

ROOMLIST

MURDER MYSTERY

ROOMS:

- ## ## ## [Y] 001 Boatdock-front of island
- ## ## ## [Y] 002 Cemetary West-Crypts
- ## ## ## [Y] 003 Bell Tower-Back Garden West
- ## ## ## [Y] 004 Rose Arbor-Back Garden Middle
- ## ## ## [Y] 005 Rose Garden
- ## ## ## [Y] 006 Celie's House-Back Garden East
- ## ## ## [Y] 007 Entrance to Swamp
- ## ## ## [Y] 008 Generic Swamp
- ## ## ## [Y] 009 Chapel
- ## ## ## [Y] 010 West Wing of House
- ## ## ## [Y] 012 East Wing of House
- ## ## ## [Y] 013 Stable
- ## ## ## [Y] 014 Playhouse and Swing
- ## ## ## [Y] 015 Front of House West
- ## ## ## [Y] 016 Front of House Center
- ## ## ## [Y] 017 Front of House East
- ## ## ## [Y] 018 Maze Entrance
- ## ## ## [Y] 020 Carriage House
- ## ## ## [Y] 021 Mid-Driveway West
- ## ## ## [Y] 022 Mid-way House View
- ## ## ## [Y] 023 Mid-Driveway East
- ## ## ## [Y] 024 Gazebo
- ## ## ## [Y] 025 River Road and End of Fence
- ## ## ## [Y] 026 River Road, Fence and Carriage House
- ## ## ## [Y] 027 River Road, Fence and West Driveway
- ## ## ## [Y] 028 River Road, Fence Center
- ## ## ## [Y] 029 River Road, Fence and East Driveway
- ## ## ## [Y] 030 River Road-edge of island
- ## ## ## [Y] 031 Colonel's Gun Room
- ## ## ## [Y] 032 Library
- ## ## ## [Y] 033 Downstairs Hallway Back
- ## ## ## [Y] 034 Dining Room
- ## ## ## [Y] 035 Kitchen
- ## ## ## [Y] 036 Music Room/Parlor
- ## ## ## [Y] 037 Front Hall-Grand Stairway
- ## ## ## [Y] 038 Drawing Room/Parlor
- ## ## ## [Y] 039 Secret Passageway West
- ## ## ## [Y] 040 Secret Passageway East
- ## ## ## [Y] 041 Guest Room-The Doctor
- ## ## ## [Y] 042 Colonel's Bedroom
- ## ## ## [Y] 043 Upstairs Hallway back
- ## ## ## [Y] 044 Lilian and Laura's Bedroom
- ## ## ## [Y] 045 Ethel's Bedroom
- ## ## ## [Y] 046 Gerdie and Gloria's Bedroom
- ## ## ## [Y] 047 Upstairs Hall forward
- ## ## ## [Y] 048 Clarence and Rudie's Bedroom
- [] [] [] [] 050 Underground passageway
- [] [] [] [Y] 051 Secret Stairs from Hedge to passageway
- [] [] [] [Y] 052 Secret Cellar - ~~hangs~~ - wait on it
- ## [] [] [Y] 053 Wine Cellar/Butlers Room
- [] [] [] [Y] 057 Inside Crypt
- [] [] [] [Y] 058 Inside Chapel
- [] [] [] [Y] 059 Inside Ceile's House
- ## ## ## [Y] 061 Inside Boat House (formerly Carriage House)
- ## ## ## [Y] 063 Inside Playhouse House
- [] [] [] [Y] 065 Center of Hedge Garden
- [] [] [] [Y] 066 Inside Elevator
- [] [] [] [Y] 068 Under Rose Garden
- ## ## ## [Y] 069 Inside Stable

Act 5

F. U.S.
 Colonel 5
 Lillian 5
 Rudy 5
 Ethel 5
 Clarence 5
 Joe 5
 Fitz 5
 Celie's
 dog 5
 Blaise 5

Sit in rocking chair

9-11
 elsewhere
 where there
 is swamp

36-43 (1)
 appropriate
 the side door

9-11

13-19

21-25

8. Fireflies flit

31-35 (9)

I was in room 3
 a couple of min

1-11 - (6)

8-11-89

the "alligator" messages need
 146

secret passageway in house

13-19 (7)

need a frog "croak"
 when Laura Falls into the water here

21-30 (8)

need 12, 20, 30

- [] [] [] [] 070 Inside Well
- ## ## ## [] 073 Upstairs Bathroom
- ## ## ## [] 074 Attic West-storage
- ## ## ## [] 075 Attic Center
- ## ## ## [] 076 Attic East-Maid's Quarters
- [] [] [] [] 077 Laura Bow-Close Up
- [] [] [] [] 078 Lillian Prune-Close Up
- [] [] [] [] 079 Colonel Henri Dejon-Close Up
- [] [] [] [] 080 Ethel Prune-Close Up
- [] [] [] [] 081 Gertrude Dijon-Close Up
- [] [] [] [] 082 Gloria Swansong-Close Up
- [] [] [] [] 083 Rudolf Dijon-Close Up
- [] [] [] [] 084 Clarence Sparrow-Close Up
- [] [] [] [] 085 Dr. Wilbur C. Feels-Close Up
- [] [] [] [] 086 Jeeves-Close Up
- [] [] [] [] 087 Fifi-Close Up
- [] [] [] [] 088 Celie-Close Up

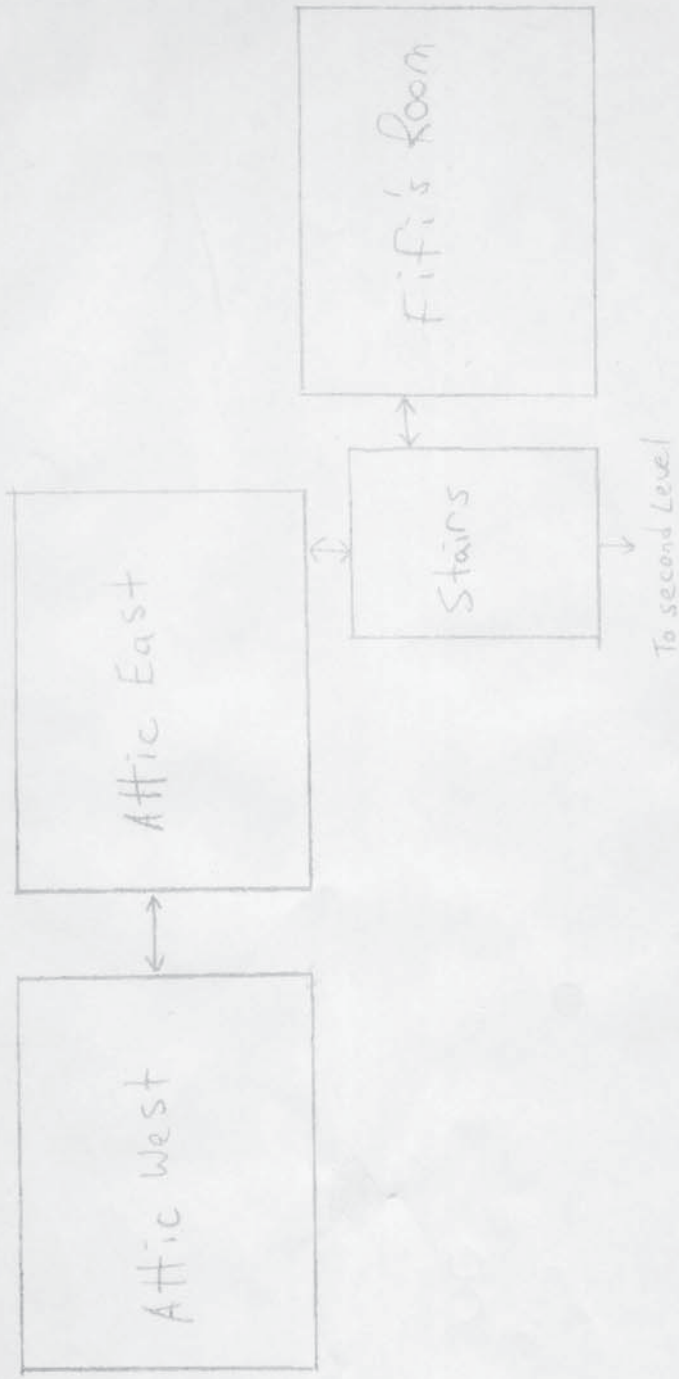
- [] Rough Draft Completed and sent for approval
- [] Near completion-awaiting first round of changes
- [] Near completion-awaiting final changes and approval
- [] Has received final approval

completed as of 3/3/89

Clarence	Colonel
Gloria	Rudy
Wilbur	Ethel
Lillian	Jeeves
Celie	Fifi
Gertie	dog
	Blaze

Celie's house - should be a small mirror above the little table
 + a small picture of some sort next to it
 - wood planking on floors
 - a pot boiling something on the woodstove with spoon or ladle stick out
 - in the shelves - a row of burning candles on top of the shelves.
 in upper two shelves put various bottles of different sizes (holding pot)
 lower left shelf - put in two mixing bowls. In lower right - some book
 + ~~some jars of stuff~~
 - ~~Remove pitcher~~ put the bowl under the pitcher on little table to make more room -
 put a couple more burning candles on the table by the wall + put in
 a statue of a saint next to the pitcher + bowl. Should be a small
 stool at little table - + two chairs at dining table.

The Mansion
(Third Level)



Act 2

about cigar smoke in the room (for 5 minutes only). See that a chair or small table has been knocked over. The window is wide open.

2. Find the white handkerchief outside Gertie's door on the floor in the upstairs hallway (the implication is that it could be either Ethel's or Fifi's).
3. SEE Wilbur and Clarence "having words" in room 10. (They then walk into the library to continue their discussion - without you.)
4. SEE Clarence and Gloria playing billiards in the billiard room.
5. SEE Lillian and Celia in the kitchen, talking. Celia is rolling out dough on the table with a ROLLING PIN. Can overhear that Celia is comforting Lillian because Lillian is upset about something. Celia is being "motherly" towards her.
6. SEE Wilbur in the library ALONE after Clarence leaves. (Clarence leaves to go into the billiard room to play billiards with Gloria.)

COULD DO'S-

(Besides general exploration)

1. Could see the Colonel in his room alone. (He will be there until right before Wilbur dies.)
2. ~~Could find the pink handkerchief in Ethel's room.~~
3. Could enter the secret passageway off the library and OVERHEAR Wilbur and Clarence arguing about a "racehorse" scam they pulled on the Colonel (as with all "secret passageway" stuff - you have 5 minutes to get into the secret passageway to overhear things - otherwise you miss it). Wilbur will be threatening to go to the Colonel with it.
4. ~~Could discover more voodoo items around the house or grounds.~~
5. Could enter the secret passageway off the billiard room and OVERHEAR Gloria and Clarence talking as if they could be "lovers." Gloria could also be trying to break up with him and he's angry about it.
6. Could see Rudy and Fifi in Rudy's room. Rudy is accosting Fifi and Fifi is resisting his attentions - she might say something like "You cad!" She leaves. Rudy is drinking and offers you a drink. You could drink and possibly get drunk. Rudy flirts with you.
7. Could see Ethel in the parlor drinking and talking to the parrot. She's pretty drunk. She'll also offer you a drink. You could talk to Ethel.

(If you enter the secret passageway off the parlor, you can OVERHEAR what she says to the parrot. She will say negative things

about Gloria in particular).

8. Can see Fifi in her room after she's been with Rudy - can talk to her. She's pretty noncommittal in her answers.
9. Can see Jeeves doing his various duties and try to talk to him. As usual he pretty much ignores you and goes about his business. Jeeves's door will be LOCKED until he enters his room the first time - then it will stay unlocked throughout the rest of the game.

Act 3.

After Wilbur's death and before Gloria's:

MUST DO'S-

Enter library and SEE that Wilbur isn't there anymore (the doctor's bag isn't there anymore, either).

There is a fireplace poker lying on the floor; a chair knocked over; an open book or magazine about racehorses lying on the table.)

