neighborhood, is earmarked by Governor Love for a new public works project to expand City Park. Coincidentally, the same location will later become the site of a football stadium.

The investigators may find themselves at the funeral of Micah Prentiss in the rain, Fr. Baxter officiating. The bereaved family has come to terms with the loss.

Optional: Leaving the funeral, the surviving investigator who took the most SAN loss begins experiencing horrible post-traumatic stress. Strong treatment or commitment may be needed in the very near future (Note: If agreeable to the player, this investigator will begin the first scene of the next scenario in the asylum).

Optional: If the investigators escape the pit, grunches (and the Dark Young summoning Bleater) will begin hunting them en masse. Successful combat or the Banish spell may be used to defeat them, but Gr'nchmr'th can be permanently removed from New Orleans only by returning to the Proving Grounds and successfully casting the spell.

If successful in banishing Gr'nchmr'th : Months later, legends of El Chupacabra reach New Orleans by way of South American sailors.



APPENDIX: PLAYER HANDOUTS

PLAYER HANDOUT 1

STATE OF LOUISIANA
Parish of Orleans, City of New Orleans
CORONER'S OFFICE

AN INQUEST, held in the City of New Orleans, in the Parish of Orleans, on 29th
day of November in the year of our Lord, One Thousand Nine Hundred and 23

Before Me, DR. THADEUS LANDRY, Coroner for the Parish of Orleans
on viewing the dead body of Nicah Prentiss
then and there lying dead city morgue (died City Park)

The Jurors, whose names are hereunto subscribed, having been duly sworn and charge, diligently to enquire, on behalf of the State of Louisiana, how, when and afater what manner the said Nicah Prentiss
came to his death and upon their oaths do say that after viewing an autopsy of said body declare that death was the result of cardiac arrest secondary to massive blunt force trauma

*Spine severed completely.
Ruptured lungs. Massive hemorrhaging. Ribs shattered.
Internal organ damage.
-impact areas on anterior torso showed spiral bruising patterns.
-injuries similar to being charged by a large horned animal.*

*Laternal - two puncture wounds to the chest, lateral, approximately 3 inches apart.
spiral bruising patterns originating from each wound.
Rear - spine completely severed in thoracic region, most unusual. Compound
fracture with spine extruding from skin. Internal organs clearly visible.*

cause the following certificate of death to be given by the Coroner.

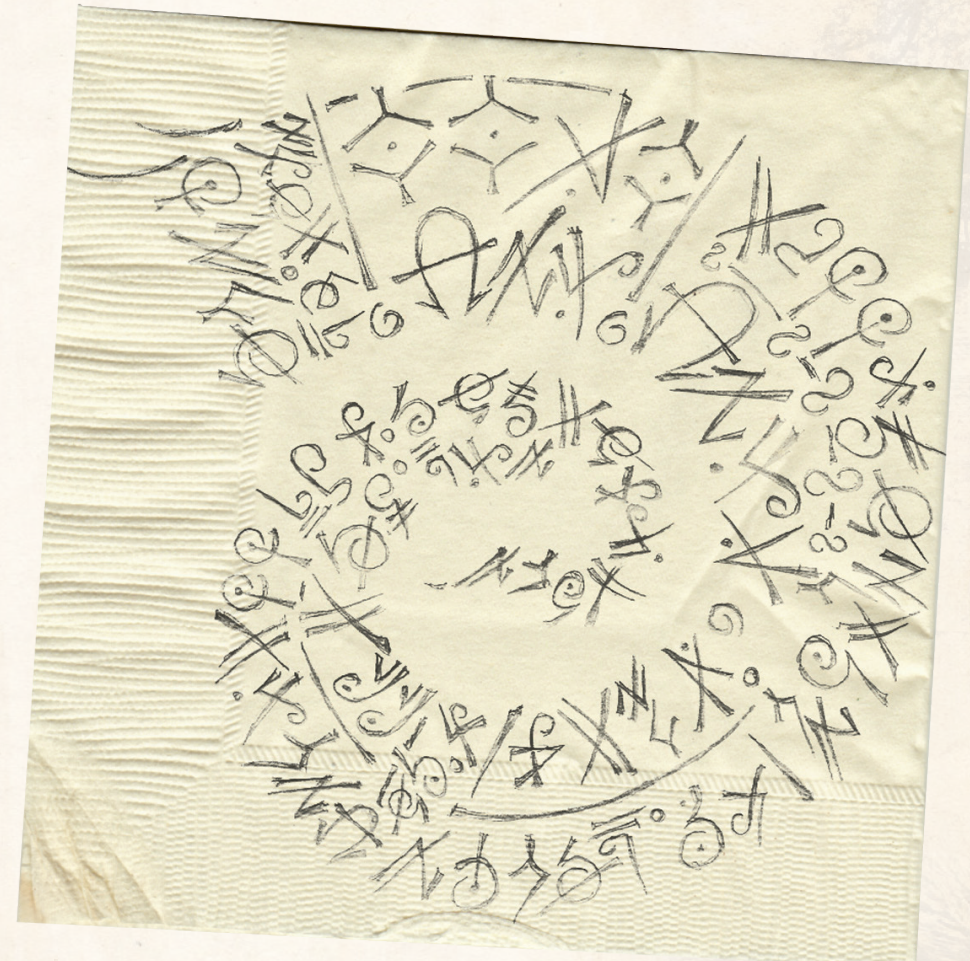
Name Nicah Prentiss Sex M Color white
Height 6 Feet 1 Inches 7 Weight 210 Pounds Native of New Orleans
Age 20 Years 4 Months 18 Days a resident of the city, since Residence No. _____
Occupation student Died of blunt force trauma
on Nov. 29 1923 at 11:30 o'clock p. M.

