

Gabriel Knight:
"The Sins of the Fathers"

Game Bible

designed by Jane Jensen

Version 2.1

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For our 2012 Kickstarter backers
Thank you!
Jane Jensen

I. General Comments.

A. What this document is.

This document is a complete design document, aka Game Bible, for Episode #1 of the *Gabriel Knight* series of adventure games. The sub-title for Episode #1 is "Sins of the Fathers." *SOTF* serves as an origin story for the series. This document also includes the game's backstory (the Gunter and Tetelo story), upon which the game is heavily dependent.

There will be two parts or "books" in *SOTF* (similar to *Laura Bow* acts). Book I will take up about two-thirds of the game play, Book II, the remaining third. Book I game play is primarily investigative and takes place entirely in New Orleans. Book II game play is primarily action-oriented and physical puzzle oriented and will hop around the globe before returning to New Orleans for the "final battle."

This document will be used to set-up the initial team schedules and budgets, the initial background designs and animation list, and the initial programming O.O.D's (Object Oriented Design). This document should not be considered an exact blueprint of the final product, since design will continue through Message Editor scripts and through the implementation of all the team members in their respective areas. The Game Bible will not be a living document and will not be updated with cuts and revisions. Changes will be reflected in the M.E. scripts, the view list, and in the programming and art schedules.

B. Two Stories.

Gabriel Knight: The Sins of the Fathers has an unusual story structure in that the plot of the main story is strongly dependent on a 300-year old backstory. The backstory is the story of Gabriel's ancestor, Gunter Ritter, and an African priestess of the "dark gods," Tetelo. Gunter and Tetelo's story is a tragic love story. What happened between them in 1693 effects both their family lines for 300 years. The current story, Gabriel's story, is both a modern reenactment of the struggle between these two families, and a chance for the Ritter (Knight in English) family to turn the tide of their 300 years of failure and redeem themselves for Gunter's original betrayal. Both the story of Gunter and Tetelo and the modern story of Gabriel Knight and Malia Gedde, Tetelo's descendent, are classic stories of the struggle between good and evil.

Because the backstory is fairly large and complex (twelve scenes), and because the modern-day story will be more than challenging enough in its own right to develop on the *SOTF* budget, the backstory will be told as a "prequel." Gunter and Tetelo's story, while referred to in the game, will be presented in its entirety as a separate item of fiction in the game box.

Ideally, the "Gunter and Tetelo story" doco will be presented as a graphic novel. Due to the cost of producing a graphic novel, this will only be an feasible if we are able to license the entire "Sins of the Fathers" story as a mini-series with a comic company (such as Dark Horse), with issue #1 telling

the Gunter and Tetelo story and serving as both #1 of the mini-series AND the doco. We will be pursuing this end. Alternatively, we can present the "Gunter and Tetelo story" doco as text only.

C. Image System.

According to Robert McKee, an "Image System" is a reoccurring visual symbology used throughout a film in order to set or emphasis a mood or theme. An example is the use of bars of shadows, etc. in *Casablanca* to give the feeling of being in a prison. An image system should be subtle enough not to be recognized by the majority of the viewers. It works on a subliminal level.

The image system we will be using for *SOTF* is that of the ageless (and endless) struggle between good and evil. For example, the name of Gabriel's book shop is St. George. Elsewhere, graffiti on a shop wall might appear to be the sprawled name of a gang, the "Dragons," etc. Snakes/lions, sun/moon, angels/demons, etc. will be used throughout both the backstory and the game itself.

D. Game Interface.

1. The Icon Bar.

The icon bar will have the following icons, buttons, and information:

- Walk
- Look
- Talk
- Ask
- Pick up
- Open/Close
- Operate
- Move
- Recorder
- Inventory (brings up inventory window)
- Current Inventory Item window
- Control (brings up control panel)
- Question Mark
- Score

The first group of four icons and the second group of four icons comprise the "verbs" available to players. Walk and Look function as usual in Sierra games. Talk and Ask break up the normal Talk function, and the second group of four verbs, Pick up, Open/Close, Operate, and Move, break up the normal Hand (or "Do") function.

The Recorder function is also new.

2. Breaking up the Hand function.

In an effort to both update the look and feel of the "typical" Sierra icon-driven game, and to heighten the approach *SOTF* takes towards the complex or "difficult" end of the gaming spectrum,

the verbs were reconsidered. It was decided to take as little as possible for granted in the player's actions, and the **Hand** function has traditionally been the weakest in this regard.

The interfaces of the Lucasfilm games and games such as *Sherlock* and *Rex Nebular* were considered. Although many things about the reverse-parser interfaces are cumbersome and not applicable to our icon system, some of the action verbs did seem relevant. Therefore, the **Hand** function will be broken down into four separate verbs/icons:

Pick up--to pick up items.

Open/Close--for doors, drawers, etc. Opens if item is closed. Closes if item is open.

Operate--for things such as cars, binoculars, light switches, etc. Basically "uses" the item on screen, producing whatever function that item provides.

Move--similar to Lucasfilm's Push and Pull functions. Will attempt to move an item on screen.

3. The Talk and Ask verbs.

Since *SOTF* is an investigative game, questioning characters is a key factor in the game play. Since the questioning is such a specific and pro-active action, we broke it out into a particular verb--Ask. The Ask verb, therefore, is a specific request to interrogate a character. The Talk verb serves the more usual Talk function of chatting with, greeting, or expressing general comments to a game character.

Clicking the Talk icon on a character will assume a relevant (at that time) bit of dialogue--usually idle chit-chat. This takes place in the same room it was performed, without talking heads. Instead, the characters on the screen will talk in place--not unlike *Lucasfilm* games.

Clicking the Ask on a character in the game will go to an entirely new screen--the "Interrogation" screen. The "Interrogation" screen is a black screen with two large talking heads--Gabriel's and the person he's interrogating. A topic menu will come up containing a list of topics (subjects for conversation) that Gabriel can ask about. Each character will have his or her own topic menu. For example, Ask on Grace will get Grace's topic menu.

Each character's topic menu is comprised of two lists of topics--global topics and character-specific topics. The global topics are those that appear on *all* character's topic menus. For example, "Voodoo" is a global topic. Character-specific topics appear only on the topic menu of their particular character. Grace, for example, has the topic "Request Research" on her topic menu only.

Once the player selects a topic, Gabriel will sometimes ask a direct question, and sometimes be given dialogue choices with several questions about that topic. There are also times when dialogue choices will appear as part of other puzzles or interactions on the normal game room screens.

4. The Recorder.

The Recorder button is for a tape recorder. Gabriel has a hand-held tape recorder. This will be automatically "turned on" whenever Gabriel has Ask conversations with another game character. The conversations are recorded *verbatim*, so that the player can examine all mystery-relevant dialogue again at any time.

By selecting the Recorder button on the icon bar, the "Recorder Interface" screen will appear.

The "Recorder Interface" Screen:

The first thing that will appear on the "Recorder Interface" screen is an index of conversations that Gabriel has had during his investigation.

The index will be organized as follows:

- By contact's name (alphabetically organized)
- By Topic (from Topic Menu)

Listening to conversations.

By clicking on any given index entry, the game will "play" the first conversation for that character/topic combination, then continue on through all subsequent conversations (in the order they were collected) for that character/topic. Of course, for the floppy version, this will appear as text, but for CD-ROM, the conversation will literally play again, with the actors voices, exactly as first heard. The "Recorder Interface" screen will provide functions to:

- Stop the tape (go back to index)
- Put away recorder (exit recorder function)
- Rewind to previous conversation
- Fast Forward to next conversation
- Rewind manually (as they hold down the button, game will record length of time and go back in this entry and then continue into "previous" conversations by a measured amount that approximates time)
- Fast Forward manually (as they hold down the button, game will record length of time and go forward in this entry and then continue into "next" conversations by a measured amount that approximates time)

5. Inventory icons.

The inventory inset will have the following verbs for acting on the items in inventory:

- Look
- Read
- Open/Close
- Operate

In addition, a Next or Prev inventory page function, and Exit inventory function, and a "help" will be part of the inventory interface.

6. Travel.

There will be several maps in the game. Gabriel will be traveling around New Orleans and also around the world. The interface for this is done in the following manner:

When Gabriel leaves a specific location in the French Quarter (such as St. George's Books--where he is at the beginning of the game), exiting that locale will bring up, not a street screen but the "French Quarter Close-Up Map." This map is the street grid for the French Quarter with all

locations that are currently available marked. Clicking on a desired location will take Gabriel right to that location. As the game progresses, more and more locations are available on the map.

On the boundaries of the "French Quarter Close-Up Map" is an area labeled "to Greater New Orleans." Clicking on this area will bring up the "Greater New Orleans Area Map"--where locations in New Orleans but outside the French Quarter (such as Tulane Univ., the Garden District, and the airport) are accessible. The French Quarter will also be on this map and to return to the "French Quarter Close-Up Map," one need only click on that square.

Exiting game locales that one accessed from the "Greater New Orleans Area Map" will return the player to that map.

Traveling Globally:

The airport will not appear on the "Greater New Orleans Map" until Book II of the game, when it is time to travel abroad. At that time, clicking on the airport will simply take the player to the appropriate foreign location, since foreign travel is more controlled than local travel. However, we may add a "Global Map"--with locations to visit marked on that map as they become available--if it seems necessary as we test the game.

The global locations themselves (Germany, Haiti, and Africa) will definitely not require "local" maps the way New Orleans does, since the number of screens at each foreign location will be very limited.

E. Technology.

Due to the limitations imposed by Super VGA, we will not be using it for the main game pics and animation. Our pics will be stylized, hand-painted, 256-color pics and our animation will be fully-painted video-capture animation.

However, we will be advertising *SOTF* as using Super VGA and 3D techniques, and we will use these wherever possible in the game.

The 3D and hi-res will be used extensively during cartoon sequences (such as the dream sequences and the Voodoo ceremonies). In addition, our character "talkers" will be shown on what we call the "Interrogation" screen (when the player selects the ASK function). The "Interrogation" screen will be black and will have two kitty-corner talkers. The talkers will be able to be done in 256-color portraits and scanned hi-res, so that the character dialogue is viewed in Super VGA. Since this occurs so frequently throughout the game, it will leave a large impact.

We will also be using a letterbox format to enhance the unique, cinematic mood of the product and to make the portions we do have in hi-res and 3D take up less disc space.

F. Day Structure.

The design for *SOTF* is organized by days. This structure most closely resembles *Conquests of the Longbow* and *Police Quest 3*. There are eleven days total in the story of "Sins of the Fathers."

Each day will have a "day start"--a short scene that sets up the new day. Usually, this occurs in New Orleans and Gabriel will enter the book shop from his studio and have a short scene with Grace appropriate to that day. Each day will similarly have a "day end"--a short segue scene in which the end of the day is signaled. In New Orleans, this scene will show Gabriel returning to the "St. George's Books Exterior" pic of the book shop. This pic is only used for day transitions and is the only nighttime pic in the game. Depending on the what day has just ended, the day end scene usually just shows Grace leaving the book shop for the night.

The design is laid out by days, organized into the day's start cartoon, the day's required activities, the days optional activities, and the day's end segue. The required activities are actions that the player must do in order for the day to change. The optional activities are activities that are available to the player on this day, but that will not prevent a day change if not completed. When the last required activity for a given day has been done, the day's end segue will be triggered.

Optional Activities:

Some of the optional activities for a given day are optional for the entire game, period. Most puzzles, however, are optional on a particular day, but must be done eventually in order to complete the game. In this regard, the play structure is kept relatively open (the player has many possible paths to take through the game based on the order in which he attacks puzzles), but most of the puzzles in the game *are* required, sooner or later, to complete the game (unlike *KQ6*, where 50% of the puzzles were always optional).

G. About, etc.

One of the items, either in the credits (at the end) or on the about screen, will be a list of "Things we Fudged about New Orleans", such as "the kind of fence that surrounds the Jackson statue in Jackson Square" and so forth. We'll make this humorous.

II. Doco Prequel: Gunter and Tetelo's Story.

A. Scene 1.

Description.

*A torch-lit gathering in the woods
Charleston, S.C. August 1, 1693*

A group of puritans, town father types, are gathered around in a semicircle-circle in the woods. Before them lies what remains of a body. (We don't see much of it.) A few words are exchanged, setting up the fact that this is the most recent in a series of killings and the fact that the murdered man is the captain of a ocean schooner. The men make superstitious "warding off evil" gestures and are clearly afraid.

Into the circle comes a new arrival--Gunter Ritter. He arrives on horseback and the men rise to greet him. He's introduced, as are we, to the mayor (Mayor Crodwell), several justices, and the town constable (Constable Brown). The men are greatly relieved that Gunter has arrived. They are eager but nervous in his presence. They ask him about his long journey, and we learn that they have sent for him all the way from Germany. He's a witch-hunter--and has a reputation as an incredibly good one, as well.

Gunter examines the body. His first glimpse of it is shocking enough to cause a fleeting moment of fear to show on his face, but he quickly masks it and asks questions as he looks at the evidence before him (around the body are black and green candles, feathers, blood, ashes, and a veve drawn in floor and blood with a wheel-within-a-wheel shape).

Constable Brown answers Gunter's questions nervously. The victims have been mostly seamen, but recently the butchery has included more influential men as well--a captain, even a ship builder. He claims that the murders are obviously "the work of a witch, if not the devil himself!" Mayor Crodwell interrupts at this and assures Gabriel that Charleston doesn't want to have "any trouble like that business in Salem."

Gunter straightens up as the men wait for his assessment. Gunter tells them that they were right--it is clearly witchcraft, and of a very black kind. A witch to lead and, he points to tracks around the veve, a coven of at least another five. He assures them that if anyone can find the source of the devilry, he can.

The townsmen look at each other with great relief, their burden now passed to more capable hands. Gunter's face is stonily determined as he stares with disgust and a touch of anger at the scene on the ground. There's a power about him that makes the other men look small. The talisman around his neck gleams in the torch-light.

Suddenly, a new person enters the circle. It is Tetelo, a beautiful young copper-skinned (African) woman dressed as a slave. She stands at the edge of the circle, looking at the ground. She does not look at the body or in any way acknowledge emotions of any kind. Only someone very intuitive, like Gunter, could pick up the thin veil of disdain she wears like a shroud.

Mayor Crodwell (who calls her by her slave name, Eliza) asks her impatiently what she wants. She says, eyes downcast, but a bit of edge on her voice, that she has a message for the witch-hunter. The Mayor says very well then, deliver it. She holds out an overseas letter to Gunter. As he

reaches for it, she looks up into his eyes defiantly. Her face is beautiful and lit by torches. In her eyes is a challenge and a clarity of purpose that is quite powerful. As Gunter looks back into her eyes with curiosity, something passes between them like lightening. Gunter is overwhelmed by the unknown feeling. He tears his eyes away and looks down at her hand. He takes the letter, his hand betraying an unwelcome tremor. As for Tetelo, her dark eyes are still fixed on him, but they now mirror surprise and fear. Gunter puts the message in his pocket. The Mayor looks at the two strangely, then orders the woman away. As Tetelo slips away, her face is again a mask of indifference. Gunter pointedly does not watch her go.

Plot Stuff.

1. The witch-hunt plot. Inciting incident. Gunter's goal: he wants to find the witch. Background on inciting incident; the murders, and Gunter being sent for/his role as witch-hunter.
2. Gunter and Tetelo sub-plot. Inciting incident. They meet. Each is clearly effected by the other.

B. Scene 2. Description.

*Letter from Gunter to Gunter's father,
dated Charleston, S.C. August 23, 1693*

Contents of letter telling his father the following:

1. That he got his father's first letter shortly after arriving (ties this scene into the previous one--that was the letter Tetelo delivered).
2. That there's definitely witchcraft at work here, not just hysteria.
3. That the magic is old and dark--one he doesn't recognize from the continent (Europe). It is obviously aimed at some dark, primal forces and its intent is *absolute evil* (so he thinks now).
4. He has been searching for several weeks, but so far has few leads.
5. He has experienced a few minor attacks (threats), but the talisman has been more than enough protection against such things. However, he anticipates that there will be more to come.
6. He asks his father to send him whatever materials might exist about one of his father's cases in Santo Domingo. Gunter believes that case might have some bearing on this one. He includes a drawing of the *veve* (wheel-within-a-wheel) in the letter. On his end, Gunter will pursue this theory by *questioning some of the slaves*.
7. He hopes his father's illness is not too much of a burden, he wishes that he could be home at this time, but he knows that his father would rather have him fulfilling the family duty. "As you have told me many times, we must be prepared to sacrifice all." He promises to try to be home soon (i.e. before his dad dies).

A sense of affection and of trying to live up to expectations pervade the letter.

Plot Stuff.

1. The witch-hunt plot. Progression. Time passage.
2. Gunter's family sub-plot. Gives first clues about what his family is all about. Set-up for family theme to come. **FIRST MENTION OF THE TALISMAN AS PROTECTION.**

3. Ties this scene in with previous scene by referring to letter that Tetelo gave Gunter in scene
4. Ties this scene into next scene by referring to Gunter's plan to question the slaves. Shows the fatal-flaw norm; that Gunter believes the witchcraft is "absolute evil."

C. Scene 3.

Description.

*Servant's quarters behind Mayor Crodwell's house
Charleston, S.C. August 25, 1693*

Gunter enters Tetelo's small cabin. It is mostly bare and small. In this closed space, Gunter can feel Tetelo's presence like a quiet hurricane. He tries to question her (he's still calling her Eliza at this point). Does she know of anyone who perhaps worships "the old gods." She laughs bitterly and says that she knows nothing. He tries a few more questions and gets nowhere. He pauses and looks at her. He is suddenly very tired. Something in his face reaches her. She goes to the small table and pours a glass of water. She comes back and offers it to him. He pauses. She says it is not poisoned. Her face gets hard, as though she expects him not to take the glass of a black woman. He does, though. He takes it and drinks. He thanks her. He goes to the table, rinses the glass and wipes it with a cloth there. She watches him curiously, finding his behavior quite strange and not sure if it's a ploy. She says....

"So. You are the famous witch-hunter."

"That's why I'm here."

She nods as though, clearly, it is his duty to be here with her, nothing more.

"Why do you do that--hunt witches? Are you so afraid of what you don't understand?"

"I... There are things which should not be."

"Yes. There are many things which should not be, white man." (bitterly)

He looks at her curiously, "You speak your mind pretty freely."

"And you are not what I expected either, witch-hunter."

They look at each other intensely for a moment, with some honesty. They are equals, and they know it.

"Tell me about Charleston," he asks. He is open.

She seems to make a decision, then she motions for him to sit. They sit.

She tells him in a tight voice, and with honestly brutal words, about the whites and the slaves. Her insight is sharp as an arrow, and she does not embellish or shy away from the truth. As she talks, she finds herself saying things from deep inside her--things that she's never given voice. Her tone is hard and factual, but her words are intimate pieces of her soul. Gunter is floored by the intelligence and intuition behind her point of view, devastated by her pain and her courage in the face of it.

He probes gently, with a personal curiosity (he's not feeling very professional at the moment) about her own life. At each question, she hesitates, slowly starts to communicate, then finds herself spilling things she never intended to tell anyone.

She tells Gunter about her tribe in Africa, about her father who was a powerful "leader" (she does not say *bokor* or shaman--that much she knows better than to reveal). She tells him her African name is Tetelo--meaning "filled with fire." She tells him a little about their life there--about their ways, their enemies. She tells him that no one could understand what the tribe had, they were like

parts of one body. They were gods in their own world, and they had no equals. They existed with the earth as a child with its mother.

Then the slavers came. The battle lasted for days, but in the end, every member of the tribe was dead or captured. She tells Gunter that the white men placed a high monetary value on her race for the copper tone of their skin, the beauty of their women, the power of their men. This comes across bitterly, like they were so much cattle.

Tetelo was taken to the West Indies and, later, sold to an American. She was his mistress and, when he died (she doesn't say this, but she killed him), she was purchased by Mayor Crodwell.

Gunter asks her if Mayor Crodwell treats her well.

She laughs and says that Crodwell is a weakling and a fool. But there's anger and hurt in her voice.

Just then, the door opens and Crodwell walks in. His face is lustful, and when he sees Gunter, he grows quite red.

Crodwell manages to maintain a semi-respectful tone as he asks Gunter what he is doing here—it is nearly midnight. Gunter stands up quickly, almost knocking over the chair. He didn't realize it was so late.... He's been questioning Tetelo—er, Eliza.... He grows red with embarrassment, both for having witnessed Crodwell's arrival for what is obviously "funny business" and at being found alone with this incredibly beautiful woman (and, after all, he was being quite intimate with her in a way and had been feeling quite drawn to her). He looks at Tetelo and feels further embarrassed for her and for what he's seen of her current circumstance. She looks back, her face hard again. Her eyes are defiant, but her copper skin has reddened with embarrassment.

Realizing it is hopeless to try to regain his professional aplomb, he retreats from the cabin after a murmured apology to Crodwell.

Plot Stuff.

1. The witch-hunt plot. Pos. to neg. Gunter is not getting anywhere with the slaves. Further, he's damaged his relationship with his major client, Mayor Crodwell.
2. Gunter and Tetelo sub-plot. Pos. Gunter and Tetelo talk and break down some barriers. They become "real people" with each other.
3. Set-up on Tetelo's family background. She's also from a powerful family.
4. Set-up on Tetelo's reasons for murder. And Gunter's sympathy with them (slightly here).
5. Set-up on the negative reaction the mayor, and the townspeople in general, will have regarding Gunter and Tetelo's relationship.

D. Scene 4.

Description.

Charleston town wharf
Charleston, S.C. August 27, 1693

Gunter is in a sea-side tavern, *The Crow's Nest*. He questions the barkeep about the men who have died. Aye, they had all been in here at one time or another. Gunter asks about the captain who also was murdered. The barkeep says that they mostly don't get that sort in here—captains.

But he had heard good things of the man. Was a mean bastard, but ran a tight ship. Had a good firm hand with the "cargo." This is when Gunter learns that the captain was the captain of a slaving ship. The name of the ship was the *Merchant's Pride*. Aye, several of the other sailors who died had run on the *Merchant's Pride*, but several of them were on other ships (currently--though, later, Gunter will learn that they were all part of a certain expedition on the *Merchant's Pride*--the expedition that caught Tetelo's tribe).

The barkeep points out a man that had been friends with one of the victims. Gunter talks to the man. He says that his friend had been running spices. It comes out that the man HAD previously run slaves--only once--but had given it up. Had been sickened by it, he had. Hadn't the stomach for it.

After these brief interviews, Gunter leaves the tavern and is walking back towards town.

Plot Stuff.

1. The witch-hunt plot. Neg. to Pos. Pos. progression. Gunter learns that victims were all related to slaving.
2. Set-up for Tetelo's motive for murder.

E. Scene 5.

Description.

Charleston town wharf
Charleston, S.C. later that same day

On the street, Gunter spots Tetelo as she is emerging, laden with packages, from a grocers. She is running errands for Mayor Crodwell's household.

Gunter looks quite pleased to see her. He walks up to her and bows slightly. "Mistress Tetelo," he says, "Good day to thee. Might I offer thee aid with those packages?"

She glares at him and looks around to see a few people watching them. She continues to walk, picking up her pace. He follows and she whispers to him. "Are you mad? I am not a 'Mistress'--I'm a slave! Do you want to get us both in trouble? And how dare you use my African name--I don't know why I ever told you!"

Gunter apologizes, saying (dryly) that he's not up on the proper etiquette to use with slaves. There are none where he comes from.

Tetelo glares at him sideways and disdainfully asks how white men like him can survive without slaves. He says that, in *Deutschland*, they work the land themselves, each man responsible for his own fortune--or lack thereof--the way God intended.

Tetelo is silent for a moment, then she laughs bitterly. She says that they are not in his homeland--nor in hers. Here, there are different rules. Here, there are things which are impossible. She says this firmly.

His good spirits sink and he says, respectfully, that he is sorry if he's disturbed her. It's just that he enjoyed talking with her so very much. He would have liked to talk to her again--perhaps about his homeland....

She stops in the street and glares at him, clearly very angry. She lashes out at him as deeply as she can in her frustration. "You are a white man (disgusted tone) and a witch-hunter. If you bought and paid for me, I might have to spread my legs for you. Until then, leave me alone!" She is practically spitting.

"But, that's not what I...." he says, hurt.

She turns on her heel and storms off. He does not follow.

Plot Stuff.

1. Gunter and Tetelo sub-plot. Pos. to Neg. She's fighting the attraction. He doesn't understand the real issues.
2. Set-up of potential danger in having a relationship with a slave.

F. Scene 6.

Description.

*Gunter's cabin
Charleston, S.C. late that night*

Gunter is in his cabin. It is very late (3 a.m.) and he cannot sleep. The bed is rumpled (to show that he tried) and he is pacing the floor. He is sweating. He takes his pulse, shakes out his shoulders. His body language says, *What the hell is wrong with me?*

He is unconsciously pacing between a drawing of the *veve* on the kitchen table and the window, though he can see nothing but darkness when he looks out. He appears anxious to leave, but he's not sure where to go. He is clearly wrestling with some large emotions. He says to himself; "Wheel within a wheel"--as though that were the riddle he must solve.

Finally, he goes to the sink and gets a glass of water. As he's about to drink it, his eyes focus on the glass in his hand, and a look of pain crosses his face as he remembers another glass of water and the hand that held it.

There is a light rap on the door. He turns around quickly and the glass drops and breaks. He asks who it is in an unsteady voice. In response, the door opens and Tetelo steps in.

She is not a slave now, but a queen. Her head is up, her bearing is regal. There are some vestiges of a mental struggle on her face, but the battle is clearly over. She is here.

"Tetelo...." Gunter says. He is surprised.

"Tell me about it," she says.

"What?" he asks, confused.

"Your land. Your people." she sits down firmly, her eyes issue a challenge.

Gunter looks slightly amazed, but he begins to talk. He tells her about Germany, about his home in a small town called Rittersberg, about his father.

It comes out that his father was also a "witch-hunter." Tetelo questions him about his family, and Gunter tells her that it has always been this way with them; son to son, sometimes mother to daughter. He doesn't reveal too much—he, also, must hold back what he thinks she won't understand. Around his neck is the talisman and she asks him about it. He tells her that it is very old. It is for "protection." She says that, yes, she can feel its power...and his.

At this he stands and turns his back. He says that he feels her as well, like a beam of light in his head. He asks her "Why do I feel this way with you?"

Is it her turn for discomfort. She look down as she tells him about it...

"You are a white man, so you probably don't understand, but what it is between us...we call it *zinstgi*-the Unbidden."

"The Unbidden?"

"When a man and woman are tied together by the universe itself. When they have no choice in the matter. It comes for them and they must go. It is fate and there is always a reason for it; a child that must be born, a joining of two forces, the saving of a village."

Gunter looks at her in amazement but he cannot deny it. The truth of it hits him like a fist.

Finally he says, "It is a very powerful thing."

"It is the will of the gods—a thirst that cannot be quenched. To fight it...such a thing can be done, but the price is terrible. There are a few things in this world that will eat a man alive. Not obeying the Unbidden when it calls is one of them."

"Yes. I can see that."

"You would not have come to me." she says. It is a question.

"I... I didn't want to be like the others."

She nods, her eyes clear, like hearing truth.

"Yes," she says firmly. "It is right that **I** be the one to choose. This is *my* wish."

Tetelo slowly stands. She is wholly there now, ready to face—no, devour—what fate has put before her. She drops her dress and stands naked, but he finds he cannot look away from her eyes. Just the sense of her bareness in his peripheral vision is blinding.

"I don't feel worthy of this...." he says. He sounds scared.

"It's all right. I do."

She walks towards him and they are suddenly pressed against each other in a kiss.

Fade....

Later, in bed.

During the following dialogue, Gunter and Tetelo are physically intertwined (although resting—for the moment) and each seems to be trying to drink in through every pore the texture, sight, and smell of the other.

"This will be very...difficult," he says. His tone is not unoptimistic, however, and he is clearly thinking of things like social status, her slavery, his reputation, etc.

He begins to kiss her neck.

"I hope the universe knows what it's doing."

Over his back, her face is a mask of fear and doubt.

"So do I."

She, at least, knows the true "difficulties" involved and that the price might be far higher than he could ever imagine.

Plot Stuff.

1. Gunter and Tetelo sub-plot. Neg. to Pos.
2. Sets up their "destiny" stuff.
3. Sets up about his family.
4. Sets up the consequences of betraying their love.

G. Scene 7.

Description.