2. SEE the few feathers on the floor (ostensibly from Gloria's feather box). There are also a few feathers on the floor in the downstairs back hallway, too.
3. SEE Lillian in the playhouse reading a LIBRARY book to the dolls.
4. SEE Rudy in Fifi's room trying to come on to her. She slaps him and demands that he leave the room. (He leaves angrily.)
5. SEE Rudy and Clarence in their shared room talking intensely about something; can overhear something about "Gloria." (Clarence smokes a cigar.)
6. SEE Gloria alone in the billiard room listening to music on the victrola. (She could comment that this is her favorite song.)

COULD DO'S-

1. Could find the monocle on the doctor's body.
2. Could use the monocle to examine the small embroideries on the two handkerchiefs (white and pink one - they match, and they belong to Ethel).
3. Could use the monocle to examine the fireplace poker and see traces of blood on it.
4. (The cognac decanter could be taken up to Fifi's room at this time as Clarence has had an opportunity to drink from it - possibly when he was "arguing" with Gertie in the parlor.)
5. Could find the cane in the secret passageway.

Hallway
Shift-Shift

Debut Window
"6"

Type
variable -
"165"

Type
Change 3+4

Shift-D

CBnotes
CBchar
CBquiz

THE COLONEL'S REQUEST Hint Book

Beginning cartoon-

The year is 1925. The place is somewhere in the bayous of southern Louisiana. You are a 19 or 20 year old girl by the name of Laura Bow. You hail from New Orleans where your father is a prominent and respected detective. You are a college student (find out the name of the university in New Orleans) majoring in journalism. You are an energetic, courageous, and intelligent young woman. You also have an inquisitive nature inherited from your dad which occasionally lead you into sticky situations.

You have a friend, Lillian Prune, whom you have met at college. Whereas you are a nice, down-to-earth, studious girl, Lillian seems quite the opposite. She dresses in the flamboyant style of the flapper, she smokes, drinks, dates several young men, and is generally of a loud and rebellious nature. However, underneath Lillian's outgoing persona, you sense a sad and insecure little girl.

Lillian has been invited to her rich Uncle Henri's estate for the upcoming week-end; ostensibly a "family re-union" of some sort. She asks if you would like to come along as her uncle lives on a private island in the middle of the bayou and you might find it interesting. Since this sounds more fun than staying home and studying for next week's biology test, you readily accept.

Friday evening finds you and Lillian skimming through a darkening bayou in a small skiff piloted by a tall black man. His solemn face and silent nature adds to the eeriness around you. Occasionally, the deathly silence of the swamp is broken by the shrill cry of a loon. Uncomfortably, you wonder how much further to Uncle Henri's island estate.

There it is! Your heart lifts as you see the vision of a splendid house appearing through the dense trees. Silently and quickly, the skiff glides to the island dock where you and Lillian then disembark. Without a word, the black man turns the small boat around and is quickly lost in the dark mists of the bayou. "What do you think?" Lillian asks. You don't know what to say. This isn't exactly what you expected. You expected a lovely estate set in the privacy of a beautiful bayou island; you didn't expect an old run-down house and unkempt grounds on a lonely island in the middle of a dark and spooky swamp. "It looks interesting, all right," you answer.

As you walk toward the house, Lillian gabs about her rich, old, eccentric, bachelor uncle. "He was a colonel in the Spanish-American war, you know. In fact, he STILL prefers to be called Colonel Dijon. I don't call him that, though--to me, he's my dear Uncle Henri." A wistful expression crosses her face as she remembers coming here as a child. "Uncle Henri is a strange old coot. He covets his privacy and hates being bothered by people. That's why he bought this place way out here in the middle of nowhere. Sometimes, in the summers, he would invite me to come and visit him here. I think I was the only one in the family

8. Clarence Sparrow. The colonel's sneaky attorney. Manages all of the Colonel's business affairs and accounts. He covets the colonel's money.
9. Dr. Wilbur C. Feels. The colonel's long-time doctor. Questionable medical practices. Could be in cahoots with the attorney.
10. Jeeves. The butler. A "Lurch-type" butler. Imposing, solemn, and not too friendly or helpful. Jeeves is having an affair with Fifi.
11. Fifi. The sexy french maid. She "could be" having an affair with the colonel (we'll never know for sure). She IS having an affair with Jeeves.
12. Celie. The black cook. She looks like a typical black lady of the day with her apron and head scarf. She's older and overweight. She is into voodoo (good voodoo). She's not a bad person. Laura can befriend her.
13. Rover. The colonel's old bloodhound. The dog doesn't have too much to do with the story. He seems to mostly hang out around his dog house.
14. Blaze. The colonel's old broken-down horse. He's sway-backed and pretty much hangs around in the stable.
15. Various alligators in the swamp. These can kill Laura if she goes too far into the swamp.
16. Parrot. The colonel has a parrot that lives in a cage in the parlor. If Laura feeds crackers to it, she might get some valuable information.
17. Perhaps some swamp birds of some kind (like white swamp cranes), or maybe some little frogs - to give more character to the swamp.
18. A black, silhouetted figure that slinks around occasionally. (Usually in the background, outside windows, or skuttling quickly through doorways. The figure looks like it might be wearing boots, a cape or heavy coat, and a hat pulled low over it's head. (It's actually Lillian in disguise - wearing the colonel's old army clothes).

"Gettable" objects-

1. Notebook and pen. Take "notes" with it. Found in your suitcase. (Can you take the suitcase?).
2. Voodoo artifact. Give to Celie to "befriend" her. Found in the doghouse AFTER the doctor dies.
3. Crackers. Feed to parrot to get information. Found in Jeeves's room.



Show the will lying face up on a table top.

A hand comes on the screen with a quill pen. The hand signs his name on the bottom right corner of the will. (If we can read the name, or if we zero in on it, it will read "Col. Henri A. Dijon.") Then, the hand will go off the screen.

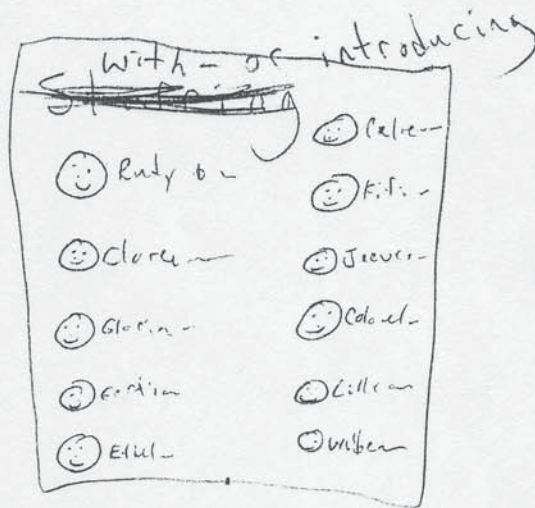


Suddenly! - A knife is stuck in or thrown into the center of the will.

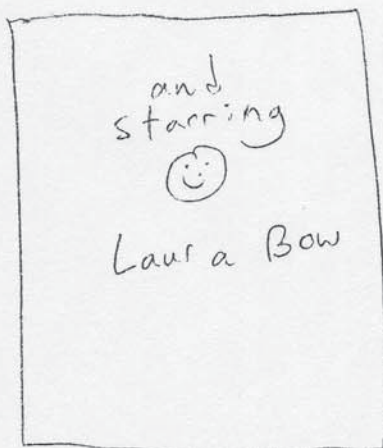
Then the name of the game appears over the picture of the will with the knife in it. We'll discuss exactly how we want "The Colonel's Bequest" to come on the screen.

Of course, eerie music will accompany all of this.

This part could be optional, but I'll throw it in anyway and see what you guys think -



After the so-called "Title Screen," we could introduce the characters by either flashing their pictures on the screen one by one, or by having ALL their pictures and names on the screen at one time, or by having all their pictures on the screen at one time, but the screen will be black and we'll just highlight them one at a time.



Anyway, somehow we can introduce the characters. And, then we'll put up a new screen that will say "And starring, Laura Bow!" and put up her picture. The music could get a little lighter at this point - not be quite so eerie.

As far as all our names, I thought it would be nice to intersperse them throughout the beginning cartoon.

Beginning Cartoon

Scene 1:

A college campus-



We will have some sort of popular 20's song playing that college kids of 1925 would have liked ("Varsity Drag" is a good one).

A college campus. Put up the words -

1925

Tulane University

New Orleans, La.

Then, eliminate the words.

Action:

Either Lillian and Laura walk on the screen from opposite directions and meet in the middle, or else they walk into the picture together, OR we could have shown Laura sitting alone on a bench reading a book while putting up the above words. Then, have Lillian walk into the scene.

Lillian will say -

"Hey, Laura! Wanna come with me this week-end to my Uncle Henri's estate? He's having a "family re-union" of some sort. You can keep me company."}

Laura answers -

"I don't know. I have studying to do...."}

Lillian -

"Oh, come on! It'll be a scream! It's such a creepy old place; you might find it interesting."}

Laura -

Scene 2:

Swamp



Put up the words "Two nights later..."

Then eliminate them.

Action:

I'm not sure how we can do this, but I'd like to show Lillian and Laura come in the scene in a small boat being poled by a tall black man - but I'd like to show them pretty big. Or else, they were already in the picture going through the swamp when we put up the words "Two nights later..."

Anyway, I'd like them to be fairly big characters at this point. Let's play with this scene and see what we can do.

It is night in the swamp, and it looks very scary and misty.

There will be no music during this scene, only swamp sounds.

Now for some credits.

Put up the words -

Executive Producer
Ken Willians

Written by
Roberta Williams

Then eliminate them and go on to the next scene.

Scene 3:

Put up picture 1.



Action:

The boat arrives at the boat dock from either side.

There is still no music, only swamp sounds.

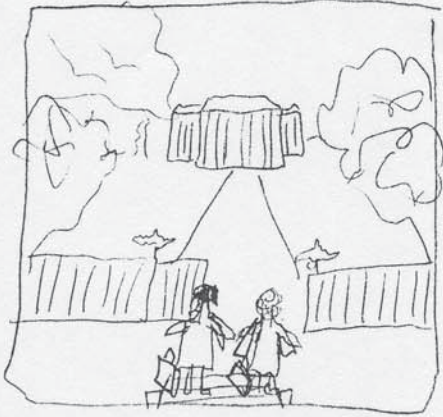
Lillian says -

"We're here!"

It's probably unnecessary to show Laura and Lillian getting out of the boat onto the dock.

Scene 4:

Put up picture 28.



Action:

Lillian and Laura will be standing at the bottom of the picture looking TOWARD the house (they will be game size). Their suitcases will be on the ground next to them.

The scene will start with strong, scary music - maybe a strong organ song. Lightning will then strike and we'll hear the sound of thunder.

Put up the words -

Programmed by

Chris Iden

Chris Hoyt

(or however you want your names)

Then eliminate the words.

At this point, the music will either soften, or will go away entirely.

Lillian says -

"Well, what do you think?"

Action:

Another lightning flash with an ominous organ chord - then thunder sound.

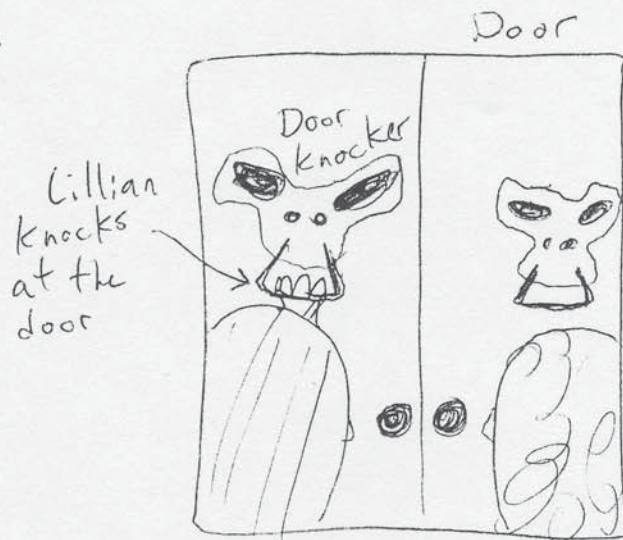
Laura answers -

"It looks interesting, all right."

