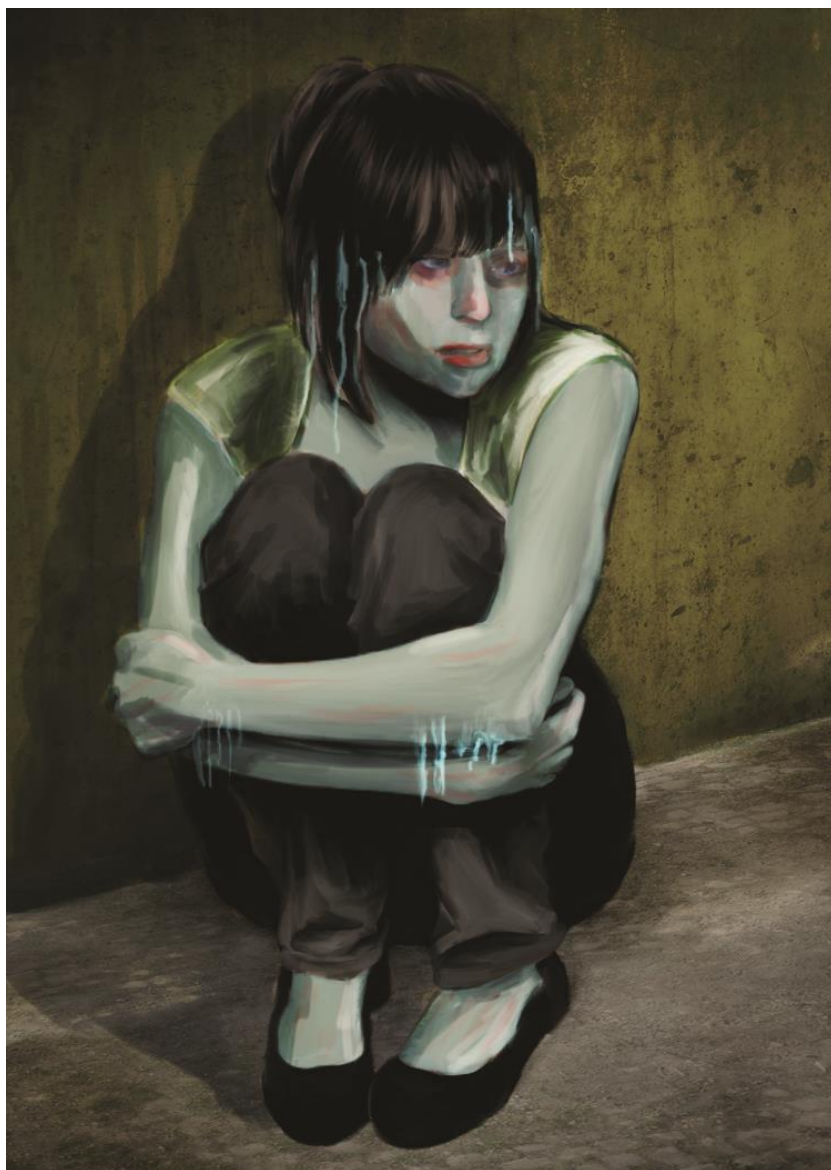


PICKMAN'S LEGACY



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INTRODUCTION

This scenario is suitable for 2 to 6 inexperienced Investigators, although it can be run for a single Investigator with some alterations. Keepers will benefit from reading the H.P. Lovecraft story *Pickman's Model* for some of the background events regarding this adventure. The modern-day events take place in either the spring or fall. The scenario can be set in other eras with work from the keeper, though it will be difficult to set before 1926 (the year Richard Upton Pickman disappeared). The Investigators are contacted by Joseph Pickman, a friend or associate, to meet him in his lavish Boston home.

KEEPER INFORMATION

New England has always been a place of history and legacy in America. While young by European standards, the States and Commonwealths of New England ooze history, even if it is overlooked by the people who call it home. Joseph Pickman is a man with ties to the strange histories of New England and is hardly the wiser. A kind but formal venture capitalist, Pickman has never really put much thought or care into his family history. Joseph's grandfather was the brother of one Richard Upton Pickman, a grizzly figure who went missing in 1926. While in college, Joseph's daughter Sara was introduced to her family's artistic roots by a fellow student, Wendy Harper.

Withdrawing from her family and studies, Sara soon changed majors from Film and New Media at New York University to Art and Art History. This change was because Harper had shown Sara a painting from her distant relation Richard Upton Pickman, which provoked fascination and revulsion. Harper has ties with a group of mad occultists who study the nature of monsters. From fragments of a journal in their library, Harper discovered how a human could be turned into a ghoul.