*Mayor's Office
Charleston, S.C. Sept. 15, 1693*

(Note: Outside Mayor Crodwell's window you can see the town square. Six stakes/pyres have been set up in anticipation of the capture of the witch and her coven.)

Gunter enters the office of the mayor. Mayor Crodwell is sitting in his chair. He looks up at Gunter rather coldly. Gunter has his professional face on, but is clearly uncomfortable. He's come to have great distaste for this little man, and is not used to having to hide those kinds of feelings for political reasons.

Crodwell tells Gunter that it has been six weeks since he arrived from Germany. There has been another death, and yet...no killer. What is the hold-up on the case? When will they be able to use those stakes in the square? (to draw player's eye to the stakes) The mayor also makes a remark to the extent that Gunter has been enjoying his "hospitality" free of charge (indicating more than just the cabin), and he's getting concerned about Gunter's end of the bargain--in fact, about Gunter's foreign notions and the man himself. (This is our first real indication that he knows Gunter is sleeping with Eliza/Tetelo.)

Gunter blushes and says that he will try to speed up his task so to spare the mayor any long-term inconvenience. Clearly there's a struggle where he longs to tell off Crodwell in the name of his love, but realizes that would serve no useful purpose at this time. This man is clearly beyond understanding. Gunter thinks to himself that he will have a chance to deal with the issue of Tetelo with Mayor Crodwell soon enough, once the witch-hunt is over and he prepares to take her back to Germany with him.

Gunter tells Crodwell that hunting a witch is a very delicate affair. If he were to stir up too much fear, the witch might well panic and cause far more harm and bloodshed than he or she has so far. He tells Crodwell that he has learned two facts that have narrowed down his search. He clearly hesitates with this information because he can anticipate the response. Crodwell makes some snide remark about how he would be surprised if Gunter knew anything new, so Gunter is forced to come out with it.

He tells the mayor that he has determined that, first of all, all of the men who have been murdered so far either were, at the time of their deaths, or had been, in the past, associated with a slaving ship called *Merchant's Pride*. He is double-checking, but he believes he has even narrowed it down to a single voyage—one made five years ago. Crodwell expresses reluctant interest and asks him if he believes that perhaps a rival shipping interest is at the root. Gunter grudgingly says "no," then tells him the second bit of information—that his father had been on a case in the French province of Santo Domingo and had dealt with African witchcraft. The kinds of symbols he'd found at the crime scenes weren't identical, but they were very close—another tribe most likely.

Crodwell stands up and grows immediately red. "African magic? You mean to tell me that one of our NEGROES is responsible!!!"

A conversation ensues in which the mayor is

- a) outraged at the very thought that a Negro would be audacious enough to harm a white man,
- b) reluctant to believe that a Negro could be smart enough for such things, and
- c) horrified about the very concept of slave revolt.

Gunter replies to these thoughts rather liberally. Who better to have reason for revenge than a slave? As far as brains, the African religions and gods are ancient ones and the African traditions have always been steeped in earth magic—though usually benevolent.

Crodwell is flabbergasted and raging. He threatens to "burn the niggers out" and "kill every last one of the bastards, if that's what it takes." Gunter is horrified. He assures Crodwell that it is only a small group of slaves involved—a half-dozen at most—and they are valuable property, aren't they? Besides, an overall dragnet might just catch a lot of innocent fish and allow the true culprits to slip away.

Crodwell insists on knowing what Gunter plans to do and Gunter tells Crodwell that he has laid a trap for the witch and coven. Within a few nights, he is sure, the trap will be sprung and then the murders will stop and they will be able to bring the culprits to trial. He glances nervously out at the stakes as he says this. Crodwell dismisses this last with a wave of his hand, saying that if slaves are responsible, they will know exactly how to deal with them (i.e. no trial).

Gunter reiterates that he hopes that hysteria will not rule the day and that, once the witch and her helpers are caught, the case will end there—not all of the slaves are involved. He reminds the mayor about Salem. (He is clearly afraid for Tetelo—thinking that the very fact that the witch is black might cause some of the white men in town to "take it out on" innocent slaves even after the culprits are caught.) The Mayor tells Gunter that what happens after the witch is caught is of no concern of his. He is a witch-hunter, that is all. Once he has DONE HIS JOB (as though he hasn't yet), he will be free to go HOME (and leave Tetelo alone). Gunter says "of course" and goes to leave. Crodwell stops him before he exits and says "I will give your 'trap' a few days. By then, I will have to have results or this town will have to find some new approach to this issue. You understand my position, I presume." Gunter pales but agrees and leaves.

Plot Stuff.

1. The witch-hunt plot. Pos. to neg. Gunter's "client" is clearly unhappy and questions his abilities. Gunter's control over the situation is rapidly decreasing.
2. Gunter and Tetelo sub-plot. Pos. to neg. The witch and Tetelo plots start to merge for the first time. We see that Gunter's progress on the case may well jeopardize Tetelo (even if she isn't the witch). We also begin to see the social reaction to the pairing and its results for Gunter (mayor's suspicion and lack of respect).
3. Set-up. Gunter is setting a trap for the witch.

4. Set-up. Further motivation for what the townsmen might do to the entire slave body.
5. Set-up. Mayor Crodwell's suspicions about Gunter and Tetelo.
6. Set-up. The stakes in the towns square and the would-be fate of the witch.

H. Scene 8.

Description.

*The docks
Charleston, S.C. early evening, Sept. 17, 1693*

Part I:

We have a shot of a large ship, *Merchant's Pride*, docked at Charleston port. Some sailors are visible on the far deck, clearly drunken. In the foreground, four barely-distinguishable figures are waiting in the shadows.

Suddenly a man descends drunkenly from the ship, gets in a rowboat and is rowed towards shore. He climbs up on the pier and begins to stumble towards the town. He is singing in a loud voice, a slaver's song. The figures in the shadows tense.

As the drunken sailor passes closer to the camera's eyes, his face and hair are blackened by pitch, he wears an eye patch and we do not recognize him, but we see a glint of metal on his chest (the talisman), which he quickly tucks back into his shirt. It is Gunter! He passes the shadowy figures and they begin to trail him.

He walks through several streets and alleys on his way to *The Crow's Nest*. In one particular alley he pauses (he hears a faint noise), goes over to a wall, and pretends to relieve himself.

Suddenly he is grabbed by black hands. One hand goes around his mouth, the others grab his arms. He struggles for a moment and appears to be looking down the alley for something just before he is hit over the head and loses consciousness.

Part II.

*The woods outside Charleston
later that same night*

Gunter opens his eyes to find that he is tied to stakes on the ground and that a witchcraft ceremony is taking place around him. This should be very dramatic and frightening. Drums are being played and the sound is deep and rhythmic, dark. The "leader" appears to be a female figure. She is wearing the mask of a leopard. The other "coven members"--five in all (4 men, 1 woman)--are also wearing masks of various animal totems.

A goat is lead into the circle and "prepared" for sacrifice. The priestess slashes the goats throat close to Gunter so that the blood gushes over his face and shirt (a preview of things to come), while words in a strange African dialect are spoken.

Gunter looks wildly around and past the moving circle, searching for something.

The priestess in the leopard mask begins to move a dagger (a ku-bha-sah--same kind as will be used in the main game) ceremonially around Gunter's cheeks and forehead, smearing the blood. The sound of drums gets louder, more frenetic. The priestess' eyes behind the mask roll back into her head and her movements indicate that she is "being ridden" (by Tetelo's father's Loa, though this is not particularly relevant to Gunter or the story). Her actions take on a new characteristic, more masculine, more evil. She raises the dagger and prepares to plunge it into Gunter's chest. One of the coven members rips open Gunter's shirt. On his chest is the talisman, but the priestess, at this moment, is not "there" and does not acknowledge it. The knife comes plunging down, the talisman glimmers, and the hands with the knife stop inches from his chest.

The priestesses' eyes fly open and there's a moment of struggle in which the priestess fights to continue the downward thrust of the dagger against some invisible protective force. Her mouth grimaces in concentration. Gunter says loudly, "Hold thee, witch, in the name of God!" The priestess convulses, her eyes roll back to their normal position. She looks at Gunter and suddenly is THERE and sees the talisman and hears his voice. Her hands drop the dagger in complete shock. She says his name, "Gunter...?" Between the two recognition passes. They know each other. They both register shock, then horror, then betrayal.

Before the two can say another word, a clamor breaks out and four shadowy figures attack the group. These are, apparently, Gunter's men, who had been trailing them and had been too fearful to step forward until now (they sense the tide's been turned). The four men fight with the coven members and Tetelo, her eyes bright with fear behind the mask, watches this--paralyzed to the spot.

Gunter struggles for a futile moment against his bonds and his face transitions to fear. He whispers to her..."GO!" She hesitates, her eyes searching his from behind the mask, then she stands and runs slipping away from the battle and into the woods.

Plot Stuff.

1. The witch-hunt plot/Gunter and Tetelo sub-plot. **THESE TWO MERGE HERE.** Both, obviously, taking a big negative turn. Not only is Gunter's hunt for the witch now in jeopardy (he's let the witch go), but the love affair is also completely blown out of the water (or is it?).
2. Set-up. The brief but intense power struggle between Gunter and Tetelo a) shows that their powers are equal and b) demonstrates more concretely the power of the talisman. This struggle is also a preview of the struggle between the two families still to come.

I. Scene 9.

Description.

Tetelo's cabin
Charleston, S.C. midnight, Sept. 17, 1693

Gunter arrives at Tetelo's cabin, still dressed partially as the seaman, but having wiped off some of his face paint. Tetelo is "packing" her few belongings in a panicked but half-hearted way and is very distraught, unsure what her next move is, but knowing that she is in danger--wanting to run. She is shaking uncontrollably.

Enter Gunter. She stops immediately at looks at him, her face part defiance and part fear.

He asks her one question; Why?

Dramatically, and with her special brand of defiance and vulnerability and hurt, Tetelo explains it all to him.

Her father was not just a "leader," but a *bokor*, a dark sorcerer. His father was a *bokor*, and the one before him, etc. They had great power and were close to the "old ones," the dark gods. The ones they served were thirsty, it is true, but the struggle with the neighboring tribes were always satisfactory for providing what the gods required. The tribe was prosperous and greatly respected and feared.

Then, her father displeased the gods—a betrayal. There had been a drought and her father had sought to appease the gods. He had asked them what they required to end the suffering, and the gods had clearly pointed to her, Tetelo. Her father had not been able to kill her. Instead, he had attempted to fool the gods by performing a ceremony of transference with Tetelo and a young girl captured from an enemy tribe. The substitute sacrifice had then been killed.

But the gods were not fooled. They grew angry and had allowed the slavers to come. The tribe was almost entirely destroyed. Only a few survived both the battle and the trip across the seas. Their race, their culture was now on the brink of extinction.

But why the murders? Gunter asks.

Her father had displeased the gods and the tribe was punished. The white man's power overcame their own. They only way now to get back the power of the tribe, so that they could rebuild, was to utterly destroy their destroyers—the men that had enslaved the tribe. As long as the terrible defeat was not turned around, the gods would turn their backs on the tribe in shame.

Tetelo was obeying her father's wishes. It was he, as a spirit, a *Loa*, that told her what to do to restore the tribe. It was he who "rode" her during the ceremonies and performed the act on others that he had been too weak to perform on his own daughter.

Gunter asks her if she is saying that it is her father's spirit and NOT she, herself that performs the murders. She says, yes, that is correct. He says, but it is your hands and you allow him to do it, knowing what he does. She says, yes, it is the only way to save the tribe. She begs him with her eyes to understand.

Tetelo is tortured by anger and bitterness and grief as well—even panic. She is the "leader" of the tribe now and faces this monumental task of re-gathering and rebuilding the tribe from slavery itself—hundreds of miles from their homeland in a land where they don't even have the freedom to meet, much less form a community. They, once mighty, have fallen so low. She is compelled by her father's spirit into these acts. They are contemptible, yes, but the tribe MUST be saved. SHE must be strong enough to save it.

Gunter asks her if she really wants to spend her whole life killing these men. Tetelo looks stricken. She shakily says that until she met him, her own life and how she had to spend it did not seem to matter—only the tribe.

Gunter listens to all this, his blood raging. He is devastated inside—that this woman that he's loved so completely and miraculously could betray him like this. Like a thousand lights going on at once, all the bits and pieces—clues—from their past encounters come into a terrible focus. she KNEW, of course, all along that she was the one whom he sought and she allowed him to go on....

He says as much, bitterly, and she blurts, "How could I have told you? I never planned to love you! It is the worst thing that's ever happened to me as well--loving you--YOU, my would-be executioner!"

Then she says that what's happened between them *must* have a reason. He asks her what that could be, unless she means for him to allow her to go on (he says this bitterly, as though to do so would be impossible for him). She says that no, there must be more to it. She is obviously struggling to comprehend and has been since she met him. She gives him her thoughts on the subject--that they are like two sides of a mirror--he, from a family fighting for the light, and she--from a family serving the dark. He tells her that is why it CANNOT be. But she says maybe there is a way, another path through this. Perhaps they were meant to join--he with the talisman and she with her magic. They might be something entirely new--a new force in the universe. Think of what they could not do, TOGETHER.

He is astonished. But these murders, he says, I could NEVER be a part of anything like that! He is clearly horrified by those acts. Could she give up this terrible vengeance? She says that she does not know. She must speak with her father. They must both (she and Gunter) search for the key.

Gunter is torn and agitated. At this moment, these horrendous acts which are so clearly evil, his conviction that they must therefore be the result of an absolutely evil PERSON, is in conflict with his feeling for the person herself. He is moved by her motivation, finds in himself a dreadful sympathy with her plight and the plight of her people. Even the victims themselves and what they did is in conflict with this, for clearly, the acts of the slavers is evil. He finds himself drawn by her arguments about the power of the two together. Still, these murders, these dark gods, are, MUST BE, evil. This is the conflict. Here we see his character and its fatal flaw, torn by his necessity to see everything in black and white; evil as irredeemable, right as unquestionable. He is unable to rectify his concept of the world with the fact that he could love this murderess.

She sees this conflict and senses how close she is to coming up on the wrong end of his absolute divisions of right and wrong. She pleads with him again, *there must be a way!* He tells her he must go think! He has to determine what is right! He is very agitated. He tells her to stay in her cabin until he returns.

As he attempts to leave, she grabs his arm fearfully. She tells him that she will give him time, but, no matter what he does, he must not betray her. She will go away, if he desires it, but he must NOT betray her. She is, in effect, putting her life in the hands of the witch-hunter in him.

He does not answer, but tells her to wait for him here. His eyes command her and she nods. Yes, she will wait.

Plot Stuff.

1. The witch-hunt/Gunter and Tetelo merged plot. Neg. to pos. Gunter gains some understanding of her motivation and she is still the woman he loves. She entreats him with the possibility there might be a way to work it out. The reader believes, despite the current struggle, that the situation might be redeemable.
2. Set-up. She's making herself vulnerable for him. She ought to run, but she agrees to wait for his decision. She puts her life in his hands for love.
3. Set-up. Her father betrayed the tribe for love--love of her. Sets up betrayal for love theme.
4. Set-up. The tribe's murdering of their enemies. (A similar "vengeance" (but for a different reason) is going on in Gabriel's time.)

5. Set-up. The control of the current generation by the spirit of a previous generation (which will be true in Gabriel's time too).
6. Set-up. The internal conflict of Gunter's black and white concepts of evil and good--this inherent weakness and flaw--is highlighted for the betrayal to come.

J. Scene 10.

Description.

Town Square
Charleston, S.C. 12:30 a.m. Sept. 18, 1693

It is the black of night in Charleston's town square. Torches play light across the cobbled street, the shapes of the stakes, and the mob that is gathered in front of them. Before the mob stands Mayor Crodwell, Constable Brown, and the four men, sporting various injuries, that followed Gunter to the coven's circle in the woods. They are holding four male slaves and one female slave, shackled and severely beaten.

Mayor Crodwell addresses the crowd, saying that the murderous coven has been uncovered by the hand of the almighty God. These slaves had been caught in the vilest acts and would be punished accordingly. But the witch herself--the coven's leader and the one most closely in league with the devil--has escaped. The mob shouts and Crodwell, his face wicked in the light, assures them that she will be found--and burned--if they have to set fire to every slave in the district!

There is some shouts of agreement and some slight murmurs as slave owners protest that their slaves could not possibly be involved (thinking of the financial loss). Crodwell responds that, perhaps, that will not be necessary. He takes a torch and gets close to the captured slaves. The slaves are all strong and handsome. Their skin is copper-toned and their features are distinctive. Crodwell examines their faces closely. He is remembering what Gunter told him about the slaving expedition and the tribal magic. He says to them, "What tribe?" The men only mutter and respond that they have no tribe. They belong to white men. But Crodwell does not buy this. He looks at their skin closely. We see a terrible light dawn in his eyes as he recognizes the feature and skin tone of his mistress.

He asks Gunter's helpers; "You say the sixth--the leader--was a woman? You're sure?" They say yes, they are sure. The mayor's face takes on a terrible look of knowledge. One of the slaves meets his eyes and understanding passes between them. The slave looks fearful and tries to cover for Tetelo, saying that their leader is a man, a *bokor*, but Crodwell only smiles.

At this moment, someone in the crowd shouts, "Where is the witch-hunter? Perhaps he is still on the trail of the witch!" Crodwell, still staring at the slave's face, says that he is sure that the witch-hunter is, indeed, with the witch at this very moment.

He turns to the crowd and says, "And I think I know where to find them both!"

Plot Stuff.

1. The witch-hunt/Gunter and Tetelo merged plot. Pos. to neg. The townsmen know that Tetelo is the witch and are about to go kill her. Gunter is also now in danger because of his association with her.
2. Set-up. Gunter's complete loss of face with the townsmen.

K. Scene 11.

Description.

Tetelo's cabin
Charleston, S.C. 12:30 a.m. Sept. 18, 1693

We return to Tetelo's cabin to witness a strange ritual. Tetelo has painted a *veve* on the floor of her cabin with flour and a chicken has been killed. She kneels before these elements of magic and is chanting and swaying. We follow her into a dream-like spiritual state.

Fade to black. Slowly, mists swirl, and we are Tetelo, walking through this realm of the spirit. She stops and slowly, from the depths of the blackness, a figure emerges, a terrifying figure in African totem dress of a leopard. The face is very masculine, very powerful, very evil. The eyes look at her with rage, but a very personal rage.

Tetelo speaks to the apparition. She says "Father, I have come to ask you; Take this task from me." He roars at her, asking her if she would betray the tribe. She calmly replies that *he* did, for love. He shouts at her that it is the one and only purpose of her life to rectify that mistake--not repeat it! What little of the tribe remains--including Tetelo herself--will be destroyed utterly and painfully unless she finishes what must be done.

Tetelo replies, trying to be brave, that the task is too large, too bitter, to ever produce anything of value. Perhaps the tribe **MUST** die, in a sense--abandon the old gods--in order for them to find a new path in a new world. She tells him that it will never be as it was in Africa. Those days are gone for good. He screams at her that it cannot be so! There is no life outside their gods, outside the tribe. She replies that there **IS**, she has glimpsed it. Can he not look at it with her? Can he not see any road but this one? He looks fearful--for he does indeed see it, sees a path for her to the light. He calls her a whore, asks her if she would condemn her tribe to die for the love of a **WHITE** man--one of the race of their destroyers. He tells her that she must fight this thing. She **MUST**. She must take the dagger and destroy the one who would destroy **HER**.

Tetelo protests. Her father insists. It can be done. The white man is weak. He does not understand their gods, their ways. He is looking through a veil and will never be able to see her clearly. He will betray *her* if she does not betray him first.

Tetelo refuses to believe this. She tells her father, with some sadness, that she has made her decision. She will do what she can for the tribe, but she must go a new way. He will see. It is the best thing. Her father says that if she does this thing, she will make herself an enemy of the people--and of him. He says he should have sacrificed her when he was told to back in Africa.

Tetelo is deeply saddened. She tells her father that she is sorry, but she will not do what he asks. As he shouts his rage she breaks off the communication and, back in the cabin now, wipes a hand

through the veve in blood (symbolically smearing/obliterating the tribal totem) and falls, exhausted and shaking, to the floor.

Plot Stuff.

1. The witch-hunt/Gunter and Tetelo merged plot. Neg. to Pos. Tetelo has determined to give up her witchcraft and vengeance to follow Gunter's path.
2. Set-up. Tetelo's betrayal by Gunter.
3. Set-up. Betrayal for love theme. Tetelo is prepared to betray her father, her tribe, and her gods for love of Gunter.

L. Scene 12.

Description.

*The woods near Gunter's cabin
Charleston, S.C. 1 a.m. Sept. 18, 1693*

Gunter is in the woods near his cabin, alone. He is laid face down, prostrate on the ground. His body shakes and his hands grip the earth as he battles his own internal demons. He hears a hissing sound and sits up. Near him, a large serpent slithers on the ground, raises his head and looks at him.

Gunter screams, "NO!" He draws his dagger and throws it, impaling the snake, but when he looks, it is the corpse of a large dove he has struck, its white breast bloody around the hilt of the knife, its innocent eyes gazing at him in agony as it struggles against the steel that binds it to the ground. Gunter shouts again, his face horrified, "NO!"

Footsteps. A man lunges into the circle. It is one of Gunter's helpers. The dove dissolves in front of Gunter's eyes, the knife left in the ground. Gunter looks at the man in helpless agony. The man does not notice. He quickly tells Gunter that he's been searching for him everywhere. They have the witch and they've taken her to the town square. Gunter must come quickly. He must show his support, the mayor....

Gunter leaps to his feet. His face is panicked. He grabs the man's clothes. He demands, "The witch? They've caught the witch?" The man replies, that yes, they caught her. It was a slave woman. They found her in her own cabin. She must have thought the devil would save her for she hadn't even tried to run.

Gunter releases the man, calls Tetelo's name, and takes off running towards the square.

Town Square

The town square is crowded with a mob of townspeople including Mayor Crodwell, Constable Brown, etc. They are gathering in a state of blood-lust around the stakes. Tetelo is tied to the central one, and her coven is arranged on the stakes around her.

Gunter fights his way into the crowd and towards the front, panic on his face. He reaches Mayor Crodwell. He asks Mayor Crodwell what's going on and demands a fair trial. Crodwell, eyes wild, focuses on Gunter. He loudly calls Gunter a witch-lover and asks the crowd what they think of a witch-hunter paid for by town money that tries to protect a witch out of "personal" motivations. The mob silences to listen to this exchange. Gunter can feel their malevolence.

Gunter begins to sweat, his rage turning into a sick fear. He is standing close to Tetelo and she watches him closely, but he cannot look at her. He suddenly finds himself telling Crodwell in a loud voice that it was he, wasn't it, who set the trap that uncovered the coven this very night? His only interest in is law--that justice be served in the proper way. There are things they must learn that can only be learned in a trial. Mayor Crodwell says lecherously, that they know all they need to know of the witch--including her seductive ways. Didn't she use her powers on Gunter himself? Is he still under her sway now--that he strives to protect her from the stake?

Gunter replies loudly that he is NOT trying to protect her, that her life matters not to him. If they wish to burn her and her secrets with her, then they should do so--and quickly. **THIS IS THE MOMENT OF BETRAYAL.**

Gunter turns, shaking with fear, and walks away, forcing his way through the crowd, afraid at any moment that they will pull him back. Crodwell watches him for a moment, but then seems to decide that the woman is enough and turns back to the stakes. Tetelo, meanwhile, watches Gunter go--her eyes reflecting disbelief, then the deepest hurt she has yet faced in life.

Gunter stops at the edge of the mob, hidden in the shadows of an alley. As soon as he registers the fact that the mob has turned from him, that he is safe, he realizes what he's done and is overwhelmed with guilt. The fire under the stakes is lit. As the flames grow higher Gunter flinches and shudders, unable to stand by and watch, yet unable to leave.

Tetelo, meanwhile, finds herself in the following state of mind. She had been prepared to abandon her own flesh-and-blood tribe to go with Gunter. Now she finds that she and her few remaining tribesmen are being slaughtered AGAIN and the white men--including the one that she loved--are on the other side, watching. She feels guilt and shame that she could be taken in by Gunter, could have been taken in by the light. She feels the guilt of her own proposed abandonment of her gods, her tribe--the very things that, it now seems clear, were the only path for her. She lets out a primal scream of rage--a scream that seems as much her father's as it is her own. At this moment she turns forever, betrayed by Gunter, love, and the light. She embraces the dark--weds it once and for all. Whatever was in her of goodness is completely shattered. She is her father's daughter--the witch--once more.

On the stake, she begins screaming and chanting to the dark gods, begging them for utter destruction, begging them to burn the entire town square and all within it with sacred fire. Around her, her coven picks up the beat with her.

Gunter sees this from the shadows. This is the crisis moment for him. As he looks out at the scene, the faces in the mob take on demonic aspects in their greed, violence, and blood lust. Tetelo stands lit by the blaze beneath her, still proud, still strong, her adrenaline-fused magic causing her to loom bigger, stronger than ever--looking nearly angelic.

Gunter's ever black-and-white ideas of right and wrong have no meaning here. Everything is turned around. Can it be **RIGHT** for this woman, for this remnants of an entire race to suffer so cruelly, to be destroyed. Can it be **RIGHT**, this mob-vengeance? How is it different than anything she did--except that her actions, at least, were done for an understandable reason?

It is clear that the mob is frightened by Tetelo's vocalizations. They step back a little and fall silent. The power that Tetelo and her coven generate with the chanting strikes fear into the townspeople's hearts. Nevertheless, as the crowd waits, nothing happens. Tetelo's cries grow more desperate, the flames grow higher, and her voice and the voice of her coven begin to take on real agony as the air takes on the odor of burning flesh. The mob slowly "loosens" and steps closer, confident now that the witch is powerless, eager to watch her pain.

This final abandonment of Tetelo by even her gods is too much for Gunter--especially in light of his terrible shame at his own abandonment of her. He wants to do something, but is too afraid for his own skin to try to stop the ceremony in any human way. All of these things combine, unconsciously, to lead him to the terrible mistake he now makes. He rips the talisman from his neck and holds it up in the air. He is sweating and white-faced, but his eyes are set. He aims the talisman towards Tetelo and begins to chant with her--repeating the foreign words she's been chanting. In his hands, the talisman grows hot, unbearably so, but he holds it still. He slowly walks from the shadows towards the mob/Tetelo.

This is his final betrayal, and what ensues is total carnage. From above, storm clouds gather and lightning pelts down upon the square, frying people in their tracks, setting buildings on fire. The mob is attacked by fire and burning debris. As they panic and attempt to flee, dozens are trampled underfoot. Meanwhile, the power has blossomed from Tetelo too, and the binds that hold her and her coven to the stakes come free. Gunter watches as Tetelo steps over the flames beneath her like Venus stepping over the water--unscathed, her eyes back in her head, her whole being radiating a horrible power. Tetelo and her coven begin to slaughter the panicked mob around them. Other (non-tribal) slaves that had been on the fringes join in as well. It turns into a massacre.

Near Gunter, a slave slits a woman's throat. Blood splatters on Gunter's hands and face, hissing as it comes in contact with the talisman. This wakes Gunter up from a sort of trance. He looks at the talisman in his hands, the blood on him, at the carnage around him, and finally at Tetelo and what she is doing.

Gunter drops the talisman, his hands blackened and singed by the hot metal. He looks around him with horror--realizing what he's done. He slowly sinks to his knees, saying "God, forgive me!" With a muffled cry, he hides his face in his hands.

In the background, the sounds of fire and slaughter continue. Gunter keeps his face covered as the reflection of flames jump and dance across his skin. After a time, it becomes quiet and the flames die down. We hear the sound of running (bare) feet (Tetelo's cohorts escaping).

Then, two beautifully-shaped copper-toned feet/legs walk up to where Gunter is kneeling on the ground. The rough gown is singed.

Gunter slowly rises his eyes to look at her. His hair is gray, his face drawn. He has aged ten years. Tetelo is standing above him. She is permeated with a deep, dark, awful power. She bends and picks up the talisman.

He looks into her face and, a broken man, and pleads "Tetelo...what have I done?"

"Look at me," she says. With huge eyes, she looks down at herself covered with blood. "Look at what I can do," she says with fear, as she looks out at the carnage.

"This is what your betrayal has made me, witch-hunter." She grins horribly. "I loved you, and this is what you've made from my love."

"But...I gave up everything to save you! All that I am! All I ever knew! Now I am DAMNED!" he cries in utter despair.