IN TESTIMONY WHEREOF, the said Coroner and Jurors of this inquest have hereunto subscribed their names the day and year aforesaid.

JURY

Name	Residence
<u>T. Landry</u>	
Coroner	

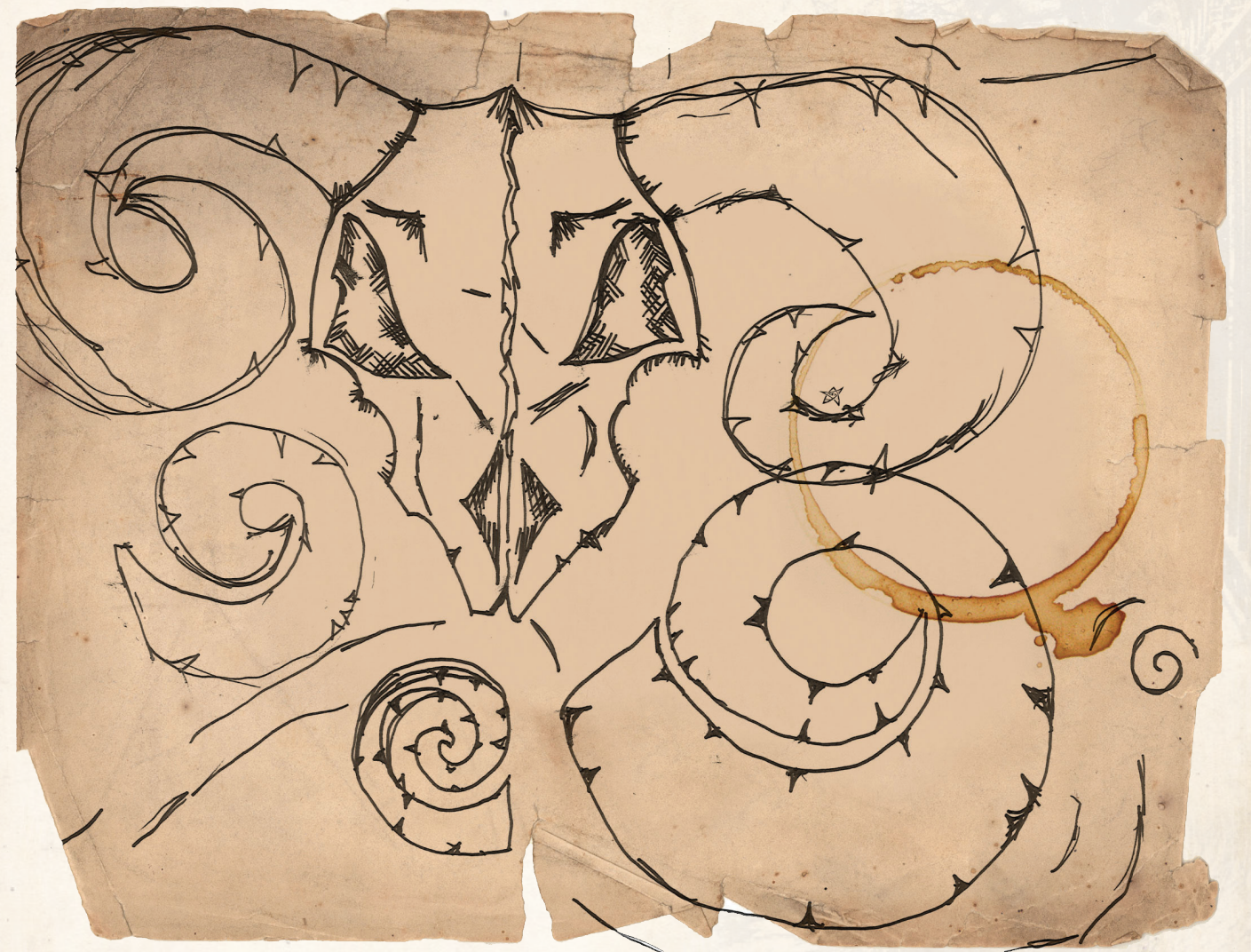
PLAYER HANDOUT 2



PLAYER HANDOUT 3



PLAYER HANDOUT 4





WATERS IN THE NEW ORLEANS REGION TODAY WILL BE TYPICALLY HOT & HUMID AS IS TO BE EXPECTED IN LATE NOVEMBER IN LOS ANGELES, THUNDERSTORMS ARE LIKELY FROM LOCATIONS AND OTHER IMPACT AREAS.