Armed with the knowledge of her friend's dark legacy, Wendy slowly worked suspicion into Sara, convincing her that her father knew and kept the truth from her. Harper transferred to Miskatonic University and snuck Sara out with her. In the old sewers of Arkham, Wendy imprisoned her former "friend" and began the slow, horrifying, and inhuman process of turning her into a ghoul.

Pickman soon filed a police report regarding his missing daughter, and the trail quickly went cold. Pickman held out hope for three years, but that hope was shattered. The police arrived with all they had found but declared the case cold and would no longer actively pursue it.

Two weeks have passed since the police abandoned the case. It is here that Pickman contacts the Investigators, who are either close friends or renowned for their abilities to solve mysteries.

This scenario takes place primarily in Boston, New York City, and Arkham. Expect the players to move between the three cities to some degree (mostly Boston and New York, as Arkham is assumed to be the last stop).

MEETING WITH JOSEPH PICKMAN

Joseph Pickman is a wealthy venture capitalist in the high rises of Boston. Joseph calls the Investigators to his home on a dreary afternoon. The streets of Boston are choked with fog,

and it is unusually cold for this time of year. The Investigators can travel to his home separately or together, but should arrive at roughly the same time.

Pickman's home is on the 18th floor on 1 Huntington Avenue. The staff will be suspicious of any Investigators from lower classes or who fail a **Credit Rating**, **Charm**, or **Fast Talk** roll. The staff will hold them up and make sure that Mr. Pickman is expecting them: "Proper protocol. No offense." Keepers are encouraged to play up the difference in social class and distrust from the staff to contrast the kinder nature of Joseph.

Once allowed in, the Investigators are greeted by Pickman upstairs. He is kind and quick to ask them how they are or have been, but a successful **Psychology** roll indicates that a deep sadness is gripping him.

After offering everyone drinks (tea, coffee, water, etc.), Pickman will get right to the point. His daughter Sara went missing over three years ago. The case has gone cold, and the police arrived two weeks ago to inform him that they would no longer be actively pursuing the case. While they'd handed the grieving father the notes and case files they had collected, Joseph decided to use less conventional means to get answers, "Which is why I've asked you to come tonight."

Pickman slides the Investigators the case file (see **Handout: Police Report**) and simply asks for answers. He will pay them for their work, even if they reach a dead end. If they bring him answers and real closure (such as finding his daughter or bringing those who harmed her to justice), he will include a bonus.

CONDUCTING RESEARCH

Pickman will allow any Investigators who ask the ability to search Sara's room. He has left it relatively untouched and has avoided going in since her disappearance. Pulling a key to Sara's bedroom out from his drawer, Joseph asks that they lock up after they have finished and return the key to him before they leave.

Pickman has another child as well: Arthur, who is a few years younger than Sara and is finishing up college at Harvard. Arthur is currently home and can answer some of the Investigators' questions if they have any for him.

SARA'S ROOM

Sara's room is filled with a plethora of movie posters, books on film, and several unfinished scripts she had attempted writing in her off time at home. Everything about the decor suggests someone deeply invested in and passionate about films. This directly conflicts with the reports that Sara had decided to change her major to Art and Art History.

Investigators find little related to Sara's disappearance on the surface. With a successful **Spot Hidden**, they will find a hidden compartment in the desk by her bed with a diary (**Handout: Diary**).

If asked about Kim, Pickman isn't sure. He didn't keep up with all of Sara's friends, as he always took her as a social butterfly. If the Investigators ask Arthur, he informs them that Kim was a friend of Sara back in New York. "Yeah, Kim Madrigal. Sara would bring her over sometimes." A **Computer Use** and **Library Use** roll can be used to track down Madrigal's address in New York.

The David referenced in the diary is the same one referenced in the police report. Pickman will express his hatred for David McDermott and his belief in the young man's guilt. If Arthur is asked, he says the two were close until about four months ago, when Sara stopped mentioning him when they talked over social media.

NYU

New York University has several professors and advisors whom Sara had grown close to and who were interviewed by the police. While the officers were thorough, the Investigators could find some new information if they ask the right questions.

Four professors who knew Sara well still teach at the university in addition to the wrestling coach, Stephen Welch.