Lillian:

Scene 5:

Now, instead of showing room 16, let's switch to another view of it. Show a close-up of the door and the door knocker, and the backs of Laura and Lillian's heads.



There is no music at this point.

Action:

Lillian reaches up her hand, grabs the door knocker, and knocks at the door. We hear - a loud, echoing boom as she knocks.

Lillian says:

"Uncle Henri was a Colonel in the Spanish-American War, you know. In fact, he STILL prefers to be called 'Colonel Dijon.' He's such a funny old coot. He hates being around people; that's why he bought this place way out in the middle of nowhere."

Action:

Lillian knocks at the door again - again, we hear a loud, echoing boom.

Lillian says:

"Sometimes, as a child, I would come and visit him here. I think I was the only one in the family that he really cared about. That's why I'm kind of confused about this so-called 'family re-union.'"

Scene 6:

Same picture as in Scene 5.



Action:

The door opens to reveal - Jeeves at the door. It's very dark behind him.

We hear - the door creaks loudly and slowly as Jeeves opens the door (a nice effect would be as soon as the door is all the way open lightning strikes and lights up Jeeves face in an eerie way as we hear an ominous organ chord and then we hear the thunder.

Put up the words -

Art and animation by
Doug Herring (or however they wish to
Jerry Moore have their names)

Then eliminate it.

Jeeves will say -

"Yeeesss?"

Lillian answers -

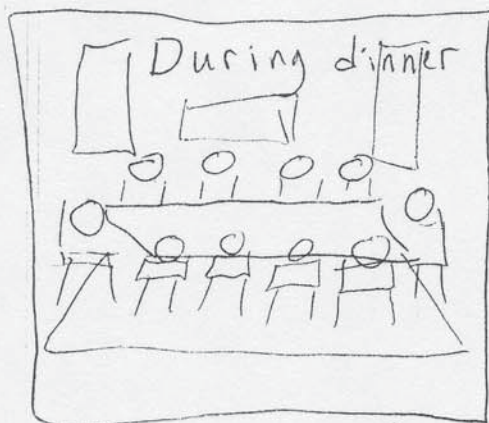
"Jeeves! Don't you remember me? I'm Lillian!"

Jeeves -

"Oh, yes. Everyone else has already arrived. They're just sitting down for dinner. Please come in and join them."

Scene 7:

Picture 34.



Put up the words - "During dinner..." over the picture.

Then eliminate the words.

A good song for the music during dinner is "Sugar Blues." The music will either die when the Colonel enters the room, or else we will soften it.

Put up the words - Music by
(whoever does it)

Sound effects by
(whoever does it)

Eliminate the words.

Action:

Everybody is sitting around the dining table. They are eating. We'll try to put in as much animation as possibly without slowing everything down.

Then, the Colonel is wheeled into the room by Fifi - everybody turns their head to look at them. The Colonel says -

"I'm glad to see you're all here. I'm sure you're all wondering why I sent for you."

"As you all know, I'm a very wealthy man. I have invested my money wisely and have put away almost every dime. However, my end is near and I have decided to bequeath my millions to each of you sitting at the table, except for...that red-headed girl." (Ego's face will get red at that remark.)

"AHEM!"

"Anyway, as I said, you're all inheriting my money, and you all will inherit equally when I go. If any of you should die before I do, then your share will be re-distributed equally to the surviving parties."

The Colonel will then look at Fifi and say -

"I'm tired, Fifi. Help me to my room."

The Colonel will look back at the others and say -

"Good-night, all."

Fifi will wheel him out of the room.

Scene 8:

Same picture as Scene 7.

Resume the music of "Sugar Blues."

Action:

Everybody turns their heads to talk to each other.

Put up various messages that say -

"Can you believe that?!"

"The old goat!"

"I'm surprised he didn't try to take it with him!"

"He's such an old skinflint!"

"I don't think YOU deserve any money!"

"Speak for yourself!"

"How much do you think he's got?"

"Well, I know what I'm gonna do with MY share!"

"YOUR SHARE?! I bet the old codger outlives YOU!"

"I wonder how sick he is?"

"Do you think he's gonna go soon?"

Action:

Lillian will then stand up and say -

"I've had enough of this! Laura and I will retire to our room now."

End of Scene

"

Scene 9:

Picture 44.

I don't think there will be any music here.

Lillian and Laura will be standing in their room. Their suitcases will be on their beds. Lillian says -

"Will you excuse me, Laura? I'm going to freshen up in the bathroom."

"Please make yourself at home and feel free to explore. See ya!"

Lillian will then leave the room.

Beginning of game.