THE NEW ORLEANS ITEM

FORTY-SIXTH YEAR

NEW ORLEANS, LA, FRIDAY, NOVEMBER 30, 1928

PRICE, THREE CENTS

7:30 A.M. MARKET EDITION

ISAAC DELGADO MUSEUM OF ART HOSTS A FLOP

ANOTHER GALLERY DISASTER CURATED BY AUGUST FAMES Debonair Fop Again Proves His Questionable Taste

Professional avant-garde dream painter Isaac Delgado has had a hard time producing a museum of art that is not only artistically perfect yet perfectly unaccessible production, this time an arcane exploration of mythical creatures from antiquity to modern times. The vulgar juxtaposition of beautiful classical paintings, sculpture and modern grotesque images of violence and gore evince infuriatingly poor taste.

The Delgado Museum does not in final weeks of yet another mutually allied special exhibit, "Pan Among Us Saurus Then and Now." The universally reviled installation is once again the work of Curator Langston August Fames IV who seems to specialize in creating technically accurate and perfectly inaccessible productions of mythical creatures from antiquity to modern times. The vulgar juxtaposition of beautiful classical paintings, sculpture and modern grotesque images of violence and gore evince infuriatingly poor taste.

"Pan Among Us Saurus Then and Now" is a vulgar juxtaposition of beautiful classical paintings and sculpture with modern grotesque images of violence and gore that once again evince the artist's infuriatingly poor taste. The exhibit is a vulgar juxtaposition of beautiful classical paintings and sculpture with modern grotesque images of violence and gore that once again evince the artist's infuriatingly poor taste.

While Debonair's previous exhibitions have been amply recognized by museum patronage events and reviews, this time he has received the critical flak that finally goes for a glimmer into the

GOVERNOR LOVE, MANOR WALMSLEY DISCUSS MUNICIPAL IMPROVEMENTS

Airport, Highways and Bridges Under Consideration

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RUIMORS OF UPCOMING MARDI GRAS 1929 BEGIN TO SWIRL

NEW KREWES, LIFE-LIKE FLOATS

Krewes Of Swords Expected To Make Impressive Debut

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Freak Accident Cancels Tulane v. LSU "Battle for the Rag"



TULANE STAR ATHLETE MICAH PRENTISS FATALY INJURED DURING GAME

A game-ending tackle resulted in the death of Tulane star athlete Micah Prentiss, 20, who was immediately rushed to the hospital but succumbed to his injuries. Prentiss was a native New Orleansan known and loved for his time spent in Catholic League highschool football.

Former teachers and friends of Prentiss describe Micah as "warm hearted and polite, the sort of 'kid everyone loves.' Several witnesses throughout the stadium claim hearing a sharp snapping sound accompanying the hit. No other serious player injuries were reported but after the night's occurrence, Tulane head coach Martin has requested the team withhold the name of the tackleer responsible until the matter is investigated thoroughly. NODD refuses to comment aside from announcement of Prentiss' death, increased officer presence at city stadium and increased security at the stadium. Prentiss is survived by his parents, Mark and Judy Prentiss. No funeral date has been announced at this time, pending police investigation.

SEVENTH ANNIVERSARY In New Orleans

THE SEVENTH ANNIVERSARY OF THE FOUNDED OF THE CITY OF NEW ORLEANS

AMOROUS ROMANAYS OR UNFORTUNATE VICTIMS?

LACK OF REMAINS LEAVES DETECTIVES PUZZLED

Citizens weigh in on NODD's latest theories in the City Park lovers' lane disappearance. Etiam dictum quam in nisl portum, id dignissim velit dignissim. Etiam in interdum eu vestibulum in nisl dignissim. Etiam non sapien nulla Nam felicitas at mauris ac psauere. Maecenas luctus mauris eu enim porta, in tempore du porta.

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LADIES GIVE ADVICE ON CORROBORR MESSAGE

RISE IN PEST POPULATION PROMPT'S CONCERNS

The start of winter means two things, a rise in heating costs and an escape from the maddeningly long days. The latter is a welcome change, many households are beginning to turn on their heaters. Sighs denote recommendations keeping the dishes free of grease. The bags low the dark, wet spaces under the pipes and can live off grease for weeks. Laundry folded cleverly suggests not allowing laundry to get up on the ceiling means will happily wash clothes. The weather is a reminder to keep the weather. The weather is a reminder to keep the weather.

PLAYER HANDOUT 7



To Be Continued...