- **Cynthia Todd:** Cynthia Todd teaches *Sound, Image, and Story*. She can be found in her office on weekdays from 2:00PM to 3:30PM and teaching or running to a class between 9:00AM and 12:45PM, with a lunch between 1:00PM and 2:00PM. Todd will remember Sara fondly, mentioning that she was an attentive student with an interest in grad school. About a month before her disappearance, Sara suddenly started skipping class and acting distant. When Todd confronted her about it, Sara said that she felt her passion for film dying and was considering changing her major to Art and Art History.
- **Shelley Roberts:** Shelley Roberts teaches *History of Film*. She can be found in her office between 10:00AM and 1:00PM and in class till the end of the day at 8:00PM. Shelley recalls Sara's love for film and how much effort she put into her class. She thought Sara would also enjoy a class on Art History to round out some of the questions she would bring up in class. A few months after that, Sara became a bit more withdrawn. Roberts had heard that Sara and her boyfriend got into a shouting match and that the police got involved. If pressed, she recalls that he thought Sarah was cheating on him with another guy, who was in the art department. She suspects that that's why he was the primary subject of the investigation when it began.
- **Garland Pomerleau:** Garland Pomerleau teaches *Art History*. He is in his office from 9:00AM to 10:00AM and 2:00PM to 3:00PM. He is teaching or running to his next class between 11:00AM and 12:45PM, taking lunch off campus from 1:00PM to 2:00PM, and finishing teaching around 10:00PM. Pomerleau is arrogant and will look down at the Investigators who don't have any artistic skills or knowledge. He remembers Sara because she seemed to distract his favorite student at the time, Fergus Gurule. Gurule was in a verbal altercation with some "meat-head from the wrestling team, David McDermott." Pomerleau will recall how Sara and Gurule went out to an art gallery in Boston before she decided to approach Pomerleau about changing her major. She asked him strange questions about the Boston art traditions and was very interested in the Boston Art Club, a semi-famous art club that was around from 1854 to 1950.

- **Darrell Borgman:** Darrell Borgman teaches *Language of Film*. He is found in his office around 7:00AM to 8:00AM and from 12:00 PM to 2:00PM (he takes his lunch in his office). He teaches class till 7:00PM. Darrell helped Sara transition from Film to Art but could never figure out why she wanted to make the transition. "I don't want to be insensitive regarding her, especially since she's gone, but she never seemed to have a passion for any art outside of film, and I'd never seen her draw or paint." Borgman recalls the fight between Fergus Gurule and David McDermott before Sara's disappearance. He always thought the police would find something on McDermott, though Coach Welch always fought for the boy's innocence. He does remember Sara mentioning that she was going to an art show with Gurule over Labor Day weekend in Boston the year she decided to change majors. If asked, Borgman can't remember the name of the art show.
- **Stephen Welch:** Stephen Welch is a coach from the New York University's wrestling team and, in the summer, teaches *Physical Education* Classes. Welch isn't pleased to deal with the Investigators; a **Charm** or **Persuade** roll may go a long way to help smooth over the talks with him. Welch says he is saddened for the Pickman family and that he can't imagine having to deal with the loss of a child. That said, he dislikes the Pickmans and their treatment of David McDermott. Regardless of evidence and seeing that McDermott was just as concerned as they were over Sara, they continued to push the narrative of her disappearance as his fault. Welch says that he still keeps in contact with McDermott from time to time, to check up on him after the young man had a bout of severe depression and attempted to take his own life. If the Investigators have at least acted sympathetic to McDermott or succeeded at a **Persuade**, **Charm**, or **Fast Talk** roll (hard difficulty if the Investigators have been openly hostile or have expressed that McDermott is their primary suspect), Welch will reluctantly give the Investigators McDermott's address. He simply asks that they clear his name in any way.

KIM MADRIGAL

Finding Madrigal is as simple as looking her up on social media. Madrigal graduated last year and now lives in New York, working in minor roles with a new show that's set to premier in a few months. Given the fast pace of her work and the looming deadlines, Madrigal is more than a little hesitant to open up old wounds and discuss the disappearance of Sara.

She will give Investigators a few moments, however, and will talk about Sara's change in behavior after a trip she took to some sort of art gallery in Boston with Fergus Gurule. She can't remember the exact date, but thinks it was either late August or early September. She wondered if Gurule tried to make a move on Sara, though Sara always denied it.

Sara didn't want to make life difficult with David McDermott getting jealous about Gurule, so Sara started talking to a girl named Wendy Harper. Harper was a bit of an eccentric who was minoring in Art and Art History but was apparently majoring in Biology. Madrigal doesn't get the connection, and Harper was dodgy about the reason beyond her own personal interest.

Harper ended up transferring to a different university, but Madrigal isn't sure where Harper transferred to. "David kept in contact with her for a while because she was one of the only people who didn't believe he was responsible." If asked about Harper, Madrigal will just recall that she was one of those weird goth kids who never grew out of it. She assumes Harper is still out in Arkham but never bothered to keep in touch.

DAVID MCDERMOTT

While the report strongly indicates McDermott as a person of interest, it could be difficult to find McDermott now via social media or the phone book. Three years have passed since McDermott was interviewed by the police. McDermott had taken several steps to be hard to find after Sara's disappearance. An Extreme **Computer Use** will find him.