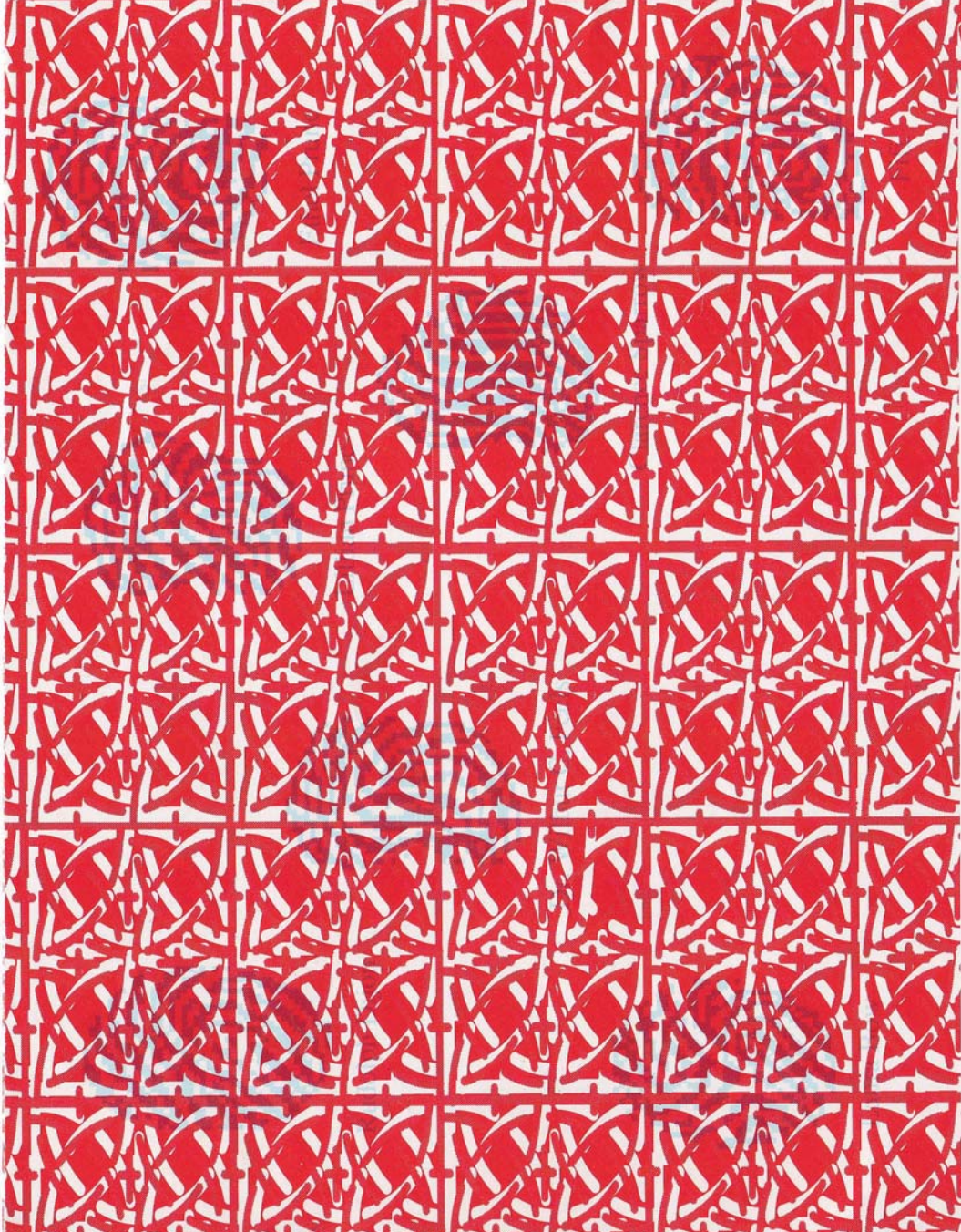




• Misty Acres Plantation •

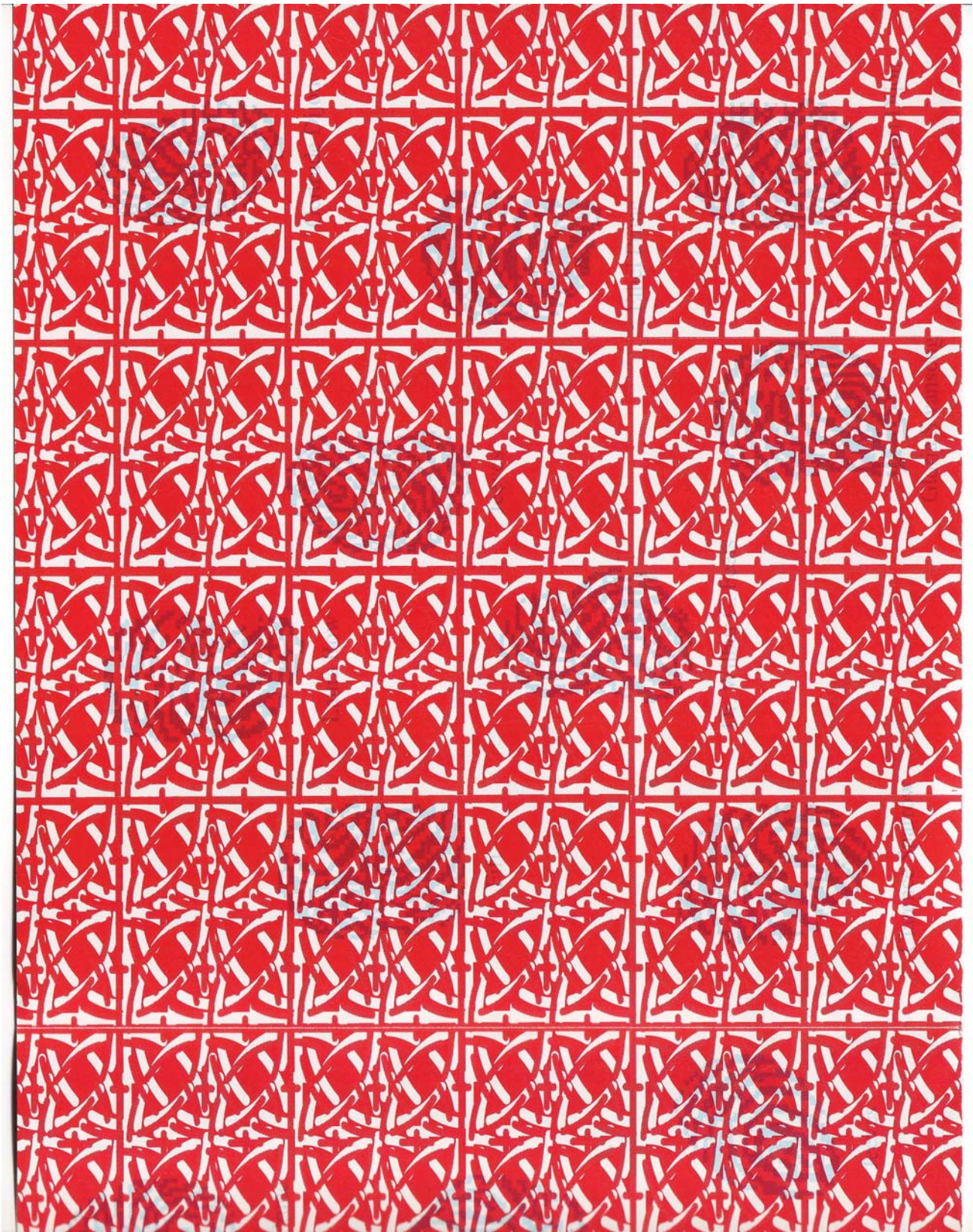
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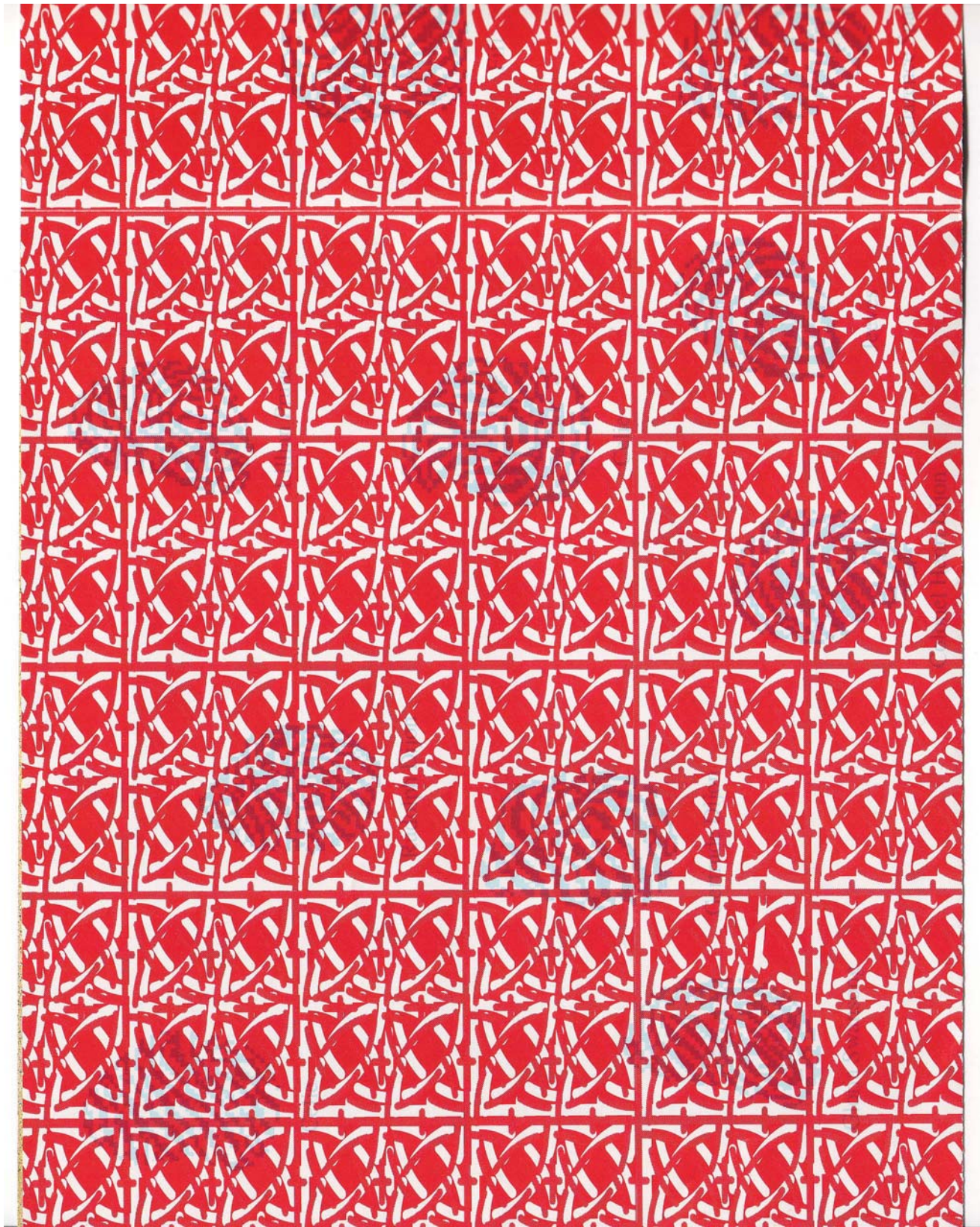


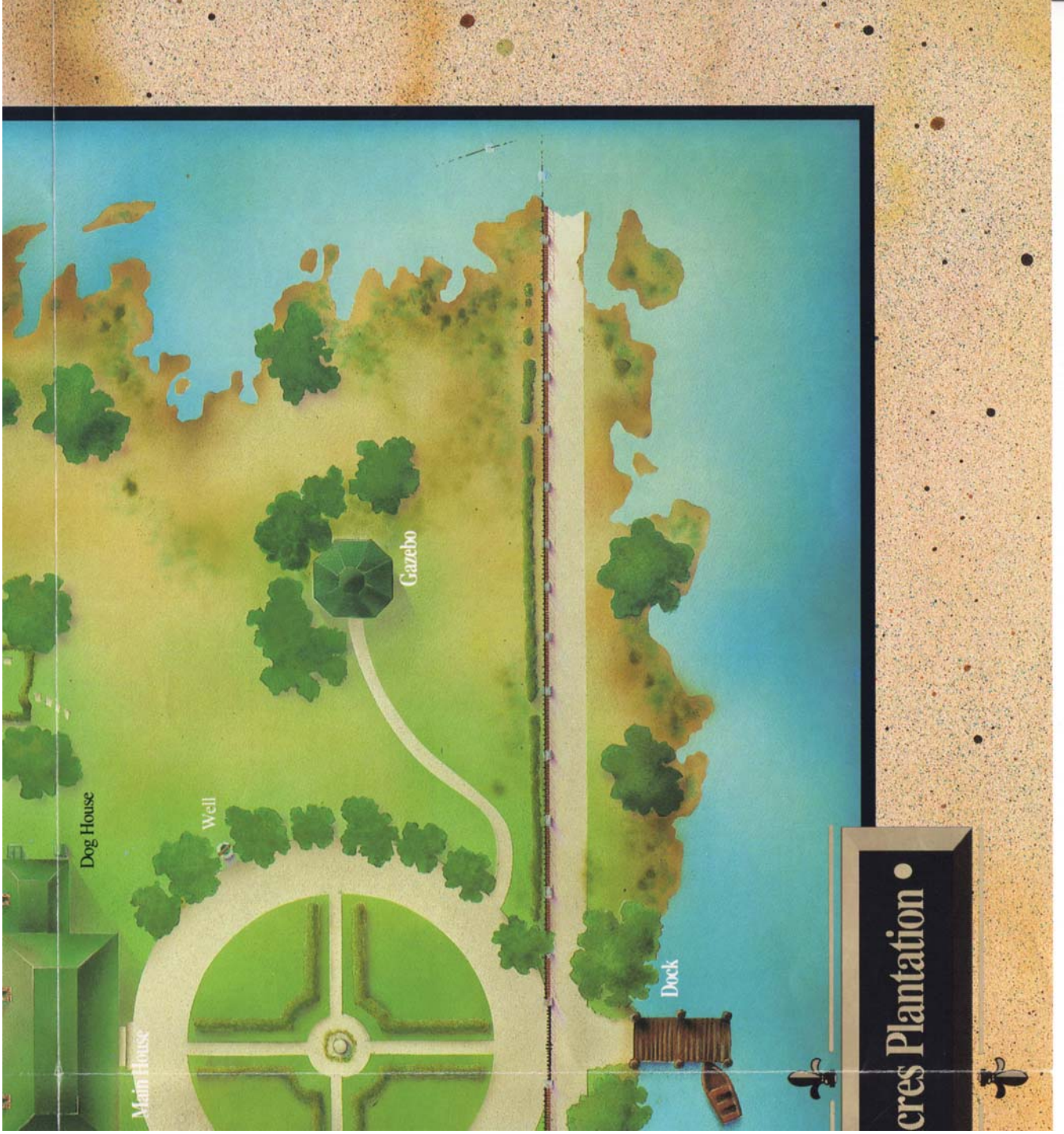


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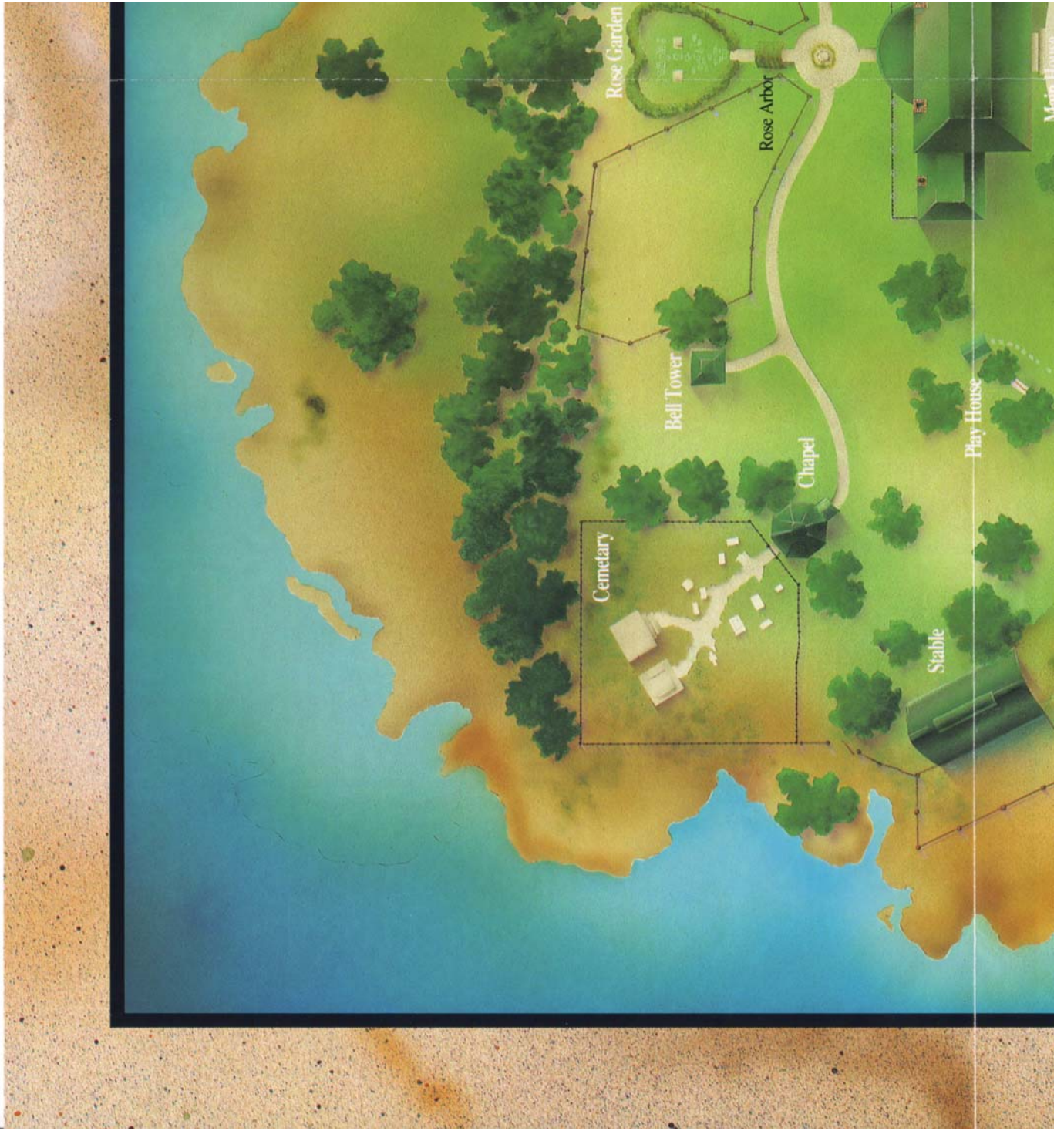






•
cres Plantation







• Misty Acres Pla



001

Architectural sketch showing a crypt area. It features several columns supporting a structure, with a small, square, domed structure labeled 'CRYPTS' in the foreground. The drawing is done in simple line work.

