# Detail Design

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World: Miradania

Series: The Miradania Crown Series

Episode: Jack Toresal and the Secret Letter

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Modification History

|  |  |  |
| --- | --- | --- |
| Who | When | What |
| David Cornelson | 30-Nov-2006 | Original Outline Draft |
| David Cornelson | 21-Dec-2006 | Cleaned up per Mike Gentry's comments |
| David Cornelson | 02-Jan-2007 | Detailed world elements |
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| David Cornelson | 10-Feb-2007 | First Draft of Scene I |
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| David Cornelson | 17-Feb-2007 | Finalized synopsis and added outline headings. Added Chapter II design. Started Chapter III. |
| David Cornelson | 7-Mar-2007 | Incorporated Chapter I from Mike Gentry's submission. Added maps for all chapters. |
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| Mike Gentry | 14-Mar-2007 | Added room and NPC descriptions for Chapter 2; aligned the tabs on the cover sheet because it was driving me crazy |
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| Michael Gentry | 12-May-2007 | Room descriptions through Chapter IV, design notes. |
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| Michael Gentry | 1-June-2007 | All room descriptions; most scenery objects; dialogue for butcher and armorer; scripted events up through Lord's Keep |
| Michael Gentry | 4-June-2007 | Scripted Events up through Sewers |
| Michael Gentry | 6-June-2007 | Scripted Events up through Bobby's hanging |
| Michael Gentry | 1-July | Scripted Events up through Scene IX |
| Michael Gentry | 18-July | Scripted Events up through end of game |
| David Cornelson | 28-July | Fixed outline numbers. |
| Michael Gentry | 2-Aug | Added material to Chapter I  Broke out PC description and intro text into "Chapter 0" |
| Michael Gentry | 3-Aug | Fixed references to bonnet in Chapter 1 |
| Michael Gentry | 12-Aug | Fixed tickets 25 and 24 -- many miscellaneous responses in the Grubber's Market chapter. |
| Michael Gentry | 27-Aug | Fixed tickets 27, 33, 34 -- fixed trading/selling rules and fixed Teisha's responses. |
| Michael Gentry | 10-Sep | Ticket #30 -- added stallkeeper conversation, Teisha conversation, one new rule for wearing the cloak. |
| Michael Gentry | 11-Sep | Ticket #35 -- moved the clothier, jeweler, and moneylender to Lord's Market. |
| Michael Gentry | 14-Sep | Ticket #34 -- revised the fountain secret door and tunnel secret door into Lord's Keep, so that player can open them when returning with Pieter. |
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| Michael Gentry | 26-Nov | Added a bit to Jack's reaction after Bobby's death. |
| Michael Gentry | 22-Jan | Complete Overhaul of Grubber's Market, playtesting tickets #36 and #25. |
| Michael Gentry | 9-Feb | Revisions and conversation menus up through Lord's Market |
| Michael Gentry | 22-Feb | Revisions and conversations up through Sewers |
| Michael Gentry | 7-Mar | Additional conversation material, revision to rooftop scene, revised maps. |
| Michael Gentry | 14-Mar | Additional conversation material, revisions to descriptions, maps, and gameplay up through Red Gate Estate. |
| Michael Gentry | 21-Mar | Additional conversation material, revisions to descriptions, maps, and gameplay up through Ballroom |
| Michael Gentry | 28- Mar | Additional conversation material, revisions to descriptions, maps, and gameplay up through end of game |
| Michael Gentry | 4-Apr | Revisions from J. Lott's playtest 2008-3-25-1 |

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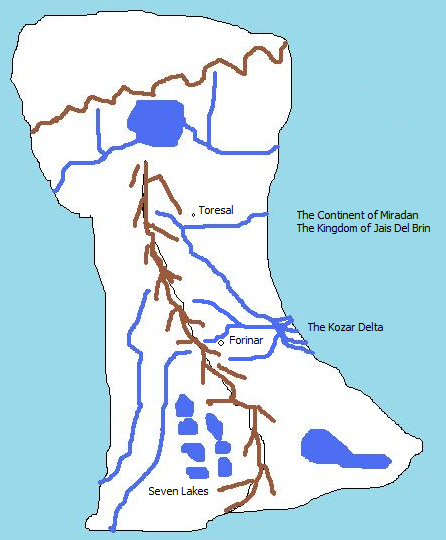
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# Map of Miradan



# The World of Orphan

In this world there exists a single planet where humans live and magic is extremely rare. The world has large bodies of water and at least one land mass as of this history. This continent is known as Miradan and is loosely ruled by the Kingdom of Jais Del Brin.

## The People

The people of Jais Del Brin are generally farmers, fisherman, and townspeople. Commerce is rugged and local, and the Kingdom generally functions without much taxation. Royalty includes the King and Queen, Princes, Princesses, Dukes and Duchesses, Earls and Countess, Barons and Baronesses.

## Ascension

The Kingdom generally selects new Kings based bloodlines, but this is married to the fact that the vast majority of Kings have sired strong, popular, and healthy sons to ascend to the throne. The key here is popularity. The Kingdom has rarely had to think about succession and when it has, it has generally been between two strong choices, not a complete lack of strong choices.

In the absence of a strong and popular blood prince, the laws of the Kingdom state that the King or Queen must choose a successor. In the event of the death of the King and the Queen before a successor has been named, all of the primary royals will select a Regent to handle Kingdom affairs until a successor is selected by vote. Voting is weighted in that Princes and Princesses get ten votes, Dukes and Duchesses get five votes, Earls and Countesses get three votes, and Barons and Baronesses get a single vote. But again, the general public's opinion is taken into consideration before a successor is selected. A special People's Regent role has always been filled, but never used but for ceremony. The role in the case of an unclear successor is to poll the people and make known their wishes. Obviously, in certain circumstances, this could become a very dangerous and powerful role.

## Magic

### In People

Magic is known to exist and is treated respectfully by the general population. They consider it either lucky or unlucky to have good or bad things happen due to magic respectively. Everyone always dreams of some minor magic to help their daily lives, but almost no one goes in search of it. Life is hard and there is no time for such endeavors. Those people that have discovered a talent for magic generally keep it to themselves and help or hurt those as they would with any other talent. There is no general commerce in magic, but if a magic user is available, some may intrude to ask for a favor and offer some token in return. Magic tends to develop in women more than men, although an analysis of those with "talent" would show that girls are encouraged to look within and boys are not, so never develop whatever ability they may have. Girls with talent are considered blessed or cursed, depending upon their nature (if a girl is a trouble-maker, she's cursed…if a girl is kind, she is considered blessed).