"Save me? If only you'd had the courage to! Would that you had killed the witch in me, Gunter. I almost thought you had. Instead, you betrayed yourself, and our love."

She looks at him with dazed eyes--already gone.

"Good-bye, Gunter Ritter." she says, and walks off. He sinks his face back into his hands, utterly destroyed.

Plot Stuff.

1. The witch-hunt/Gunter and Tetelo merged plot. Pos. to final Neg. Gunter betrays their love and destroys it. He also fails to bring the witch to justice; she escapes and his "clients" are massacred--and by his own hand.
2. Set-up. (for Gabriel plot). Tetelo goes completely to the dark. Gunter is mentally/spiritually destroyed. i.e. his family is down, hers is up. Also, she takes the talisman.

M. What's happens between Gunter and Tetelo's story and Gabriel's story (1693-1993).

What happened between Gunter and Tetelo in 1693 was an epic battle between good and evil; two families who are diametrically opposed meet and clash with great emotional intensity as their destiny demands. Their love could have pulled Tetelo to the "light" and ended her family's dark alignment (thus good would have won), but Gunter failed and evil triumphed.

The fates of these two families are drastically altered by this meeting. In essence, Tetelo's family prospers and Gunter's family declines drastically.

There will not be a chance to reverse this fortune for 300 years, until the fated confrontation between Gabriel Knight and Malia Gedde, Gunter and Tetelo's descendants.

1. Tetelo's family line.

1. Tetelo escapes Charleston with her tribe the night of the fire by hijacking a small ship and its crew (using her "power"). The ship was later found off the coast of Santo Domingo (which eventually became Haiti), its entire crew dead.

2. In Santo Domingo, Tetelo and her tribe "lick their wounds" in the mountains in hiding. They influence the Voodoo on the isle as they gain strength and propagate. Tetelo develops the dark side of her nature and their worship, influenced by her father's *Loa*. She instigates a plan for the tribe in the generations to come, molds their religious and social traditions to fit a "tribe in exile," and has a daughter that takes over as priestess and whom she teaches the complex family/tribal set of duties, goals, and magic. Tetelo's power is incredible. She lives a long life, is revered by her people and other escaped slaves (from plantations on Santo Domingo) as nearly a god and, when she dies in 1760, becomes a powerful *Loa*.

While in Santo Domingo, Tetelo continues to "send out" members of the tribe back to the states to continue the ritual slayings of the slavers.

3. By 1791, Tetelo's tribe (now led by her daughter) has amassed a great deal of political/religious power among the growing escaped slaves in the mountains of Santo Domingo. They are key in the instigation of the slave revolt on the island that occurs that year (though they remain "secret" enough that other names were recorded in history).

4. In 1804, the tribe, feeling that Santo Domingo is too limited, immigrate to New Orleans. (Their reason for choosing New Orleans will become clear at the end of the game.)

5. In New Orleans, the tribe (always lead by a matriarchal priestess of Tetelo's line) takes the name of Gedde (after the Voodoo god of the Dead, Gede) and they:

- a. Establish a power base by using their magic to gain land, money, etc.
- b. Encourage the Voodoo cult, but from a "hidden" position.
- c. Continue to murder any opponents in a manner similar to the slavers murders.
- d. The Gedde family is behind Marie Laveau and other Voodoo leaders. They use them to promote Voodoo and distract people from the real Gedde Voodoo. Also, they used them to gain power and money.
- e. As early as 1810, the Gedde family began to get into illegal activities such as black-market shipping (especially during the Civil War) and prostitution (quadroons).
- f. During Prohibition, they gained much more power and money by not only shipping alcohol, but also selling it in hidden speakeasies.

6. The Gedde family in the 1990's. Currently, the Geddes are a very powerful, very secret cartel. There's nothing that occurs in the New Orleans underworld that the Geddes do not eventually get a piece of. They are still lead by a priestess of Tetelo's line, at this time Malia Gedde. Tetelo's *Loa* is their most important ancestral *Loa* and she still controls many of the "decisions" made for the tribe, assisted, on occasion, by the also-revered spirit of her father.

The tribe uses magic to insure the secrecy of what they're doing. The tribe has grown quite large and all members are descendants, at least partially, of the original African tribe. They still worship the great snake god, Damballah, as the original African tribe did.

The links between the powerful Gedde family, respected as leaders of the community and wealthy patrons of the arts and charities, and the underworld are almost non-existent. They have controlled the police force for generations.

7. The Ritter family talisman is buried in a sacred snake mound near the original tribe's land in Africa. This is an ancient mound dedicated to a snake god much older even than Tetelo's original tribe (worshipped in the area since the days of cave men). The mound is the seat of much of the tribe's power, both in Tetelo's day and currently.

NOTE: Voodoo in New Orleans had originally come from Martinique pre 1782 (in reality). However, the Gedde family greatly changed Voodoo when they arrived (in our fiction). Sanite Dede (accent on all 3 e's) was the first Voodoo priestess from Santo Domingo.

2. Gunter's line.

1. Gunter Ritter writes the entire story of he and Tetelo in his journal, including the details of the loss of the Ritter talisman. At the end of these entries he apologizes in writing to his family for his failure and mails off the journal to Rittersberg. He hangs himself in Charleston a few days later.

2. His father/family does not know what's happened to him until they receive his journal in the mail some months later.

3. A distant cousin is chosen as the next *ShattenJager* (Shadow Hunter), but the role is severely damaged. Without the family talisman, the *ShattenJagers* (Shadow Hunters) become increasingly weak.

4. The genetic line begins to experience misfortune financially, politically, physically. They begin to die young, often tragic and seemingly meaningless deaths.

5. There are a few moderately successful Shadow Hunters in the intervening 300 years, but none very powerful (Von Helsing types rather than having much actual "power"). This does, however, leave us the option to have other "ancestor" stories in the series take place between 1693 and 1993.

6. Gabriel's grandfather, Heinz Ritter, leaves the Ritter family when he reaches 21. He does not believe in the occult and he wants nothing to do with the morbid, desperate, "cursed" nature of the diminishing family. Heinz Ritter moves to the states and changes his name to Harrison Knight (knight=*ritter* in German). Heinz's father tries to get him to return to Germany, but Heinz refuses, not even wanting his son (Gabriel's father) to know about the "old family."

7. The line grows smaller until, in 1993, there is only Gabriel and his distant great-uncle, Wolfgang Ritter, left alive.

8. Great-uncle Wolfgang Ritter is old and ill, residing in Rittersberg, Germany. He lives in the ancient family home of *Schloss Ritter* (Castle Ritter). The family castle is very decrepit and in serious disrepair since the family has had no money for upkeep for many generations.

9. Gabriel knows nothing about the German side of the family and believes that his grandmother (Harrison Knight's American wife) is the only living relative he has. (Harrison Knight and Philip Knight, Gabriel's father, both died fairly young--as did Gabriel's mother.)

III. Gabriel's Story: Overview and Opening Cartoon.

A. Book I Plot Overview.

Book I will make up approximately the first two-thirds of the game. This section of the game is heavily investigative in nature, with the main character's (and the player's) focus being on trying to piece together, not only the central serial murder mystery, but various strange events occurring in Gabriel's personal life as well.

The plot of Book I is comprised of four separate sub-plots. For the majority of Book I, these four sub-plots run distinctive paths and can be "investigated" as the player desires--picking up the threads of the various paths at will. At the end of Book I, these four sub-plots will dramatically converge, merging into a single plotline.

1. New Orleans Murders sub-plot.

A rash of brutal murders are occurring in the New Orleans area. The killings are highly ritualistic, with a Voodoo-like flavor. The primary victims are all "players" in the underworld, leading police to suspect some sort of underworld cartel is responsible, but what the connection is to Voodoo, no one can say.

Gabriel's involvement in the murders is that of amateur investigator. He has an old friend on the police force, Detective Mosely, who gives him police-confidential information and lets him in on crime scenes. Gabriel has promised Mosely a starring role in a true-crime book based on the murders, but in reality Gabriel is working on a Voodoo horror novel with no relation to the police at all.

2. Gabriel's Dreams sub-plot.

Gabriel is being haunted by terrible nightmares. This has been occurring almost every night for the past month. Grace insists that the nightmares are from Gabriel's Voodoo investigations for his new book, but Gabriel brushes this off.

What the dreams actually are (which is what the player must figure out) are messages, warnings, from Gunter. The dreams consist of symbol images from the Gunter/Tetelo story. One of the most important images in the dreams is that of a wheel-within-a-wheel, which, of course, Gabriel will recognize from the ritual patterns (*veves*) found at the Voodoo murder scenes in New Orleans.

Note: This angle of the story provides Gabriel with personal motivation to investigate the crimes. The more he learns about the murders, the more he gets the feeling that solving that mystery will answer things about himself as well.

3. Gabriel and Malia sub-plot.

Gabriel meets and falls in love (lust) with a very wealthy, incredibly beautiful mulatto named Malia Gedde. Like Gunter and Tetelo, there is a deep connection between these two (something that's rare for the womanizing Gabriel). They seem to be irresistibly drawn to something in each other. Grace warns Gabriel that there is something "not quite right" about Malia, but Gabriel simply brushes this off as female cattiness.

This sub-plot mirrors the early plotline of Gunter and Tetelo, although both Gabriel and Malia are very modern and their fortunes relative to each other are reversed from Gunter and Tetelo's (Malia is wealthy and Gabriel a struggling writer).

4. Gabriel's family sub-plot.

Gabriel, meanwhile, is learning about his family's heritage. He learns about his grandfather, Harrison Knight's, immigration from Germany and that he still has relatives (actually, *a* relative) in Bavaria. In fact, Great-uncle Wolfgang Ritter begins to send him urgent warnings of "impending doom."

Gabriel, of course, thinks Wolfgang is nuttier than an ice cream sundae, especially about this *ShattenJager* (Shadow Hunter) stuff. He'll read the journal Wolfgang sends him, however--Gunter's journal--and find other clues about the family in his grandmother's attic.

5. The Plots Merge; Book I Climax.

The climax of Book I takes place when Gabriel manages to infiltrate a secret St. John's Eve ritual circle of the Voodoo cartel cult in the bayou.

It is during this cartoon scene that Gabriel's dreams, his relationship with Malia, the Voodoo murders, and his family's past all merge into a single plot as the connections between them, and the fate that's been driving him during the investigation, becomes horribly clear.

B. Book II Plot Overview.

Book II has a very different flavor from Book I. Where Book I is investigative, Book II is primarily physical; action-oriented. Where Book I settled into an intimate exploration of New Orleans and repeated and open visits to local landmarks (not unlike the travel between isles in KQ6), Book II travels around the globe and is more structured in its events. Finally, the pace of Book I is player-driven. Gabriel is investigating and, while there's definitely a sense of impending danger, he is still "cloaked" both from true knowledge and from exposure to Tetelo. In Book II, the pace picks up significantly, Gabriel is no longer under the illusion that he is not directly involved, and Tetelo is equally aware of him. As we get closer to the end-game confrontation in the Gedde family *hounfour*, the story begins to focus and the horror builds.

1. New Orleans, post St. John's Eve.

After the traumatic Voodoo ceremony at the bayou, Gabriel begins a race for his life. He determines that he must leave New Orleans and decides to go to his great-uncle Wolfgang for help and advice.

2. Rittersberg, Germany.

Gabriel goes to see his great-uncle Wolfgang Ritter in Germany. Wolfgang fills him in on the *ShattenJager* (Shadow Hunter) role the family has always played and how it was affected by Gunter's story in 1693. Gabriel tells him about his dreams and about Tetelo/Malia. Wolfgang tells Gabriel that they must find the missing talisman if Gabriel's to have any hope of surviving against the spells/curses of Tetelo, the powerful *Loa*.

3. Haiti.

Gabriel and Wolfgang, trying to track down what happened to Tetelo after she left Gunter at the bonfire, follow leads to Sante Marc, Haiti. They locate Tetelo's grave, but when her coffin is opened, they find--not her remains as they expect, but a warning that makes it clear that Tetelo is a few steps ahead of them. Gabriel can learn from the natives of a local village, that the bones were moved back to *Guinea* (Africa, Zion).

The two return for a short time to Rittersberg, where there's a series of puzzles in the Ritter family library to determine the homeland location of the original tribe in Africa. Finally, Gabriel finds a reference to an ancient sacred ground in Africa, a snake mound. When he sees it, he knows that it's the key, for it is shaped like a wheel-within-a-wheel.

4. Africa.

Gabriel and Wolfgang fly to the snake mound. The snake mound is centuries old, part of an ancient snake-god cult that has existed in some form on this site since the dawn of man (the power of the site gave Tetelo's tribe its power). Inside the snake mound, Gabriel discovers twelve rooms of the outer ring and must solve a puzzle involving the layout of the temple to open the hidden entrance to the inner wheel of the mound.

Once Gabriel and Wolfgang violate the center of the snake mound, Gabriel finds the location of the bones of Tetelo and the talisman. In a rather gruesome climax to the global travel, Wolfgang must make the ultimate sacrifice to reclaim these items, and Gabriel becomes the current *ShattenJager*.

5. New Orleans end game infiltration of Gedde *hounfour*.

Armed with the talisman, Gabriel returns to New Orleans to face the Gedde tribe. He realizes that he'll have to infiltrate the cult's *hounfour*, but he has no idea where the underground *hounfour* is located.

As Gabriel flies into the city, the plane approach takes them in low over the French Quarter. Gabriel looks out of the window and has a clear shot of the Mississippi River and Jackson Square. He realizes that the Mississippi River forms a snake pattern here and that Jackson Square is a wheel-within-a-wheel. The *hounfour* must lie at the center, the way it used to lie at the center of the snake mound!

Once inside the *hounfour*, Gabriel must find his way around, locate Grace (who's been kidnapped and is being held in the *hounfour*), and prepare for the Voodoo ceremony that's about to begin.

The final game sequence takes place during the Voodoo ceremony. Mosely and Grace are there to assist Gabriel and the three friends can triumph (though their plans go completely awry) if Gabriel can deal with Dr. John, separate Tetelo's *Loa* from Malia's body, and face the final test of his love for Malia.

We'll have two endings--Gabriel's destruction if he chooses to betray Malia, and Malia's destruction if Gabriel chooses NOT to betray her.

6. Ending Cartoon.

Gabriel and Grace discussing their future. The two are silhouetted against a reddened night sky as they watch Jackson Square burn from underground. Grace decides to stay with Gabriel and help him with his new role of *ShattenJager*.

C. The Title Screen.

When the game is started, we'll bring up the "Sins of the Fathers Title Screen" screen, with the Gabriel Knight theme music. The title screen has buttons for the options "Opening", "Play", "Quit", "Help", and "Restore".

"Help" will instigate an on-line interface demo, similar to the one done for *KQ6*. "Opening" will instigate the opening cartoon and "Play" will bring up the game at Day 1.

D. The Opening Cartoon.

The opening cartoon is selectable from the main title screen of the game. The cartoon consists of Gabriel's first dream. The player, of course, does not know that it's a dream until it's over.

The dream sequence will incorporate hi-res graphics with 3-D images to make this one of the showcase parts of *SOTF*.

The images have a very surreal feeling. They appear as follows:

- A far shot of a burning bonfire surrounded by spectators. Pan around fire and close in on one of the watching figures--it's a handsome blond man in puritan's clothes (Gunter).
- Close-up of Gunter (upper torso).
- Extreme close-up of Gunter's eyes, reflecting the flames and horrified.
- Switch to 3-D pic of the exterior of St. George Book Shop. The camera is in the alley and begins to slowly pan around to Bourbon street.
- Close-up of Gunter's eyes, flames reflecting from his pupils.
- Close-up of Tetelo, face agonized, screaming in the flames.
- Close-up of Gunter's eyes, tears tremble in them unshed.
- Book shop pan, sweeping around toward street sign.
- Close-up of Gunter's eyes, a tear rolls down face.
- Close-up of Tetelo, face agonized, screaming in the flames.
- Close-up of Gunter's eyes, face now shows shock.
- Close-up of Tetelo's face in flames--this time, though, she looks seductive.
- Tetelo's face morphs into leopard's face.
- Book shop pan, gets close to street sign--"Bourbon St." is legible.
- Black screen.
- Mid-Shot of the full figure of Tetelo standing behind a line of flames--camera angle is straight on. It is night.
- Camera pans up and away to overhead far shot of Tetelo standing inside a double circle of flames.
- Camera continues to pull away, Tetelo/flames getting smaller, until Tetelo fades to a speck. The background behind the two circles of flame fades into night sky (stars). Circles of flame begin to spin, one inside the other (wheel-within-a-wheel).
- Book shop pan, picking up speed, camera approaches book shop door.
- Spinning circles of flame (one inside the other) in the night sky. The talisman (3-D) comes spinning out from the center of the inner ring, getting larger and larger as it approaches the player, until it finally fills the screen and passes by. It then reappears in the center of the screen.
- Book shop pan, speeding in towards door.
- Talisman spinning in night sky. A splatter of blood hits the talisman. One drop falls off the talisman and off the bottom of the screen.
- Book shop pan, speeding in towards door.
- Close-up view of khu-bha-sah--a curvy dagger with a snake-shaped handle. It is lying on a modern street (we see part of a sewer cover). A drop of blood comes down from the sky and drops onto the knife's blade. Knife morphs into snake. Snake *divides into three snakes* and all three slither, in different directions, off the screen
- Book shop pan, close to the door.
- Black screen.

- Close-up of Gunter's face, neck, and shoulders from a different angle. A snake drops onto his shoulder and goes around his neck. His face gets a frightened expression.
- Flash of light clears the screen.
- Night sky, see forked lightening far away.
- Lightning appears again, this time lighting up a far shot of a cliff/hillside. A bare tree is at the top of the cliff and, hanging from one of the branches, a small figure swings from a rope.
- Book shop pan, extremely close to the door
- Black screen.
- Lightning lights up the screen, we're closer to the figure on the hill now. It appear to be a man in puritan garb--the man from the bonfire.
- Book shop pan, the door bursts open, camera heading inside fast.
- Black screen.
- Lightning lights up the screen, we've closed in on the face of the man with the rope a round his neck. It's not the face of the puritan man from earlier but...Gabriel's face!
- Lightning flashes out to black.
- Close-up of Gabriel sitting up in bed in his studio, screaming.
- Black pic, the scream continues, then turning into a high screeching instrument that is featured in the credits music as we fade into the credits.

E. Credits.

The credits run automatically after the opening cartoon. The names appear against a backdrop of high-resolution black-and-white stills of woodcuts of good and evil battles; witches & devil, Lucifer's fall, angel/devil struggle etc. esp. European and African stuff.

After the credits we automatically start the game. Game can also be started directly with the "Play" option on the title screen.

IV. Book I: Day 1: June 18, 1993.

A. Day 1 Start Cartoon.

The game begins when the player chooses "Play" from the title screen, selects "Restart" from the control panel, and will also start automatically after the opening cartoon.

The first screen is the "St. George's Books Exterior" screen, already day. Over the far shot, the text "Day 1" is overlaid in large letters, accompanied by an appropriate verse of Gabriel's poetry.

After the "Day 1" banner, we'll fade to the "St. George Book's Interior" screen for the Day 1 Start Cartoon.

Grace is standing at a counter, speaking on the phone. Gabriel stumbles from the back (his studio). He looks tired.

Grace says to the person on the phone, "Just a minute," covers the phone with her hand and asks Gabriel if he wants to talk to "Lolita." Gabriel shakes his head vehemently and signals that he's "not here." Grace sighs, gets back on the phone and gives a rather round-about excuse to the person on the phone (not quite lying--and clearly a dig at Gabriel).

Grace hangs up and picks up a notepad. Gabriel, meanwhile, is pouring himself a cup of coffee from the customer "welcome" pot and guzzling it.

Grace gives Gabriel a run-down of the calls for him that morning including:

- * Two other women (Dana and Susie)--to which Gabriel says "toss 'em" and Grace less-than-subtly voices her disapproval.
- * Gabriel's grandmother called to say "hello." Gabriel's response to this is much warmer and he mentions that it's been a few days since he's been over to see her (his grandmother)--this is our chance to see his "nice" side.
- * Detective Mosely called and left a message that he has obtained some photographs for Gabriel and for Gabriel to come by and pick them up at the front desk of the police station. Mosely also gave Grace his (Mosely's) mother's maiden name--making her repeat the spelling of it to make sure she got it right. Grace asks Gabriel if he is somehow getting confidential information on the Voodoo murders that are occurring in the city. Gabriel just makes some sly remark. Grace asks him "What about this mother's maiden name stuff? You didn't tell him you'd put him in your book did you?" Gabriel demurs to reply, to which Grace makes some remarks about Gabriel's likelihood of being reincarnated as a pit bull. Gabriel remarks, leeringly (and jokingly), that as long as he's a MALE pit bull, he wouldn't mind, which flusters Grace.
- * A strange call from a man named Wolfgang Ritter of Germany. Gabriel says he doesn't know him. Grace sounds doubtful, says that the man said it was "urgent." Gabriel says "then I guess he'll call back." He expresses disinterest in paying for an overseas call to a stranger (implying that money is tight).

After the phone msgs, Gabriel thanks Grace for not waking him and Grace tells him that she knows he needs his sleep. She asks him if he's had another nightmare. Gabriel gives a cryptic reply. Grace tells Gabriel that the nightmares are probably because of "that Voodoo business" that

Gabriel's planning to put into his new book--that he ought to be more aware of what he's doing to his subconscious. Gabriel brushes this off with a joke--he's not a big believer in "that spiritual stuff."

Grace tells Gabriel that the hand-held tape recorder he'd ordered has arrived. She brings it up from below the counter (or somewhere else not visible) and hands it to him, telling him she's filled it was a tape and batteries. Also, she's located two potentially great sources of Voodoo information for his book; a shop that sells Voodoo supplies and a Voodoo Museum, both in the French Quarter.

Gabriel rinses his cup at the end of all this. He tells Grace that he doesn't know what he'd do without her, to which she replies that he'd be exactly the same since the devil himself (or herself) couldn't make a dent in him. Gabriel says that "well, perhaps if the devil had really great legs." Grace makes a sound of disgust (although slightly embarrassed since Gabriel is always telling her that SHE has great legs--which she does).

Grace tells Gabriel that that's all well and good, but she might as well finish the bookkeeping. If he wants her to do any more research, just let her know because, and she looks around the shop pointedly, business has been slow and she has plenty of time on her hands. Grace goes back to writing in the books on the counter. Revert to player control.

Sets up: Pre-story/crisis "norm" for Gabriel and Grace.

B. Required Activities for Day 1.

Global topics available at the beginning of the game are:

- Voodoo
- Voodoo Murders
- New Orleans
- French Quarter

From the Day 1 Start cartoon, the player is set-up with several possible areas of exploration. These will appear on the "French Quarter Close-Up Map" when the player exits the book shop to the street.

Locations available at beginning of game are:

1. Police Station
2. Voodoo Shop
3. Voodoo Museum--724 Dumaine St.
4. St. George's Books
5. Grandmother Knight's house (on "Greater New Orleans Area Map")
6. Napoleon House (bar)--500 Chartes St.
7. Jackson Square
8. Overlook of Jackson Square
9. St. Louis Cathedral

The main required activity for day 1 is visiting the Lake Pontchartrain Voodoo murder crime scene. In order to do this, Gabriel must first solve a puzzle to learn the whereabouts of the crime scene. The other required activity is asking Grace to get information about Malia Gedde.

1. Finding new Voodoo Murder crime scene.

a) Visit police station.

When the player selects the police station from the "French Quarter Close-Up Map" screen, the screen we fade to is the "Police Station Lobby." Primary on this screen is a front desk with a desk sergeant behind it on duty. The desk sergeant is a secondary character, but does have his own topic menu.

In addition to the global topics, the topics Detective Mosely and Photographs are on the desk sergeant's topic menu.

Ask Desk Sergeant about Detective Mosely, and Gabriel will ask to see Mosely. He is told that Mosely is at the scene of a crime and unavailable. The topic Crime Scene goes on the menu for the desk sergeant.

Ask Desk Sergeant about Detective Mosely, again before Gabriel visits Lake Pontchartrain will get increasingly rude repetitions of the fact that Detective Mosely is unavailable.

Ask Desk Sergeant about Crime Scene, and the sergeant tells him that the location of a crime scene is police-confidential information. However, the information in this brush-off will make it more clear that the crime scene is the location of a new Voodoo murder victim.

NOTE: The motorcycle cop will not show up at Jackson Sq. for next step of puzzle until Gabriel asks for Mosely at the police station.

b) Visit Jackson Square.

This is a 4-screen area (each screen one quadrant of a circle with the Jackson statue in the center) full of street musicians, artists, vendors, etc. These screens will be called "Jackson Square Northeast", "Jackson Square Southeast", "Jackson Square Southwest", and "Jackson Square Northwest".

On the "Jackson Square Southeast" screen on day 1 (and only after asking the desk sergeant about the crime scene) is a police motorcycle cop, with his motorcycle. There's a police radio on the bike. The cop is standing next to the bike. He scratches his head often (dandruff). When Gabriel passes near the bike, he'll hear radio msgs, garbled, such as "<hist> <pop> coroner requested at <hist>."

Two screens away, on "Jackson Square Northwest" is a mime in a mardi gras-type skeleton mask and black tights/turtleneck. If Gabriel walks close to the mime, the mime will begin to follow Gabriel, imitating him. A text msg will talk about how annoying the mime is. If Gabriel then walks close to another character on the screen (very close), the mime will begin to imitate that person instead, abandoning Gabriel. The person will always respond angrily, sometimes shaking a fist at or starting to chase the mime.

Gabriel must get the mime to follow him (by **walking close to the mime**), walk to the cop two screens away without getting too close to any other pedestrian, then **walk close to the cop** to get the mime to "rub off on" the cop. The mime begins imitating the cop (scratching his head). The cop gets mad and, after a little scene, chases the mime off the screen.

While the cop is gone, player can do **Operate on police radio on bike,** and Gabriel will use the radio and hear the location of the murder scene--Lake Pontchartrain.

Lake Pontchartrain now appears on the "Greater New Orleans Area" map.

Note: If Gabriel fails to use the radio, the cop will return to the bike shortly. However, the player can repeat the puzzle as often as necessary (the mime only grows MORE irritating to the cop).

2. Gabriel and Malia sub-plot #1 and Murder Investigation start.

Visit Lake Pontchartrain murder scene. We fade to the "Lake Pontchartrain" screen from the "Greater New Orleans Area Map" screen when the Lake Pontchartrain location is selected.

In the distance (background) on this screen there are several cars (police cars, hearse, ambulance) pulled up on the beach. In the foreground is a taped-off area of the beach where the actual crime scene is located. Busy at the crime scene are several police officers, the coroner, and Detective Mosely. There's also a dead body, which is not busy.

After fading here, we see Gabriel's motorcycle pull up in the background near the police cars. Gabriel gets off his bike and approaches Detective Mosely, who's standing near the body.

Mosely greets him and asks him how the book is coming along. Gabriel gives a double entendre response such as, "About as well as I'd expected."

Mosely fills Gabriel in on the murder. This one is just like the other six murders. They don't know who this particular victim is yet, but he looks like another underworld type, like all the others. The crime scene/M.O. seems identical. They (the police) are still looking for any footprints, etc. in the area, but the scene looks pretty clean, as usual. Mosely also gives the impression that the police don't take the Voodoo aspect of the case very seriously by mentioning the "standard fake Voodoo trappings."

As Mosely is finishing his brief rundown, a limo slowly drives up to the police tape. Gabriel watches it. A tinted window at the rear rolls down and a pair of beautiful dark eyes look out. The eyes stare hypnotically at Detective Mosely for a moment. The woman asks him what the problem is. Mosely replies that there has been a murder, but that she shouldn't worry about it--that the profile of the victims is very specific and that there's no danger to local residents. He speaks to her with great respect and humility ("Miss Gedde"), and also some amount of confused awe (she's a very beautiful and powerful woman).

Miss Gedde then looks at Gabriel curiously. He feels himself being pulled nearly out of his skin by her gaze. The window rolls up and the limo pulls away. Gabriel makes a comment like "What a babe!" and Mosely tells him rather roughly to "Forget it," that a woman like Malia Gedde is way WAY out of Gabriel's league. Of course, this only intrigues Gabriel.

Mosely also comments that the Gedde family owns a "vacation house" on the lake nearby. Gabriel says that maybe Miss Gedde heard something during the murder and could help the investigation. Mosely brushes this off suggestion, more or less saying that her type is to be protected from this sort of stuff, not bothered with it. (Sets up reason for player to think that maybe Gabriel should go see her.)