003

Architectural sketch of a building with a large, gnarled tree in the foreground. The building has a prominent arched entrance and several windows. The drawing is done in simple line work.

008

Architectural sketch of a building with a gabled roof and a chimney. The drawing is done in simple line work.

CHAPEL

010

Architectural sketch of a building with a gabled roof and a chimney. The drawing is done in simple line work.

67

A faint, circular sketch or stamp, possibly a seal or a decorative element, located in the top right corner of the page.

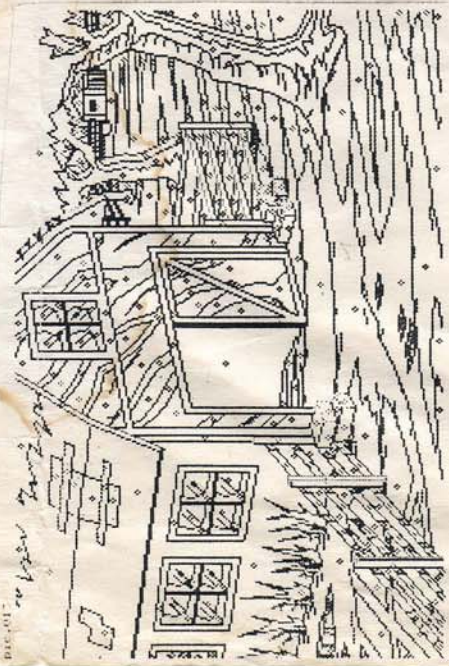
ROSE GARDEN

004

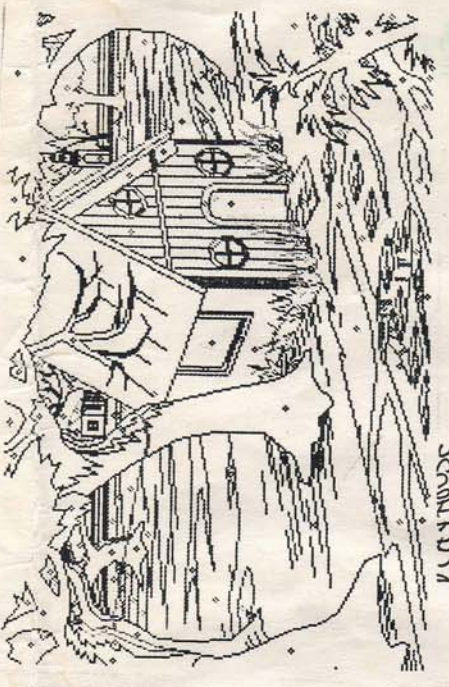
Architectural sketch of a garden area with a central structure. The drawing is done in simple line work.

ROSE HARBOR

013
PIC. 013

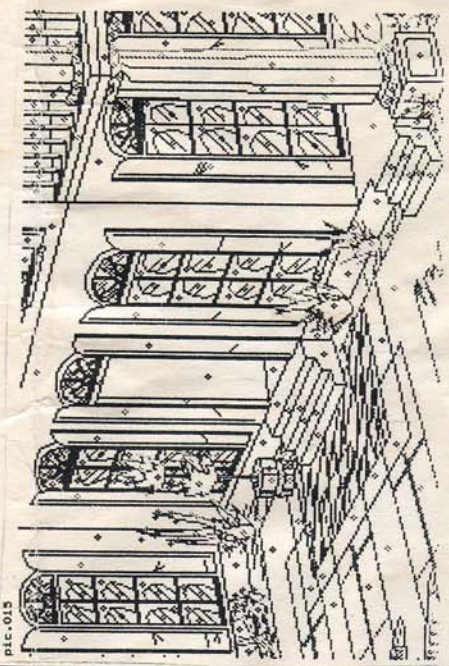


014
PIC. 014



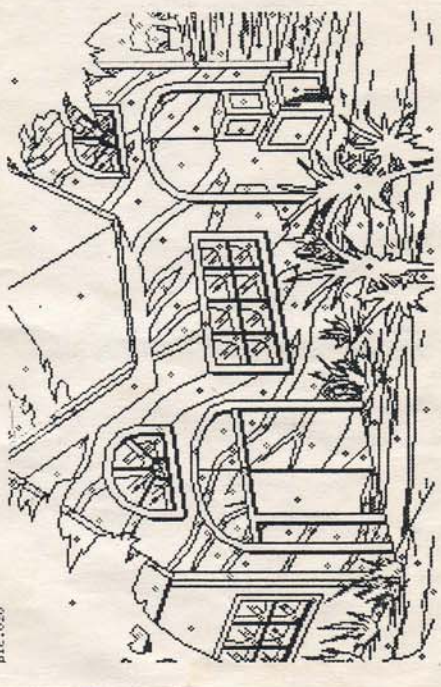
HOUSE

015
PIC. 015



MUSIC PARLOR EXTERIOR

020
PIC. 020

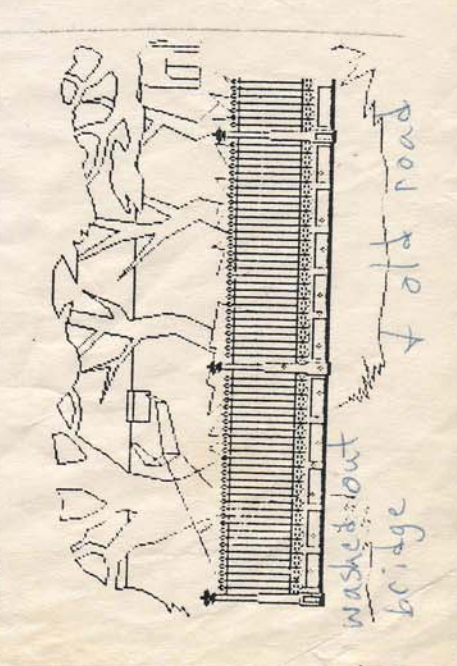


GARAGE

021
PIC. 021

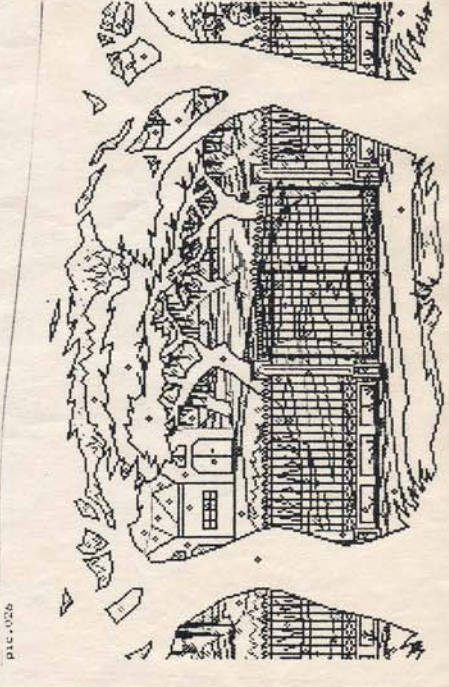


025
PIC. 025

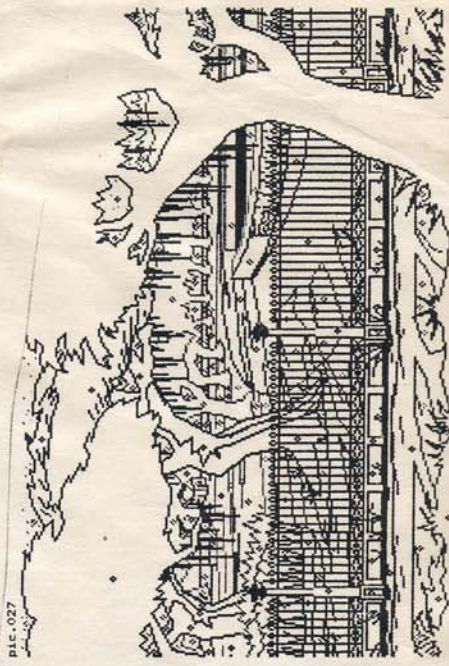


washed out bridge
old road

026
PIC. 026



027
PIC. 027



007

PIC.007



SWAMP ENTRANCE

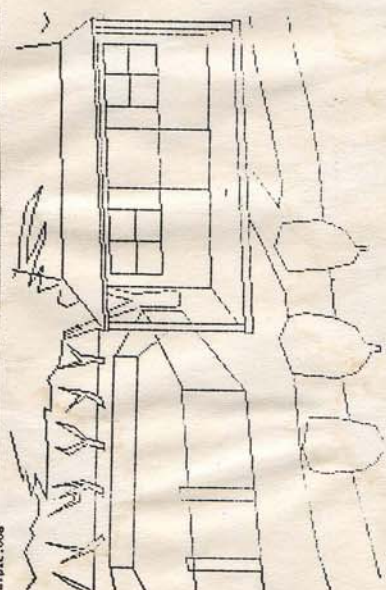
078

PIC.078



006

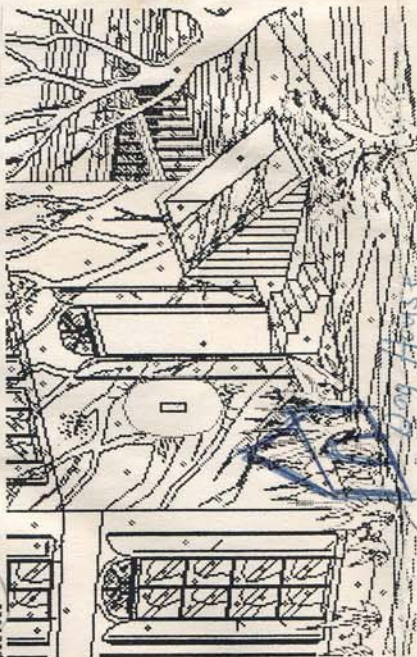
PIC.006



CELIE'S HOUSE

011 12

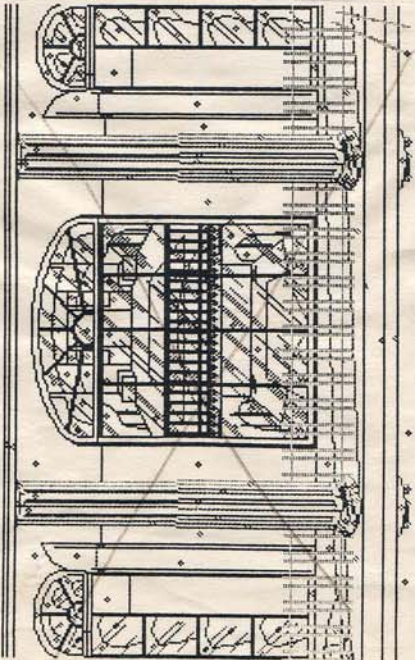
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KITCHEN EXTERIOR