Most magic is minor. Very little "grand magic" is know about or has ever been seen. The common uses of magic are to mend clothes, cure minor ailments, fix broken tools, and the like. On occasion a magic user will have more interesting abilities.

### In Things

There are artifacts that are imbued with magical ability, giving the owner of the artifact some magical ability, albeit focused and limited.

## Physics

The general physics of this world are the same as Earth.

## Astronomy

The night sky of this world is full of stars. One section of the sky that is seen in summer is a strip of very bright stars known commonly as "The River of Light". It also has two moons, one noticeably large than the other. They are known commonly as Big Sister and Little Brother.

## Recent History

The Realtic Kingdom has been seemingly healthy for hundreds of years, with successions going without any problem. But the last two kings have ruled poorly and the most recent king has left the land to an elderly queen, who only late in life realized she would need to rule and determine a successor. Although her children and grandchildren may vie for the crown, their particular fates have produced a great deal of concern from the public and the Lord's council as to their ability to rule.

Succession rights are simple where blood is concerned, but with so many inline, the fate of the kingdom is not so simply decided. It's almost a game or a sport. Whoever shows the Queen that they deserve it, and then garners public approval, will become the heir to the throne. Because the Kingdom has had such a peaceful history, the public would balk at a heavy-handed ruler.

Orphan is the story of a young girl that is at the top of the blood lines, along with many other potential successors. Her father was the last son born of the current queen, with seven siblings in front of him. Unfortunately, his fate was decided by Baron Fossville. Having seen the coming turmoil, he wished to vie for the thrown himself, and turned to dark means to attain it.

In the 756th year of the Kingdom, Baron Fossville managed to slowly poison Duke Toresal, making it look like a mysterious illness. What Fossville did not know until taking over the Duke's keep and lands was that the former Lord had bore a child with a woman in secrecy. Since the Duke was already married, the secret remained buried for years. But before his death, Duke Toresal left written claim to all of his estates to his only daughter. He had loved the woman that bore her, but could not openly recognize her or their child…a mandate from the Queen herself, since the woman was not of royal blood.

But his will left the door open for young Jacqueline, and this is her story….

# Before The Story Begins…

Your name is Jacqueline, but everyone outside of the Maiden House knows you as Jack. A few people have come to know you well enough to know that you are a girl and some have figured it out on their own. A few suspect that you are special and some think it's because you are the daughter of a royal personage. No one knows for sure. There is proof of the matter within your father's personal papers and some people in the royal government know. The fact that you exist and there is no other clear heir to the local lands (much less the Kingdom's throne) is the intrigue into which you were born. If you were to be recognized a royal heir it would cause a great deal of upheaval and if you were not recognized, things would probably progress more smoothly, albeit in a fashion the crown is not comfortable with. It would elevate a family that is highly ambitious, placing their heirs in a position to marry into the throne.

Your sponsor has in fact been your father by blood. He loved the woman that bore you to him, but as a mistress, there was no way to bring her or you to court. For the first ten years of your life, your father watched as you grew. He made sure that some of the women in Maiden House were well-educated and paid them to tutor you.

In your eleventh year, Lord Duke Toresal died of a mysterious illness. He left a legacy of goodwill among the people, but the succession to his lands was clearly going to Baron Fossville, a man who hired mercenaries for mysterious businesses and who had clear ambitions for the royal court. Fossville's machinations were coming to fruition as a royal ball was planned at which he would be betrothed to one of the Queen's daughters.

You are a fourteen year old girl on the verge of becoming a woman. Your mother died when you were born and you do not know who your father was. You do know that someone sponsored your early upbringing at Maiden House. Even though they care for you and feed you, and even though you do appreciate everything they did, you always felt you were destined for something else. You learned to read and write; a great deal of history of the land, to speak and act properly, and how to be respectful. You even were given the gift of a solid self-esteem. You possess all of the things that most orphans never even know about.

Eventually you decide that the stodgy lifestyle of the Maiden House was more than you can bear and you began taking to the streets at the age of eleven, nearly the same time Lord Toresal died. Wearing trousers and a boy's shirt and continually cutting your hair off with a blade and covering it with a hat, you instinctively realized that certain doors were open to you pretending to be a boy.

The maidens counted it a phase and although they worried if you were out all night, they never questioned where you'd been or what you'd done. It was as if they accepted your maturity and decision making almost entirely without question. But they did look out for you too. More than once you caught one of the younger maidens "accidentally" bumping into you.

For the next three years you manage to befriend other orphans, although of less luck. They happily show you how to beg, steal, and sneak around town without ever getting caught by the magistrate or his soldiers. One of the beggars you befriend is a boy named Bobby, who appeared on the streets shortly after your eleventh birthday. Never questioning the appearance or disappearance of any of the orphans, you don't realize that he is in fact a spy for the royal court, and in some ways, your protector.

# Royalty Reference

King, Queen

Prince, Princess

Duke, Duchess

Prince, Princess (if they have royal parentage)

Earl, Countess

Baron, Baroness

# The Players

## The Player Character

### Jacqueline Toresal (aka Jack)

Jacqueline is a fourteen year old girl coming of age in a rugged town on the outskirts of the Kingdom.

## Major Non-Playing Characters

### Bobby

Bobby is an orphan, sixteen years old, and seems to do things for various people for money, but you can never quite figure out what he does. You don't know where he sleeps, but he always seems "taken care of". Well, sometimes he looks a wreck, but he never seems bothered by it.

### Baron Fossville (aka The Baron, Fossville, the Dark Hunter)

Baron Fossville is a nobleman by birth, the son of some cousin of the royal family. He's been sent on many a mission for the crown to deal with uprisings and skirmishes with the western people. Through these efforts he has gained a formidable following. It is commonly believed that he is maneuvering to marry the eldest daughter of the Queen and become heir to the throne.

### Mercenaries (group of men)

The mercenaries are generic men with tunics, pants, swords, helms. They all speak in broken language laced with common slurs. They aren't very smart either.

### Hester Rodop (aka the Magistrate)

The magistrate, Hester Rodop, is a very bad man. He will try very hard to catch you doing something wrong and if he does, it will not go well for you. You could wind up in a cell with bad men.

### Jacobs

Jacobs is the son of a wealthy merchant. He's a big brutish man. Though he is slightly insane, he will talk about anything to anyone.