Once Gabriel has had the above conversation, asking Grace for research will bring up a dialogue choice to ask her for information on Malia Gedde.

Note: This scene reflects Scene 1 of the Gunter and Tetelo story, with Gabriel and Malia's positions in life reversed.

At the end of this scene, the body is removed by the coroner. Mosely has a discussion with one of the other officers for a moment about the security of the site. The officer tells Mosely that they've "been at it all day", have "made a clean sweep of the area" and "can't see any point in posting an officer" since there's nothing of value left to be gleamed from the site. Mosely accepts the officer's opinion, and tells Gabriel that since they're not securing the area, he can stay to look around and make notes for "the book." Mosely himself is going back to the station.

Detective Mosely encourages Gabriel to come see him at the station if he (Gabriel) gets any good leads on the Voodoo business. He also reminds Gabriel to pick up the photos for the book, if he hasn't already. Also, he expresses an interest in seeing any chapters Gabriel has done so far (to which Gabriel spouts a dual-meaning and sarcastic reply).

Mosely leaves and we revert to player control. The player can do any of several puzzles here and is free to leave at any time.

Operate on Gabriel's motorcycle, and Gabriel will walk back to his bike and get on it. We fade back out to the "Greater New Orleans Area Map."

3. Ask Grace to find out what she can about Malia Gedde.

Gabriel can return to St. George's Books at any time during the day. Grace will be in the shop behind the counter. Besides global topics, the topic Request Research is always on Grace's topic menu.

Ask Grace about Request Research, and Gabriel will ask Grace if she would "do him a favor." Grace says "Sure. What do you need?"

A dialogue choice box with four to five possible responses will then appear. The items available on it at any given time will vary depending on what things Gabriel has learned about so far that he can ask for Grace's help with.

If there's nothing to ask Grace for at the time, the dialogue choices will be variants on "I can't think of anything at the moment."

Select Malia Gedde dialogue choice. "Could you see what you can find out about a woman named Malia Gedde?" (or something similar) will appear as a dialogue choice for research after having visited Lake Pontchartrain. Grace will say that the name "Gedde" sounds familiar, and she'll ask Gabriel what his interest in Malia Gedde is. Gabriel will make excuses, which Grace sees through. She frowns, but agrees to get what information she can.

End of Day transition.

This will always be the final required activity for day 1, since asking Grace about Malia is dependent on having the Malia dialogue choice, which is dependent on the other required activities for day 1. Therefore, set the day end flag now so that when we exit the "Interrogation" screen, the day end cartoon will be triggered in the book shop.

C. Optional Activities.

1. June 18, 1993 newspaper.

At "St. George's Books Interior" the daily newspaper is always in the same spot when Gabriel gets up each day. (could be on the counter or somewhere else advantageous--this will depend on the background pic).

Pick up newspaper on counter, and Gabriel picks up, unfolds, and reads that day's edition of the local paper. After printing text msgs about the contents of the paper, Gabriel automatically refolds and puts down the newspaper (it doesn't go into inventory). This action is infinitely repeatable.

The newspaper contents will be given as text only.

On June 18, 1993, there's an article on the Voodoo murders (just to fill player in a little). It just says that the police have no leads, the victims are all out-of-towners, that police feel that the deaths are related, and that general populace of New Orleans is not threatened. It also strongly states that the Voodoo rituals aspect of the murders is probably only an intimidation device and not related to any real Voodoo cult in the city.

The papers also have daily horoscopes. For June 18, 1993, Gabriel's horoscope is mild--"Potential storms ahead. Proceed with caution and do not get involved with anything new at this time." (Gabriel's horoscope will get worse in each new edition of the paper.)

Reading the June 18th newspaper is optional and can only be read on day 1.

2. Finding a snake scale at Lake Pontchartrain.

There's a piece of evidence that the police have missed that Gabriel can find at the crime scene--a snake scale from the Gedde python. Of course, Gabriel will not know what snake the scale belongs to for some time. There will be many red herrings involving snakes in the game.

In order to find and pick up the scale, Gabriel will need some special tools. In St. George's Book's is a magnifying glass and a pair of tweezers. Grace uses these items for restoring old books.

Pick up magnifying glass, and Gabriel picks it up. It goes into inventory.

Pick up tweezers, and Gabriel picks them up. They go into inventory.

Use magnifying glass on grass at Lake Pontchartrain, will show Gabriel bending over the grass and using the magnifying glass.

Bring up a close-up of magnified grass.

For most areas of the grass, there is nothing unusual about the magnified grass. However, to one side of the clearing there are marks in the grass.

Look at marks in grass, will say it looks like something heavy and wire was placed there recently.

Use magnifying glass on marks in grass, will get close-up of a grassy area with marks. The marks should be consistent with those made by a heavy wire cage (a large mesh pattern). Only part of the cage marks is visible within the magnifying glass area at any given time.

The player can move the magnifying glass around the marks with the mouse.

Move magnifying glass around cage marks, and in one area is an iridescent snake scale.

Pick up on scale, will get a message that the scale is too small and delicate to be picked up by hand.

Use tweezers on scale, to pick up snake scale. This goes into inventory, labeled "Lake Pontchartrain snake scale".

Note: If Gabriel shows the snake scale to Mosely at the police station before he's found a matching scale at the Voodoo Museum, Mosely will say "so what"--that there's lots of snakes indigenous to the lake area.

This puzzle is optional on days 1-4, must be completed on day 5.

3. Getting clay.

In a certain spot on the "Lake Pontchartrain" screen, the banks of the lake have a vein of thick clay. **Pick up on clay banks**, to pick up some clay. The clay goes into inventory.

This is optional for days 1-2, but must be done by day 3 for the snake bracelet puzzle.

4. Drawing Lake Pontchartrain veve.

At "Gabriel's Studio" pic, on his desk, is a notepad and pencil (his "wandering around computer"). **Pick up notepad and pencil**, to pick them up. They go into inventory.

At the Lake Pontchartrain crime scene, after the body is removed, the flour and blood "smear pattern" remains on the ground.

Use notepad/pencil on the pattern on the ground, and Gabriel makes his best attempt to copy down the pattern. The "Lake Pontchartrain pattern" drawing becomes a separate inventory item.

This puzzle is optional on day 1, must be completed on day 2.

5. Questioning Detective Mosely.

a) Police Lobby.

Detective Mosely will be back at the police station anytime Gabriel goes there on day 1 after having visited the "Lake Pontchartrain" pic.

Ask desk sergeant about Detective Mosely after visiting Lake Pontchartrain, and the desk sergeant will tell Gabriel to "go on back to his office"--which is the only other room at this scene and is right off the Lobby.

Open/Close on office door, and Gabriel opens the door and walks through it. Fade to "Mosely's Office" screen. (We'll probably have to have a flag saying whether or not Gabriel's gotten "permission" from the desk sergeant to do this and disallow if not.)

b) Mosely's Office.

Ask Mosely about the Voodoo Murders, and Mosely will cheerfully give Gabriel the following info--one piece of information per Ask about the murders topic.

a. Six murders have so far been linked to the "Voodoo murders" case. The first murder occurred six weeks prior. The M.O. is the same in all six scenes. The Lake Pontchartrain murder is the seventh.

b. At least 20 people attend the killings. They know this from the variety of bare footprints found at the scenes. These footprints might be useful, but they'd need to have a suspect in custody first and the suspect would have to happen to be the one that matches one of the few distinct prints they got (most are smudged, tromped over).

c. Evidence analysis at the scenes:

- * no fingerprints
- * a few bare footprints as mentioned above
- * some fibers, but relatively few. The most noteworthy being some leopard fur fibers.

- d. Catalogue of scenes:
 - * traces around body of blood and flour
 - * candles; black and red
 - * blood and feathers of chicken and also similar traces of goat sacrifices proceeding human sacrifices
- e. Description of bodies:
 - * victims heart is always ripped out of chest and is always missing
 - * a few of the victims appear to have had heart attacks prior to the removal of their hearts--they were literally "scared to death"
 - * knife wounds consistent with a long, narrow, wavy-edged knife--probably a ritualistic dagger
- f. there have never been any witnesses, not even anyone who "heard" a disturbance and the bodies are also found at least 12 hours later--even when it is known that people walked by the area
- g. victims:
 - * They're all associated with the underworld/Mafia.

Getting this info. is always optional.

6. Getting Mosely's photos at the police station.

During the Day 1 start cartoon, Grace mentions that Mosely called and told Gabriel to pick up some photos at the station. Gabriel can pick these up at any time by simply asking the desk sergeant about them. (Mosely left them at the front desk in an envelope with Gabriel's name on it.)

On the "Police Lobby" pic.

Ask desk sergeant about photographs, and Gabriel tells the desk sergeant that Detective Mosely was supposed to leave some photos for him--and he tells the man his (Gabriel's) name. The desk sergeant says that, yes, he has an envelope for Gabriel.

Fade from the "Interrogation" screen to the "Police Lobby". The desk sergeant brings an 8x10 manila envelope out from under the desk and hands it to Gabriel. Gabriel takes it and it goes into inventory.

In inventory, Gabriel can **open the envelope.** The envelope changes into 2 separate inventory items--photos:

- * Mosely graduating from police academy
- * a body and ritual killing from Voodoo murders

Completing this puzzle also causes a new topic Photographs to appear on Detective Mosely's topic menu.

This puzzle is optional on day 1, must be completed on day 2.

7. Getting the other six murder scene patterns.

a) At Lake Pontchartrain.

Look at the smeared pattern where body was, and a msg says that there seems to be a pattern to the marks around the body, but that the pattern is smeared.

The topic Patterns Around Body goes onto Detective Mosely's topic menu.

b) In Mosely's Office.

Ask Mosely about Patterns Around Body, and Mosely will tell Gabriel that all six of the bodies had patterns like that, smeared, but that the department hasn't been able to make heads nor tails of them.

Topic Other Six Patterns goes on Detective Mosely's topic menu.

Ask Mosely about Other Six Patterns, and Mosely will tell Gabriel that if he wants to look at the other six patterns, he can get Officer Franks to pull the pattern file. This causes **Pattern File** to appear on Officer Franks's Topic Menu.

c) **Officer Franks set-up.**

Out in the Police Lobby....

Officer Franks is an attractive female officer that sits in a desk behind the Desk Sergeant. She is busy at her computer.

Before this, Gabriel can **Ask Officer Franks about <anything>**, and she'll tell him she's busy or give him other, non-committal responses. (We do, however, go to the "Interrogation" screen.)

Ask Officer Franks about **Pattern File**, and Gabriel will tell her Mosely suggested she pull the file for Gabriel so he could see it. Reluctantly, obviously not interested in being distracted from her task, Officer Franks agrees, gets up, goes over to the file cabinet, opens a drawer, pulls a file, and hands it to Gabriel. She then sits back down and resumes working, though she tells Gabriel "You can look at it here, but you can't take or copy it."

The patterns file goes into Gabriel's inventory.

Look at pattern file in inventory, will bring up a close-up inset that shows all six pieces of paper--in a 3x2 row. The patterns on each can be vague from this vantage point. We just need to be able to tell that, on each of the 6 sheets, the most complete-looking area of the pattern is in a different spot. Think in terms of the complete veve pattern being 7 slices of pie out of a round pie shell. Each of the 6 patterns in this inset is complete in one of the pie-piece areas and gets fuzzy outside that. The pattern that Gabriel draws at Lake Pontchartrain should be complete in the 7th pie-piece area. This is a clue that a complete pattern might be generated from the combination of these partial patterns. (This inset will be the same as the inset we get when we look at the copied patterns in inventory.)

d) **The file in the in box.**

If Gabriel tries to leave the room with the file in inventory, Officer Franks will yell at him and stop him.

If Gabriel tries to Xerox the file, the same thing will happen.

The only thing Gabriel can do, at the moment, is hand the file back to Officer Franks.

Use pattern file on Officer Franks, and Gabriel hands it to her. She puts it on top of her in box for later refilling. There it remains until Gabriel finishes this puzzle.

His task now is to get Officer Franks out of the lobby so that he can Xerox the file in her in box. The player's big clue is an official-looking camera on Officer Franks desk.

Look at camera, gets a msg that Officer Franks must be a police photographer.

e) **The photograph ruse.**

In Mosely's Office...

Gabriel can appeal to Mosely's vanity about the book. After picking up and opening the photos from the desk sergeant (optional, day 1), the topic **Photographs** appears on the Mosely's topic menu.

Ask Mosely about Photographs or **Use photographs of Mosely on Mosely**, and Mosely will ask Gabriel if he has any other ideas for a better shot of Mosely for the book?

This will bring up a dialogue choice box for Gabriel. Amidst some smart remarks, one item will allow Gabriel to ask for a photo of he AND Mosely together (the author and the cop).

Select request for cop/author photo, and Gabriel asks for one. Mosely vasculates for a moment, thinking about the wisdom of having a good-looking guy like Gabriel in a shot with him. Gabriel can convince him by appealing to his vanity through further dialogue choices ("of course, you'll have to tone-down your more 'manly' side or I'll look even more bookish" kind of thing).

Select the appropriate flattering dialogue chain, and Mosely agrees. He gets up and calls in Officer Franks.

Officer Franks enters the room. Mosely and Gabriel stand next to each other. Mosely puffs out his chest and looks 'manly.'

Gabriel will put his arm suddenly around Mosely (Mosely turns rather green) and smiles for the camera.

After a few shots, Mosely will ask Gabriel if he wants any other shot and Gabriel has dialogue choices. One is "wait a minute while I go out and check my hair."

If player selects this, Mosely and Officer Franks will wait in the office while Gabriel leaves the room.

f) Copying patterns.

In the lobby with Officer Franks gone...

Pick up on file in in box, to take the file. It goes into inventory.

Use file on Xerox machine, and Gabriel copies the file. The copies go into the OUT portion of the Xerox machine. Gabriel takes them automatically. He now has the pattern copies as well as the pattern file.

Use file on in box, puts the original file back in the in box.

Mosely begins to holler for Gabriel. Gabriel can now walk back into Mosely's Office. He checks his hair in the mirror before re-entering the office.

Back in the office, they take one more photo, then Officer Franks goes back to her desk.

NOTE: Until the player has gotten the copied patterns in inventory, the player can repeat the photo session, for on Gabriel's talk menu will be a new item asking for a re-shoot for fear that Gabriel had his eyes closed (and a variety of other excuses). Once the copied patterns are in inventory, however, Mosely will from then on refuse any more photos.

g) If Gabriel takes file.

You'll notice that, while Officer Franks is in Mosely's Office, the player does have the option to pick up the file from her in box and simply walk out of the station.

If the player does this (steal the file), the player will get less points and Mosely will yell at Gabriel the next time he comes in. Officer Franks will also never speak to Gabriel again. The player will get significantly less points for stealing the file than for copying it and putting it back.

8. Questioning Sam Springleton, the jeweler.

At Napoleon House...

Ask bartender about Voodoo, and he says that he doesn't believe in it himself, but that one of their regulars is always telling stories about it.

The "regular" is Sam Springleton. He's one of two old men who play chess at the inlaid chessboard at Napoleon's every day. Sam is a jeweler and his old friend, Markus, is a butcher. The two have been playing chess at the Napoleon House for 20 years, and for 20 years, Sam has lost. The bartender will tell Gabriel that Sam's a good chess player, but that losing has gotten so routine, he

probably doesn't even remember how to win. There's much spirited (and humorous) animosity between Sam and Markus when Gabriel is here.

Ask Sam about Voodoo, and Sam will say "that stuff works!" He'll tell Gabriel a story about how he was in love with a girl, but was too shy to talk to her. She never even knew he existed. He was sick with love. Finally, he went to a Voodooienne and had her make a love charm, which he buried under this girl's front steps. The very next day, he went right up and talked to her and, sure enough, the charm had worked! She didn't reject him! They started going out and now, unfortunately, she was his wife. (This story should imply that the charm simply gave him confidence to approach her, but that he believed in it.)

Note: This is both a "client" prospective on Voodoo, and a clue for the snake bracelet puzzle.

Asking the bartender or Sam about Voodoo is always optional, though it is an important clue for later. This can be done on days 1-3.

9. Questioning Willy Walker, the Voodoo Shop owner.

Ask Willy Walker about Voodoo. Willy does not want to discuss "Voodoo" with a strange white man and gives his usual response about "novelties." If Gabriel persists, he'll get this response: "*Z'affai' neg' pas z'affai' blanc.*" (backward accent mark over 'e' in neg), which means "The affairs of the black are no affair of the whites."

Ask Willy Walker about Marie Laveau, and Willy tells Gabriel that she was, of course, the Voodoo queen. If Gabriel wants to know anything more about her, he should go check out the Voodoo Museum.

This information is always optional.

10. Getting St. John's Eve topic.

Visit the Voodoo Shop. On the counter is a sign.

Look at sign, and a msg tells player that the sign says "St. John's Eve special *lagniappe*. Free bottle of 'Lover Come Back' oil or 'Master Gamblin Oil' with every purchase of over \$20.00."

The topic St. John's Eve goes on the global topic menu.

Or, the player can do a **talk on Voodoo shop owner** several times in a row, or **ask Voodoo shop owner about <anything>** several times, and the shop owner will eventually complain that he's too busy to talk because of St. John's Eve. This will also put St. John's Eve on the global topic menu.

This is always optional.

11. Getting the "Cabrit sans cor" topic.

At Voodoo shop...

Use murder photo on Willy Walker, and he looks frightened and say "*Cabrit sans cor*" (French). Cabrit Sans Cor will go into global topic menu.

Ask Willy Walker about Cabrit Sans Cor', and he will refuse to explain this comment to Gabriel.

This is optional on days 1-2, but Gabriel must have the Cabrit Sans Cor' topic by day 3.

12. Voodoo museum, Day 1.

If Gabriel goes to the Voodoo Museum on day 1, a girl will tell him that the proprietor, Dr. John, is not in, and that Gabriel should return tomorrow. She won't answer any questions. (We will not need a talker for her--we'll just disallow the player from going into the interrogation mode with this character.)

However, Gabriel can see here, against a wall, Voodoo ritual items including a small ritual coffin (sekey madoule), a ritual gourd (asson), a ritual knife (ku-bha-sah), and a ritual whip (fwet kash). These items are not labeled and Gabriel can only find out their real (Haitian) names from the Hartridge lecture on day 3. Also in the museum is a large python in a snake cage. The girl will not allow Gabriel near the snake.

Going to the museum on day 1 is optional.

13. Drummers. Location and first clue.

There are drummers located around the French Quarter (among other (red herring) street musicians, tap dancers, etc.). The drummers should have some similarities; all black, at least some with copper-colored skin/features of the Gedde tribe. Their clothes should be different, of course. Their drums are similar, but not identical--large African-style drums (not all that rare with street musicians), beaten with large thigh bones of a cow. They should be spaced in a logical pattern for relaying messages around the French Quarter. One is outside the Napoleon House. One is at Jackson Square. One is near the police station. One is near the Voodoo Museum. There is an implication that there are more, but these are the ones that Gabriel can see.

At the Napoleon House, the drummer is located visibly just outside the window. One of the topics specific to the Bartender's topic menu is Street Musicians.

Ask bartender about Street Musicians, and the bartender chats about them in general for a moment, then tells Gabriel that there has been a drummer like that one outside the Napoleon house since before his father's time.

These drummers will always be at these locations, but asking the bartender about them is always optional.

14. Question Grandmother Knight about the Knight family.

Visit Grandmother's House...

The topics on Grandmother's topic menu will be family-related. At first, there is only one topic, Knight Family.

Ask Grandmother about the Knight Family, and Grandmother Knight will ask him to be more specific. The following topics will now appear on Grandmother Knight's topic menu; Philip Knight, Margaret Templeton Knight, Harrison Knight, and Rebecca Knight.

Ask Grandmother about Philip Knight, and Grandmother says "Your father was my only son..." and continues with info. about Gabriel's father. Philip Knight was well-adored by his doting parents. As a child, Philip suffered from terrible nightmares--just as "your grandfather" Harrison did. Harrison wanted Philip to be a lawyer, but Philip was bored with school and had, since an early age, been driven to art. Philip became a painter.

Philip met and married Margaret Templeton, a well-to-do Creole socialite. Her money helped sustain the young family since his paintings never sold. "Too disturbing," according to Granny. Both of Gabriel's parents were killed in a car crash when Gabriel was eight (he lived, thereafter, with his grandmother). It is believed that Philip, who was driving, swerved off a cliff after being frightened by something he "thought he saw" on the road.

Ask Grandmother about Margaret Templeton Knight, and Grandmother says that Philip Knight met and married a beautiful, reckless Creole sociality, Margaret Templeton Knight. The

Templeton family hated the brooding, handsome young painter, but Philip was extremely magnetic and tragic-looking. He had a way with the ladies ("just like you do, Dear") and Margaret was smitten. Margaret's parents refused to give the couple money after the marriage, and the family scrimped by on Margaret's relatively minor trust fund, the remainder of which Gabriel used to open his book shop and currently uses to support his very light income. He's nearly out now. The Templeton elders have since passed on and the remainder of the family has never wanted anything to do with the Knights.

Ask Grandmother about Harrison Knight, and Grandmother tells Gabriel the "standard" story of Gabriel's grandfather. He was an immigrant from Germany. He came over when he was about 21. He worked his way through school, met and married Rebecca, and supported her and their only son, Philip, by working as a bookkeeper. He'd had bad luck and moved from job to job. He died young (35) when he was hit by a streetcar while walking in the business district, downtown. She also mentions that Harrison Knight once wrote poetry, but gave it up.

If the player asks about all 3 (Harrison, Philip, and Margaret Templeton), Grandmother will (on the third one) mention that, since Gabriel has been thinking so much about his family, he might want to go pay his respects at St. Louis Cemetery #1. She mentions that she keeps meaning to have the name of her old family tomb amended to include the "Knight" name, but money is so tight...

St. Louis Cemetery #1 appears on the "French Quarter Close-Up" map, if not already there.

Ask Grandmother about Rebecca Knight, and Grandmother tells Gabriel to "Go on! You know everything there is to know about me." But she'll say a few things about herself anyway, including that her maiden name was Wright (this is the tomb name under which Gabriel can find his family at St. Louis Cemetery #1).

Questioning Grandmother Knight about Harrison, Philip, Margaret Templeton, or herself is always optional. The cemetery reference can be obtained from Dr. John on day 2.

15. Getting Philip Knight's sketchbook.

At Grandmother's House...

Talk on Grandmother Knight, will get some general conversation including a prod at Gabriel to go up and go through his father's things in the attic like he's promised to do a million times. **Open/close on door to attic**, and Gabriel opens the attic door and goes through it. Fade to "Grandma's Attic" screen.

In the attic are a variety of items that relate to Gabriel's family background, including some early work by his father. In one corner is a trunk belonging to Gabriel's deceased Grandfather, Harrison Knight.

Pick up father's sketchbook, and Gabriel picks up his father's sketchbook. It goes into inventory.

Open/Close father's sketchbook in inventory, and we get an inset of Gabriel's father's open sketchbook.

Inside the sketchbook are a variety of doodles. Some of the shapes are dramatically (emotionally) drawn in heavy black charcoal pencil and were clearing haunting Gabriel's father. One of the shapes is a wheel-within-a-wheel kind of shape (different from the one in Gabriel's dreams, but recognizable)-in fact, there are lots of circles inside circles, linked rings, etc. from simple to complex. Other prominent themes in the sketches including lions of all shapes and sizes, demon-like faces, Bosch-like landscapes, and other nightmarish figures. This was clearly one tormented man.

Another key item in the sketchbook is the theme "3 snakes", which can be mixes of the number 3 and snakes, 3 snakes in a row, etc.

The sketchbook is always optional.

16. Getting the Ritter family letter.

a) The clock and the trunk.

On top of the trunk is a table clock, a German mechanized and old-fashioned looking piece that consists of a square base, about an inch thick, and set upon it, a round clock face.

Move clock, and Gabriel will shift the clock from the top of the trunk to a nearby small table. This allows Gabriel to get inside the trunk.

Open/close on grandfather's trunk, and Gabriel opens the trunk.

Look on open trunk, gets text msgs about the contents including; some old clothes--including a pair of lederhosen and hiking-type shoes/boots and a bundle of love letters between Harrison Knight and Rebecca Knight.

Pick up on open trunk, gets a msg that the clothes don't look like they'd fit and the love letters are private.

(The trunk is a red herring.)

b) 3 dragons/3 snakes code.

The clock has a key code and that code is "3 dragons." The clues for this key code are in Gabriel's dreams, in Philip Knight's sketchbook, and in a volume of poetry in St. George's Book Shop.

Gabriel's Dreams. Snakes are a prominent theme in Gabriel's dreams and the images of 3 snakes will appear in the opening cartoon. This refers to the 3 snake tile in the snake mound.

Philip Knight's sketchbook. The images (in a variety of ways) of 3 snakes appears in Gabriel's father's sketchbook as well.

Poetry book. Rebecca Knight (Gabriel's grandmother) will mention that Harrison Knight once wrote poetry, but gave it up. In St. George's Book Shop, there's a section of shelf that contains old books of Harrison Knight's.

Look at shelf containing Grandfather's books, gets a msg that those books are in German and are from Gabriel's grandfather's collection. Gabriel never has found a German-reading customer.

Pick up on shelf containing Grandfather's books, and Gabriel will pull down a volume of poetry by a "Heinz Ritter." He opens it automatically to a page and we get text msgs of the title and first stanza of a poem, in German. The title is "Drei Drachen" (3 dragons). Gabriel automatically returns the book to the shelf after a msg about not understanding German (the book does not go into inventory).

This "key" shows that all 3 generations had similar nightmares and ties Gabriel in with his father and grandfather. This is also the clue for the Snake Mound that the snake rod key will work with the 3 snake tile.

c) Opening the clock's secret compartment.

Look on clock, will get a msg that the clock looks like a fairly sophisticated example of German mechanics, but that it does not appear to be running at this time.

Pick up clock, gets a msg that the clock looks a little heavy to carry around. Besides, it doesn't appear to be working at the moment.

Operate clock, will print a msg that Gabriel decides to try to start the clock. Show Gabriel walk up to the clock.

Bring up a close-up inset of the clock.

The clock stands on a square base, is round, and has an inner circle for the actual clock face (the hours and the small and large hands). A larger, framing kind of circle surrounds the clock face and contains six small circles with figures of an eclipse, a dragon, an angel, etc. A wind-up key is also visible on the side of the clock.

Clicking off the clock inset, will erase the inset. There is a secret compartment in the clock base, though, and to open it the player must do the following:

Move small clock hand until it points to "3". (Each MOVE command on the clock hands will move that hand one position clockwise.)

Move large clock hand until it points to "12".

Move outer circle until the dragon figure is at the top of the clock (the "12" position). Each MOVE command on the outer face will move the outer face one figure clockwise.

Operate wind-up key, to wind the clock.

When the clock is wound with the "3 o'clock dragons" set, a tune will play and a secret compartment will pop out of the base. When the clock is wound with any other setting, the key is wound, but a msg states that "nothing happens."

Inside the secret compartment is a letter to Heinz Ritter from his father in Bavaria and an old black-and-white photo.

Pick up photo, and Gabriel picks it up and looks at it. We get a close-up inset of an old photo (1930s era) of Gabriel's grandfather, a brother (a young Wolfgang) and their father outside the family estate. Gabriel keeps this photo.

Pick up Ritter letter, and Gabriel picks up the letter.

Read Ritter letter in inventory, brings up a close-up inset of the letter.

At the top of the letter is a family seal/crest (yes, this will be small and vague). The seal is the Ritter family seal and is reminiscent of (but not exactly like) the Ritter family talisman (i.e. a lion and a snake).

A msg says that the address is "Schloss Ritter" in Rittersberg, West Germany, and that the letter is addressed to a "Heinz Ritter" of New Orleans.

The contents of the letter are then revealed via text msgs. The letter is from Heinz's father and is begging Heinz to come home from America, telling him that he can't run away from his destiny or from the family legacy so easily, etc. etc. He warns him that he will be haunted as long as he's denying his duty. The letter also states that the family is close to dying out and needs Heinz to "do his part" to continue the line.

After reading the letter in inventory, Heinz Ritter will appear on Grandmother's topic menu.

The Ritter family letter is optional on days 1-3, but must be found on day 4.

17. Questioning Grandmother about Heinz Ritter.

Ask Grandmother about Heinz Ritter, and Grandmother relents, with this question, and tells Gabriel all that she knows (which isn't much) about Harrison Knight's mysterious past.