Stephen Welch will know where McDermott is, as noted above: a rundown apartment in Mott Haven. McDermott is dirty and unfriendly towards the Investigators. If they make a show of believing he is innocent, he will warm up and give them more information. McDermott thought Sara was cheating on him after she grew progressively more distant from him and spent more time with Fergus Gurule. He will recall coming over unannounced one day and hearing Sara crying in her room, saying, "Why him? Why did it have to be him?" It was then that McDermott had decided to confront Gurule, but he lost his temper. A successful **Psychology** roll will reveal that McDermott is telling the truth and still seems a bit angry at Gurule.

In addition, McDermott brings up a few other interesting points:

- Sara was plagued by nightmares. She screamed about how she wouldn't change, not her.
- Sara started having these nightmares after a trip to Boston.
- Sara was becoming obsessed with art rather than her passion (film). She seemed interested in one particular artist who shared a last name with her. McDermott doesn't remember the first name.

If asked who could have done anything about Sara, he will push for Gurule. The police report will confirm this as his defense when he was the primary suspect. If the Investigators bring up Wendy Harper, McDermott will recall her and say she was getting creepily close with Sara. He never really put it together before, given his focus on Gurule. He has no idea where Harper is now.

Having been asked about Gurule a few times, McDermott knows he's working for the Harvard Art Museum in Boston. "Same one he took Sara to, the arrogant bastard."

FERGUS GURULE

Gurule can be found in Boston. Investigators can try looking him up in the phone book with **Library Use** or via social media with **Computer Use** to find Gurule's home. If not, they can find him at the Harvard Art Museum during regular hours. He will refuse to answer any questions at work, but a successful **Persuade**, **Fast Talk**, **Charm**, or **Credit Rating** roll will convince him to meet them after work.

Gurule plays off that he doesn't know much about the Sara case. "I always thought the police suspected David McSomething-or-other." Gurule will admit that he was trying to steal Sara from McDermott but lost interest after she started getting "weird" and spending time with Wendy Harper. The

final straw was when David McDermott decided to make a scene in the middle of the school (almost getting both expelled).

If asked about the gallery the two visited three years ago, Gurule recalls a specific painting that seemed to trigger something in Sara. It was a horrid painting, part of a traveling art gallery, of a beastly creature feasting on the flesh of a corpse. The art is credited to Richard Upton Pickman.

If pressed, Gurule will admit that he thinks McDermott is guilty and that he doesn't understand why the Investigators aren't "grilling him."

THE GALLERY

If the Investigators weren't able to secure a meeting with McDermott, they can still find the art gallery with a successful **Library Use** or **Computer Use** once they get the dates when Sara went to Boston. They won't know about Gurule, but they can still get down to the painting. If they ask an employee about the exhibit and bring up the disappearance of Sara, the employee will happen to be Gurule. He will reluctantly show them the picture, and the scene plays out similarly to the **Fergus Gurule** section above.

Richard Upton Pickman

After learning about Richard Upton Pickman, the Investigators can ask Joseph Pickman about his relative. Joseph will know very little, but he will find some old photographs for the Investigators as well as a few sketches of similar grotesque images, though of lower quality.

The newspaper archives in Boston will have more information on Pickman's disappearance. A successful **Library Use** will reveal that Richard Upton Pickman was an artist and a member of the Boston Art Club. A particular interview jumps out at the Investigators (**Handout: The Missing Artist**). It brings up the town of Arkham a few hours away. Additional **Library Use** will reveal that, though Christopher Thurber vanished a few months later, his case was never solved.

ARKHAM, MASSACHUSETTS

After all of their interviews, the Investigators should want to come to Arkham either to discover the fate of Christopher Thurber or to question Wendy Harper on her connections with the disappearance of Sara Pickman.

Arkham is a college town with a blend of modern and traditional architecture. The University seems to be the centerpiece of the town. While they are strolling around the city, the keeper should have the Investigators roll a **Spot Hidden** when they go downtown and near the Miskatonic University. Those who succeed will notice something in the storm drain: a vile, rubbery-looking thing with a harsh gleam in its eyes. Seeing this creature prompts a **Sanity** roll (0/1D3). Upon investigation, the creature will be gone. With a successful **Listen** roll, Investigators will hear the distant clapping of hooves somewhere in the sewers.

This is a Ghoul that Wendy Harper found and tamed. She has three of them now to watch over Sara as her horrific change nears completion. They obey Harper due to the spell **Grave Eater's Master**, and she has the advantage when casting it.

They enjoy seeing another creature becoming as wretched as themselves.