### Olmer

Olmer is a typical town bum. On some days he'll work and some days he'll steal. He's never seen without Darens.

### Darens

Darens is another typical bum. He's always with Olmer.

## Other Major Characters

### Duke William Toresal (aka Lord of the Keep, the Old Lord, the Prince, the Queen's Son)

Lord Toresal ruled the namesake lands for several decades in peace and prosperity. The keep was always open to commoners and the town was built to provide a place for commerce. Everyone seemingly benefited from the prince's rule, except for Baron Fossville. Toresal kept Fossville at arm's length for some unknown reason and two were known to have verbal jousts in public.

## Minor Non-Playing Characters

### Teisha

Teisha is a girl in Grubber's market that is somewhat of a friend. She teases about the Maiden House and is somewhat aloof, but she is never mean to you. Although there is no blood relationship, the two of you look somewhat alike, if not a perfect match.

### Angeline, Clara, Fiona, Theresa, Shannon (Maiden House)

Angeline, Clara, Fiona, Theresa, and Shannon are the women in the Maiden House. They are all widows that look out for each other. They do various odd jobs for town folk and farmers who pay them in food and bare necessities. They know many things about the town and surrounding area, although they will very rarely offer details without some prior knowledge.

These women are the help system. They will offer information on how to solve problems within the game as you learn about them. So when you find a door you can't unlock (unlikely), they will know how to help you.

All of the women will occasionally be caught gossiping about town drama.

* **Fiona** – A Royal Instructor assigned to Jack by Lord Toresal. This relationship is not known about by the crown. Probably had some close relationship to Lord Toresal before he died. Fiona tutors Jack in Jack's room.
* **Theresa** – Widow of a previously wealthy man who was so far in debt that he left her with nothing. She does not like Jack because Jack has been "spoiled" from birth compared to the rest of the orphans. She is very suspicious and will lie about everything Jack asks about.
* **Shannon** – Plain and not interested in marriage. She loves taking care of the orphans. Loves to cook, clean, and help in the Maiden house. She isn't very bright. She's in charge of the toddlers.

### Germaise (In Bakery)

Germaise is a big gossip who harmlessly eyes young women despite being married.

### Old man Holstenoffer (In Butchery)

The butcher, an affable man, will talk incessantly while you are in his shop. Some of the things he says will give you some clues to puzzles.

### Olgan Minor (Armory)

Olgan, a very serious man, will talk about Fossville's recent purchases of armor, as if he plans to build an army. Olgan see the world through darker eyes and anything important that you say will get back to the Baron.

### Mrs. Sandler (Jewelry)

As it turns out, Mrs. Sandler knows who your mother was and liked her. She also is in possession of something that belongs to you; a diamond and ruby necklace.

### Pieter (Jewelry)

Pieter is also a spy for the crown, but plays a guard. He knows all about you.

### Rudolph (Jewelry)

Rudolph is a simpleton guard, and friend of Pieter's.

### Chorus Brothers

When rumors start floating about your possible inheritance, the Chorus brothers are more than willing to lend you money, considering it an excellent investment.

# The Screenplay

## SYNOPSIS

A young orphan girl pretending to be a boy discovers people are trying to kill her, that she is royal born, and that she must save herself by finding out as much information as possible, as well as proving that she is worthy of being recognized as the heir to the local lands.

1. Jack is chased by mercenaries and does not know why.
2. Jack has opportunities to talk to people about the environment. (Butcher, Baker, Armory, Moneylender, Jeweler, Clothier)
3. Jack meets Bobby. She returns to Maiden House for the evening, but sneaks out again to meet up with Bobby.
4. Bobby takes Jack to Lord's Keep. They find about the Queen's visit and the upcoming ball where the Baron will marry into the Royal Family.
5. Jack tries to get back through town to the woods and is captured. Bobby is beaten up badly in an adjacent cell. He whispers about secrets in Black Gate Estate, the in-town residence of Baron Fossville. Jack meets crooks that help her escape and tell her where to hide in the sewer.
6. Jack gets back to Maiden House, where the women hide her in a secret room. Here she learns about her mother.
7. Jack comes out of hiding and gets into Black Gate Estate. She finds out about her father, including the letter that recognizes her as heir.
8. Jack hears that Bobby has been hung and returns to Maiden House. The women open up about everything and tell her that the Red Gate Estate (previously her father's residence) is her home now, but dangerous to go there.
9. Jack gets into Red Gate Estate with key from maidens and one of the maidens coming with her. She finds artifacts about her father. She also finds fresh clothes and a bath. One of the maidens helps her bath and suggests she buy a new gown and to sneak into the ball to seek audience with the Queen.
10. Jack visits the moneylender and with the letter is able to take money out. Jack visits the clothier and jeweler to get ready for ball. Pieter decides to accompany her. Jack visits the armory and buys a stiletto knife and hides it in her bodice.
11. Jack and Pieter cannot enter Lord's Keep directly as the mercenaries are all stalling guard.Jack shows Pieter the secret entrance. On their way through the woods, an odd old woman approaches them. She cryptically offers Jack a potion. The potion makes Jack's hair grow out. They enter the Keep and filter into the ball room, uninvited. The Queen has not arrived yet.
12. The mercenaries start filtering into the Keep. They begin to recognize Jack and Pieter disappears.The Baron appears at Jack's side and holds her arm tightly. He walks her to the War Room.
13. Jack enters the War Room. Pieter is slumped on the floor, bound hand and foot. Several mercenaries glare at Jack menacingly. The Baron has the door guarded and sits down. He asks Jack what you're doing. Jack shows him the letter. He seems nervous, but confident. The Baron burns the letter in the fireplace and picks up his sword. He approaches. Suddenly there is an argument outside. A fight is heard.The door is knocked down and Bobby comes charging in. He fights a dual with the Baron.
14. Jack releases Pieter with your knife. He takes it and begins fighting mercenaries. The Baron knocks Bobby down and runs out of the room. The mercenaries follow, as do Pieter and Bobby.The Princess comes into the room from a secret passage. She has more mercenaries with her and they kidnap Jack.

# Game Features

## Time Keeping

The setting must have night and day characteristics.

Room locations should note light regarding the sun and moon where appropriate.

Room locations should note crowdedness based on the time of day. For instance, the markets are crowded during the day and empty at night.

We should be able to easily enough implement "wait for darkness" or "wait until morning". This could potentially be an extension.