Harrison Knight was once named Heinz Ritter. He was Harrison already by the time she met him, and he never even knew that she knew he's changed his name (she found an old passport).

Rebecca doesn't know why he changed his name--she assumed that he had some sort of trouble in Germany (i.e. with the law). She never questioned him about his name change, knowing that he didn't want her to know.

Harrison never talked about his family, and when she'd ask, he'd tell her relatively little, only that his family was "crazy" and believed they were under some ancient curse. He never saw them again after moving to the states, but would often be "haunted" by what she assumed was guilt about not

fulfilling some family office that he would never explain to her. He had also insisted that his son (Gabriel's father, Philip) never be told about the old family. He wanted to sever ties once and for all and not have his children influenced by "old nightmares."

Questioning Grandmother Knight about Heinz Ritter is optional on days 1-3, but must be done on day 4.

18. Listening to the Radio.

In Gabriel's Studio, there's a radio near the sofa bed.

Operate radio, and Gabriel turns on the radio. Various misc. messages/music comes out, mostly jazz. We can use this for various jokes and game hints.

Listening to the radio is always optional.

D. Day 1 End.

When the player exits the "Interrogation" screen from requesting research on Malia Gedde from Grace, we fade back to "St. George's Books Interior"--set-up for dusk. (Note: Since this is such a short scene in this room at night, can we just do a palette shift down the room to make the light look dimmer and, potentially, brighten up a light bulb. This should be a good enough since we're going out to the far shot and will see a dusk-to-twilight transition).

In the book shop, remain under computer control. Grace tells Gabriel, "Well, it's time to close, so I guess I'll go home and start working on the research you wanted."

Gabriel says goodnight.

Grace gets her purse and things. She begins to walk towards the door.

Fade to the "St. George's Books Exterior" pic. The scene is shown at dusk. The street lamps and neon lights either already are on or come on. Print a transition msg. Since Gabriel is already in the book shop, just show the book shop's lights going down and Grace emerging from the shop. She locks the shop's door and disappears down the street. Fade the sky down from dusk to night.

Pause.

Transition from night to dawn. Overlay screen with large letters that say "Day 2." There'll also be a poem quote for under the day 2 caption.

Continue animation under these captions. We see a newspaper boy pedal onto the screen and throw a paper at the book shop. Grace arrives, walking up the street from off screen, picks up the paper, unlocks book shop door and enters shop. Transition into "St. George's Books Interior" for the Day 2 Start cartoon.

V. Book I: Day 2: June 19, 1993.

A. Day 2 Start.

We fade to "St. George's Books Interior" from the "St. George's Books Exterior" pic after announcing the start of day 2.

Staging and animation wise, this scene is similar to the Day 1 Start cartoon in that Grace is near the counter, Gabriel comes out of his studio, gets some coffee, and he and Grace talk.

Since Gabriel had to have asked Grace for the Malia Gedde info on day 1, Grace will introduce her response after they exchange a few morning pleasantries. She tells him that the Gedde family is extremely rich and that they are heavy contributors to charities and big shots in New Orleans society--and have been for generations. Grace asks Gabriel why he's interested in the Malia Gedde, and Gabriel hedges. Grace makes some crack about Malia's beauty and Gabriel just grins. Grace tells Gabriel he's wasting his time, but she gives him the address of the Gedde mansion anyway.

After the dialogue for the day 2 start, Gabriel rinses his cup out and puts it down, Grace goes back to her normal "doing stuff at counter" mode and we revert to player control for day 2.

The Gedde mansion now appears on the "Greater New Orleans Area" map (it's in the expensive Garden District).

B. Required Activities.

1. Stealing Mosely's police badge.

At the police station...

Detective Mosely is in his office. His badge is hanging out of his left (suit) coat pocket. Gabriel will need to steal the badge to get into Gedde mansion.

Look at Mosely, and msg will mention badge.

Look at badge, and a more specific badge msg will be printed.

a) Photo session red herring.

During the "photo session" (see veve pattern puzzle) there's a red herring about mixing this (which is the solution to copying the veve) and the badge puzzle (which is solved via the temperature gauge).

Pick up on coat pocket with badge, and Gabriel will put his arm suddenly around Mosely (Mosely turns rather green), then slips his hand down and gets the badge.

Mosely will catch him, grabs his hand, and threatens Gabriel. The "pick pocket" approach is a red herring (to confuse use of photo puzzle).

b) Real solution: The temperature control gauge.

In order to get the badge from Mosely's coat, Gabriel will have to get Mosely to take the coat off, get him to leave his office (the coat remains here), and then get the badge from his coat pocket before he comes back.

(1) Temperature Gauge.

In the police lobby...

On the wall next to Mosely's office is a temperature gauge on the wall.

Operate temperature gauge, and Gabriel walks over there. Bring up close-up inset.

Temperature gauge close-up inset has left and right arrow cursors, and allows the player to move the temperature setting wheel up and or to raise or lower the temperature. When the inset first comes up, the temperature wheel is set at 65. Hereafter, where the inset is brought up, the temperature is set at whatever Gabriel last moved it to.

Click left or right arrows, to raise or lower temperature.

Gabriel needs to set the temperature to at least 75 to get Mosely to take out his suit coat.

Once the gauge has been set to 75 or above, when Gabriel next goes into Mosely's office, Mosely will start to sweat, complain about the heat, and will then take off his suit coat jacket. He leaves it draped over a chair.

He will not, however, allow Gabriel to mess with his coat as long as he's in the room.

NOTE: Once the badge puzzle is done on day 2, we will hereafter disallow player to mess with the gauge, Mosely will put back on his coat, and the coat will stay on the rest of the game (to minimize views duplicated without coat).

(2) Getting Mosely out of his office.

Gabriel can get Mosely to go get him some coffee at any time.

Talk on Mosely, will "spar" for a moment, ending with Gabriel implying that Mosely's being inhospitable and Mosely asking "Yeah, well whaddya want me to do about it?"

This brings up a dialogue choice box, one of which choices is "Get me some coffee, would ya?"

Select coffee dialogue choice, and Gabriel will ask for coffee. Mosely will always go, although Gabriel might have to bug him a bit for it, if it's the 3rd-nth time.

(This can be funny--Gabriel just keeps says "Please, please, please." until Mosely gets exasperated and goes out.)

Mosely will return shortly, but Gabriel has a few seconds to get the badge (if the suit coat was taken off and is, thus, still here).

(3) Getting the badge.

Pick up on badge on suit coat while Mosely is gone, and Gabriel takes the badge. He puts it in his pocket just as Mosely enters with the coffee and he makes up some excuse about being close to the coat. Mosely hands him the coffee and Gabriel drinks it.

2. Gabriel and Malia sub-plot scene 2: the Gedde mansion.

If Gabriel travels to Gedde mansion, there's an external shot of the mansion. On the door is a formal knocker.

Operate knocker, and Gabriel uses the knocker. The Gedde butler answers the door (the butler is white). The butler does NOT have an interrogation talker. Instead, dialogue choices will be presented for Gabriel once the door is opened. One of the choices is to request to see Malia Gedde.

Select "see Malia Gedde" dialogue choice, and Gabriel asks to see her. The butler tells Gabriel "I'm afraid that unless you have official business or an appointment, I cannot announce you. Miss Gedde does not see just anyone."

Use Mosely's badge on the Gedde butler, and Gabriel will pretend to be Detective Mosely. The butler will let him in. Gabriel finds himself in a library. Malia enters shortly. At first, we'll be under player control. (Note: We may have to change this and do the scene under computer control, or at least, control it to some extent.)

The player can ask Malia some of the global topic questions--about Voodoo and the Voodoo Murders, to which Malia says she knows nothing. Gabriel is trying to sound official, but he's rather stunned in her presence and makes some Freudian slips.

After the player has asked a few questions, we go under player control. Malia looks strongly at Gabriel and says "You're not a police officer are you?" Gabriel confesses that he's not. He tells her that he's a writer and that he's writing a book on Voodoo. He tells her that he saw her at the lake and thought that since she had a lake house nearby, perhaps she heard something during the recent murder there....

Malia replies that she spends little time at the lake house. She tells him that if he wants to learn about Voodoo, he should visit the Voodoo Museum in town, that the history is pretty clear. She also puts down Voodoo and acts like he should have better things to worry about. If he mentions the murders, she says that he should let the police handle that, from what she's heard that "Voodoo" aspects of it are fake--scare tactics anyway. He says "I'm not so sure." She says, "But the police think it is fake." and he says, "The police aren't known for their imagination." She says, "I can see that *your* imagination is considerable.", etc.

Gabriel is flirting during this scene and Malia is not unresponsive. Their mutual attraction is clear. He asks if he can see her again and she hesitates. Then she tells him that her mother has recently died, and that she has many family obligations to tend to. Perhaps some other time. (This is a clue that she can be found at the Gedde tomb in St. Louis Cemetery #1 on day 3.)

Gabriel is shown out, and his reaction is one of increased attraction. He's really hot for her.

Reflects Scene 3 of the Gunter and Tetelo story.

3. Befriending a technical artist.

a) Getting the gift certificate.

At "St. George's Books Interior" there's a cash register on the counter.

Open/Close on cash register, and Gabriel opens the cash register.

Bring up close-up inset of the cash register drawer.

In the cash register drawer is \$20.00 in small bills (the shop's change) and a gift certificate for \$20.00 for the book shop.

Look at gift certificate, gets a message that it's from an old promotion that never brought in much business.

Pick up gift certificate, and Gabriel picks up the gift certificate.

b) Lost drawing set-up.

At Jackson Square...

On the four Jackson Square screens are various artists with easels, etc., drawing, painting and selling their art.

On the square that shows St. Louis Cathedral (Jackson Square NE), there's one artist that has architectural drawing tools, obviously a very technical artist. He's working on an intricate, time-consuming drawing of St. Louis Cathedral.

On Day 1, the artist is working on the drawing and Gabriel can ask him about it, but the drawing is not finished.

The first time here on this screen on Day 2, the same artist is completing his drawing. Freeze ego as he walks into the room. Show the artist unclamping the drawing it from his easel. A gust of wind takes it out of his hands and it floats through the air, towards the south. The artist curses and follows the blowing paper off the screen (by the Jackson Square SE exit). Unfreeze ego.

If Gabriel follows the artist off the screen within 10 seconds, we'll see, on "Jackson Square SE" screen, that the drawing gets caught up against the Jackson statue in the center of the square. Unfortunately, the statue is fenced in with a fence of iron bars. (Fence: Black wrought-iron. Head high on Gabriel and topped with spikes. Bars far enough apart to admit boy, but not an adult like Gabriel.)

The artist is too big to fit through the bars. After trying and cursing for a moment (while player is frozen after entering room), the artist finally gives the drawing up for lost and goes back to off the screen to the north, returning to his easel. Unfreeze ego.

If Gabriel doesn't follow artist off the screen from the NE quadrant within 10 secs, the artist simply returns after a bit, and the next time Gabriel goes on the "Jackson Square SE" screen, the drawing will already be stuck up against the Jackson statue.

Pick up on drawing or **Open/Close on iron bars** or **Operate on iron bars** or **Walk on or beyond iron bars**, (trying to get to the drawing) gets an appropriate msg such as; "Gabriel is too big to fit through the bars.", "Gabriel can't reach the drawing from here.", "Those spikes look sharp!", etc.

c) Lucky Dog and Tap Dancer.

On the "Jackson Square SW" screen there's a Lucky Dog vendor. Near him is a little black boy tap dancer. The little boy is dancing away for the vendor, trying to get a hot dog out of him. However, the Lucky Dog vendor is busy reading and is ignoring, not only the little boy, but any potential customers, too (he won't take Gabriel's money).

Note: This is from the famous children's story about a New Orleans Lucky Dog vendor, "A Confederacy of Dunces."

Use St. George's Books gift certificate on the Lucky Dog vendor, and Gabriel offers him the gift certificate.

The Lucky Dog vendor is delighted and he gives Gabriel a hot dog. The hot dog goes into inventory.

Use hot dog on little tap dancer, and the tap dancer takes it and scarfs it down happily. The boy then offers to do something for Gabriel.

d) Getting and returning drawing.

After having given the little boy the hot dog, whenever Gabriel talks to him, he'll get dialogue choice boxes when talking to the little boy and one of the possible selections is to ask the little boy to get the drawing (on the other screen).

Select request for drawing, and the little boy asks Gabriel to show him where the drawing is. Gabriel leads the little boy to the "Jackson Square SE" screen and points out the drawing. The little boy squeezes through the bars and brings the drawing to Gabriel. It goes into inventory.

Use drawing on technical artist, and Gabriel gives the drawing back to the artist. The artist is so pleased that he hasn't lost all that work, that he'll offer to do a drawing for Gabriel any time.

4. **Reconstructing Voodoo Murder Veve.**

Each one of the seven murder scene patterns which Gabriel must now have in inventory (one from Lake Pontchartrain and 6 from Mosely) has a different area of the veve unsmudged.

At Jackson Square...

Use six patterns from Mosely on the technical artist, and Gabriel asks him to see if he can do anything with the pattern. The artist tells him that he doesn't recognize the pattern, but that if it is symmetrical overall, he might be able to reconstruct it. Looking at these six, though, he says, he can already tell that there's not enough information, and that Gabriel should try to get him more "data".

(A similar thing happens if Gabriel offers him the Lake Pontchartrain pattern first--"need more data.")

Use Lake Pontchartrain pattern on technical artist, if Gabriel has already given him the other six patterns, and the artist says he thinks that might be enough. He'll try "tonight" and will be here tomorrow for Gabriel to pick up the results.

(A similar thing happens if Gabriel gives him the six patterns after the Lake Pontchartrain pattern.)

5. Getting reference to Madame Cazaunoux.

The first time Gabriel enters the Voodoo Shop on day 2, the following scene will play. A little old lady--dressed in once-expensive, but now thread-bare and old-fashioned clothes--enters the shop. She is looking for protection against a variety of *gris-gris* (similar to hexes, the evil eye, etc. pronounced "gree gree") that she believes has been lobbied against her. She is obviously very paranoid and superstitious, but she is clearly a good customer of the shop.

The old lady also evinces strong Catholic beliefs (crossing herself, has a rosary, etc.). The shop owner will greet her as "Madame Cazaunoux." *Madame Cazaunoux carries, under one arm, a yappy little dog.*

Witnessing this scene will cause the topic Madame Cazaunoux to appear on the topic menu for the shop owner. Additionally, a request for information about her will now appear on the dialogue box associated with Grace's Request Research topic.

After the shop owner greets her, we revert to player control. As long as Gabriel is there, Madame Cazaunoux will order a variety of things. She'll ask the shop owner to send the things to her home, which he obviously knows the address of already. She then leaves. If Gabriel tries to talk to her, she will not speak to him at all (is clearly suspicious of strangers).

Ask Voodoo shop owner about Madame Cazaunoux, and the shop owner will tell Gabriel that his customers are entitled to their privacy. He will not tell Gabriel anything about Madame Cazaunoux. (Red Herring--can't get address here.)

6. Ask Grace to find the address for a "Madame Cazaunoux."

After seeing Madame Cazaunoux in the Voodoo Shop, Gabriel can ask Grace to find out what she can about the strange old lady.

Ask Grace about Request Research, and the dialogue choices will include the question "See what you can find out about a Madame Cazaunoux. She's probably a resident of the French Quarter."

Select Madame Cazaunoux request, and Grace will tell Gabriel that she'll see what she can find out that night, after work, and get back to him the next day.

7. If not previously done....

Optional activities on previous days that must be completed by day 2 include:

- * Drawing Lake Pontchartrain veve (must be done to give patterns to technical artist). (Days 1-2)
- * Getting the photos from Mosely (must be done to get Mosely's badge). (Days 1-2)
- * Getting the other six murder scene patterns (must be done to give patterns to technical artist). (Days 1-2)

C. Optional Activities.

1. June 19, 1993 newspaper.

Pick up newspaper on counter, and Gabriel picks up, unfolds, and reads that day's edition of the local paper. After printing text msgs about the contents of the paper, Gabriel automatically refolds and puts down the newspaper (it doesn't go into inventory). This action is infinitely repeatable.

The contents will be given as text only.

On June 19, 1993, there's an article on Jackson Sq. (history of)--particularly mentioning the artists there.

Gabriel's daily horoscopes for June 19, 1993 is slightly worse than for June 18. "Chances of a dark star rising on this day. Do not trust your instincts."

Reading the June 19th newspaper is optional and can only be read on day 2.

2. Question Dr. John at the Voodoo Museum.

On day 2, Gabriel will have more luck at the Voodoo Museum. The proprietor, Dr. John, is there (and will be here on days 2-6).

Ask Dr. John about Voodoo, and Dr. John asks Gabriel if he wants to know about historical or modern Voodoo.

The Voodoo subject on Dr. John's topic menu now breaks up into Historical Voodoo and Modern Voodoo (but only with Dr. John).

Ask Dr. John about Current Voodoo once, and Dr. John tells Gabriel the following about modern Voodoo in New Orleans:

- * Currently, many Voodooiennes (Voodoo queens) do business; mostly selling Hoodoo charms and spells to clients, including many wealthy white clients.
- * Most modern practitioners no longer associate Voodoo with any other specific religion (such as Catholicism).
- * Some have mixed Voodoo with Spiritualism.

Ask Dr. John about Current Voodoo again, and Dr. John will tell Gabriel that if he wants to really learn about modern Voodoo, he ought to talk to a Voodooienne. He refers him to Musilima Moonpiki, who does the museum's interviews and other things. He gives Gabriel her address.

The Moonpiki residence appears on the "French Quarter Close-Up" map.

These questions can be asked on day 2-6. The ref. to Moonpiki must be obtained anytime before the St. John conclave on day 6, since she holds the only key to the Voodoo written code and thus, to the sekey madoule puzzle.

Ask Dr. John about Historical Voodoo, and Dr. John will be more than happy to give Gabriel a run-down of the standard historical view of Voodoo in New Orleans, including the following:

* pre 1803, New Orleans was owned by France (and at one point Spain). African slaves under French (Creole) ownership was extensive. The slaves were not permitted to gather at all, so there was really no Voodoo then. Also, fearing the "corrupted pagan practices" (Voudoun) of the West Indies slaves, New Orleans banned all import of slaves from the West Indies.

* After the Louisiana purchase, the American legislators relaxed regulations. Slaves were permitted to gather. The Americans also removed the ban on slaves from West Indies. Slaves began to be imported heavily from that area. Another factor was the slave revolt in Santo Domingo (Haiti) which caused many white slave owners to flee the area, bringing their slaves with them. Free and escaped slaves also became refugees from Santo Domingo.

* The West Indies slaves brought Voodoo with them and soon it began to proliferate in New Orleans. Among the first meeting places were the Bayou St. John and the shore of Lake Pontchartrain. These early Voodoos were heavy snake worshippers, calling the snake the *Great Zombi*.

* By 1817, these activities were causing fear among the white slave owners (who feared revolt). An ordinance was passed to forbid slave gatherings except in designated public areas at designated times. This was Sunday afternoons in Congo Square. The slaves (as well as free persons of color) DID gather here Sunday afternoons and dance their Voodoo dances, though tamer and without the rest of the ceremony, but they also continued to meet in private.

* There were a variety of Voodoo "queens" and "kings" (priestesses and witch doctors), but from about 1830, a single power had emerged, a woman of mixed African, Indian, and white blood named Marie Laveau. She became sole "Queen" for many years.

Marie Laveau goes on global topic menu.

This is optional on day 2, but Gabriel must get the Marie Laveau topic on his menu by day 3 in order to get the appropriate info from Madame Cazaunoux.

Ask Dr. John about Marie Laveau, and Dr. John will give Gabriel the standard historical run-down of Marie Laveau (or, rather, BOTH Marie Laveaus--mother and daughter). This will include:

- First Marie Laveau was the "widow Paris" and was in total control by 1830.
- Had a snake and did the traditional Voodoo ceremonies out by the lake.
- Was a hairdresser for rich Creole ladies and also maintained spies from the ranks of household servants and used this info to appear psychic, etc.
- Was responsible (with her daughter) for inventing what is the current state of "Hoodoo", including the spells, charms, chants, etc. that most modern Voodooiennes use.
- Her daughter took over for her, but most people thought it was the same "Marie Laveau." Widow Paris died in 1881 and the second Marie Laveau (Marie Glapion) had been "reigning" a long time by then. After the Widow Paris' death, however, other Voodoo queens surfaced and by 1890, the cult was fragmented once again. Marie II just sort of fades away.
- The Laveau tomb (where one or both are believed to be buried) is in St. Louis Cemetery #1. This is a very popular shrine site among Voodoos and tourists.
- He (Dr. John) takes tours out to the cemetery at least once a day (this is to set up his being able to get msgs there).

St. Louis Cemetery #1 appears on the "French Quarter Close-Up" map if it's not already there.

Gabriel will need to visit the cemetery by the end of day 3, but can also get the reference from his Grandmother, so this interaction is always optional.

Use veve pattern on Dr. John, and Dr. John will claim ignorance--but he's clearly not happy about seeing Gabriel with it.

Use murder photo on Dr. John, and Dr. John will get very upset and repeat that this sort of thing doesn't have anything to do with New Orleans Voodoo. He will suggest that someone is "faking it" like the newspapers have hypothesized. He acts very offended and protective of the reputation of Voodoo, but there's an edge to him.

Ask Dr. John about *Cabrit sans cor'*, and Dr. John says that he doesn't speak French.

Ask Dr. John about Malia Gedde, and Dr. John will get upset and nervous, but claim not to know her. (Should be a fairly obvious clue here that he's lying.)

Any of the above questions can be asked on day 2-6. They are always optional.

3. Visit St. Louis Cemetery #1.

There are three screens here. On the primary screen, "St. Louis Cemetery #1", Gabriel will find the Laveau tomb. The Marie Laveau tomb is marked and marred by a variety of crosses, offerings, etc. from believers.

Wandering around the three cemetery screens, Gabriel can also find an old black man--the graveyard watchman.

Ask graveyard watchman about Marie Laveau, and the watchman tells Gabriel about how the Laveau tomb is always being visited by "believers" and that he can never keep up with all of their "secret markings and whatnot."

He says that, as a matter of fact, that big Dr. John fellow over at that museum, he comes over at least once a day--sometimes with tourists.

He also tells Gabriel that the Laveau tomb is not the only tomb in the cemetery to receive such "Voodoo" treatment.

The topic Other Voodoo Marked Tombs appears on the graveyard watchman's topic menu.

Ask graveyard watchman about Other Voodoo Marked Tombs, and the watchman mentions one of the "great" family crypts that he sometimes finds strange offerings (such as bull hearts) nearby, "but I guess they have their right to privacy, like anyone" and won't give Gabriel the name (this is just a story clue about the Geddes). He talks about all the arguments about where Laveau is buried and says maybe people think she's buried there (the Gedde tomb).

Talk to graveyard watchman, and Gabriel can chat with him. The graveyard watchman tells Gabriel that a big part of his job is watching out over the griever of the recently deceased that come to pay their respects and are still too upset to really know what they're doing. *This is a hint that Malia Gedde might be found here at some point (she's a "griever of a recently deceased").*

Gabriel can walk around and find also in this cemetery:

- a. a tomb marked with the name of "Wright." This is the tomb where Gabriel's grandfather, father, and mother are buried (his grandmother's family's tomb). (On "St. Louis Cemetery #2")
- b. an elaborate, costly mini "mansion" crypt that has the family name Gedde on it. The crypt features a fallen angel in marble (see photo reference). (On "St. Louis Cemetery #3")

The interaction with the graveyard watchman is always optional. However, by the end of day 3, Gabriel must have met Malia at the Gedde tomb in St. Louis Cemetery #1.

4. Voodoo code on tomb.

Look on Laveau tomb, and the msg says that there appears to be a rather lengthy series of odd-looking crosses on the tomb's wall. (The crosses should be slightly visible on the wall, even from the main screen.)

Look at crosses on tomb wall, brings up a close-up inset of the Voodoo code msg written on the wall.

A text msg says that the markings look at least a few days old and that there seems to be some sort of method to the patterns of the crosses.

Use notepad/pencil on crosses on tomb wall, (from the close-up inset or main screen) and Gabriel copies the symbols down. A notepad page with the copied crosses goes into inventory.

NOTE: The written Voodoo code that we will be using in the game (there's also a second code--the audio drum code) is a simple one-to-one alphabet translation code made up of crosses and accents. See Attachment C for an example. The code is based on an actual code found on Marie Laveau's real tomb in New Orleans' St. Louis Cemetery #1.

This is optional on day 1, but Gabriel must get this code and have Musilima translate it by day 4.

5. Question Musilima Moonpiki.

Musilima Moonpiki, the Voodoo Museum's "official" Voodooienne, is a dramatic, but rather harmless, charlatan. Her apartment is extremely cluttered and messy. It features a variety of strange candles, herbs, etc. Chief among these items is a large snake in a cage in her living room. Musilima should seem like a suspect, though she actually has nothing at all to do with the legit Voodoo cult. i.e.--she's a red herring.

Ask Musilima about Voodoo, and she will tell Gabriel about her practice (selling various *gris gris* (charms and potions) to clients for everything from unrequited love to wandering spouses to winning a law suit). She should be trying to seem more mysterious/powerful than she actually is and, thereby, make herself seem a suspect.

Ask Musilima about Voodoo murders or **use murder photo on Musilima,** and Musilima will get very uncomfortable and nervous. She tells Gabriel not to get involved with it--to just let it run its course. She tells him "that sort of thing is not for me, for you, nor anyone."

Gabriel will be get a dialogue choice box with one question basically asking her, "So you don't think it's fake?"

Select "fake" question, and Moonpiki will answer; "Let me tell you about 'fake.' If I get information through the grapevine and make use of it, is that 'fake?' No! That's part of a Voodooienne's 'power.' Folks believe or they don't believe. If they don't believe, there's not much I can do, but if they DO believe, that's part of a Voodooienne's power, too. But SOME things.... There's nothing even a little bit fake about SOME things, I can tell you--believe or not believe! Stay away from it!"

Ask Musilima about St. John's Eve, and Moonpiki tells Gabriel about the traditional "conclave." She tells him that in the 'old days,' they had ceremonies with the masks of animals and a big bonfire and dancing! Nowadays, though, she's too old for such carryings on. Plus, it's *too close*, she says. Besides, there's no money in it. Gabriel doesn't know if she's lying or not. The animal mask thing matches what Detective Mosely told him.

The topic Animal Masks goes on the global topic menu.

The above interaction is story only and always optional, though it gives Gabriel the mask topic. The Animal Mask topic can also be gotten from Professor Hartridge on day 3.

6. Translate Voodoo Coded Message.

Gabriel can try to get the coded message from the Laveau tomb translated by any game character by **use coded tomb message on <game character>**. Most characters will either not know the code or won't be willing to admit that they know the code.

Use coded tomb message on Dr. John, and Dr. John gets angry. He tells Gabriel that the markings on the tombs are just random nonsense and that he shouldn't mess with it, anyway. He acts threatening. He asks Gabriel if he knows what it means to which Gabriel will respond "no" whether he's gotten the translation from Moonpiki or not (John already seems mad enough).

Use coded tomb message on Willy Walker, and Willy denies any knowledge of a Voodoo code.

The only character that will translate the code for Gabriel is Musilima Moonpiki.

Use coded tomb message on Musilima Moonpiki, and she'll take it and look at it. She tells him that it's a Voodoo code, very old. The message says "DJ Conclave tonight bring f-w-e-t k-a-s-h" (She doesn't know what a fwet kash is.) Gabriel writes this down on the piece of paper with the message.

Musilima asks Gabriel where he got the message and he says Laveau's tomb. The Voodooienne frowns, then says it probably means nothing.

The translation "DJ Conclave tonight bring fwet kash" will now appear on the piece of paper with the coded message. It will appear written over the message so that the letters match up one-to-one.

Getting the code translated is optional on day 2-3, but required by day 4 (Moonpiki won't be home on days 5-6 to avoid getting her to translate "new" Voodoo msg).

7. Collect some snake scales from Musilima's snake.

In Musilima Moonpiki's messy apartment is a snake cage containing a small, sickly-looking python. Inside the cage is a shed snake skin.

Pick up on snake skin while snake is in cage, and Gabriel walks toward the cage. A message says that, although the snake looks a little legarthic, Gabriel really doesn't want to get too close to a python—even a whimpy one.

On Musilima Moonpiki's topic menu is the topic Snake.