MISKATONIC UNIVERSITY

Investigators who know about Wendy Harper will know that she came to Miskatonic University and may wish to learn more about her from some of the professors before they confront her. The Investigators are going to have to look up the school's records. It will require a **Charm**, **Persuade**, or **Fast Talk** roll to convince employees to allow them to search the records. The records show that Wendy graduated last year and was enrolled in *Organic Chemistry II*, *Human Evolution*, *American Arts of the 1920s*, and *Winter Ecology*. There are three professors; one teaches two of the classes.

- **Alfred Davis:** Davis teaches *Organic Chemistry II* and *Human Evolution*. His office hours are from 7:00AM to 9:00AM and from 1:00PM to 2:00PM. He leaves the university between 7:00PM and 8:00PM depending on his remaining work. Davis has seen better days and is uncomfortably gruff. He recalls Harper and that she asked some odd questions in *Human Evolution* about human ancestry. She asked if humanity could have interbred with other hominids besides Neanderthals and if it was possible to draw out that ancestry.
- **Denise Mosher:** Mosher teaches *Winter Ecology*. Her office hours are from 8:00AM to 9:00AM and from 3:30PM to 4:15PM. She leaves the university between 6:30PM and 7:30PM depending on her remaining work. She remembers Harper as a quiet student who was incredibly elegant in her writing, specifically research papers. If Investigators ask if Harper asked any odd questions, Mosher can't recall anything that stood out. She remembers Harper as a major introvert.
- **Janice McGann:** McGann teaches *American Arts of the 1920s*. Her office hours are from 12:45PM to 1:25PM and from 3:45PM to 4:30PM. She leaves the university between 6:30 and 7:45PM depending on her remaining work. McGann is kind enough and will do what she can for the Investigators when they come to her office. She remembers Harper as a young woman with a passion for art. Harper would frequently come to her office and show her pictures from various galleries, showing a particular interest in the Boston Art Club. McGann spoke with Harper recently and says she actually lives in town: "She said she wants to work for a year or two before coming back here for her Masters." If the Investigators conduct themselves properly or succeed a **Persuade** or **Fast Talk** roll, McGann will give them Harper's address, *157 Parker Way Apt 37*, as well as a phone number. With this, Investigators can contact her and make plans ahead of time.

In addition to interviewing the professors, Investigators can go through the school archives. Miskatonic requires all of its undergraduates to publish a paper in order to graduate, which logically means Harper has published as well. A successful **Library Use** will find her paper, *DNA Analysis of Human Beings and Anomalies in Evolution*. The paper is difficult to understand and provides little information without a successful

Science (Biology) roll. Success reveals that Harper has found junk DNA in a statistically significant portion of the population that is completely unexplainable.

WENDY HARPER

Using either the phone book or the help of McGann, the Investigators will discover the address of Wendy Harper: *157 Parker Way Apt 37*, here in Arkham.

Breaking In

In order to learn more about Wendy Harper before confronting her, some Investigators may wish to stake out her home and break in when she is away. Harper seems to consistently leave at 10:00PM and is out till 3:00AM. She leaves for work at 5:00AM and returns between 4:00PM and 5:00PM.

Investigators will need to roll **Luck** to see if anyone comes along during the day. Investigators have the advantage on their **Luck** roll in the middle of the night. The door can be opened when Harper isn't home with either a **Strength** roll, which will draw the attention of her neighbors and give them just a few minutes before the police arrive, or **Locksmith**.

The Investigators see darker colors, bookshelves, and overly kept furniture that reinforces the gothic aesthetic they've heard about. With a successful **Spot Hidden** or upon asking to search Harper's bed, Investigators will find a journal (**Handout: Journal of Wendy Harper**) detailing the experiments run by Harper. Investigators who read and believe the odd and horrifying ravings of the journal must roll **Sanity** (0/1D3). Upon discovering her vile experiments, Investigators may be motivated to follow Harper and her late-night excursions; see **Stalking in the Night**.

Calling Ahead

Investigators may wish to set up an interview with Ms. Harper. She will be more than happy to oblige and will even suggest a local café where they could meet for tea. Regardless of when they meet, Harper will scheme against the Investigators, summoning a ghoul and setting a trap for the Investigators after their interview.

Harper will be kind and will act sheepish when she introduces herself. When asked about Sara, she will mention the two were growing close and that her sudden disappearance was devastating. If the Investigators tell Harper that none of the other people they interviewed really mentioned her, she will simply claim they were jealous. A successful **Psychology** roll will reveal a burning anger.

Harper will try to get the Investigators to follow her to her lab that moment--better to get rid of them as quickly as possible. If Investigators don't trust her or ask to meet at a late time, she will offer alternate times to meet up. If they agree to meet later, see **Ambush**. If they decide to follow her, see **Stalking in the Night**.