# Chapter 0 – Essentials

1. Introduction
   * **Event [before play begins]:** Mid-morning always sees the Grubber's Market at its most crowded. Servants from the aristocratic districts and villagers from outside Toresal crush themselves into the maze of stalls and stretched canvas, hoping to beat the noontime heat and get the farmers' produce while it's still fresh. The press of bodies, the din of haggling and bargains struck – it all makes getting around unnoticed easier, although not necessarily more pleasant. No fewer than half a dozen stall-gazing bumpkins have trod on your feet already this morning. You've kept your mouth shut, though. People remember an urchin who gives lip.

"See anything you like?" asks the silk seller, with a teasing smile. You smile back. You couldn't afford the cheapest of her cloaks if you nicked ten purses in a morning, as Teisha well knows.

"Oh, these are *much* too plain," you scoff, even as you gaze wistfully at the bright colors, the beautiful embroidery. Time for a bit of breakfast, you decide, and anyway if you linger too long, people will wonder what a boy is doing shopping for women's cloaks. "Perhaps I'll come back this afternoon, when you've put out your better wares."

Teisha laughs. "Don't be a stranger, Jack."

You make your way through the market, nicking an apple from the fruit stall while its owner argues with a fat Easterner over local politics. Everyone seems to be talking politics these days, you've noticed. Everywhere people are heatedly discussing Baron Fossville's tax policies or something called the "Ascension" – whatever that is. Boring stuff, really. Finally you reach a quiet alley where you can catch a breath from the crowds and enjoy your apple in peace.

You settle yourself on a crate and take a bite of your apple. Suddenly, from the alley's entrance, you hear voices.

1. The Player Character
   * **Description:** Most people know you as "Jack," a fourteen-year-old street urchin of uncertain means. You are slight of build for a boy your age, though your baggy clothes hide much of your physique. Your shoulder-length hair is ragged, a victim of many self-inflicted trimmings. Though usually in need of a good scrubbing, you are an attractive youth, with a softness to your face that makes you seem younger than your years.

Fortunately, it also leads people to underestimate your wiles and resourcefulness, which have caused more than one stallkeeper to call you by your second most common sobriquet, "Lousy thief!"

Only a few people know you by your real name, and you are pleased to keep it that way.

* + **Default Responses**
    - **Ambient Listening (i.e., listening to the room):** You keep your ears pricked.
    - **Looking in a direction:** [if there is a room or door in the direction specified, say "[The room/door] lies to the [direction]." Otherwise, the default response is "You see nothing of interest in that direction." Specific exceptions will be noted in room descriptions.]

1. Inventory
   * **Object**: apple [this is the same as the individual apple object at the Fruit Stall, below]
   * **Object**: cloak
     + **Synonyms:** gray, wool, masculine
     + **Description:** Your cloak is made of un-dyed wool, stained and patched in several places. You wear it in the masculine style, fastened on the side and thrown back over your right shoulder.
   * **Object**: satchel
     + [**Programmer's Note:** the satchel is nonopenable and always open]
     + **Synonyms:** cloth, bag
     + **Description:** Your trusty cloth satchel: big enough to hold the things you nick, small enough to not hamper your getaway.
     + **Command [putting something in the satchel]:** You stuff [the thing] into your satchel.
   * **Object:** hat
     + **Synonyms:** cap, woolen
     + **Description:** A woolen cap, patchy and stained like the rest of you. You usually keep your hair stuffed up under it.
     + **Command [wear hat]:** You pull the cap down over your head and stuff your hair up into it.
     + **Command [removing hat]:** You take the cap off and shake your hair out.
     + **Command [removing hat when not allowed]:** Going around without your cap on makes you nervous; it's a lot harder to pretend to be a boy with your hair hanging down around your ears.
     + **Command [removing hat specifically when in the presence of Bobby]:** No *way* are you going to take your cap off around Bobby!
     + **Command [wearing the hat after you've taken a bath]:** With Bobby gone, and Fossville knowing who you are, there's really not much point in keeping up the disguise. Your trusty cap has served its purpose.
2. New Verbs
   * **RUN (with no noun)**
     + "You dash [random horizontal direction].

[move player in that direction]

* + - [if there are no allowable directions in which to run] "There is nowhere to run from here!"
  + **HIDE**
    - **HIDE (with no noun):** "There's no good place to hide here!"
    - **HIDE BEHIND/UNDER/UNDERNEATH/BENEATH [something]:** "There's no room for you to hide there!"
  + **CATCH/TRAP**
    - **[synonymous with TAKE]**
  + **TRADE**
    - **Syntax:**
      * TRADE [something]
      * TRADE [something] TO/WITH [someone]
      * TRADE WITH [someone]
      * TRADE [something] FOR [something]
    - **Synonyms:** SWAP, HAGGLE, BARGAIN, SELL = TRADE
    - **Default response:** This isn't the time for haggling.
  + **RAISE/LIFT/LOWER**
    - **Default response:** That wouldn't accomplish much.

# Chapter I – Grubber's Market

### Map

Alley

to Commerce Street

Fruit Stall

Grocery   
Stall

NW Junction

Hat   
Stall

Gem Stall

Candle Stall

Rope   
Stall

Pottery Stall

Outside Silk Tent

East Junction

Herb   
Stall

Weapon Stall

Leather   
Stall

Inside Silk Tent

Behind Silk Tent

Roof of Outer Market

(up/down)

to Lord's Road

### Design Notes:

* The map remains the same, but with many redundant room connections. (Not shown here are the alley, inside the silk tent, and the central post, but these all remain on the map as before.
* If you take your hat off, the mercenaries *will not recognize you*. However, if you try to go east from East Junction, you will encounter the Mercenary Captain. He has a drawing of your face, so he will recognize you, and he will also get the word out to his men. Now, the mercenaries will recognize you with or without your hat.
* You can no longer trade or buy items. However, you can *steal* things from a vendor's stall. If you steal something, the vendor will see you and yell for the mercenaries. From then on, that location is *blocked* to you – the vendor will always yell for the guards, and you will forced to run to a random, unblocked location.
* The exception to the blocking rule above is the fruit stall. When you first steal from the fruit stall, the mercenaries come running and trip over a basket, spilling fruit everywhere. You can come back any time and pick up fruit in the confusion. This means the player cannot lock herself out of the solution simply by stealing the wrong fruit.
* A knife is not necessary to solve the scene now, so the player can no longer pickpocket the mercenaries.
* The wires now go northwest-southeast and southwest-northeast – to the Northwest Junction, the Hat Stall, the Gem Stall, and the Fruit Stall, respectively. (This is so they can be symmetrical, and so that the player won't go sliding down to the East Junction, right in front of the Mercenary Captain.) (Note also that none of these locations can be "blocked".)
* The "lower posts" are now invisible, just an implied part of the background.
* You can slide down the wires using any of a number of different items – the belt, the rope, your cloak (though not the new cloak, since that would ruin it).
* The monkey-banana-gem puzzle remains the same. The first time the player tries to snatch the gem without using the banana, the monkey will slide down one of the wires (providing a hint).
* As soon as the player finally acquires the cloak, the mercenaries will finally remember to check the silk tent. The player is forced to flee up the center post and slide down one of the wires.
* The player then has a very short time to put on the new cloak, rush to the Eastern Junction, and sneak past the Mercenary Captain.