Ask Musilima about Snake, and she'll give Gabriel a big spiel about how dangerous the python is and how deadly, that she was specially trained by one of the "great Voodoo Queens" to learn how to hypnotize and handle the snake, etc. (This is all bullshit.)

This will bring up a dialogue choice box. Among various "snake" items, Gabriel can ask Musilima for a demonstration.

Select demonstration request, and Gabriel will appeal to Musilima's vanity and ask for her to handle the snake. She dramatically takes the snake from the cage (leaving the door open) and starts a snake dance, holding the snake over her head and turning around, etc.

Pick up on shed skin in open snake cage, and Gabriel grabs the shed skin. This goes into inventory.

This is a red herring and always optional.

8. Compare the snake scale from Lake Pontchartrain with scales from Moonpiki's snake skin.

Use magnifying glass on Lake Pontchartrain scale in inventory, brings up a close-up inset of the Lake Pontchartrain snake scale.

Use magnifying glass on Moonpiki snake skin in inventory, brings up a close-up inset of the shed skin--focusing on one of the scales.

The Lake Pontchartrain scale and the scales on the Moonpiki snake skin are visibly different.

This is a red herring and always optional.

9. Getting Crocodile mask and "Master Gamblin Oil" from Voodoo Shop (*lagniappe*).

a) Locating the "Animal Mask."

On the wall of the Voodoo shop is a large, realistic crocodile mask, sort of a store mascot.

Look on crocodile mask or **Pick up crocodile mask,** and Gabriel just gets general msgs.

To get the mask, Gabriel must have the topic Animal Masks on the global topic menu (can get this from Moonpiki or Hartridge).

Ask Voodoo Shop owner about Animal Masks, and the owner will tell Gabriel that he used to sell them, but now he only has one--the croc mask--and that it's old and that it's become something of a store mascot. He's has it for "historical interest" only.

This will bring up a dialogue choice box for possible responses. Among "that's nice" responses, Gabriel can ask how much the shop owner wants for it.

Select "how much" dialogue choice, and the owner (knowing a sucker when he sees one) says that he's had it so long, he's kind of used to it. But...he'd let it go for a hundred bucks. Gabriel will get further dialogue boxes to (optionally) barter with, balking at the price, but the man stays firm at \$100.00 (funny interaction here).

b) Selling Philip Knight's Painting.

At St. George's Books...

If Gabriel opens the cash register at St. George's, there's all of \$20.00 in there in small bills. If he tries to take it, Grace protests; "GABRIEL! That's all the change money I have!" He mumbles that it's not enough, anyway (if he's learned about the mask).

If Gabriel stands in the shop while it's open, every once in a while a neighbor will come in--a snotty, and very gay, florist from across the street. He keeps making fun of Gabriel's stock (his selection of

books) and asking Gabriel if he's willing to "sell that painting yet." (There's a wonderful nightmarish painting--in a Bosch style--on the wall that was done by Gabriel's father.)

This will bring up a dialogue box. Usually, Gabriel will just have the choice of several smart-aleck "buzz off, I'd never sell my father's painting" responses, but after asking about the crocodile mask, there'll be a possible dialogue chain in which Gabriel can agree to sell the florist the painting for \$100.00. (Much to Grace's horror & protest.)

Select the correct "agree to sell painting" chain, and the florist agrees, takes the painting, and gives Gabriel \$100.00 (goes in inventory).

After the florist leaves, Grace tells Gabriel that he shouldn't have sold his father's painting for any price. Gabriel replies that he needed the money. He won't tell Grace why. (Later, Grace will buy back the painting as a gift for Gabriel.)

c) Obtaining the mask.

At the Voodoo Shop...

Use the \$100.00 on the shop owner, and Gabriel will give the \$100.00 to the owner and receive the mask, which goes into inventory.

When the owner gives Gabriel the mask, he'll also give Gabriel a small bottle of "Master Gamblin Oil." He says it's a *lagniappe* (literally "a little something extra"--a common shop owner courtesy in New Orleans). The oil goes into inventory as well, although Gabriel hardly seems thrilled with it. Gabriel can ask about the Lady Luck oil option, but the shop owner will say that he's "all out." Gabriel will comment that he doesn't need it anyway.

This is optional for days 1-2, but must be done by day 3 to be able to get the snake bracelet made by day 4 (the oil).

10. Return Mosely's badge.

The first time Gabriel goes back to the police station after having visited Malia at the Gedde mansion, Mosely will yell at him about the fact that he stole Mosely's badge. He says "You know how embarrassing it is to have to admit to your supervisor that your badge was **STOLEN?**" Gabriel apologizes and automatically returns the badge.

It should be clear from this interaction that Mosely and Gabriel have played practical jokes on each other before, and that Mosely isn't really all that pissed. He tells Gabriel that "he'll get his."

This will happen automatically on returning to police station.

D. Day 2 End.

Fade to the "St. George's Books Exterior" pic. Gabriel might have been in the book shop with Grace or might have been at another location when the end of day 2 was triggered. Thus, we'll be fading here either from the "French Quarter Close-up Map" screen or "St. George's Books Interior" screen.

If coming from "French Quarter Close-up Map" screen:

When we fade to this screen, we show the scene at dusk. The street lamps and neon lights either already are on or come on. Print a transition msg. Gabriel pulls up on his motorcycle. He parks in front of the book shop, gets off, and goes inside. Pause for a few seconds. The

book shop's lights go down, and Grace emerges from the shop. She locks the shop's door and disappears down the street. Fade from dusk to night.

If coming from "St. George's Books Interior" screen:

When we fade to this screen, we show the scene at dusk. The street lamps and neon lights either already are on or come on. Print a transition msg. Since Gabriel is already in the book shop, just show the book shop's lights go down and Grace emerging from the shop. She locks the shop's door and disappears down the street. Fade the sky down from dusk to night.

Pause.

Transition from night to dawn. Overlay screen with large letters that say "Day 3". There'll also be a poem quote for under the day 3 caption. Continue animation under these captions. We see a newspaper boy bicycle onto the screen and throw a paper at the book shop. Grace arrives, walking up the street from off screen, picks up the paper, unlocks book shop door and enters shop. Transition into "St. George's Books Interior" for the Day 3 Start cartoon.

VI. Book I: Day 3: June 20, 1993.

A. Day 3 Start.

We fade to "St. George's Books Interior" from the "St George's Books Exterior" pic after announcing the start of day 3.

Staging and animation wise, this scene is similar to the Day 1 Start cartoon in that Grace is near the counter, Gabriel comes out of his studio, gets some coffee, and he and Grace talk. She refers to her phone pad when relating phone msgs.

Grace tells Gabriel that Detective Mosely called and left a msg inviting Gabriel to come to the station and watch the interrogation of a potential informant in the Voodoo murders.

Grace tells Gabriel that she looked up "Madame Cazaunoux" in the phone book and came up with five different "Cazaunoux" listings. She gives Gabriel a Xerox of the phone book page with the Cazaunoux's circled. This goes into inventory.

Grace also tells him that he received another urgent call from the German man, Wolfgang Ritter. She'll tell him that he claims he's Gabriel's great-uncle. She has his phone number, if Gabriel changes his mind about being interested.

(Note: The topic Wolfgang Ritter will now appear on Grandmother's topic menu.)

Grace asks Gabriel about his progress with Malia Gedde and Gabriel freely talks about his attraction to her, including her money, her beauty, etc. Grace looks concerned. She tells Gabriel that "this one might be more than you can chew." He tells her that he WILL chew this one and, further, he might not even spit her out. We need to get a definite sense of worry from Grace, since she is going to continue looking into the "Geddes" on her own.

After the dialogue for the day 3 start, Gabriel rinses his cup out and puts it down, Grace goes back to her normal "doing stuff at counter" mode and we revert to player control for day 3.

B. Required Activities.

1. Finding the correct Cazaunoux's address.

Grace gives Gabriel the phone book page listing several Cazaunoux's.

The only phone that Gabriel can use in on the "Gabriel's Studio" pic.

Operate telephone, and Gabriel picks up the phone. A close-up of the keypad appears. The cursor turns into a pointer kind of icon (pointing hand or arrow).

Punch in a Cazaunoux number from phone book page, to connect with that household.

Various people will answer at the various (5 different) numbers. Perhaps at one, there's no answer, etc. For each one that *does* answer, Gabriel will have dialogue choices with the person on the other end. When he dials the number for the correct Cazaunoux (Madame Cazaunoux), an old lady will answer and in the background one can hear a yappy dog. This is the clue that this is the correct Cazaunoux.

There will be a dialogue choice path puzzle here to get the woman to admit that she was in the Voodoo Shop.

Select the correct dialogue chain, and Madame Cazaunoux will reveal that she was at the Voodoo shop.

Madame Cazaunoux's residence will appear on the "French Quarter Close-up" map.

NOTE: This puzzle may be altered to be a bit more involved, if I can think of any better way to involve the yappy dog.

2. Getting Wolfgang Ritter's phone number.

Once the FOLLOWING TWO conditions are true:

Gabriel has found out that his grandfather's real name was Heinz Ritter (from his grandma). AND The day 3 start cartoon has passed (in which Grace tells Gabriel about the second Wolfgang call).

THEN....

A new topic appears on Grace's topic menu. That topic is Ritter's Phone Nbr.
Ask Grace for Ritter's Phone Nbr, and Grace will give Gabriel a piece of paper with Wolfgang Ritter's name and phone number. This goes into inventory.

3. June 20, 1993 newspaper.

Pick up newspaper on counter, and Gabriel picks up, unfolds, and reads that day's edition of the local paper. After printing text msgs about the contents of the paper, Gabriel automatically refolds and puts down the newspaper (it doesn't go into inventory). This action is infinitely repeatable.

The newspaper contents will be given as text only.

On June 20th, there's a notice about a lecture on African tribal religions at Tulane University this morning.

After reading this, Tulane University will appear on the "Greater New Orleans Area" map.

Gabriel's daily horoscopes for June 20, 1993 says: "An evil eye has fallen upon you. Change course before it is too late."

4. Get veve from artist.

Gabriel must go back to Jackson Square on day 3. The technical artist will be there with the completed veve reconstruction.

Talk to the artist, the artist will give Gabriel the reconstruction.

The artist tells Gabriel that the pattern was symmetrical, and he was able to piece together the full shape from the fragments, though he makes no guarantees. He is curious and asks Gabriel what the pattern is from, but Gabriel just makes up excuses.

This completed "pattern" (don't know it's veve at this point) goes into inventory.

5. Gabriel and Malia sub-plot, Scene 3.

If Gabriel goes back to the Gedde mansion on day 3, he will be told that "Miss Gedde" is not at home. Gabriel can (and must) find Malia at the Gedde tomb in St. Louis Cemetery on day 3.

The Gedde tomb is on the "St. Louis Cemetery #3" screen. When Gabriel enters this screen for the first time on day 3, Malia is kneeling in front of the Gedde family tomb and has flowers. She seems to be "communing" or "praying."

We stay under computer control for this scene.

Gabriel's appearance startles Malia. He is very polite in giving his condolences. If he's seen his family tomb (on "St. Louis Cemetery #2" screen), that will be part of the dialogue (something they have in common).

Malia is distracted. When Gabriel becomes more "personal," saying that he would like to help in any way he can, Malia laughs at him, rather bitterly, and says he has no idea what he's talking about. We have some cross-currents here as Malia talks about her "family duty"--Gabriel thinks she's talking about being the head of a financial/social empire and Malia, of course, knows the true dark gods she serves. We get a sense here that she's fairly young and frightened by the path before her (but determined).

Gabriel won't accept her rejection. He tells Malia "But there's some MAJOR chemistry here--don't tell me you don't feel it." Malia admits that she DOES feel it, but says that they come from "different worlds."

Gabriel invites her to come by his book shop (tells her the name of the shop) and see his world. She might actually find it charming...in an old-fashioned kind of way. Malia gets upset and tells him that there's no place for someone like him in her life now--or ever. She runs off, leaving him there. Revert to player control.

Reflects Scene 5 of the Gunter and Tetelo story. "Negative" scene on the Gabriel/Malia sub-plot.

6. Crash interview at police station.

When Gabriel goes to police station for the first time on day 3, he'll be able to witness the following scene in Mosely's office.

The "potential informant" is a man named Crash. He's a small, sleazy-looking white guy, a junkie and small-time drug dealer and bookie who has, at times, given the police inside info on the underworld scene in New Orleans (strictly small-time stuff). They were able to pick him up at Jackson Square, says Mosely, trying to sell drugs last night, and are trying to use that to get info about the Voodoo murders.

Crash is in a terrified state. He says that "they know everything," including that he is currently with the police. Mosely asks how "they" could know that, and Crash keeps repeating that "they have ears--they have ears all over the city." Mosely offers protection, but Crash says that "they" can get to anyone, anywhere. Mosely does manage to get a little from Crash, just on the basis of his fear.

- * Are the murders being done by some underworld cartel? (fear)
- * Is this cartel into Voodoo, or just using it as a scare tactic? ("You don't even know what that means, do you? Voodoo! You should be so lucky!", is the response)
- * Who's behind the cartel? ("I don't know! I don't want to know nothing!")

Crash also offers the opinion that the cops will never "get" them. "They" cannot be "gotten." "They" control the police. He also says that he won't tell them anything and he can make sure "they" know that he didn't tell them anything.

Gabriel can question Crash here, but will get little out of him. After a while, Mosely says "that's enough." He pulls Gabriel aside and tells him that the investigation is not going well. That there seems to be a lot of "brakes" being applied to different areas of the investigation. They're getting some real info on the victims now, and they're not exactly upstanding citizens. He tells Gabriel that they'll only be able to hold Crash till tomorrow a.m. Crash overhears this, and shouts that they have to let him go NOW, that he has to get out a "msg." Mosely tells him "too bad."

This is the set-up for finding Crash at Jackson Sq. tomorrow a.m. sending a msg through the drummers. Also, for the investigation being canceled.

At the end of the interview, Crash is led away by a uniformed police officer (whom Mosely calls in for the purpose). Mosely sits down at his desk and Gabriel can return here at any time this day and talk to him as usual.

7. Attend Hartridge's lecture.

a) Tulane University.

When Gabriel selects Tulane University from the "Greater New Orleans Area Map" for the first time, we'll fade to the "Tulane University Lecture Hall" screen. This screen shows a college lecture hall—a small stage with a podium and movie screen at the center with 10 or so rows of tiered seating in front of it. We can make this a half circle, if desired, to keep with the "circular room" themes in the game.

Gabriel enters and takes a seat in the back. There are a few other random "students" already seated (but they can be sparse—it's not a well-attended lecture). Professor Hartridge is either already at the podium organizing his notes or he enters from the side and goes to the podium.

*Note: The lecture is **recorded**. We'll print a special text msg at the start of the lecture telling the player that "Gabriel decides to tape the lecture," since normally we only record from the Interrogation screen.*

b) The lecture.

Hartridge first talks about how "Voodoo" came from original African tribal religions, *Vodu* or *Voudoun*, such as that of the Fons in what is now People's Republic of Benin. The religion was imported with the slaves to the West Indies and to the states and mixed with Catholicism and Protestantism. The original African religions were mostly animism, but some also had real power and served old gods passed down from man's earliest religions—esp. since Africa is thought to be the seat of the dawn of man.

Hartridge also explains some terms such as *Loa* (spirits or "mysteries"—these are the beings between man and god and include the Voodoo gods and (sometimes) the spirits of ancestors. During ceremonies, ritualists are possessed or "ridden" by the *Loa*), *houmfours* (Voodoo temples), *houngan* (Voodoo priests), and *bokors* (Voodoo sorcerers), *veves* (ritual patterns used to invoke certain *Loas* during ceremonies—he shows a picture of one and it should be clear that while different from Gabriel's pattern, it is the same sort of thing). He briefly describes a ritual conclave, and mentions the use of animal masks by some African tribes (totems such as ape, leopard, lion, baboon, reptile, etc.)

As a clue for Haiti, he also describes a *peristyle* (ritual circle) with a *poteau-mitan* (center pole), and its use in village ceremonies in Haiti.

The topic Animal Masks goes on the global topic menu, if it's not already there.

The topic Veve goes on the global topic menu.

He also briefly goes over some of the global *Loa*; Papa Nebo, Damballah, Ogoun Badagris, and others. Different tribes emphasized different *Loa* or even had tribe-specific *Loa*—especially the spirits of powerful ancestors that continue, after death, to protect and aid the tribe.

Hartridge then shows some of the ritual objects associated with true African/Haitian *Voudoun* practice. He puts up slides of these items and their names. He makes some comment like "some of these items are only used rarely, upon request of the *bokor*".

- *Asson*: ritual gourd
- *Fwet Kash*: ritual whip
- *Sekey Madoule*: small ritual coffin
- Ku-bha-sah*: ritual knife (snake shaped)

(These names go into the recorder under the lecture. Also, from here on when Gabriel 'looks' at these objects in the Voodoo Museum a msg will relate the object with the correct name "Hmmm. According to Prof. Hartridge's lecture, that's a *sekey madoule*, a ritual Haitian coffin.")

Hartridge has just finished talking about the *sekey madoule* when Gabriel nods off...

c) Gabriel snoozes.

Gabriel has been yawning/nodding throughout the lecture and, just after the *sekey madoule* info, he actually nods off.

We should show him nodding off, then (hopefully) fuzz out Hartridge's voice slowly. Dissolve to black.

I would like to do a short dream sequence here, mainly to underline the importance of the *sekey madoule*, but also as part of the "nightmare" sub-plot. We should be able to use mostly existing art.

On black screen, we hear a creaking (like the lid of the coffin opening). We hear a man's voice saying "Get in. You must get in." and Gabriel protests "but it's too small! I can't fit in there! I can't!"

The voice says "Get in."

Suddenly a small wooden coffin (in 3D), appears on the black screen. It spins to face Gabriel. It opens.

Gabriel protests again (panicky), "No! It's too small! It's for someone else!"

But the coffin gets bigger and bigger (as though zooming to Gabriel).

Gabriel screams (NO!). Abrupt chg to black. Sounds of nails being pounded in.

Gunter's voice.... "It's a good place to hide. A *good* place to hide."

Gabriel (CONFUSED, TRYING TO TALK HIS WAY OUT) "But I...I have to meet someone. I can't take the time...."

A clock chimes. Gabriel wakes up. The lecture hall is deserted.

d) After the lecture.

Gabriel can leave the University by exiting out the main door.

Open/close on lecture hall door, shows Gabriel walking to door. Fade to "Greater New Orleans Area Map" screen.

There's another door in this room--off the stage. It leads to Hartridge's office.

Open/close on office door, shows Gabriel walking to that door, opening it, and walking through. Fade to the "Hartridge's Office" screen.

After the lecture, Hartridge will be in his office.

8. Giving veve pattern to Hartridge.

In Hartridge's Office...

When Gabriel enters Hartridge's Office for the first time, Hartridge is there at his desk. He looks up as Gabriel goes in and, assuming he's a student, asks him brusquely what he wants. Revert to player control.

Use reconstructed pattern on Hartridge, and Hartridge tells Gabriel that it is definitely a legitimate *veve*. He is fascinated by the symbols used in the *veve*. He tells Gabriel that the *veve* is African or Haitian in origin. He tells Gabriel that each *veve* is generally specific to a given Voodoo *hounfour* or cult--with symbols that relate to that cult's major protective *Loas*. He's fascinated and promises to look into this *veve*'s symbols and see what he can find out. He makes a copy of the *veve* (on a small personal Xerox machine--or, possibly, he scans it into his computer with a desk-top scanner).

9. Getting "*Cabrit Sans Cor*" translation.

Ask Hartridge about *Cabrit Sans Cor*, and Hartridge translates the statement into English for Gabriel (it means "goat without horns"). He tells him that the term is Haitian and refers to human sacrifice (very, very rare except for the blackest cults and then usually a vengeance/war thing).

10. Getting a priest's collar.

The "St. Louis Cathedral Nave" screen is a shot of the interior of the cathedral. At the back of the nave, near the altar, there's a discreet door.

Open/close on nave door, and Gabriel walks over to the door, opens it, and goes through. Fade to the "Priest's Ready Room." screen. This is not a full-sized screen. It is a small room, approximately the size of a large closet, but Gabriel does appear in it (on the screen).

This room has a selection of hanging garments--black priest's robes, among some fancier white/gold ones. Also in this room are some items for the services, such as white taper candles.

To one side is a box of white priest's collars.

Pick up on collars, and Gabriel takes a white priest's collar. This goes into inventory.

Use priest's collar on Gabriel anywhere but Cazaunoux exterior, gets a msg that "Gabriel doesn't have a reason to wear the priest's collar here."

11. Getting into Madame Cazaunoux's house.

Madame Cazaunoux is an old Creole lady--descended from a very old Creole family in New Orleans. She still lives in her family residence in the French Quarter.

Selecting her home from the "French Quarter Close-Up Map" will fade to the "Madame Cazaunoux Exterior" screen. This screen is not a full-sized pic, but only shows her door. We hear a motorcycle pull up. Gabriel appears in the inset, walking up the steps to her door.

NOTE: We COULD allow player to get addresses from multiple of the phone listings and use this small inset with different colored doors and different random characters sticking their heads out. This would affect points negatively (if Gabriel spent time going to wrong addresses).

Operate on door knocker, to knock on the door.

Walk on steps or outside inset, to show Gabriel leaving. He walks down her steps and off the inset, play motorcycle sounds, and go to "French Quarter Close-Up Map" screen.

When Gabriel knocks on her door, Madame Cazaunoux will open the door and stick her head out. She has her yappy dog in her arms. She asks Gabriel what he wants and won't let him in unless he's wearing the priest's collar. She simply tells him to go away, perhaps giving some sort of "catholic" clue in the meantime.

Use priest's collar on Gabriel on the Cazaunoux Exterior screen, and Gabriel puts on the collar.

Operate Cazaunoux knocker while wearing collar, and Gabriel knocks on the door. When Md. Cazaunoux answers, there's a dialogue (computer controlled) where Gabriel claims to be a priest, Father MacLaughlin.

Md. Cazaunoux apologizes, saying she didn't recognize him without his collar. She lets him in. Fade to "Madame Cazaunoux Interior" screen.

Note: Gabriel must pretend to be a priest for any and all visits to Cazaunoux's house. This is amusing, for he assumes a bad Irish accent and pretends to "un-Voodoo" her house for her.

12. Getting Madame Cazaunoux to show Gabriel her snake bracelet.

Gabriel can question Madame Cazaunoux about the topics on her topic menu. As Gabriel talks to her, it becomes clear that she's more than a little paranoid and is like a hypochondriac with worrying about everything from someone putting poison in her food to someone burying *gris-gris* in her lawn. She is very superstitious and slightly mad.

Throughout this, there'll also be hints about speaking in French. Cazaunoux will occasionally use French terms, which she'll begrudgingly interpret for Gabriel and will say that "REAL New Orleanians speak French."

Ask Madame Cazaunoux about Voodoo, and she tells Gabriel how evil Voodoo is--that it's of the devil. She tells Gabriel that her family's been in New Orleans in 1750, and that she knows everything about what really goes on in the city. "There's more of the devil's work here than you can shake a stick at," she tells him with a knowing wink. But she remains very mysterious about it, and refuses to tell Gabriel more.

Ask Madame Cazaunoux about Marie Laveau before translating "Cabrit sans cor" for her, and Madame Cazaunoux will only give more mysterious hints; "Oh, HER. I could tell you about HER. 'Voodoo Queen! Hah!" She tells Gabriel that her great-grandmother was Marie Laveau's favorite acolyte and knew the REAL truth about her, but refuses to say more.

To win her confidence, Gabriel will have to show a particular knowledge and get her talking. To do this, he'll have to ask her about "*Cabrit sans cor*".

Ask Madame Cazaunoux about "Cabrit sans cor", and she'll look at Gabriel suspiciously and say "I bet you don't even know what that means, *n'est pas?*" If Gabriel has not gotten this

phrase interpreted by Hartridge, his dialogue choices will all be "Er, um..." variety or phony interpretations. She'll just laugh. If he's talked to Hartridge, however, about this phrase, he'll be able to select a response that says "goat without horns."

Select "Goat without horns" dialogue choice, and Cazaunoux will go into a conspiratorial mode with Gabriel and she'll tell him, "Yes! And people say that human sacrifice was never done here in New Orleans, but that's not true! The REAL Voodoo Queens--they did it! Oh, yes!"

This will put the topic, Real Voodoo Queens on Cazaunoux's topic menu.

Ask Madame Cazaunoux about real Voodoo queens, and Madame Cazaunoux tells Gabriel that her grandmother was Marie Laveau's favorite acolyte (if she hasn't told him already). Her grandmother told her that Laveau was only a "front" to distract authorities from the REAL Voodoo Queen--head of a secret *hounfour* ("that's what they call their temples, you know") unknown even to most Voodooiennes. The real Voodoo Queen controlled Laveau--gave her a little bit of power and used her as a distraction for the police and the public. Cazaunoux's grandmother met the "real Voodoo queen" once and talks about her beautiful copper-colored skin.

This adds the topic Secret Voodoo Hounfour to the global topic menu.

Ask Madame Cazaunoux about Secret Voodoo Hounfour, and she tells Gabriel that her grandmother told her that there was a secret Voodoo temple--the blackest kind of Voodoo imaginable--in New Orleans. The secret *hounfour* was run by a powerful line of priestesses that came to New Orleans "after we did"--around the early 1800's. Cazaunoux tells Gabriel that "they're still out there--I hear their drums at night--oh, yes, they still work their dirty deeds!"

Cazaunoux goes over to a cabinet and pulls out a small, old jewelry box. She removed something from it and shows it to Gabriel. It's a heavy silver bracelet in the shape of a snake. She tells Gabriel that the bracelet was her great-grandmother's and was a token used to get into the REAL Voodoo ceremonies.

13. Getting an impression of Madame Cazaunoux's snake bracelet.

When Madame Cazaunoux shows Gabriel the snake bracelet (after asking her about the Secret Voodoo Hounfour), she'll ask him to "bless it." She's always been afraid there's an "evil influence" in the house, but she's been afraid to take the bracelet to her priest because she was afraid he wouldn't understand. But Father MacLaughlin is obviously so "understanding" about these kinds of things.

We'll bring up a dialogue choice box, including some silly responses.

One of Gabriel's responses is "Well, I'll be happy to take the bracelet away for you."

Select "I'll take the bracelet" dialogue choice, and Gabriel will offer to take it, but Cazaunoux says she could *never* part with it because it is now a family heirloom.

Another response is "Okay, I'll bless it for you."

Select "I'll bless it" dialogue choice, and Gabriel will offer to bless it. Cazaunoux will hand him the bracelet.

Bring up a close-up inset showing the bracelet in Gabriel's hands while text (or voice) msgs automatically come up of Gabriel making-up a blessing (this could be silly--"Bless this bracelet of a snake, even if its vibes aren't great..."). This will continue for a few seconds, but we're under player control.

Gabriel can get some clay from the banks of Lake Pontchartrain.

Use clay on bracelet while Gabriel is blessing it, and Gabriel will go into a more dramatic blessing, turning his back on Cazaunoux and quickly making an impression of the bracelet with the clay. The clay impression goes into inventory.

If the player fails to use the clay before Gabriel finishes his "blessing," Gabriel will have to hand back the bracelet. However, anytime after this (until the cast is taken), one of the topics on Madame Cazaunoux's topic menu will be **Snake Bracelet.**

Ask Madame Cazaunoux about Snake Bracelet, and Gabriel will request to "re-bless" the bracelet, telling her that he's "not sure it took." We'll then replay the blessing sequence. This is infinitely repeatable. The **Snake Bracelet** topic will not appear on the menu once Gabriel has taken the clay cast.

14. Getting a copy made from the cast of the snake bracelet.

Once Gabriel has the clay cast of the bracelet, he'll need to get a jeweler to make a silver replica from the cast. The only jeweler in the game is the chess player/jeweler at the Napoleon House, Sam Springleton. (See Questioning Sam Springleton under day 1 optional.)

Use clay impression on Sam before giving him gambling oil, and Sam will tell him that he's too busy with the chess game to do any work.

Gabriel will have to indebt Sam.

Whenever Gabriel enters the Napoleon House on day 3, Sam and Markus are already involved in a chess game (which is, hypothetically, near completion).

To indebt Sam, Gabriel must give him the "Master Gamblin Oil" from the Voodoo shop.

Use "Master Gamblin' Oil" on Sam, and Gabriel will pull Sam aside and dialogue choices will enable him to make a big deal out of the oil.