Stopping In

Investigators who arrive at Harper's home and knock on her door will find her confused but overly pleasant, asking them to come in. A successful **Psychology** shows that Harper is livid and seems on edge. She will answer their questions and stumble on a few, such as how they met, but will quickly recover.

Harper will offer to meet up with the Investigators either the next day if they approached her after she's finished work, or in a few hours if they arrive before she goes to work. If they agree,

this will give her enough time to prepare for them; see **Ambush**. If Investigators decline and follow Harper, they will come across her dealing with her ghastly experiments; see **Stalking in the Night**. If Investigators threaten force or are demanding with Harper, she will comply and lead them to her laboratory; see **Desperation**.

AMBUSH

Knowing the Investigators are on her trail, Harper positions two ghouls to ambush the Investigators once they reach her lab and another that will attack from the rear once combat ensues. Harper moves the cage containing the pseudo-ghoul that was once Sara Pickman to the right of the entrance to her lab so that the Investigators are shocked and horrified the moment they enter, opening them up for attack.

Once preparations are complete, Harper meets the Investigators at the designated meeting place. Harper will mention that she and Sara visited Arkham the year before she disappeared. The two had an interest in hauntings in the city and found some of the old man-made tunnels used to smuggle slaves out of Arkham during the colonial period. "I don't know if it'll help you, but if it can bring any closure for Sara, I can show you." A successful **Psychology** roll will reveal that Harper genuinely thinks this will help them find Sara.

Moving through the tunnels, Harper will tell Investigators how Sara thought she saw a ghost and freaked out, laughing and crying at the same time to sell the deception. Investigators can roll **Psychology** against Harper's **Acting** to know she's lying.

As Investigators near Harper's lab, the rear ghoul begins to trail as close as possible. A **Listen** roll will reveal the sound of clopping steps in the distance, as if a hooved animal is wandering down here. A Hard **Spot Hidden** roll will reveal the ghoul following them in the shadows. If Investigators move to attack, Harper will call the others. This will take 1D4 rounds.

Entering the lab, Investigators are confronted by the horrid pseudo-ghoul that was once Sara Pickman, gibbering in fear; roll **Sanity** (0/1D4). The two ghouls attack, and the ghoul following behind arrives after one round.

If the Investigators let Sara out of her cage during the fight, she will immediately attack Harper. If Harper is killed, Sara will begin feasting on her flesh. Unless the Investigators step in, she begins to change into a full ghoul; roll **Sanity** (1/1D6) as her bones crack and her skin shifts.

STALKING IN THE NIGHT

Investigators aiming to trail Harper to her secret lab will need to succeed a **Stealth** roll. If they fail, Harper will let them continue to follow her, but she will stop at the entrance of the tunnels and cast **Grave Eater's Master** so that her ghouls will arrive shortly after the Investigators follow her. Investigators will come across the dried flesh Harper used for her spell; **Medicine** will reveal that it's human.

If the Investigators follow unnoticed, Harper will walk directly towards her hidden lab. She is greeted by a ghoul guard she ordered to remain here. Harper will begin speaking to the pseudo-ghoul that was Sara Pickman. She will offer raw human flesh through the bars of her cage and prod Sara with various tools to coax Sara into feasting. "I will be over when you eat willingly."

When the Investigators attack, Harper will direct her ghoul to stand between her and the Investigators. She will spend the first round summoning her other two ghouls, who will arrive in

1D4+1 rounds (roll for each). In subsequent rounds, Harper will fire her revolver. If the battle begins going against her, she will attempt to flee.

If the Investigators let Sara out of her cage during the fight, she will immediately attack Harper. If Harper is killed, Sara will begin feasting on her flesh. Unless the Investigators step in, she begins to change into a full ghoul; roll **Sanity** (1/1D6) as her bones crack and her skin shifts.

DESPERATION

Harper will begin leading the Investigators to her lab. She will speak at a louder volume than she had outside of the tunnels; this is to draw her ghouls. She will remain quiet if the Investigators tell her to quiet down.

Once they reach her lab, the Investigators will be confronted by the ghoul guard and the cage that houses the pseudo-ghoul that was Sara Pickman. Harper will immediately leap away and reach for a revolver that sits on her work desk. The gun shots will draw the other ghouls as the shots echo through the tunnel in 1D4+2 rounds (roll for each ghoul individually).

If the Investigators let Sara out of her cage during the fight, she will immediately attack Harper. If Harper is killed, Sara will begin feasting on her flesh. Unless the Investigators step in, she begins to change into a full ghoul; roll **Sanity** (1/1D6) as her bones crack and her skin shifts.

CONCLUSION

If Harper is killed, Sara Pickman will begin howling to be let out of her cage if the Investigators haven't already. Sara will rush towards Harper's corpse to feast on her out of spite, willingly taking of the flesh and becoming a full ghoul, unless the Investigators succeed a **Strength** roll. Any ghouls that survive will flee once Harper has died, her influence over them finally broken.