### All Market Locations

1. **NPC:** Crowd
   * **Located:** all Grubber's Market locations except Alley, Inside Silk Tent, Behind Silk Tent, Top of Center Post, and Outer Market Roof
   * **Synonyms:** crowd, people, shoppers, marketgoers, folk, townsfolk, marketfolk, merchants
   * **Description:** The crowd is thick with shoppers and merchants alike, all shouting at each other, shuffling and squeezing against each other to get a better look at the merchandise. [if the Mercenary is in the location]Some of them try to give the mercenaries a slightly wider berth, but elsewhere it's shoulder to shoulder.[end if] Staying out of sight should be easy, as long as you keep moving.
   * **Command [talking to the shoppers, first time]:** Some of the marketfolk glance at you; a few put their hands protectively around their moneypurses. But no one seems interested in having a conversation with a common street urchin.
   * **Command [talking to the shoppers, subsequent tries]:** It's no use; these people just want to get on with their business and be left alone.
   * **Command [doing anything else to the shoppers]:** (pick at random)
     + "Here, you! Scamper off, why don't you?"
     + The shopper roughly shoulders you aside.
     + The shopper waves you off, irritated.
     + "Take it somewhere else, kid, before I call the guard."
   * **Idle Behavior:**
     + [**Programmer's Note:** Each turn that the player is in a location with the shoppers, there is a 1 in 10 chance of seeing the following sentence, with the blanks randomly filled in as indicated:]
2. **Individual Shoppers**
   * [**Programmer's Note:** This is a handful of individual NPCs that should be coded as separate objects and normally kept out of play. Every turn that the player is in a location with the crowd of shoppers, there is a 1 in 10 chance that she will bump into one of these NPCs. Choose one at random, move it to the player's location, and print the blurb as shown below. Then, one turn later, remove the NPC from play.

The NPCs are listed below by their short names, followed by properties and rules that apply to all of them equally.]

* + **Short Names of ten Individual Shoppers:** bumpkin, farmer, shopper, marketgoer, matron, servant, merchant, tourist, laborer
  + **Command [doing anything, including examining the shopper]:** The [shopper] has already melted back into the crowd.
  + **Message to print when shopper first appears:** A \_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_ [if 1 in 4 chance succeeds] with \_\_\_\_\_\_\_\_\_\_ [end if] \_\_\_\_\_\_\_\_\_.
    - * **First Blank:** fat/gangly/pock-marked/piebald/sweaty/red-faced/ugly/gawking/sour-faced
      * **Second Blank:** [name of one of the individual shoppers]
      * **Third Blank:** an overstuffed basket over one arm/a scraggly moustache/a wen the size of a robin's egg on (his/her) nose/a look of grim determination on (his/her) face/crooked teeth/lice jumping out of (his/her) clothes/near-paralyzing body odor
      * **Fourth Blank:** shoves you out of the way, muttering something about "street trash"/bumps into you hard enough to send you reeling against a nearby stall/steps on your foot/squeezes past you/argues loudly with a nearby stallkeeper/pauses to inspect the merchandise, then moves on/hurries through the crowd, muttering something about "bloodthirsty hooligans" invading the market/stalks by, muttering something about "penny-grubbing trinket-sellers"

1. **Backdrop:** awning
   * **Located:** all Grubber's Market Locations except Inside the Silk Tent
   * **Synonyms:** awnings, canvas, shade, shades
   * **Description:** The canvas awnings stretch out over the market, providing shade for the merchants and customers below.
   * **Command [doing anything other than looking at the awnings]:** The awnings are high out of your reach.
2. **Backdrop:** stall
   * **Located:** all Grubber's Market Locations except Alley, NW Junction, East Junction, Outside the Silk Tent, Inside the Silk Tent, Behind the Silk Tent, Top of Center Post, and Outer Market Roof
   * **Synonyms:** stalls, stand, stands
   * **Description:** [instead, EXAMINE MERCHANDISE]
   * **Command [enter stall]:** The stallkeeper shoos you away. "Customers on the outside!" he shouts.
   * **Command [enter stall during night scenes]:** The stalls are all closed up for the night.
3. **NPC:** Stallkeeper [one at each stall]
   * **Synonyms:** merchant, seller, shopkeeper, person, man
   * **Description:** The stallkeeper looks nervous and irritable. Armed thugs stomping around the Grubber's Market is not good for business.
   * **Command [talking to a stallkeeper when there is a mercenary present]:** [if the mercenary is oblivious] Better find somewhere else to chat; if you start making conversation, the mercenaries might take notice. [otherwise] No time to chat now; the mercenaries are right on your tail!
   * **Command [talking to a stallkeeper a second time]:** The stallkeeper suddenly looks exasperated. "Didn't I tell you to take it somewhere else?"
   * **Command [talking to a stallkeeper third and subsequent times]:** "I said, [beat it/scram/get out of here]!" the stallkeeper yells.
   * **Command [asking for something from a stall]:** [trigger quip ST4]
   * **Command [doing anything to a stallkeeper's wares other than examining, smelling, or stealing it]:** "Hey!" the stallkeeper glares at you. "Keep your sticky fingers away from the goods."
   * **Command [stealing something from a stall]:** [**Note:** TAKING a piece of merchandise from a stall counts as stealing it. "steal", "swipe", "snatch", "grab", "shoplift", and "nick" should all be synonyms for "take" in this context.

[Note also that most stalls have "piles" of collective items – e.g., "bananas" or "pots". When the player attempts to steal this item, what she gets is an individual item – e.g., "a banana" or "a pot". Collective and individual items are listed for all stalls.]