Select appropriate "Voodoo playu" dialogue choices, and Sam will be convinced that the oil can help him beat Markus at chess. We'll play a short cartoon....

Sam is extremely happy ("Now I'll be able to beat that bastard once and for all.") Sam orders a Pimm's Cup (house specialty) and puts in a few drops of the oil. Gabriel plays along and warns him--not too much! Sam replies that he's been waiting for this day a long time--he's not going to take any chances.

Sam drinks his concoction and sits back down at the chess table. He begins taunting Markus that he's going to win. Markus (who doesn't know about the oil--but probably wouldn't believe in it if he did) just says "that'll be the day."

The chess game goes on and Sam wins. We'll play up the humor of this scene with funny animation of Sam and Markus and bickering dialogue in which Sam really gloats over his win. Markus gets mad and storms out.

Sam tells Gabriel that he (Sam) is in Gabriel's debt. Seeing the look on Markus' face was priceless--"I owe you one."

Use clay impression on Sam after giving him gambling oil, and Gabriel shows him the cast and asks him if he can make a silver copy of the bracelet using the cast. Sam agrees to make a copy of the bracelet and tells Gabriel that he'll have it here (at the Nap. house) the following day.

15. If not previously done....

Optional activities on previous days that must be completed by day 3 include:

- * Getting the Cabrit sans cor' topic (must be done to get snake bracelet mold from Cazaunoux). (Days 1-3)
- * Getting the clay (must be done to get snake bracelet mold from Cazaunoux). (Days 1-3)
- * Questioning Dr. John about Historical Voodoo to get Marie Laveau reference (must be done to get snake bracelet mold from Cazaunoux). (Days 2-3)
- * Getting the Animal Mask topic--EITHER Question Musilima about St. John's Eve OR attend Hartridge's lecture (must be done to get Master Gambin' Oil to indebt Sam). (Days 1-3)
- * Getting Crocodile mask and "Master Gamblin' Oil" from Voodoo Shop (must be done to indebt Sam). (Days 1-3)
- * EITHER Question Grandma Knight about family OR Question Dr. John about Marie Laveau (one must be done in order to get St. Louis Cemetery #1 to appear on map for required visit to cemetery on day 3). (Days 1-3)

C. Optional Activities.

1. Ask Grace to research ritual pattern.

After getting the reconstructed veve, Gabriel can ask Grace to find out what she can about the pattern in the newspapers.

Ask Grace about Request Research, and the dialogue choices will include the question "See if you can find any references to this pattern."

Select pattern request, and Grace will tell Gabriel that she'll see what she can find out that night, after work, and get back to him the next day.

This puzzle is optional on day 3, but must be done by day 4 (to get her to return the newspaper article in time to show Mosley by day 5).

2. Getting snake scales from fortune teller.

On days 3 and 4, there will be a new booth on "Jackson Square NW"--Madame Lorelei, a fortune teller and belly dancer. She wears a snake draped around her shoulders. She will get up from her booth and belly dance occasionally.

Gabriel should want to get at that snake--to check out the snake scale. He might think of using his considerable charm....

Pick up fortune teller while she's belly dancing, and Gabriel will get up close to watch her dance, using his "cooly interested" gaze on her.

Madame Lorelei likes this sort of attentiveness from a beauty like Gabriel. She begins to flirt with him. She throws her veils in his face as she removes them. They fall to the ground at Gabriel's feet. She will continue her dance, under computer control, for the length of a song, flirting with Gabriel. When the song is over, she goes back to her booth. She picks up her pile of veils, but one is left on the ground. Revert to player control.

Pick up veil on ground, and Gabriel picks up the veil. It goes into inventory.

There's a snake scale attached to the veil that Gabriel picked up from the belly dancer.

Look at veil in inventory, gets a message that the veil has a variety of sequins on it.

Use magnifying glass on veil in inventory, and we'll bring up a close-up inset of the veil with the magnifying glass over it (using magnification from Laura Bow). The veil is thin and has the sequins are randomly distributed over it. The sequins under the magnification are very plainly sequins. It is also clear that one of the "sequins" is actually a snake scale.

Use tweezers on veil in inventory before seeing scale with magnifying glass, and we print a msg that Gabriel has "no reason" to do that with the veil.

Use tweezers on veil in inventory after seeing scale with magnifying glass, and we print a msg that Gabriel removes the scale with the tweezers. The snake scale becomes a separate inventory item.

This is a red herring and is always optional.

3. Getting Gabriel's fortune read.

Use veil on fortune teller at booth, and Gabriel returns it. She continues her flirting, and offers to read Gabriel's palm. This will bring up a dialogue choice box. Gabriel can agree to a palm reading or not.

Select palm reading answer, and Gabriel agrees to the palm reading. The fortune teller seductively takes his hand.

She starts out with "Oh, good! I see a mysterious woman in your immediate future." (wink, wink) Then, as she looks more closely at his hand, she falters and begins to turn pale. Gabriel asks her what she sees and she hesitates.

Since we removed Sister Cross, this would be a good place to put in a little addition to the nightmare sub-plot. She could give Gabriel similar information about his nightmares that Sister Cross did, telling him that the nightmares are a warning "from the other side" and that she sees fire and a "wheel-within-a-wheel".

Then she seems to see Gabriel's future. She turns white as a ghost and gets up brusquely, overturning her chair. She manages to whisper a quick "Beware! Beware!" before she runs off like a bat out of hell. Gabriel makes a comment to himself about "P.M.S."

The fortune teller booth will remain in place, but will be deserted once Gabriel does this scene until day 5.

This is always optional.

4. Compare the snake scale from Lake Pontchartrain with scale from fortune teller's veil.

Use magnifying glass on Lake Pontchartrain scale in inventory, brings up a close-up inset of the Lake Pontchartrain snake scale.

Use magnifying glass on scale from fortune teller's veil in inventory, brings up a close-up inset of the scale.

The Lake Pontchartrain scale and the scale from the veil are visibly different.

This is always optional.

5. Question Grandmother Knight about Wolfgang Ritter.

Ask Grandmother about Wolfgang Ritter, if Gabriel has not already learned from her that his grandfather's real name was Heinz Ritter, and Grandma Knight will seem uneasy but will tell Gabriel that she doesn't know anyone of that name (she doesn't actually KNOW Wolfgang).

Ask Grandmother about Wolfgang Ritter, if Gabriel has already learned from her that his grandfather's real name was Heinz Ritter, and Grandma Knight tells him that she doesn't know anything about the Ritter family, except that Heinz wanted out. He did, one time, mention that he had a brother, but had refuted this statement when she tried to ask about the brother. She doesn't know Wolfgang Ritter, but he might be Harrison's brother.

Questioning Grandmother Knight about Wolfgang Ritter is always optional.

6. Telephoning Wolfgang Ritter.

There's a telephone in Gabriel's studio apartment.

Operate telephone, and Gabriel picks up the phone. A close-up of the keypad appears. The cursor turns into a pointer kind of icon (pointing hand or arrow).

Punch in Wolfgang Ritter's phone number, to connect with Wolfgang Ritter. (Alternately, can **use piece of paper with Wolfgang's number on keypad** to speed up dialing.)

The following conversation will include *dialogue choice boxes* for various responses/lines of questioning from Gabriel (i.e. no topic menus). The maximum info obtainable is presented below.

Gabriel introduces himself and asks Mr. Ritter why he's calling him.

Wolfgang tells Gabriel that he's Gabriel's great-uncle, Heinz Ritter's brother.

Uncle Wolfgang tells Gabriel that he's extremely worried. He's been having premonitions of great danger for Gabriel. He had to hire a private investigator to find Heinz's offspring in the United States. He was driven to this by terrible dreams that seem to involve Gabriel.

Uncle Wolfgang begs Gabriel to leave New Orleans and come to Schloss Ritter (Castle Knight) in Rittersberg, Germany.

Gabriel refuses, saying he is NOT in danger and, furthermore, he's not sure about this "old German family" business.

Uncle Wolfgang insists, at least, on sending him some family documents. He tells Gabriel that he thinks that whatever's going on has some connection to the past. Gabriel reluctantly agrees.

Uncle Wolfgang tells Gabriel that "I'm very old now, and too weak to travel. I can no longer do my duty and I have no sons. You are the last of the family. You must come to me, as soon as you can. There are things you MUST know."

Note: We should record this conversation. We can print a special msg saying that Gabriel decides to record the conversation to let player know they'll be able to find it in the recorder. We'll be staying on the "Gabriel's Studio" screen and show Gabriel (regular size) talking on the phone. Wolfgang's voice will just be shown in the text area.

This is optional on day 3, must be done by day 4.

7. Questioning Hartridge: Other topics.

Use murder photo on Hartridge or **Ask Hartridge about Voodoo Murders**, and Gabriel shows Hartridge the murder scene photo. Hartridge closely examines the form of ritual sacrifice. He says that the ritual looks legit--not just like someone who doesn't really know Voodoo trying to imitate Voodoo in order to intimidate/strike fear in others. Certain components remind him of things he's read about some of the black Voodoo practices.

Topic **Black Voodoo** appears on Hartridge's topic menu.

Ask Hartridge about Black Voodoo, and Hartridge tells Gabriel about a few different Black Voodoo cults, including African black sorcerers (black *bokors*) and the Cult des Morts in Haiti, a

group of Necromancers. He tells Gabriel that, like Christianity, Voodoo has its flip side; those that intentionally channel the power for dark ends and serve the dark gods instead of the light.

Ask Hartridge about St. John's Eve, and Hartridge tells him that June 23rd has been a sacred day since the earliest time. Ancient sun worshippers used to roll a flaming wheel down a hill to celebrate the sun's descent on that day. (A hint that the Gedde tribe's gods are even older than those of other African tribes.)

The above topic dialogues are always optional.

D. Day 3 End.

Gabriel and Malia sub-plot, Scene 4.

At the end of day 3, when we fade to "St. George's Books Exterior" for the day end transition, we have the following scene.

Grace exits the book shop and locks the door. She's just about to leave when Malia turns the corner and hurries to the book shop. Grace looks at her and says "We're closed." (Grace immediately knows who Malia is.)

Malia tells Grace that she really needs to speak with the owner.

Grace and Malia have a short scene here in which Grace is obstinately refusing to let Malia in the shop and Malia is insisting. The women are clearly in a stand-off.

Suddenly, the door to the book shop opens, Gabriel reaches out, grabs Malia's arm, and pulls her into the shop. He says to Grace "Go home, Grace."

He shuts the door in her face. Grace makes a clear sign of anger (hands on hips or foot stomp) and walks away to the south.

Fade to "St. George Books Interior" for the finish of this scene.

Gabriel and Malia talk for a moment in the shop.

"I thought you wouldn't come.", "I thought I wouldn't come, too.", etc.

It is clear that they share strong, unbidden magnetic attraction to each other.

At the end of this dialogue, Malia and Gabriel kiss each other passionately...

Fade to black then up to "St. George Book's Exterior."

Transition from night to dawn.

Overlay screen with large letters that say "Day 4". There'll also be a poem quote for under the day 4 caption. Continue animation under these captions. Malia comes out of the book shop and hurries away. The newspaper boy pedals onto the screen and throws a paper at the book shop. Grace arrives, walking up the street from off screen, picks up the paper, unlocks book shop door and enters shop. Transition into "St. George's Books Interior" for the Day 4 Start cartoon.

Reflects Scene 6 of the Gunter and Tetelo story.

VII. Book I: Day 4: June 21, 1993.

A. Day 4 Start.

We fade to "St. George's Books Interior" from the "St. George's Books Exterior" pic after announcing the start of day 4.

Staging and animation wise, this scene is similar to the Day 1 Start cartoon in that Grace is near the counter, Gabriel comes out of his studio, gets some coffee, and he and Grace talk. She refers to her phone pad when relating phone msgs.

After the dialogue for the day 4 start, Gabriel rinses his cup out and puts it down, Grace goes back to her normal "doing stuff at counter" mode and we revert to player control for day 4.

1. Veve clipping.

If Gabriel requested Grace to look up the veve pattern on day 3, she'll have some information ready for him on the morning of day 4. She hands Gabriel a Xerox of an article from the paper dated 1810, that was reporting a murder and had a vague tracing of "symbols found around the body." Though the tracing is not complete, it is a significant match. The 1810 newspaper clipping goes into inventory.

B. Required Activities.

1. Pick up snake bracelet replica at Napoleon House.

On day 3, Gabriel was required to do a series of puzzles to give a clay mold of a snake bracelet belonging to Madame Cazaunoux to Sam Singleton, the jeweler who plays chess at the Napoleon House.

On day 4, Gabriel must return to the Napoleon House.

On entering the Napoleon House for the first time on this day, we'll run a short cartoon in which Sam automatically gives Gabriel the snake bracelet replica (made from silver), and comments about how well he slept after beating Markus at chess. Sam says that he's even decided to take a vacation to celebrate, etc. (he and Markus will not appear here again for the rest of the game).

The bracelet goes into inventory.

2. Jackson Square Overlook.

Gabriel will be able to find Crash at Jackson Square on day 4.

At the police station....

Mosely will tell Gabriel that they had to let Crash go (among other things, see optional stuff with Mosely on this day).

At Jackson Square....

At Jackson Square, Gabriel can observe Crash "hanging around". Crash looks pale and very ill, occasionally doubling up in pain. He reeks of desperation. Whenever Crash sees Gabriel, however, he'll hurry off the current Jackson Square screen (on to one of the other 4 in the quadrant).

In order to "spy" on Crash, Gabriel will have to go to the overlook point above Jackson Square and watch him through binoculars.

At the overlook....

Note: The overlook screen doesn't need to be full-size since all Gabriel does here is look through the binoculars.

The overlook screen is situated such that its view of Jackson Square shows mostly tree tops. See photo ref. in New Orleans guidebook.

This screen consists of a small balcony, with a wrought-iron balustrade. On the balcony are four sets of binoculars, each on an iron stand fixed to the balcony.

Operate binoculars, and Gabriel looks through that particular pair of binoculars. Each pair of binoculars is trained on a different one of the Jackson Square quadrants. When Gabriel looks through a pair of binoculars, fade to black, then actually load the appropriate Jackson Square pic with a "binocular hole" overlay. We should be able to load the Jackson Square screens just as normal; animation, etc. running as normal for that day. The only change will be that ego will not be on the screen.

Once the binocular view of the Jackson Square screen is up, the only things that the player can do is move the binocs around a little (the holes move around the screen, but can't actually move to another quadrant), or exit. There are no "nouns" on this screen.

3. Crash/Drummer puzzle.

When Gabriel looks through the binocs that point towards "Jackson Square NE" on day 4, while Crash is in the square, he can spy on Crash, who is walking around the square looking around suspiciously to see if he's being following. Crash then stops at the drummer and whispers for a while in his ear. The drummer's face never changes its dispassionate look, though Crash is obviously pleading. The drummer hesitates for a moment, as though formulating his "words," then begins a new drum rhythm--sending Crash's message. (Something like, "Crash says he did not tell the police anything.")

The topic Drummers now appears on Crash's topic menu.

Crash watches this anxiously for a moment, then walks off the screen in the direction of the cathedral.

4. Getting real info from Crash.

Gabriel can now leave the overlook and go into St. Louis Cathedral. Crash will be there, shivering and ill in one of the pews.

Ask Crash about Voodoo before asking about Drummers or **Ask Crash about Voodoo Murders before asking about Drummers,** etc. and Crash will do his usual refusal to talk about it (similar to his responses in the police station).

Ask Crash about Secret Voodoo Hounfour before asking about Drummers, and Crash utters terrified responses, but won't give Gabriel any information about the secret cult.

Ask Crash about Drummers, and Gabriel tells Crash that he (Gabriel) saw Crash talking to the drummer in Jackson Square. Crash breaks down and tells Gabriel about the drummers--that they are Rada Drummers and that through them he sent a message to "them."

He tells Gabriel that he just wants them to take the pain away. He is obviously terrified, tells Gabriel that he's dying, and that "I didn't tell the cops nothing! They have to believe me!"

The Drummer topic on Crash's topic menu turns into Rada Drums and goes on the global topic menu.

Use snake bracelet on Crash before or after asking about Drummers, and Crash stares at the bracelet, then rips open his shirt to show Gabriel a snake tattoo on his chest. (The snake design of the tattoo is very similar to the snake on the bracelet, but the snake tattoo will appear very small on this screen. We'll be able to get a closer look at it when Crash dies. At this point, Crash will have to describe it more with dialogue--"Where did you get that bracelet? I have the same snake, as a tattoo", etc.)

Crash tells Gabriel that "They put their mark on their people. It's a sign. Without it, they'll never even let you get close."
He refuses to say more.

Ask Crash about Secret Voodoo Hounfour after asking about Drummers, and Crash will break down and tell Gabriel that...

* There *is* a secret cult. They run a powerful underworld cartel that controls all of the illegal activities in New Orleans (plus a lot of the legit business). The *hounfour* is their temple, their "base of operations." Crash tells Gabriel that it's reputed to be located underground, right here in the French Quarter, but no one but the actual members of the cult know where it is.

* Crash tells Gabriel that did "see them at it" once--out at the Lake. They BECOME animals, beasts. He is delirious. He talks about the "eyes of the snake, Damballah."
After this last bit of dialogue, Crash gives a terrible convulsion and dies.

Look at dead Crash, and you can get a close-up inset of him. His eyes are bulging/purple and a small amount of black vomit trails from his lips (similar death to Hartridge). This close-up includes his upper torso (chest area). In the close-up, Crash's shirt will either be opened or closed, depending on whether Gabriel showed Crash the snake bracelet before Crash died. If he did NOT show Crash the snake bracelet, the shirt is closed.

Open/close on closed shirt in dead Crash close-up, and we'll pull back the shirt (no hand in inset, just move shirt add-to-pic). The snake tattoo is visible. (Can also re-close the shirt with **open/close on open shirt.**)

Look at snake tattoo in close-up, and a message says that it looks similar to the design of the snake on the bracelet from Cazaunoux.

Note: Crash will not die until Gabriel first:

- a. asks about **Drummers,** and
- b. asks about the **Secret Voodoo Hounfour.**

If Gabriel leaves the cathedral without doing both of these things (in this order), when he returns Crash will still be here, still ill, but not dead. Day 4 will not end until Crash is dead.

5. Tracing the tattoo on Crash's chest.

Use notepad/pencil on Crash's tattoo in dead Crash close-up, and Gabriel will trace the tattoo. The traced tattoo goes into inventory.

Note: Until the player takes the tracing of the tattoo, Crash's body will stay in the cathedral and the day will not change.

6. If not previously done....

Optional activities on previous days that must be completed by day 4 include:

- * Getting the Ritter family letter (must be done to return Wolfgang's call). (Days 1-4)
- * Questioning Grandma Knight about Heinz Ritter (must be done to return Wolfgang's call). (Days 1-4)
- * Telephoning Wolfgang Ritter (required to end day 4). (Days 3-4)
- * Ask Grace to research ritual pattern (must be done to convince Mosely to re-open murder case). (Days 3-4).
- * Question Dr. John about Current Voodoo (must be done to get Moonpiki's address). (Days 2-4)
- * Get voodoo code msg from Laveau tomb (must be done to leave "sekey madoule" msg on tomb and Moonpiki will not be at home on days 5-6). (Days 2-4)
- * Translate voodoo code (must be done to leave "sekey madoule" msg on tomb and Moonpiki will not be at home on days 5-6). (Days 2-4)

C. Optional Activities.

1. June 21, 1993 newspaper.

Pick up newspaper on counter, and Gabriel picks up, unfolds, and reads that day's edition of the local paper. After printing text msgs about the contents of the paper, Gabriel automatically refolds and puts down the newspaper (it doesn't go into inventory). This action is infinitely repeatable.

The contents will be given as text only.

On June 21, 1993, there's an article on the Voodoo murders that describes how the police have closed the case. The murders, the article states, were caused by some sort of "underworld cartel wars" that have now ended. The police guarantee that there will be no more deaths. The article draws parallels to the Matranga gang case of 1878. (The Mafia came to Italy to New Orleans in 1878. The populace of New Orleans would not put up with their activity, though, and a vigilante crowd executed the leaders in 1891. This is an actual historical event, though we'll give some (not historically accurate) hints that the Geddes might have been involved in instigating this "popular uprising" way back then, too--just for a story element.)

Gabriel's daily horoscopes for June 21, 1993 says "Death walks close to you today. Resist temptation lest His eye fall on you, too."

Reading the June 21st newspaper is optional and can only be read on day 4.

2. Have Grace order a book on Rada drum rhythms.

After getting the global topic Rada Drums, Gabriel can ask Grace to try to find a book about African Rada Drum rhythms.

Ask Grace about Request Research, and the dialogue choices will include the question "I need you to see if you can locate a book on Rada drum code."

Select Rada Drum book request, and Grace will tell Gabriel that she'll see what she can get. Gabriel tells her that if she finds anything to have it Fed Ex'd. She makes a crack about finding it odd that a book on African drum rhythms could be "urgent" and asks him if he (miracle of miracles) has a customer. Gabriel, who is getting pretty stressed, snaps at her in reply and Grace gets sullen. Gabriel apologizes and we see that he's getting fairly tweaked about all of this.

This is optional on day 4, must be done by day 5.

3. Mosely, "Case Closed" day 4.

If Gabriel goes to the police station on day 4, the first time he enters Mosely's office, Mosely will tell him (automatically), that the Voodoo murder case has been officially closed. All of the victims were members of a Chicago Mafia cartel that was trying to infiltrate the New Orleans underworld in order to smuggle drugs via the Mississippi, because Miami is "getting so hot." They just learned that morning that the Chicago group was giving up and pulling out, due to the murders. The attitude in the dept. is that a) the murders are over and b) grateful that the Chicago group was repelled. If Gabriel asks, "what about the local cartel," Mosely says that the dept. perspective is "better an evil that you know" and that they'll deal with their own, local problems over time. Mosely is clearly not in complete agreement, but he's a good soldier. He's also very disappointed about the book, and tells Gabriel that he'll contact him the next time they have a "REAL serial killer."

This info will be given to Gabriel the first time he sees Mosely on days 4 or 5. He will HAVE to see Mosely at least on day 5.

4. Telling Mosely about Crash's death.

If Gabriel goes to the police station after witnessing Crash's death, an item will appear on Mosely's topic menu, Crash's Death.

Ask Mosely about Crash's Death, and Gabriel tells Mosely about it. Gabriel claims that the "Voodoo cult" had something to do with it, but Mosely brushes this off, saying it was probably a drug overdose. He says he'll send someone over there to pick up the body. *However, the body will not disappear from the cathedral, nor day 4 turn, until Gabriel has traced Crash's snake tattoo.*

The "Crash is dead" dialogue can occur on day 4 or 5. At the least, when Gabriel shows Mosely the tattoo pattern (req. by day 5), this info will be given to Mosely, but picking up the body will not be mentioned if it's day 5.

5. Showing Mosely the tattoo tracing.

Use tattoo tracing on Mosely, and Gabriel shows Mosely the tattoo pattern. Gabriel tells Mosely what Crash told him about the secret cult. Mosely looks at the tattoo, and seems slightly interested but says "That's not enough proof--who knows what he was hallucinating before he O.D'd. This is probably just a navy tattoo." and that the dept. position was that the Voodoo stuff was fake--there WAS no secret Voodoo cult in New Orleans. (This, however, is ONE of the pieces of info Gabriel will have to show Mosely eventually to get him to re-open the case.)

Showing Mosey the tattoo pattern is one of the required steps to re-open the case, which must be done by day 5 at the latest.

D. Day 4 End.

Fade to "St. George's Books Exterior" at the end of the day, as usual. Show Grace leave and the dusk-to-night transition.

Pause.

Play the sound effect of a telephone dial tone and then of touch-tone dialing a number. We hear a phone ring--twice. The phone is answered. Malia's voice, soft, says "Hello?" Gabriel's voice says "I

can't sleep." Pause. Malia says "Me, either...." Gabriel says "Can I...." Malia, "Come." Hang-up sound.

We see Gabriel leave the shop, get on his bike, and drive off.

Pause.

Transition from night to dawn.

Overlay screen with large letters that say "Day 5". There'll also be a poem quote for under the day 5 caption. Display for a few moments, then show paperboy deliver paper, and Grace coming up the street, picking up the paper, and opening the shop.

Transition into "St. George's Books Interior" for the Day 5 Start cartoon.

VIII. Book I: Day 5: June 22, 1993.

A. Day 5 Start.

This cartoon is similar in staging/animation to the other day start cartoons with the following differences:

- a. Grace is here and Gabriel arrives from street (taking off coat as usual). He then goes to get his coffee.
- b. Grace reacts to his having been out with Malia.

Other items discussed this morning via dialogue:

1. **Veve clipping.**

If Gabriel requested Grace to look up the veve pattern on day 4, she'll have the 1810 newspaper clipping ready for him when he comes out of his studio in the morning of day 5. (See day 4 start for details.)

2. **Package from Wolfgang Ritter.**

Grace tells him that he got a Fed. Ex. package for him from Wolfgang Ritter. She hands him a sealed letter from Wolfgang, "this was in it", and Gunter's journal "and this" (this last with grave meaning).

Gabriel comments on the fact that she opened the package ("Gee, Grace. Correct me if I'm wrong, but weren't these originally in a single package?")

Grace sniffs and says that, well, since he was so late getting IN this morning...and he obviously needs *someone* to figure things out for him (i.e. Grace has read Gunter's journal). She tells Gabriel to read the journal carefully. She's clearly a little upset and tweaked by it.

The journal and letter go into inventory.

3. **Professor Hartridge's call in the a.m.**

Interrupting Grace's warnings about the journal is a phone call. Grace answers the phone. Gabriel gives her the "not here" sign, but after listening for a moment, she holds her hand over the phone and tells Gabriel it's "a Professor Hartridge". Gabriel takes the phone from her and talks to Hartridge.

What Hartridge tells Gabriel:

Hartridge is very excited. He's found some reference for the patterns in the veve. There are two distinct symbols in the veve--both very old; a wheel-within-a-wheel and a snake. Each symbol represents one of the darker of the African gods--but together! He's never seen any tribe that focused on them together! The only thing he could find that was "dark" enough to be a potential origin was a tribe that used to exist in Africa near the Fons; the Agris. The Agris terrorized all of the other tribes for hundreds of miles around. They were said to have been extremely powerful and to have worshipped very dark gods. They often raided neighbors to get human sacrifices. The tribe, however, was wiped out by slavers in the 17th century. He also, however, found something that sounds like a similar veve in a record of the Haitian revolt in 1791--a veve with similar symbols was found around the body of one of the most powerful plantation owners--and one of the first killed in the revolution.

He invites Gabriel to come by and look at some of the material he's found. He's incredibly excited--thinking they may have discovered the existence of some sort of secret offspring of the African tribe--and one right here in New Orleans, too!

During this conversation, Grace is deliberately trying to overhear and figure out what Hartridge is saying.

When he's done talking to Hartridge, Gabriel hangs up the phone.

*NOTE: Depending on the final contents of this dialogue, we may want to **RECORD** this phone conversation. If so, we'll let the player know we're recording it and that it will thus be available through the recorder interface.*

4. Gabriel and Malia story.

Grace and Gabriel discuss Malia and Gabriel tells Grace that he's actually "falling in love" this time around. Grace is suspicious and generally upset.

B. Required Activities.

1. Discovering Hartridge's Body.

At Tulane University...

Gabriel finds the dead body of Professor Hartridge in his office at Tulane University. His death looks similar to Crash's—he was clearly in great pain and various things knocked over in his office imply that he convulsed. A thick, black blood vomit is trailing from his mouth. His eyes, which are open, are nearly purple with blood. It should be clearly of supernatural origin to reinforce actual reality of "they can get you anywhere" threat.

Gabriel can examine the body. **Look on Hartridge,** will get a close-up inset of the body.

There is no phone in Hartridge's Office, so the player can't call Mosely. Once Gabriel leaves the University, we'll print a msg that he notifies campus security about the body before leaving.... Thus explaining why the body disappears.

Note: The body will remain here until Gabriel leaves the university. The next time Gabriel returns, the body is just gone, but the office is open. Once the body's gone, Hartridge's notes are still on his desk.

2. Telling Mosely about Hartridge.

After finding Hartridge's body, a new topic, Hartridge's Death, will appear on Mosely's topic menu. **Ask Mosely about Hartridge's Death,** and Gabriel tells Mosely about finding Hartridge's body and that Hartridge was doing some research for him on the Voodoo murders. Mosely replies that the murder case is closed. Gabriel says "how can you tell me the case is still closed when a university professor was just murdered." Mosely replies that they haven't yet determined that it is murder and that, in any event, there's nothing even like the Voodoo murder M.O. in this death. Even if it is a legit homicide, they would have a hard time connecting the two.