071

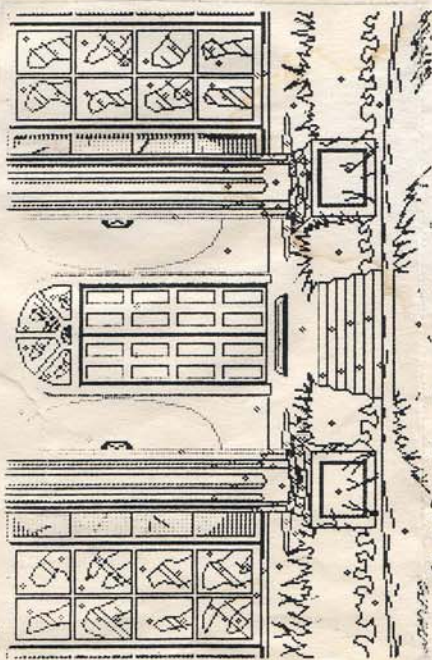
PIC.071



GALLERY VIEW

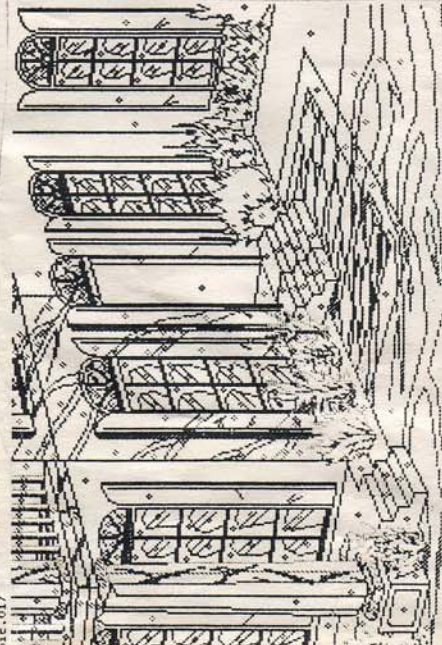
016

PIC.016



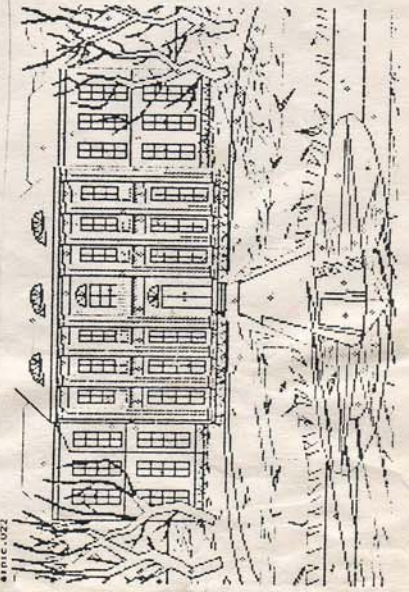
CLOSE-UP FRONT DOOR

017



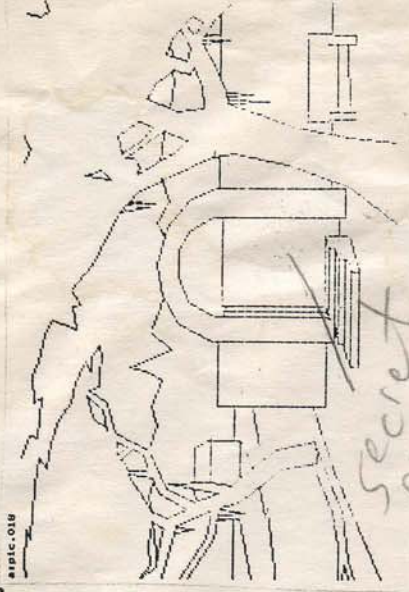
KARLOR EXTERIOR

22



Wooden book

018



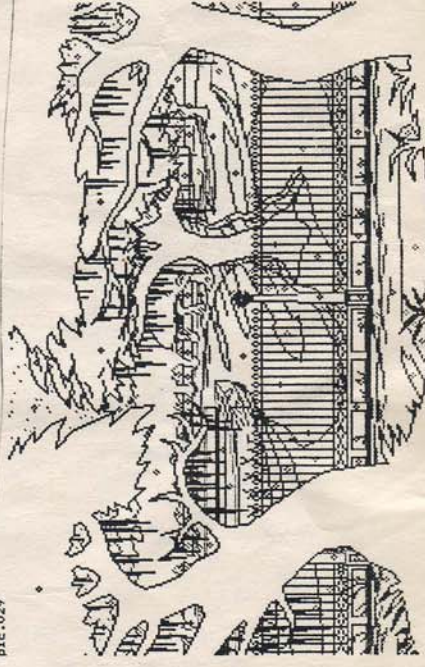
SECRET PASSAGE
MAZE ENTRANCE

024

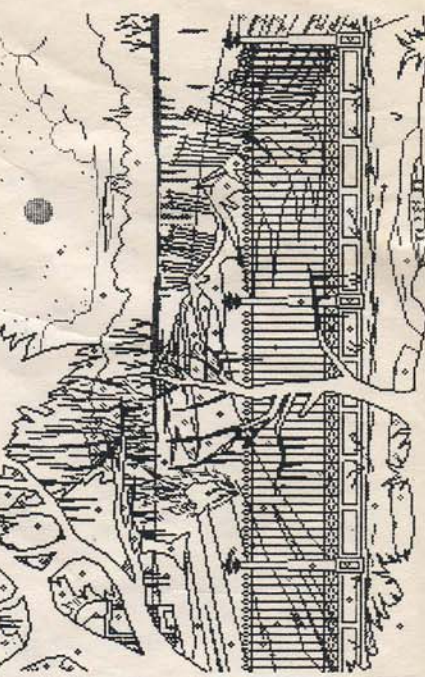


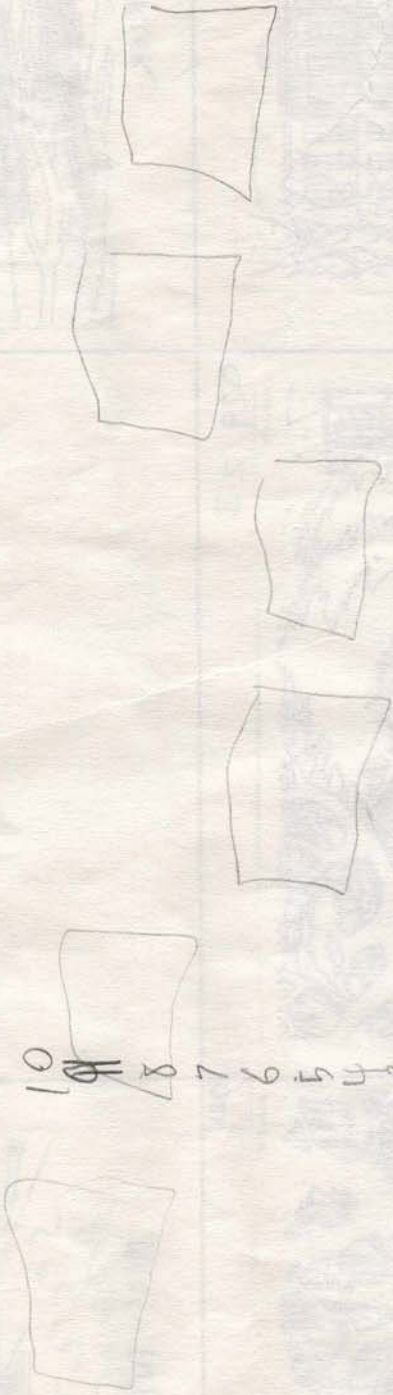
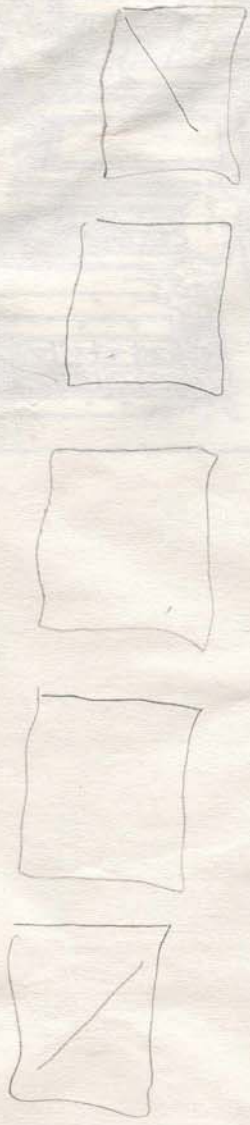
EAST SIDE SECOND HALF DRIVEWAY

029



030



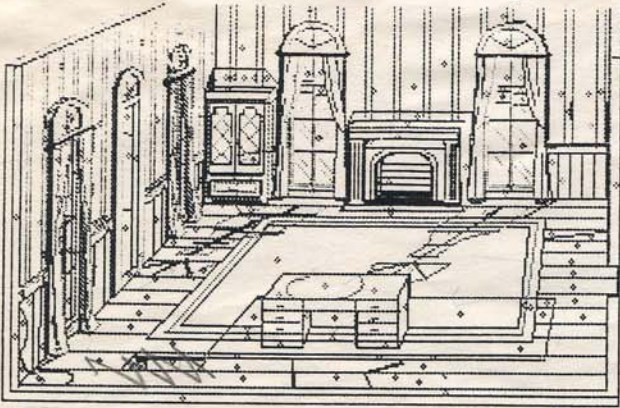


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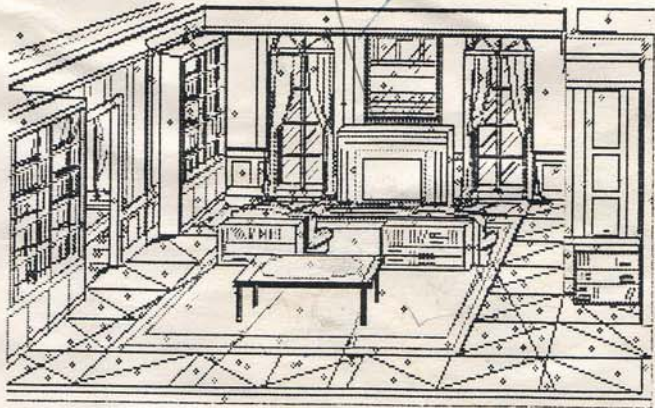
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3,4 4,5 5,6
3,5 4,6 6,6
3,6