[if this is the first time you you have stolen something] Ah, *this* is something you know how to do, at least. You sidle up casually to the stall, wait until the stallkeeper seems preoccupied, then reach out and pluck the [object] from its shelf.

Suddenly the stallkeeper jabs his finger at you and screams, *"Stop, thief!"*

Apparently, he wasn't quite as preoccupied as you thought.

[otherwise] With the stallkeepers all on edge about the mercenaries, it's not likely you'll be able to nick anything without someone noticing. Still, nothing ventured…

*"Thief!"*

Here you go again.

[end if]

You sprint through the crowd, stuffing the [item] into your satchel. This stallkeeper will be on the lookout for you now; probably best to stay away from this part of Grubber's for a while.

[move the stolen item to the satchel; this location is now *blocked*; move the player to a random, adjacent, unblocked location]

* + **Command [after entering a *blocked* location]:** As soon as you get near, the stallkeeper spots you and starts yelling again. Before the idiot can bring the mercenaries right to you, you dart away through the crowd.

[immediately move the player to a random, adjacent, unblocked location]

1. **NPC:** mercenary
   * **Synonyms:** mercenaries, soldier, soldiers, thug, thugs, man, men, bravo, bravos
   * **Programmer's Note:** [Although the descriptions give the sense of several mercenaries searching through the market, there should be only one game entity "mercenary", which I will refer to in notes in the singular to avoid confusion. Note also that "mercenary" is a different object from "mercenary group", which is described below in the Outer Market Roof location.

[The Mercenary starts the game out of play. If the player lingers in any Grubber's Market location (*excluding* the Alley, the Outer Market Roof, Outside/Inside/Behind the Silk Tent, and Top of Central Pole), the mercenary will should be moved to the player's location, with a a description printed as shown below. The mercenary appears after 1-3 turns, which should be randomly determined each time the player moves to a new location.

[**Illustration of Mercenary status levels:**

* + - * **Oblivious:** the mercenary is in the location, but hasn't noticed the player.
      * **Approaching:** the mercenary has noticed the player, but hasn't grabbed her yet.
      * **Grabbing:** the mercenary has grabbed the player.

[When the mercenary first moves to the player's location, he always starts out as "oblivious". An oblivious mercenary will notice the player after three turns, *unless* *she is not wearing the hat*. As long as the hat is *not* being worn, the mercenaries will never notice the player.

[Once the mercenary notices you, his status changes to "approaching". The player has two turns to move to a different location; if she does not, the mercenary grabs the player.

[If the mercenariy's status is "grabbing" for two consecutive turns, the mercenary captain arrives and the game ends. If the player attacks the mercenary before the captain arrives, he lets go and reverts to "approaching", but he will grab the player again one turn later. This cycle continues until the player runs elsewhere or is finally captured.]

[When the player moves to a different location, the mercenary resets to "oblivious" and is removed from play.]

* + **Event [when mercenary first enters the location]:** You notice a couple of the mercenaries pushing through the crowd, heading your way. [if your hat is off and you haven't been spotted by the mercenary captain (see Eastern Junction, below)] One of them looks right at you, but with your hat off and your hair down they don't recognize you. [first time only]You're safe for the time being.[/first] [otherwise] They haven't seen you yet, but they're getting close.
  + **Initial Appearance of oblivious mercenary:** A couple of mercenaries are nearby, scanning the crowd.
  + **Description:** Rough and ugly, with dirty clothes and mean, scarred faces. They carry serious-looking swords on their hips.
  + **Idle Behavior:** (1 in 3 chance each turn, but only if they are "oblivious")
    - The mercenaries peer around aimlessly. They still haven't spotted you, but it's only a matter of time.
    - The mercenaries look bored.
    - The mercenaries glare at a passing shopper.
    - One of the mercenaries spits on the ground.
    - One of the mercenaries scratches his head and scowls.
    - One of the mercenaries bumps into a passing shopper, and angrily shoves [him/her] out of his way.
    - One of the mercenaries mutters something to his companion; the other [laughs bawdily/scowls/nods/snarls something back].
  + **Command [doing anything to an oblivious mercenary]:** You resist the foolish impulse, reminding yourself that what you want is for them to *not* catch you.
  + **Event [after remaining in the same location with an oblivious mercenary for 3 consecutive turns]:** Suddenly one of the mercenaries does a double-take and sees you. "There he is!" he yells, pointing, and both of them start shoving through the crowd towards you.

[Mercenary is now "approaching"]

* + **Initial Appearance of an approaching mercenary:** The mercenaries are heading straight for you, their arms spread to block your escape.
  + **Command [going to another location while an approaching mercenary is in your current location]:** You dash away into the crowd, weaving between strolling customers and pushing your way through the thickest knots of people. The mercenaries pound after you, yelling and shoving people out of their way, but they're too big and too slow, and you quickly manage to lose them.
  + **Event [after remaining in the same location as an approaching mercenary for 2 consecutive turns]:** A rock-hard fist closes around your upper arm. "Gotcha!" the mercenary sneers. The other one starts hollering for his companions.

[mercenary is now grabbing]

* + **Initial Appearance of a grabbing mercenary:** One of the mercenaries has his huge, hammy fist firmly clamped around your arm; the other one is shouting for the others to come.
  + **Command [talking to an approaching or grabbing mercenary]:** The mercenaries both ignore your pleas.
  + **Event [after remaining in the same location as a grabbing mercenary for 2 consecutive turns]:** The captain soon arrives, followed by two more of his men. One of them grabs your other arm as their leader smiles. "Good work, dims. Got ourselves a nice little commission with this one." And before you can react, he takes a sack of black cloth from his belt and jerks it down over your head.

Everything goes dark. You can't breathe. You struggle, but you can no more break the iron grip on your arms than you could uproot a tree. The men holding you curse. Dimly, you hear shouts from the crowd – someone protesting this rough treatment of a child.

"Don't worry, m'lady," laughs the mercenary leader. "We'll treat the little rat nice an' gentle. Like this, see?"

Something huge and heavy crashes into your head, and the rest of your senses are yanked away. Why they wanted you, you never awake to find out.