Sara will ask the Investigators to tell her father that she is dead. Her current form (whether ghoul or something in between) is repulsive, and she doesn't want her family to see her like this. Sara will then shuffle into the tunnels to hide away from the world.

The Investigators will have to choose whether they inform the police or not. The tunnels are insulated so that even gunshots will go unnoticed. If Harper is left to rot here, or if Sara already consumed Harper's flesh, her remaining ghoul servants will feast upon her in a few days. The Investigators will need to come up with a story regarding Harper; the police are receptive to most stories. An **Idea** roll can be called for if the players are having problems coming up with a cover, such as Harper trying to murder them after they asked her uncomfortable questions regarding Sara Pickman as a way to bring additional closure to her father.

Returning to Boston, the Investigators can tell Pickman any story they think he will believe. If they bring him closure, he will thank them and reward them as promised. Investigators will receive 1D4 Sanity for solving the mystery. Reward them with another 1D2 sanity if they prevent Sara from becoming a full ghoul.

CHARACTERS AND MONSTERS

WENDY HARPER, *crazed cult scientist*

STR 45 CON 60 SIZ 50 DEX 55 INT 70
 APP 60 POW 75 EDU 80 SAN 20 HP 11
 DB: 0 Build: 0 Move: 8 MP: 15 Luck: N/A

Attacks per round: 1

Brawl 35% (17/7), damage 1D3
 Revolver 60% (30/12), (damage 1D8+1D4)

Armor: none.

Skills: Anthropology 60%, Art (Painting) 45%, Charm 40%, Computer Use 53%, Credit Rating 30%, Cthulhu Mythos 25%, First Aid 35%, History 67%, Library Use 70%, Listen 42%, Medicine 80%, Occult 80%, Persuasion 55%, Psychology 65%, Science (Biology) 78%, Spot Hidden 65%, Stealth 56%

Grave Eater's Master

Cost: 2 Magic Points, 1D4 Sanity

Casting time: 10 minutes, binding takes 1 round

The caster must drop human flesh as a symbolic offering to the ghouls they wish to summon and bind. Once they are summoned, the caster can attempt to keep the ghouls bound with a daily Hard POW roll. The ghouls summoned will crawl from their hiding holes. If ghouls are within 50 miles of the casting, 1D6 ghouls will arrive. If not, they must cross over from the Dreamlands, and only 1D3 will arrive.

Dodge 40%(20/8)

Armor: Firearms and projectiles do half of the rolled damage; round down any fractions.

Skills: Climb 85%, Stealth 70%, Jump 75%, Listen 70%, Spot Hidden 50%

Sanity Loss: 0/1D6 Sanity points to see a ghoul.

THE PSEUDO-GHOUL THAT WAS SARA PICKMAN

STR 65 CON 70 SIZ 55 DEX 55 INT 70
 APP 21 POW 55 EDU 65 SAN 5 HP 12
 DB: 0 Build: 0 Move: 8 MP: 11 Luck: N/A

Attacks per round: 2

Fighting 40% (20/8), damage 1D4

Armor: Firearms and projectiles do half of the rolled damage; round down any fractions.

Skills: Art (Painting) 45%, Art (Film) 70%, Charm 67%, Computer Use 33%, Library Use 60%, Listen 42%, Persuasion 75%, Psychology 45%, Spot Hidden 35%

Sanity Loss: 0/1D4 Sanity points to see the pseudo-ghoul that was Sara Pickman.

GHOULS

	STR	CON	SIZ	DEX	INT	POW	HP
One	70	75	50	80	60	40	12
Two	90	90	60	50	65	60	15
Three	85	50	85	55	80	65	13

Damage Bonus

One	0
Two	+1D4
Three	+1D6

Attacks per round: 3

Fighting attack: Ghouls have the usual range of unarmed attacks open to humanoids. Also, ghouls have claws that are razor-sharp and filthy; these bony protrusions slice through human flesh in an instant. Wounds caused may become diseased if not treated.

Bite and hold (mnvr): If the ghoul's bite strikes home it hangs on instead of using claw attacks, and worries the victim with its fangs, continue to do 1D4 damage automatically per round. An opposed STR roll is required to dislodge the ghoul, breaking the hold, and ending the bite damage.

Brawl 40% (20/8), damage 1D6 + DB

Bite and hold (mnvr) damage 1D4 per round

HANDOUTS

Police Report

Summary of the Boston Police

David McDermott: Boyfriend of Sara Pickman. McDermott was the primary suspect in the investigation. Multiple witnesses confirm that McDermott got into a verbal altercation that turned physical with one Fergus Gurule. McDermott believed Pickman was cheating on him with Gurule. While McDermott had motivation, there was not enough evidence to go forward with a trial. McDermott held to his innocence and continued to claim Gurule was the murderer.