31 - COLONEL'S GUN ROOM



32 - LIBRARY

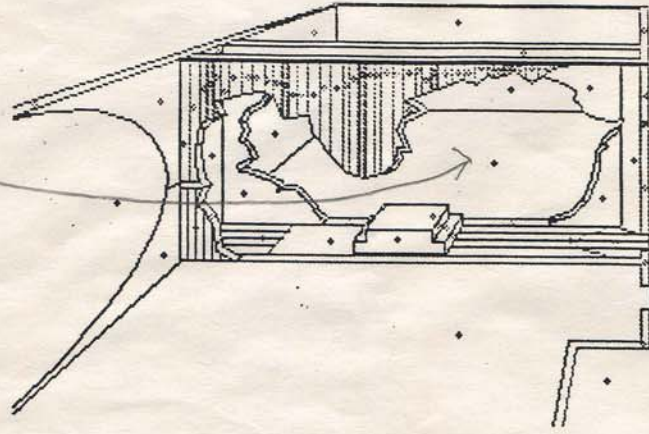
pic. 032



fire in fireplace
Adora reads book
7:30 - 8:15

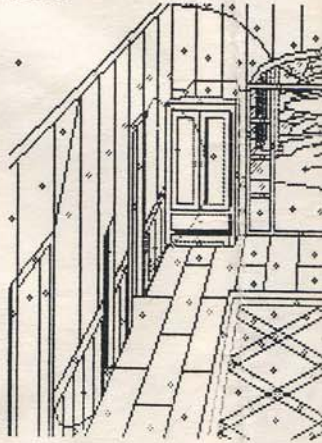
49 SECRET PASSAGEWAY

sliding secret panels



33 DOWNSTAIRS HALL

pic. 033



36 - MUSIC PARLOR

pic. 036

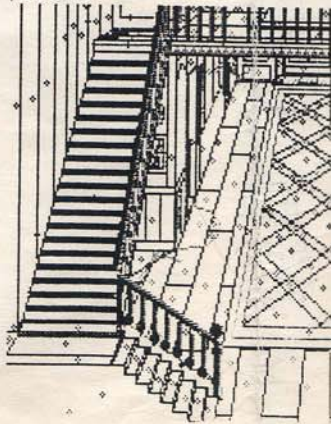


billiard table

Adora -
sitting listening to
music 7:30
billiard table

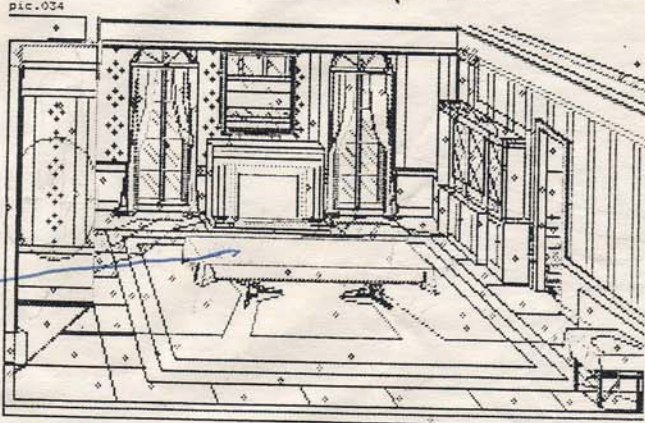
37 DOWNSTAIRS HALL

pic. 037



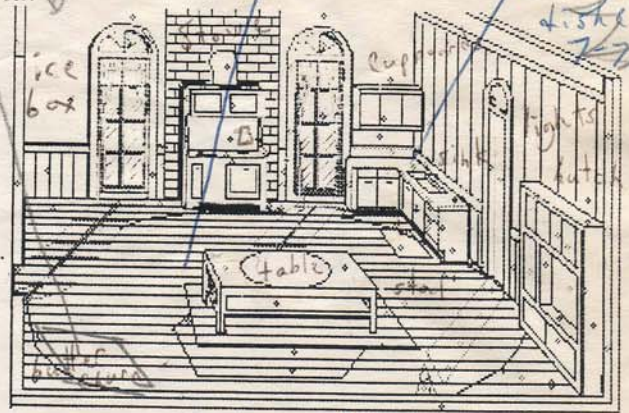
COLONEL'S MANS
FIRST LEVEL

34 DINING ROOM



magazine & city talking at table 7-7:45

35 - KITCHEN



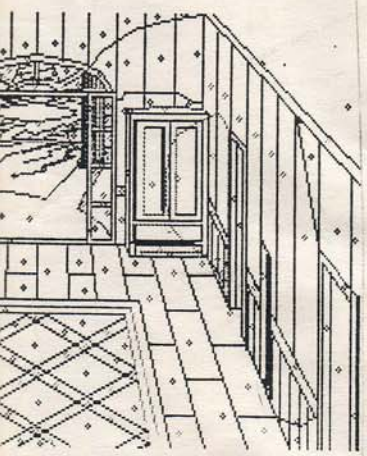
trapdoor to basement

James sitting on stool reading paper 7:30-7:35

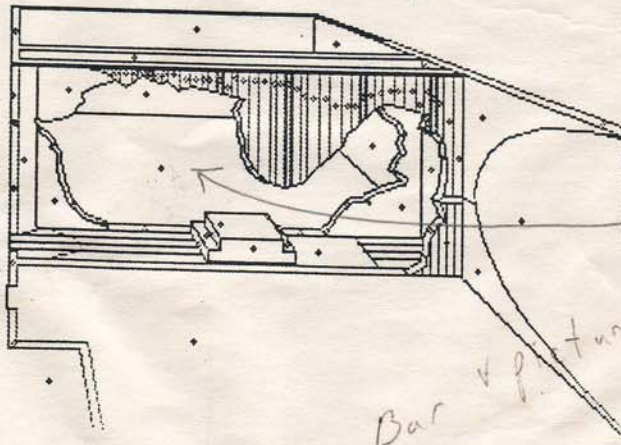
Celie doing dishes 7:45

James polishing coffee urn 7:30-7:45

HALLWAY BACK



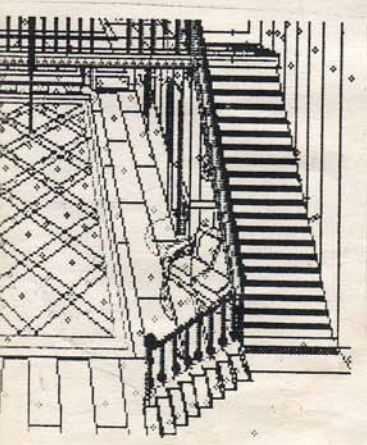
50 SECRET PASSAGEWAY



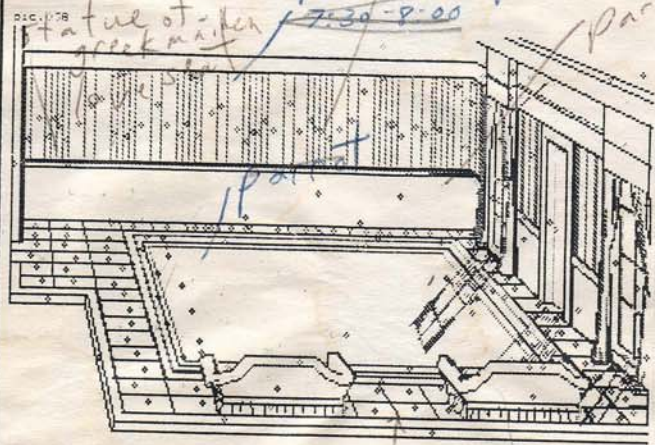
sliding secrets panels

Bar & picture

HALLWAY FORWARD



38 - PARLOR



F.F. - feed parrot 7:30-8:00

statue of athen greek maid

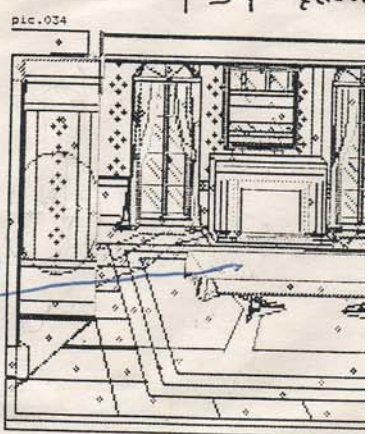
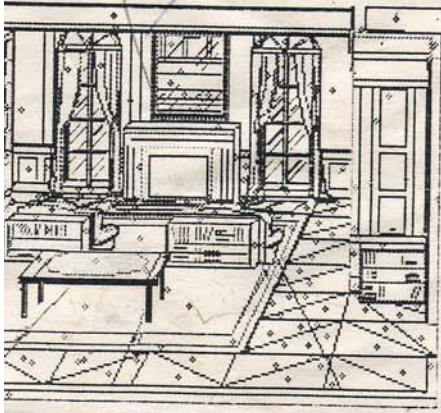
parrot on swing stand

horse statue on table

SION

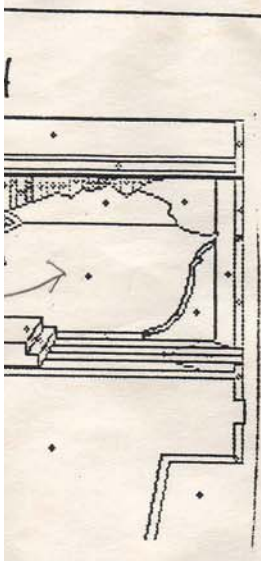
L

fire in fireplace
Adora - ~~book~~ reads book
7:30 - 8:45



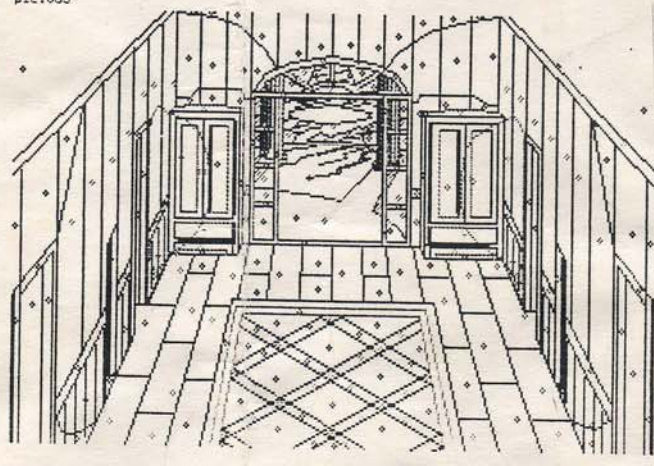
34 Down

my table
city talking
table
7-7:45

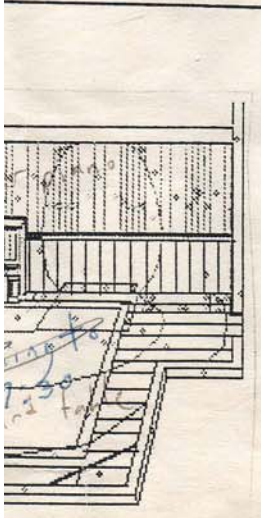
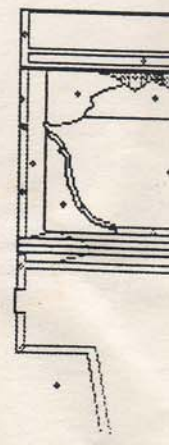


33 DOWNSTAIRS HALLWAY BACK

pic. 033

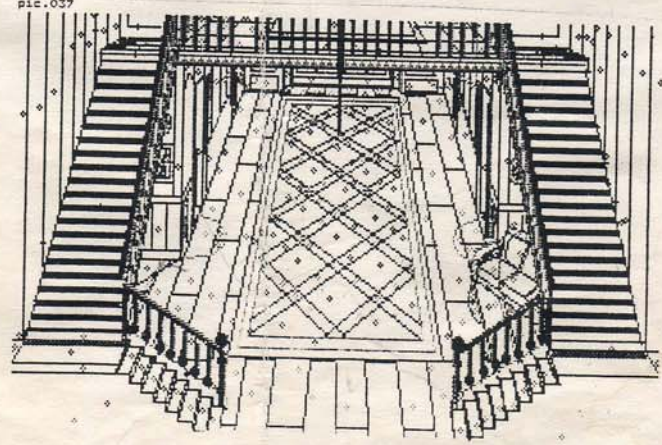


50 SECR

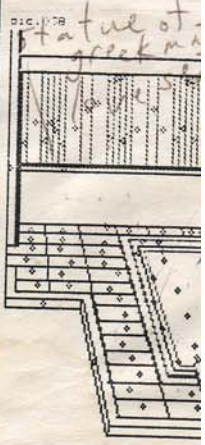


37 DOWNSTAIRS HALLWAY FORWARD

pic. 037



38 - PARK



COLONEL'S MANSION
FIRST LEVEL

[Handwritten signature]

Ending number 4.

Ego has 10 minutes to wander around after having discovered Lillian's body. If she DOESN'T go into room 75 within the 10 minute time period Rudy will go ahead and kill the Colonel. If Ego was OUTSIDE then the next time she goes INSIDE Rudy will be waiting for her - OR if she was in an INSIDE room he will come and find her. The ending cartoon will officially start when Rudy enters the room - or when Ego enters the room that Rudy is waiting in.

Rudy will walk up to Ego and they will face each other. Should have the "Rudy" music going now.

At this point, switch to a close-up picture of Rudy. This close-up picture will basically be the same as the close-up picture of him in room 75. BUT, there are some differences. They are -

1. He's not in silhouette because he won't be standing in front of those big moonlit windows.
2. The background will be indeterminate because we won't know exactly which room he's confronted Ego in.

Other than those differences, he will look and act the same as in Room 75.



Anyway, he will be talking. He'll say -

"Hey, kid! Am I glad to see you! You won't believe what's been happenin' here tonight! Just now, my uncle lured me up to the attic and when I wasn't lookin' he tried to stick me with a hypodermic needle from Dr. Feels's doctor bag. We struggled and I finally managed to stick HIM with it, instead. I hate to think what was in it, but it must've been awful bad...it killed Uncle Henri in a matter of seconds! He tried to do to me what he did to the others."

(Pause)

"Did you know about the others? Well...let me tell you about it?"

Now, switch back to the normal view of whatever room Ego and Rudy are in and have Rudy continue his conversation, almost the same as in Ending number one. From here on out, this ending cartoon will essentially be the same as in Ending number one.

Ending number three -

This starts the same as with Ending number one. However, in this case, Ego does nothing in the 10 second time period (either because she just does nothing, or doesn't have the loaded gun). At the end of the 10 second time period, the ending cartoon "officially" starts with Rudy stabbing the Colonel with the hypodermic needle and the Colonel falling to the ground, dead (possibly in the same position as when Ego shoots him). The music will end in a final climatic ending when Rudy kills the Colonel.