[end of game]

* + **Command [trying to leave the location when the mercenary is grabbing]:** You [one of]pull and struggle[or]beat on the mercenary's arms with your fists[or]claw the mercenary's skin with your fingernails[at random], but the man is just too strong.
  + **Command [attacking an approaching or grabbing mercenary]:** Thinking quickly, [one of] you kick the mercenary in the shin. [or] you elbow the mercenary as hard as you can, aiming below the belt. [or] you spit at the mercenary's face, and a gob of spittle lands right in his eye. [or] you scream your head off. People from two stalls away stop what they're doing to see what the commotion is, and when the mercenary clamps his hand over your mouth, you bite down hard. [at random] "Argh! Oh, you miserable runt—" [if the mercenary is grabbing]the mercenary's grip on your arm loosens, and you twist away. You're free![otherwise]He stumbles backwards into his companion. Now they're both distracted; now's your chance to run!

[mercenary is now approaching, timer set back to two turns]

* + **Object:**  sword
    - **Synonyms:** swords, blade, blades
    - **Description:** Not some decorated dandy's blades, these. Their steel is dull and tarnished, honed to a wicked edge. Nothing less than three-foot-long, practical tools for stabbing people dead.
    - **Command [stealing the sword]:** Even if you did manage to nick one of those swords without getting yourself totally killed, you wouldn't know what to do with it once you had it.

### Individual Locations

1. Alley
   * **Description**: This narrow alley is tucked away between a storehouse on one side and the canvas wall of a stallkeeper's tent on the other. It serves primarily as somewhere out-of-the-way for stallkeepers to sweep their garbage, so it's not exactly the most pleasant-smelling place in all of Miradan, but at least no one is likely to bother you here. You can leave to the southeast.
   * **Scenery:** storehouse
     + **Synonyms:** warehouse, wall
     + **Description:** The wall of the storehouse is too high and too smooth to climb.
     + **Command [climb wall]:** [print description]
   * **Scenery:** canvas wall
     + **Synonyms:** tent, stall
     + **Description:** The canvas is tough and stretched tight.
   * **Object:** woodencrates
     + **Synonyms:** crate, box, boxes
     + **Initial Appearance:** Several crates are stacked up against the back wall of the alley.
     + **Description**: Just ordinary wooden crates, used by merchants throughout Miradan to store and ship goods. There are scores more just like these to be found all over the market.
     + **Command [take or push crates]:** Oof! What's in these things, gold bricks? At any rate, the crates are far too heavy for you to move.
     + **Command [open or search crates]:** The crates are all nailed shut.
     + **Command [climb crates or go up]:** You nimbly hop up on top of the crates; from there, it's only a short scramble to the roof of the market.

[move player to Outer Market Roof]

* + - **Command [climb crates or go up while mercenaries are present]:** You try to scramble up the crates, but one of the mercenaries grabs your ankle and drags you back down!

[mercenaries are now **grabbing**]

* + **Event [first turn in the Alley, after the room description]:** A group of men have gathered just outside the alley. You can't quite hear what they're saying from here, but there is a grim, ugly tone to them that speaks of dangerous doings.
  + **Event [subsequent turns in the Alley; choose one sentence at random, plus each sentence contains randomized elements]:**
    - The [men/voices] [are still talking/continue talking/continue their conversation] [outside/just outside/at the entrance to] the alley.
    - The [men/voices] [outside/just outside/at the entrance to] the alley [are still talking/continue talking/continue their conversation].
    - You can still hear the [men/voices] [outside/just outside/at the entrance to] the alley [talking/talking/continue their conversation].
    - You can still hear the [men/voices] [talking/talking/continue their conversation] [outside/just outside/at the entrance to] the alley.

[this continues every turn until the player leaves the Alley for the first time]

* + **Command [leaving Alley to the SE if you have not yet climbed the crates]:** Something – an intuition? – tells you it would be a good idea to stay out of sight for the moment.
  + **Command [coming down from the Outer Market Roof for the first time if you have not yet been out in the market, instead of Alley room description]:** As you climb back down the crates, one of them wobbles and your foot slips. You tumble loudly to the cobblestones. "Stupid! Clumsy!" you mutter, scrambling to your feet.

From the street, you hear, "What was that? Check the alley!"

Two mercenaries rush in and spot you immediately. They approach warily, their arms spread wide.

You're in trouble now…

[move the mercenary to the Alley, status set to "approaching"]

[remove mercenary group from play]

1. Outer Market Roof
   * **Description:** The tiled roof of the storehouse is steep, but there's just enough purchase for you to scramble up to the top and get a look around. From here you have a good view of the market's northwest junction and the gate to Lord's Road heading north.
   * **Look north:** Off to the north you can see Lord's Road leading away from the market.
   * **Command [dropping anything in this location]:** The [item] would just roll off the steep roof.
   * **Command [going any direction other than down]:** The rooftops of the buildings surrounding the market are steep and slick, and the tiles have been known to come loose and fall off. It's precarious enough just staying here in one spot. If you're to make your escape, you'll have to make it down on the ground.
   * **Scenery:** Tiles
     + **Synonyms:** red, tile, shingle, shingles, roof
     + **Description:** The red roof tiles are warm under the morning sun.
   * **Event:** [First time (and only the first time) the player enters this location, the following messages play in sequence, one each turn. When the player leaves Outer Market Roof, the message sequence stops.]
     + **first message:** "…we know he skulks Grubber's most mornings, so spread out quick, cover all streets from the square," growls one of them, evidently the group's leader.
     + **second message:** The leader spits on the dusty ground. "Keep your eyes open and don't take guff. But for the love of Brigid, keep your tempers and your swords covered unless you really need 'em. Ain't bein' paid to toss the locals."
     + **third message:** "And keep sharp!" the leader snaps. "Remember this is a kid we're lookin' for. Kids move fast, stay out of sight, slip through crowds easy. I find out later he got away under your nose, I'll have it off!"

Suddenly, that bit of apple you swallowed a minute ago turns into a cold, hard chunk in your belly.

* + - **fourth message:** "Now, everyone memorize the description." The leader pulls a dirty, folded bit of parchment from his belt and squints at it. "Shoulder-length brown hair," he reads, haltingly. 'Green eyes. Slight of build. Ten, maybe twelve spans high.' He holds his hand out flat, at what happens to be exactly your height. 'Usually wears a hat and a gray cloak.'

He refolds the parchment and jams it back into his belt. "You dims got all that?"

The others nod.

* + - **fifth:** "Okay, go!" barks the leader, and the mercenaries set out in several directions, moving at a brisk walk. Two men position themselves at the gate to Lord's Road, leading out of town; the others enter the crowded market and start shoving their way through the suddenly flabbergasted crowds.

Your heart sinks. This is not good. This is *definitely* not good.