Fergus Gurule: Friend and potential partner of Ms. Pickman. Many of Pickman's friends and associates claimed the two were beginning to spend more time together and took regular trips together. McDermott claims Gurule was guilty. However, Gurule had a professor, Garland Pomerleau, corroborate an alibi.

Sara Pickman: Disappeared towards the end of her semester. According to those close to Pickman, she exhibited extreme paranoia and grew distant from those close to her. Pickman changed majors and began isolating herself before her disappearance.

Teachers: Many of Sara's teachers were interviewed, and their testimonies follow a similar format. Sara was always engaged in class, and her energy was infectious. Things degraded several months before her disappearance as she withdrew emotionally. When confronted, Sara would tell her teachers that she considered changing majors and that her passions had died.

Diary

Excerpts from Sara's Diary

September 12 – Fergus seems really excited for this gallery. I think it'll be fun, but Kim thinks this is a bad idea and that I could drive David away by going back to Boston with a strange boy. I told her not to worry and that David was mature and would understand.

September 18 – That painting was horrifying. I don't know how those art types manage to look at it, though the gallery seemed to be hiding it towards the back. I need to do some research with the artist. That last name isn't too common.

October 20 – I'm lucky we started talking. She's been giving me art supplies to get the images out of my head. I haven't told anyone else about the nightmares. They're happening all the time now.

November 12 – Successfully changed majors. Nothing about film appeals to me anymore. I keep seeing that damned painting in my head. I have to paint. I have to get it out of my head, and I need to know what connects me to it.

December 25 – Dad's been concerned with how distant I've been. I've been getting better with isolating myself and not getting too caught up in my work. Dad thinks this is David's fault. How stupid.

January 31 – Kim told me that David got into a fight with Fergus, that he was jealous of Fergus and thought we were cheating. If he was too stupid and self-absorbed to ask me about it, then who needs him?

March 6 – I think I have the answer! After all this time! I'll finish a short trip, and I can finally get that damn thing out of my mind and be content.

The Missing Artist

Local Artist Missing!

February 15, 1926 – Police continue to speculate on the disappearance of Richard Upton Pickman. Pickman was an artist of some renown in art circles around Boston. He was known for macabre art and was eventually forced out of the Boston Art Club.

Christopher Thurber, last known associate of Pickman, moved to Arkham soon after Pickman's disappearance. While he claims to have cut ties with Pickman as his art became more grotesque, he later admitted that Pickman rented a studio in the old North End of Boston under the name Peters. Thurber is not considered a subject in this investigation despite some inconsistencies in his testimonies.

Police ask those who have any information on the missing Pickman to come forward.

Journal of Wendy Harper

Excerpts from Wendy Harper's Journal

April 5 – I'm finally allowed to leave the basement. The Order of the Dark Moon has finally allowed me to go to school to continue my research outside their drab halls. The occult texts will only go so far, and the fools are too caught up in theory rather than practice.

August 23 – I have found records regarding a Richard Upton Pickman. It seems he has gone through the metamorphosis found in the Cannibal's Memoirs. Interesting--does he have any living relatives? Christ, he was from Boston. Just my luck to pick the wrong university to continue my studies.

September 30 – I have found a relative of Pickman. Good, last thing I need is to change universities and deal with 'Leave it to a woman' or some other BS those idiots at the Order like to toss around. Regardless, I wonder if she's more susceptible to the change. If I can, I'd like to prepare her and execute my hypothesis.

October 4 – Judging by Sara's nervous ticks, the Order has been sending her the dreams I've requested. At least they can get that right. I will approach her in a few more days, right before she hits her boiling point.

November 20 – I found the perfect place for my lab. I'll need to prepare my transfer after next semester and bring Sara with me. To finally find out if the old theories are right--how exciting.

February 25 – I have approached Sara with my plans to transfer to Miskatonic University. We shall go 'exploring' before I bring her to the lab. I'll keep her fed and safe till I can transfer. No one will ask any questions since I brought it up with my adviser earlier.

March 10 – We'll go to Arkham over spring break. Sara continues to be excited, thinking that the nightmares will end. Perhaps they will, but I doubt she will enjoy the results.

July 4 – Sara has taken well to the transformation. This proves that human flesh is the catalyst for the initial change, yet after a few months, the full transformation has yet to occur. Perhaps there is an element I'm missing?

Two Days Ago – The damn thing still isn't fully changed yet. While she is no longer human, she isn't fully other either. Were my calculations wrong? Did I miss something? I will continue for another year before I cast this subject away, modify my methods, and test a new subject.