Now there will be silence as Rudy kneels down to examine the Colonel (the same as in Ending number one). Rudy will then stand up and face Ego and then we'll switch to a close-up of Rudy (the same as in Ending number one).

As he begins to talk, we'll switch to the "Rudy" music again - but this time his dialog will be just a little different. He'll say -

"Hi ya, kid! I want ya to know I had NOTHIN' to do with what you just saw! That old coot lured me up here and when I wasn't lookin' he tried to stick me with a hypodermic needle from Dr. Feels's doctor bag. I hate to think what was in it, but it must've been awful bad...look what it did to Uncle Henri! He tried to do to me what he did to the others."

(Pause)

"Did you know about the others? Well...let me tell you about it?"

From here on out, this ending cartoon is exactly the same as in Ending number one.

Ending number 2.

Ego walks into Room 75 and sees the Colonel and Rudy struggling. Within the 10 second time period, she will shoot Rudy with the loaded gun and wound him. Rudy will fall to the floor, but since he is not dead, he shouldn't lie in a "dead" way. He should look like he's wounded but not dead. Maybe he's partially sitting up, and maybe he will move every now and then. As in Ending number one, the confrontational music will end with a "gunshot" and a "thump." Then, sudden silence.

Now, the ending cartoon "officially" starts -

The Colonel will hobble painfully over to Ego.

Switch to next scene of a close-up of the Colonel's face as he begins to talk to Ego. As with the close-up of Rudy in Room 75, the Colonel will partly be in a silhouette because of the moonlit window. He will look mused up (because of his fight with Rudy).

We should have some sort of "Colonel" music playing at this time - could maybe be a strain of "Dixie" or something. However, unlike Rudy's music, it will sound kind of sad, whereas Rudy's music sounds slightly more villainous.



He will say -

"Uh, thank you, young lady, 'er, Laura. That was some mighty fine shootin'...for a gal. I guess I owe you my life, don't I? Why, my nephew was tryin' to kill me with poison in one of Wilbur's hypodermic needles!"

(Pause)

"Ohhh, it's terrible what's been happenin' here tonight! I invite everyone here to tell 'em about my will and they end up killin' each other over it!"

Now, switch back to the normal view of Room 75 with Rudy lying on the ground, and the Colonel talking to Ego. Keep the same music.



The Colonel will continue -

"Truthfully, I WAS keepin' my eye on everyone in the house tonight, or so I THOUGHT! I didn't see any of the murders. It wasn't until I met Rudy in my bedroom that he told me what had happened. I couldn't believe it!"

(Pause)

"He told me that my niece, Lillian, had finally gone totally berserk and out of a crazy jealousy was killing everyone that she thought had gotten between HER and ME!"

Now, switch back to the close-up view of the Colonel again. He will continue talking -

"She had managed to just about murder everyone 'til she attacked Rudy with my derringer. Rudy managed to wrestle the gun from her and in self-defense, killed her, instead! My nephew, seeing as how everyone else was already dead, decided to finish the job by killing me with a hypodermic needle and say I died of a heart attack induced by the terrible deeds that my niece had done!"

(Pause)

"With everybody dead, including me, Rudy would naturally inherit all my money! AND, he could rightfully blame it on his crazy cousin! And I, I would have looked like a heart attack victim!"

Now, switch back to the normal view of Room 75 again. The Colonel continues -

"I can't stand much more of this! Laura, please...go tell Celie what's happened. Tell her to somehow summon the police."

Now, have Ego leave the room via the elevator. End of this scene.

Next scene -

Switch to the Boat Dock Picture -



A police boat is tied up at the dock. Rudy is handcuffed and is walking down the dock with a policeman. Another policeman is standing in the boat. The Colonel (in his wheelchair), Beauregard, Ego, and Celie are standing in the background, watching. There should be some sort of southern-sounding "police" or "he got his justice" music playing. Maybe a little on the triumphant side. Like everything's going to turn out all right now. On the picture are the words "The next morning...." (It's daytime, now).



Now, keeping basically the same scene - Switch to the Colonel, Ego, the dog, and Celie in the same positions, but with their heads turned a little to watch the boat, Rudy and the two policemen are in the boat and are backing away from the dock to leave. (It was like a quick change. One second Rudy's on the dock, the next second he's already in the boat, leaving.

After the boat has gone, the Colonel will turn his head to look at Celie. Then, switch to a semi close-up of Ego, Celie, and the Colonel (the Colonel will have sort of a friendly look on his face...for him) -



The Colonel says to Celie -

"You've been a loyal friend to me for many years, Celie. And both Beauregard and Blaze trust you. I've decided to leave all my money to you...PROVIDED you take good care of Blaze and Beauregard for the rest of their lives."

Celie will now smile at this news. She will answer -

"Course, suh. I like those two an'mals. I cain't think of nothin' else I'd rather do. Thank ya, suh."

(NOTE: Now, IF Ego has found the treasure) -

The Colonel will turn his head and look at Ego, who has been looking at both him and Celie during their discussion. He will say to her -

"I know you found an old Civil War treasure on my estate. Since you so bravely saved my life, I'll let you keep every dime of it for yourself...as a reward."

Ego will smile and answer -

"Thank you, Colonel Dijon. That's very kind of you."

(NOTE: If Ego did NOT find the treasure then skip the above part and just go on with the rest) -

Now, Beauregard will jump up and put his head in the Colonel's lap and wag his tail. The Colonel will look at the dog and begin to pet him. As a final statement, the Colonel will say -

"You know, Beauregard, people are funny creatures. They're greedy, they're rude, they're selfish. That's why we live way out here, to get away from them. But we couldn't get away from them completely, could we, boy? No, not completely. But, everything will okay, now."

The end.

'Ending cartoons

Basically, there are four slightly different endings.

1. If you go to the attic with loaded gun and shoot the Colonel within the 10 second time period.
2. If you go to the attic with loaded gun and shoot Rudy within the 10 second time period.
3. If you go to the attic (with or without the loaded gun) but do NOT shoot anybody within the 10 second time period.
4. If you do NOT go to the attic at all within the 10 minute time period after discovering Lillian's body.

Ending number one -

This part is still part of the game:

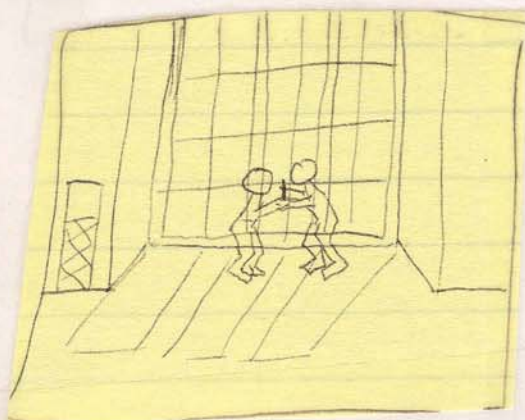
Ego walks into Room 75 (middle attic). She sees the Colonel and Rudy struggling with a hypodermic needle between them in front of the moonlit windows. They are sort of in silhouette because of the moonlight.

Automatically put up the message of -

{Oh, no!! Colonel Dijon and Rudy are in the midst of a fierce struggle! You see a hypodermic needle between them and it's impossible to tell which of the two men is the aggressor. This is indeed a dangerous situation!}

Ego now has a 10 second time period in which to either shoot Rudy or the Colonel (if she has a loaded gun). If she shoots the Colonel we'll see him fall to the ground, dead. (There should be a "gunshot" sound and a "thump" when he falls.) Of course, Ego should turn and face the Colonel or Rudy when she shoots either of them (but maybe she's already turned their direction).

There should be some sort of ominous "confrontational" music playing during Rudy's and the Colonel's struggle - ending with the "gunshot." After the gunshot there should be a sudden silence.



Now is when the ending cartoon officially starts:

Rudy will kneel down and examine the Colonel. Then, he'll stand up and face Ego (who is automatically facing both of them). Before he speaks, we will

switch to a close-up of Rudy's face. He will standing in front of the moonlit windows, and his face will still be slightly in silhouette. There may be some blood splatters on his shirt, and he would look very disheveled. Once we switch to the close-up of Rudy's face and he begins to "talk," we should probably have some sort of "Rudy" music here. Maybe a kind of sleazy song you'd hear in a southern speakeasy or gambling hall - in a slow tone since Rudy is talking. The music might lend doubt as to what Rudy is telling you.



Rudy says - (and his face will animate and his mouth and eyes move)

"Thanks, kid! You saved my life! That old coot lured me up here and when I wasn't lookin' he tried to stick me with a hypodermic needle from Dr. Feels's doctor bag. I hate to think what was in it, but without you comin' along I might be dead now...just like the others!"

(Pause)

"Did you know about the others? Well...let me tell you about it!"

Now, switch back to the normal view of Room 75 (with the Colonel lying dead by the window and Rudy continuing to talk to Ego (he should gesture as if he's talking). Keep the "Rudy" music going.



Rudy will say -

"I found out that my uncle lured us all here so's he could kill us! He NEVER had any intention of leavin' his money to any of us at all! He only wanted to get rid of us. He's been sneakin' around here all night...and one by one he's been murderin' everyone!"

(Pause)

"He had us all fooled, let me tell you. He was in a lot better shape than we all thought! Well, it's a shame about everyone else, but at least you and I are still alive."

Switch back to the close-up picture of Rudy again. He will continue:

"I'm sure this night's been real traumatic for you. You go on home in the mornin' and I'll stay on here a couple more days to tend to things. If you will, I'd like you to contact the authorities in New Orleans and let them know what transpired here tonight."

(Pause)

"Thanks again, kid."

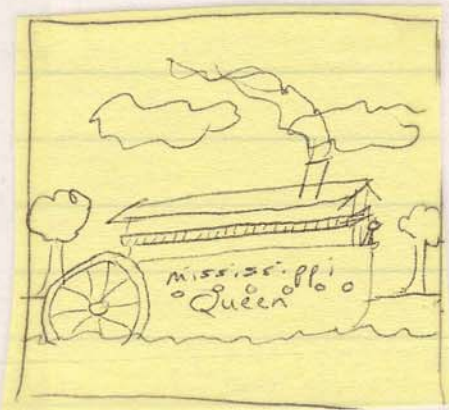
Next scene -



Our "swamp scene" from the beginning cartoon, only in the daytime. It will say "The next morning...." It will show Ego going back home in the small boat with the black man...alone.

Use the same sort of "swamp" music as in the beginning cartoon.

Switch to next scene -

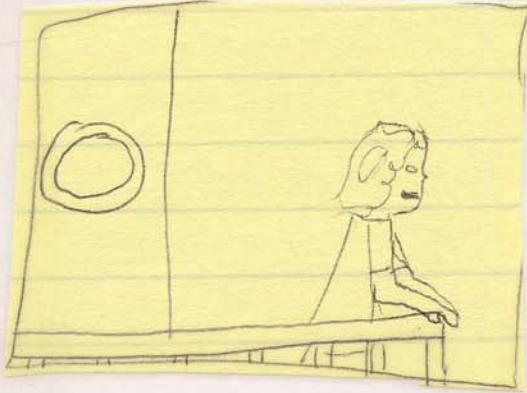


Show a small Ego at the bow of a big Mississippi paddlewheeler looking out over the railing at the river as she's going home. The paddlewheel should

be going around, and the clouds and trees and steam from the smokestack should be going by slowly to look like the boat is moving down the river. (OR, have a smaller boat actually "moving" across the picture like in the swamp scene.) The boat could be called "The Mississippi Queen."

There should be some sort of paddlewheel sounds, or some kind of southern boat or river music.

Final scene -



Using the same music, or maybe changing it a little to give it a more "contemplative" quality, switch to a close-up of Ego standing at the railing looking out over the water. She will have final thoughts. Print -

As you near the wharf at New Orleans, you consider last night's events. Was Rudy telling you the truth...or could there be more to the story?

(Pause)

Oh, well. You'll probably never know. Best to forget it, and go on with your life; maybe the police will find the answers. Poor Lillian...poor everybody.

The End.

(The player is really left wondering about all this.)