3. Getting Hartridge's Notes.

Gabriel can search Hartridge's office and finds his notes (on a single sheet of paper) on the veve. **Pick up on Hartridge's notes,** and Gabriel takes the notes. These go in inventory.

The notes include:

- a. The symbol of a wheel-within-a-wheel and, near it, the name Ogoun Badagris.
- b. The symbol of a snake (beneath it) and, near it, the name Damballah.
- c. The name "Agris" (name of tribe)
- d. The title "People's Republic of Benin"
- e. A scrawl about the veve found in Santo Domingo at start of revolt.

4. Get a snake scale from the museum's snake (python).

a) Exhaust fan set-up.

In the Voodoo museum, on the wall, and relatively obscure-looking, is an old switch. This switch runs an ancient, noisy, vibrating exhaust fan that's in the ceiling (exhaust fan is also visible). The switch is across the room from the fan.

(Note: If we want to make this harder, we can cover the switch with something that has to be MOVED to uncover the switch.)

If Gabriel does **operate on exhaust fan switch**, during normal visits to this room, we'll show him turn it on. This turns on the exhaust fan in the ceiling, to the accompaniment of sound effects of a very very noisy (*clumpety-clump*) fan. Immediately, the python in the cage raises up and stretches towards the top of the cage. Dr. John, or the girl, if he's not here, immediately yells at Gabriel to "turn the fan off." Gabriel automatically turns off the fan. We'll only let the player do this once. After that, they'll get a msg that Gabriel has been told to leave the switch alone if they try this again.

b) Snake book clue.

In St. George's Books, on one the shelves, is a book on snakes.

Pick up snake book, and Gabriel will pick it up, read a few paragraphs, and put the book back automatically (does not go into inventory). One of the "facts" read is that constrictor snakes, such as pythons, hunt by vibration.

We should place the snake book on a shelf so that we can use the same art for this as for the "Heinz Ritter" poetry book.

c) Day 5 attack in museum.

The first time Gabriel enters the Voodoo museum on day 5, the place will be dark--the blinds drawn and closed and the lights out. The room should be dim so that Gabriel is barely visible. Also barely visible is the exhaust fan switch.

Gabriel enters the room, shuts the door (light stops), calls for Dr. John, and steps further into the room (under computer control). When he reaches the middle of the room, the museum's python drops down from the ceiling and wraps around his neck.

Gabriel begins to thrash and choke, trying to unwrap the strong constrictor from his throat. Revert to player control. The player has a short amount of time to solve this puzzle.

Not solving this puzzle will go to a death box.

This scene serves as one of the major (towards the end) threats to Gabriel (this one by Dr. John) and also enables him to get the snake scale.

d) Removing the snake from Gabriel's neck.

Operate exhaust fan switch while snake is around Gabriel's neck, and Gabriel will stumble over there, fighting with the snake and gasping, and flip the switch.

The exhaust fan in the ceiling comes on, *clumpety-clump*, and the snake slowly unwinds from Gabriel's neck, and slithers off (in search of the herd of yummy goats it's hearing).

At the end of this scene, the lights come on and Dr. John will enter. He pretends to be solicitous, and he apologizes profusely about the snake. He is really angry that Gabriel is still alive and also nervous about going after the snake--"it's extremely valuable"). He tells Gabriel he must "close for the day" and asks him to leave. He tells him that they'll be open again "tomorrow." Gabriel leaves and we go back to the "French Quarter Close-up Map" pic. If player tries to teleport to museum again on day 5, print a msg that the museum is closed for the day.

e) Getting the snake scale.

If the player looks around the snake cage after the attack (snake is gone), Gabriel will NOT find any scales.

The next time Gabriel goes back to St. George's Books, Grace will ask him "What's that on your neck?" She reaches out and scrapes off something and puts it in an ashtray on the desk ("What have you been DOING?").

Gabriel can take the scale from the ashtray with use tweezers on ashtray. The museum snake's scale will then appear inventory.

5. Compare snake scales from Lake Pontchartrain with museum scales.

Use magnifying glass on Lake Pontchartrain scale in inventory, brings up a close-up inset of the Lake Pontchartrain snake scale.

Use magnifying glass on scale from museum's snake in inventory, brings up a close-up inset of the scale.

The Lake Pontchartrain scale and the scale from the museum's snake are visibly identical. This is Gabriel's major clue (and "evidence") that Dr. John is actually involved with the secret cult.

6. Convincing Mosely to re-open closed Voodoo murder case.

Must use on Mosely all of the following (note that these can be done at any time, including before the case is closed, but Hartridge's notes and the scale from the museum snake aren't available until day 5):

Use reconstructed veve pattern on Mosely, and Gabriel shows him the veve pattern and explains how he reconstructed it and how it is used in legit African/Haitian Voodoo. Unless this is the final item, Mosely will say that it's not enough proof.

Use Hartridge's notes on Mosely, and Gabriel shows him the notes and explains what Hartridge learned about the origin of the veve. Unless this is the final item, Mosely will say that it's not enough proof.

Use 1810 newspaper clipping about veve pattern on Hartridge, and Gabriel shows him the clipping as proof that the "cult" has been around in New Orleans for a long time and is responsible for prior deaths. Unless this is the final item, Mosely will say that it's not enough proof.

Use snake bracelet replica on Hartridge, and Gabriel shows him the snake bracelet, tells him about Madame Cazaunoux's grandmother, as proof of the Voodoo cult's power/influence. Unless this is the final item, Mosely will say that it's not enough proof.

Use snake tattoo tracing on Hartridge, and Gabriel shows him that, explains that it was tattooed on Crash's chest, and that the cult "marks" their people that way. This is proof of the cult as it is today.

Unless this is the final item, Mosely will say that it's not enough proof.

Use Lake Pontchartrain snake scale and museum scale on Mosely, and Gabriel shows him the scales and tells him where there from as proof that the museum is somehow involved. Unless this is the final item, Mosely will say that it's not enough proof.

Throughout this, especially on day 5, Mosely will give hints about what kind of "proof" he needs to help steer player as to what to give him.

When all items have been shown, Mosely will agree to try to get the case re-opened. He says he'll let Gabriel know if he comes up with anything.

There's a short scene in which Mosely gets up and he and Gabriel leave Mosely's office. In the Police Lobby, Mosely locks his office door, pockets the key, and leaves the station. Gabriel is left standing in the Police Lobby.

Gabriel will not be able to re-enter Mosely's Office until he gets Mosely's key on day 6.

7. If not previously done....

Optional activities on previous days that must be completed by day 5 include:

- * Finding a snake scale at Lake Pontchartrain (must be done to convince Mosely to reopen case). (Days 1-5)
- * Have Grace order book on Rada drum rhythms (must be done to interpret drum msgs on day 6). (Days 4-5)

C. Optional Activities.

1. June 22, 1993 newspaper.

At "St. George's Books Interior" there's always a newspaper on the counter--the newspaper for that day.

Pick up newspaper on counter, and Gabriel picks up and reads that day's edition of the local paper.

On June 22, 1993, there's an article on ???.

Gabriel's daily horoscope for June 22, 1993 says, "The shadow upon you is no long reversible."

After printing text msgs about the contents of the paper, Gabriel will automatically put the newspaper down. It does not go into inventory on this day or any other day.

The player can repeat this action as often as desired.

Reading the June 22cd newspaper is optional and can only be read on day 5.

2. Reading the Ritter family documents.

Read Wolfgang's letter in inventory, brings up text about Wolfgang Ritter's letter to Gabriel.

The letter asks Gabriel to please look at the enclosed journal in order to try and understand the family's "special obligations" and it's current situation.

Read Gunter's journal in inventory, brings up a close-up pic of the journal. The journal will contain multiple pages (turning pages will be similar to the spell book in KQVI) and will give a (very) brief summary of the Gunter/Tetelo story (from Gunter's pre-suicide perspective). The entry is written as a final farewell explanation from Gunter to his father, and concentrates on his failure in the shadow hunter role, the shameful loss of the family talisman, and Gunter's intended suicide.

The player will, ideally, read the journal. However, we will not make any hard checks for this.

3. Find remainder of Voodoo written code.

If Gabriel visits the Laveau tomb on day 5 (or 6), there's a new msg in the Voodoo code on the tomb that will give Gabriel the last two letters he'll need to write an appropriate msg for Dr. John. The new msg says (in Voodoo code) "DJ Watch G K but do not harm"

Use notepad/pencil on new Voodoo msg, and Gabriel will write it down. This goes into inventory.

Use new Voodoo msg on <translated> original Voodoo msg, and a text msg will say that Gabriel transfers all the known letters to the new msg. It mentions that there are two symbols in the new msg that Gabriel does not know the letters for. Bring up inset of the new msg with the letters written over it (will say "DJ Watch G K b*t do not har*").

This gives Gabriel the symbols for the 'm' and 'u' that he'll need to encode "*sekey madoule*." (He'll have to guess it, for Moonpiki is no longer at home on days 5-6.)

This is optional on day 5, must be found by day 6.

4. Leaving Voodoo code for Dr. John.

Besides just hiding the tracker in the *sekey madoule* on day 6, Gabriel will have to assure that said ritual coffin makes it to the St. John's Eve conclave. To do that, he'll have to leave a msg on Laveau's tomb. This can be done as early as day 5 but must be done by day 6.

Near the tomb is a small piece of brick.

Hand on brick piece, and Gabriel picks it up. It goes into inventory.

Use brick on Laveau tomb before "translating" both coded msgs, and a message says that Gabriel is fascinated by some of the strange markings on the tomb, but doesn't know enough about them to leave a message of his own yet.

Use brick on Laveau tomb after "translating" both coded msgs, and Gabriel clears a space.

Bring up special interface for code. Show side of tomb (large) and at the top of the screen, the Voodoo symbols included in the two coded messages along with their alphabetical equivalents. For the "m" and "u" symbols, there will just be question marks next to the symbols. The arrow will be a cursor.

Click the arrow on a symbol to select it. It goes "next in line" on the tomb as though Gabriel were constructing a message. The player can form any combination of symbols that he likes. There will be a spot on the screen where the player can "EXIT" the message interface.

Exit the message interface with either no message entered or an incorrect msg entered, and a text msg will say that Gabriel has a feeling that something isn't quite right.

Exit the message interface after entering "D J Conclave tonight bring sekey madoule" or, simply "D J Bring sekey madoule", and a text msg will reinforce that Gabriel is "Pleased with his little message and hopes that Dr. John gets it."

If Gabriel exits the message interface with a partial or incorrect message, using the brick on the tomb again will cause him to "smudge out" his message and bring up a clean interface for him to "start over."

This is optional on day 5, must be done on day 6.

5. Fortune Teller #2.

If the player has done the fortune teller puzzle any time before day 6, the booth will have been empty since the puzzle was done.

If Gabriel returns to "Jackson Square NW" on day 6, the fortune teller is back in the booth--wearing veils on her face.

Talk on fortune teller, and Gabriel approaches her, saying something like "Hey, there you are! You really freaked me out the other day!", etc.

However, when he gets close, the fortune teller stands and grabs his arm and we get a close-up. It is NOT the same fortune teller. The veiled woman is black and her eyes are rolled back into her head. A strange voice comes from her lips. (This is Malia, veiled, and being "ridden" by Tetelo's *Loa*. This shouldn't be totally obvious, but it should leave the player wondering.)

The frightening apparition hisses venomously at Gabriel--"Stay away from Malia, or you shall pay with your life!" The drums pound in Gabriel's ears and he feels himself transfixed by those horrible white eyes. Something about the eyes reminds him of his dreams....

He feels his head swim, his hand go numb. Fade to black.

When we come back from the black, Gabriel is standing near the now-empty booth, is daylight and people are passing, and the drums sound normal. Comment on how strange that was and revert to player control.

Note: If Gabriel experiences this, at the end of this day, he'll accuse Grace of setting someone up to this. Grace will get both pissed and concerned for Gabriel's safety.

This encounter is always optional. Gabriel will have had to have interacted with the original fortune teller on days 3 or 4 to get this to work.

D. Day 5 End.

Fade to "St. George's Books Exterior" at the end of the day, as usual. Show Grace leave and the dusk-to-night transition.

Pause.

Play the sound effect of a telephone dial tone and then of touch-tone dialing a number. We hear a phone ring. The phone continues to ring, but there is no answer. Gabriel curses and hangs up.

Pause.

On this night, we will replay a version of the opening cartoon nightmare sequence, except that, this time, small items will be changed as "clues" as responses to recent events:

- a. When Tetelo's face morphs, it morphs into Malia's, not a leopard.
- b. When the 3 snakes slither off the screen, they leave a scale.
- c. OTHER???

After the nightmare, we'll return to the "St. George's Books Exterior" screen and transition from night to dawn.

Overlay screen with large letters that say "Day 6". There'll also be a poem quote for under the day 6 caption. Display for a few moments, then show paperboy deliver paper, and Grace coming up the street, picking up the paper, and opening the shop.

Transition into "St. George's Books Interior" for the Day 6 Start cartoon.

IX. Book I: Day 6: St. John's Eve, June 23, 1993.

A. Day 6 Start.

This cartoon is quite different from the other cartoons.

We fade to "St. George's Books Interior" screen and show Grace letting herself in. But the shop is different. Someone has, overnight, vandalized the door of the shop with a plucked, but still-living rooster with nine silver pins in its breast. There's also blood, etc. left on the door, feathers, etc. Grace screams. Gabriel runs out of his room. The two of them stand around the grotesqueries in horror, discussing it. Gabriel comforts Grace, who is upset and thinks Gabriel has brought this on himself with all of the research. She beseeches him to go away, but Gabriel says that he can't. Not yet. She asks him to call the police, but Gabriel says that Mosely is looking into it already and the rest of the force isn't interested. He tells Grace he'll clean it up and tries to act like it's no big deal, but he's scared. We'll fade down to black and print a segue msg "Later...." and when we fade back up, the room will be clean. Grace and Gabriel are in their normal positions. Revert to player control for day 6.

B. Required Activities.

1. Letter from Mosely.

If Gabriel hangs around the book shop, or leaves and comes up, there'll be a little scene in which someone (a shadow) pushes an envelope through the mail slot. Gabriel opens the door and looks out, but whoever it was is gone. The envelope lies on the floor near the mail slot.

Pickup envelope, and Gabriel picks it up. It goes in inventory.

Open on envelope in inventory, and it separates into 2 inventory items; a letter from Mosely and a small key.

Read letter from Mosely in inventory, gets text msgs about the content. The letter says that he's had to go underground, that "this thing runs deep, through all levels here", says that he's being watched and has already been threatened by members of the department. He's "taken vacation time--as 'encouraged'" but is planning to continue looking into this. He tells Gabriel he'll be hard to find--that he's enclosed a key to his office. Gabriel can feel free to use anything he finds in the office. Mosely closes by telling Gabriel to be very careful. He makes some comment at the end--P.S. Don't you think this letter will look great in the book?

2. Get Grace to copy tattoo onto Gabriel's chest.

Use tracing from Crash on Grace, and Gabriel will ask Grace to draw a matching fake tattoo on his chest.

Grace will demand to know what for, etc. Gabriel will have dialogue choices to try to talk her into it.

Select correct dialogue chain, and Grace agrees to copy the tattoo for Gabriel. If player breaks off this chain, it can always be re-instigated until the puzzle is done.

Grace tells Gabriel they'd better do it in his studio, just in case (yeah, right) any customer would walk up and be scared off. She picks up her art kit, and goes back into Gabriel's studio.

Fade to "Gabriel's Studio". Here, we'll have a brief scene where she does the tattoo (remarks from Gabriel about her being so close to him). After she's done, she goes back into the book shop.

NOTE: If Gabriel asks her to do this BEFORE the sixth day, a message will say that, since it will wash off in the shower, Gabriel should wait until he has a real need for it.

3. Get the tracker from Mosely's office.

a) Getting past the desk sergeant, day 6.

On day 6, the desk sergeant will tell Gabriel that "We don't have a Detective Mosely." and will refuse to let Gabriel into the private area of the office or to discuss it further.

Gabriel must get back to Mosely's office on day 6, even though Mosely isn't here. Mosely sent Gabriel the key to his office and Gabriel has to get inside to get the tracker. Thus, Gabriel must distract the desk sergeant.

b) The beignet set-up/clue.

On days 1-3 in the police lobby...

While Gabriel is in this room, on occasion, a beignet vendor in a push cart will pull up and park outside on the street. He'll drive away again later. The officers, including the desk sergeant, Officer Franks, and, perhaps, another uniformed officer from the part of the lobby not visible, go out and get beignets and coffee.

On days 1-3, Gabriel must wait around until they get back, and this is just an annoyance.

On days 4-5, if Gabriel "hangs" here, the officers will complain to each other that the beignet vendor has not been around lately.

c) Getting the beignet vendor to return to police station.

You may be asking, OK Jane, where IS the beignet vendor?

Well, on days 1-3, the vendor is NOT in Jackson Square.

On days 4-6, the beignet vendor will show up in Jackson Square, on the "Jackson Square SW" screen, in place of the usual Lucky Dog vendor. If you talk to the guy, he tells you the Lucky Dog vendor is his cousin, Ralph, and that he went off to college, leaving the beignet vendor his slot at this profitable location. The little boy tap dancer is also gone at this point.

Gabriel must convince the vendor to go back to the police station. He will be able to do this through dialogue choices.

Talk on vendor, and Gabriel can chat with the man. After the man explains his spot at Jackson Square, Gabriel will have dialogue choices to talk about police station (may start out with "say, haven't I seen you somewhere?" and vendor says "I'm usually at the police station."...)

On day 6, this will expand to try to talk him into going back to the station.

Select correct "return to station" dialogue path, and vendor will agree to go back to the police station "in a bit". (This is so we don't have to show vendor leaving. We'll just have him be "gone" the next time we leave the square and return and will have him show up at the station the next time Gabriel goes there.)

d) Taking advantage of the distraction at the station.

As soon as Gabriel arrives at the police station after having persuaded the beignet vendor to return, the beignet vendor pulls up outside (visible out window).

The desk sergeant (and the others) will rush outside as usual.

They'll only be gone for a few seconds, and Gabriel must hurry.

Move on swinging door, to enter private area.

Open/close on Mosely's door, shows Gabriel trying the door, but it's locked.

Use Mosely's key on Mosely's door, shows Gabriel unlock the door and enter the room.

Fade to "Mosely's Office" pic.

When Gabriel's done in the office and enters this screen again, the beignet vendor will be outside, but the officers will be back in their spots. Gabriel will get yelled at on his way back out by the desk sergeant.

This will garnish maximum points!

e) Alternate solution.

However, if the player either fails to take advantage of the beignet vendor distraction OR needs to get back in Mosely's office because they didn't find the tracker the first time, the following will be provided for "infinite" chances to get back in Mosely's office after the beignet vendor distraction is over.

The desk sergeant, having eaten his beignets, gets a sugar buzz and will, on occasion, nod off (it's a slow day in the lobby). He'll only nod off for a few seconds, then wake back up. Gabriel can go through the swinging door and unlock/enter Mosely's office during these times. Once Gabriel has the tracker in inventory, the desk sergeant will no longer nod off and the window to get back in the office will be closed. (Thus, he may never nod off, if the player's on their toes.)

f) Inside Mosely's office, day 6.

Gabriel is alone here.

Open/close on desk drawer, and Gabriel opens it. Inside is a tracker. (Should be slightly visible on main screen.)

Pick up tracker, and Gabriel picks up the tracker. It goes into inventory.

4. Interpret drum messages.

Gabriel will have to interpret the drum msgs today (by going to any of the drummer locations and using the book). The msgs say "St. John's Eve conclave tonight at Bayou St. John." We'll need an interface for selecting letters for drum beats and constructing the msg using the Rada drum book.

When the whole msg is interpreted, Bayou St. John will appear on the "Greater New Orleans Area" map.

5. Plant tracker.

Go to Voodoo Museum...

Use tracker on sekey madoule (ritual coffin), and Gabriel will put the tracer part of the tracker into the coffin. (Dr. John will let Gabriel "look at" the items on the wall, even if he's there, so this is not a problem.)

If Gabriel has not already left a msg for John at the tomb, a msg will give player a hint, "Gabriel wonders if there's anyway to make sure the *sekey madoule* is taken to the ceremony tonight."

Use tracker on any other item in the shop, and a text msg gives player a hint by saying that the tracker can't be "concealed" in that item.

6. Finding the St. John's Eve ritual circle.

Go to Bayou St. John...

If Gabriel has not set the tracker AND left the msg about the *sekey madoule* for Dr. John, he'll get lost in a maze of woods with drums "confusing" him (no chance to find your own way). We should have something obvious for the first screen and, after wandering through five or so screens, you always end up back at the first screen so that you can teleport (using map) back to do the tracker puzzle, and not be stuck forever.

If he's set the tracker, he can use the tracker to find his way.

Operate tracker in inventory, will bring up tracker signals at top of screen. These will show North, South, West, East, etc.

After four or so screens, he'll come upon the ritual.

7. Getting past Dr. John.

Once Gabriel finds the ritual circle, he'll be on the edge of it, and not yet visible to the people in the circle. Before he takes any step forward, he'll need to don the mask.

Use crocodile mask on Gabriel, and Gabriel wears the mask.

If player now exits back into the maze, we'll take the mask off automatically.

Once Gabriel steps forward into the circle, Dr. John, very large and wearing a jackal mask, will see him and walk up to him. Dr. John will kill him on the spot if either of the following is not true.

- Gabriel is wearing the Croc. mask
- Gabriel has the fake snake tattoo on his chest

Even if the above are true, Dr. John will ask him two questions about their gods, such as "The great serpent who crashes all in his coils is called..." (Damballah). And "He who destroys men is called..." (Ogoun Badagris). Gabriel will have to select his answers correctly from dialogue choices.

Select correct dialogue responses, and Dr. John will walk away and the cartoon of the ritual takes place.

8. If not previously done....

Optional activities on previous days that must be completed by day 6 include:

- * Finding new Voodoo code msg to get "m" and "u" (must be done to leave "sekey madoule" msg on tomb). (Days 5-6)
- * Leaving voodoo code for Dr. John (must be done to leave "sekey madoule" msg on tomb). (Days 5-6)

C. Optional Activities.

1. June 23, 1993 newspaper.

At "St. George's Books Interior" there's always a newspaper on the counter—the newspaper for that day.

Pick up newspaper on counter, and Gabriel picks up and reads that day's edition of the local paper.

On June 23, 1993, there's an article on (historical) St. John's Eve.

Gabriel's daily horoscopes for June 23, 1993 says, "Today you will either die, or your life will change forever."

After printing text msgs about the contents of the paper, Gabriel will automatically put the newspaper down. It does not go into inventory on this day or any other day.

The player can repeat this action as often as desired.

Reading the June 23rd newspaper is optional and can only be read on day 6.

2. Police Dept. Day 6.

If Gabriel goes to the police station on this day, and asks the desk sergeant for Detective Mosely, the desk sergeant will simply say "We don't have a Detective Mosely." and will refuse to let Gabriel into the office or talk about it.

This response will continue at the police station for the rest of the game.

All "always optional" items that have not yet been done can be done on this day, up until Gabriel gets into the ritual.

D. Book I Climax Voodoo Ritual Cartoon (Day 6 End).

After passing Dr. John's tests, Gabriel is left standing at the edge of a circle of Voodoo participants. All are masked, many are semi-naked, some are painted up, etc. In the center of the circle is a woman wearing a leopard mask. The woman is dancing and in each hand she holds a chicken (see film reference of Voodoo ceremonies). The other Voodoo participants in the circle are also dancing slow and in place, to the beat of a heavy Rada drum. The whole scene feels very sensual.

We remain under computer control for the whole cartoon.

On the ground at the center of the ritual circle is a veve of the wheel-within-a-wheel and snake pattern. Dr. John holds the asson (beaded gourd) and is dancing near Malia. This scene is lit by firelight from a bonfire.

With Gabriel at the edge of the circle, the following action takes place and is accompanied by messages; the priestess spins the birds round and round by their necks, they flap briefly, then are silent. She hands them to John, who fills a bowl with their blood and then lays them inside the veve. Then, Dr. John moves behind the bonfire and comes back with the python from the museum. He hands it to the priestess and she takes it and dances with it. The crowd is dancing now in a delirious manner (but not too wildly).

The crowd chants: "*Damballah Oueddo, Ou couleuvre moins!*" (Damballah Oueddo, our great Serpent-God) and "*Ogoun Badagris, Si ou mander poule, me bai ou. Si ou mander cabrit, me bai ou. Si ou mander bef, me bai ou. Si ou mander cabrit sans cor', Cote me pren' pr bai ou.*" (Ogoun Badagris, If a cock is demanded, we will give it. If a goat is demanded, it is here. If a bull will suffice, behold it. But if a goat without horns is required for sacrifice, oh, where will we find one?)

Messages describe what's happening with Gabriel; "Gabriel's head begins to throb with the drums and the chanting, with the pulsing of the crowd, with the smell of the blood."

"He becomes light-headed, the scene before him turns surreal."

"As though in a fever, he realizes that he's been here before, seen this before."

Gabriel takes a step forward.

"He's seen the veve on the ground, flicking in the firelight..."

Flash from Gabriel's dream of the burning wheels.

Dr. John hands the priestess the khu-bha-sah at this point, and she begins to move it around dramatically.

Gabriel takes another step forward.

Msg: "He's seen the snake-shaped khu-bha-sah"

Flash on the snake-knife from his dreams.

Gabriel steps forward again.

Msg: "The face of the leopard..."

Flash on the leopard face morphing from his dreams.

"He must know!"

Gabriel steps all the way forward to the priestess and, as though in a daze, lifts off her mask.

We go to a close-up of Malia's face. At first, she is unfocused, caught up in the ceremony. She has an expression of ecstasy.

Gabriel says: "Malia!"

Malia's eyes focus on the person before her in the crocodile mask, and her eyes suddenly grow aware and horrified.

"Gabriel?" she asks, shocked.

Go back out to the full shot. Just then, Dr. John (who is unaware of who Gabriel is, and is in a state of delirium himself), dances up to Malia and man before her (Gabriel). He holds a bottle in one hand, and he sprays/blows a liquid drug from his mouth into their faces. He dances away again, to continue to spray the rest of the crowd.

A message says that "Gabriel feels the drug sink into his skin, his body begins to tingle."

"As though through a fog, Gabriel hears Malia's voice."

Malia: "Gabriel, run! Get away before she comes! Hurry!"

Gabriel, his tongue thick, says, "Who comes? Who's 'she'?"

Malia's head snaps back, her eyes roll back in her head.

Gabriel weaves and says, "Malia?" He backs up a step instinctively.

The crowd begins to chant; "Tetelo! Tetelo!"

Malia's body jerks, her arms out with the python around her neck and shoulders. The chanting grows louder; "Tetelo! Tetelo!" Gabriel backs up another step.

Malia's head comes back down slowly, she seems taller suddenly. Her face is distorted.

Gabriel weaves and says (drugged voice), "Malia?"

Close-up of Malia's face, it is distorted and the eyes are evil. Flash to Tetelo's face from dreams and back to Malia's distorted face. The two have the same eyes, features distorted to be a similar, wicked smile.

Go back out to ritual shot. Tetelo/Tetelo slowly raises up her right arm, pointing the khu-bha-sah at Gabriel. Her whole body is trembling.

"I know you now. I can smell his blood in your veins." (her voice is very different, darker--Tetelo's voice)

Gabriel takes another weaving step backwards.

"No!" he says.

"You cannot change your destiny, nor ours!"

Gabriel steps back and says again, "No!"

"I will destroy you! You cannot run! You cannot hide! You are weak, weak!"

Gabriel turns and stumbles towards the edge of the circle. Just as he reaches the edge, the drug overpowers him and he collapses.

Msg "Gabriel tries to flee, but his legs fold beneath him, no longer listening to his confused brain. The sounds around him begin to fade into nothingness."

Show two hands reach from the edge of the woods and grasp onto his arms, drag him off into the woods. Tetelo/Tetelo is, meanwhile, laughing with her head thrown back, her arm still pointing.

Tetelo/Tetelo: "Where is your pretty necklace, witch-hunter? Where are your pretty, pretty gems?"

Dissolve to black.

For the continuation of "Sins of the Fathers", see BOOK II of the Game Bible.

DON'T DELETE: ENDING ATTACHED