[remove mercenary group from play]

* + **NPC:** mercenary group (located in Outer Market Roof, but also in scope from Alley; after the dialogue above is finished, they are removed from play)
    - **Synonyms:** men, people, mercenaries, bravos, bravo, soldiers, man, person, soldier
    - **Initial Appearance (Outer Market Roof only):** A group of tough-looking mercenaries has gathered at the Northwest Junction. One of them is barking orders at the others in an angry voice.
    - **Description:** They're not Lord's Guards, that's for sure. They wear no insignia, for one thing. Their arms and armor are mismatched, ugly, and scarred – not an unfit description of the men themselves, either. Also, while the Guard would be concerned with keeping the peace in Grubber's Market, these bravos look ready to clobber anyone who gets in their way, and maybe burn down a few stalls while they're at it.

[first time only]So what are they doing here, you wonder? And come to think of it, where are the Lord's Guards, anyway?[/first]

* + - **Command [talking to the Mercenary Group]:** Somehow, you think it might be unwise to attract their attention.
    - **Command [ambient listening or listening to the Mercenary Group, while on the roof]:** You listen carefully to what the men are saying…
    - **Command [doing anything else to the Mercenary Group while on the roof]:** Not while they're down on the ground and you're up on this roof.
    - **Command [examining the Mercenary Group while in the alley]:** You'd have to poke your head out of the alley to get a good look at them; you only know they're there because you can hear them talking.
    - **Command [ambient listening or listening to the Mercenary Group, while in the alley]:** You strain to hear what the men are saying, but can't make out the words. Maybe if you got some elevation, you could hear better.
    - **Command [doing anything else to the Mercenary Group while in the alley]:** You can't do anything to them while they're out there and you're in this alley.

1. Northwest Junction
   * **Description**: This is the northwest corner of Grubber's Market. You can skirt around the edge of the market to the northeast or south, or head into the thick of it to the east or southeast. A wide, paved road leads north, towards Lord's Keep. You can also duck back into the alley to the northwest.
   * **Scenery:** Road
     + **Description:** The road leads north towards Lord's Keep.
   * **Scenery:** Alley
     + **Description:** The alley is to the northwest.
     + **Command [enter the alley]:** [go northwest]
   * **Command [going north from Northwest Junction while mercenaries are present]:** Two of the mercenaries are loitering near the gate that leads out to Lord's Road, turning back everyone trying to leave. You'll never get out that way.
2. Fruit Stall
   * **Description**: Bins heaped high with bright-colored fruit lend a pleasant fragrance to this end of the market (though by afternoon it will have become a cloying reek that attracts more flies than customers). They have apples and pears from the city orchards, and brambleberries from the northern counties. A few of the baskets contain more exotic fare: oranges, limes, kello fruit – even a bushel of bananas from the Kozar Delta. Aisles between the stalls lead northwest, west, southwest, and south.
   * **Description after you've stolen something from the Fruit Stall:** The fruit stall is still a complete mess, with most of the merchandise scattered all over the ground. The stallkeeper is practically tearing his beard out with frustration.
   * **Description of fruit stallkeeper after you've stolen something from the Fruit Stall:** The stallkeeper is frantically trying to put his wares back into some semblance of order.
   * **Command [talking to or doing anything to the stallkeeper after you've stolen something from the Fruit Stall]:** The stallkeeper is far too busy trying to clean up all the spilled fruit to deal with you.
   * **Object:** merchandise
     + **Synonyms:** bin, bins, basket, baskets, goods, wares
     + **Description**: They have apples and pears from the city orchards, and brambleberries from the northern counties. A few of the baskets contain more exotic fare: oranges, limes, kello fruit – even a bushel of bananas from the Kozar Delta.
     + **Description of merchandise after you've stolen something from the Fruit Stall:** The fruit is scattered all over the place – apples, pears, brambleberries, oranges, limes, kello, and bananas, all rolling in the dust and being trampled to mush by passing shoppers.
     + **Command [smell merchandise, collective fruit, or individual fruit]:** Smells delicious.
     + **Command [taste or eat merchandise, collective fruit, or individual fruit]:** You don't have time for breakfast now!
     + **Command [steal merchandise]:** [steal a random collective fruit]
   * **Collective Fruits:** [These are scenery objects that represent piles of fruit. All of them have "fruit" and "food" as synonyms. If the player steals a collective fruit, move the appropriate individual fruit into her satchel.]
     + **Kello Fruit:** Normally you'd *kill* for a slice of kello, but these look a bit too green. Not quite in season.
     + **Bananas:** You rarely see bananas this far north. These look just about perfect – plump, bright yellow with just a sprinkling of brown freckles.
     + **Apples:** These don't look half bad. If you hadn't stumbled into so much trouble, you'd be eating one right now.
     + **Pears:** These vary in color from yellowish-green to dusky orange-brown, with thick, twisty stems.
     + **Brambleberries** (**synonyms:** clusters, berries)**:** The thumb-sized clusters are shiny and bluish-black. Your mouth waters at the thought of how tart they must be.
     + **Oranges:** The oranges are pale and disappointingly small.
     + **Limes:** The dark green limes look refreshing.
     + **Command [steal collective fruit, first time]:** [if this is the first time you you have stolen anything] Ah, *this* is something you know how to do, at least. You sidle up casually to the stall, wait until the stallkeeper seems preoccupied, then reach out and pluck the [object] from its shelf.

Suddenly the stallkeeper jabs his finger at you and screams, *"Stop, thief!"*

[otherwise] With the stallkeepers all on edge about the mercenaries, it's not likely you'll be able to nick anything without someone noticing. Still, nothing ventured…

*"Thief!"*

[end if]

One of the mercenaries happens to be wandering by at that moment. He hears the stallkeeper's shouts and comes running straight for you!

Then there is a loud screech, and something brown and hairy scampers out from under the mercenary's feet. He stumbles, trips, and pitches headlong into the fruit stall. Fruit flies everywhere. The stallkeeper is wailing and and berating the mercenary, who is covered with juice and slimy pulp.

In the general chaos, you slip away easily, stuffing the [appropriate individual fruit] into your satchel. Fortunately, no one managed to get a very good look at you, and the stallkeeper will be too busy cleaning up his wares to keep an eye out for you. You shouldn't have any trouble coming back here if you need to.

[move the stolen item to the satchel; this location is *not* blocked; move the player to a random, adjacent, unblocked location]

* + - **Command [steal collective fruit, subsequent times]:** [if you already have that fruit in your inventory] You already have enough [name of fruit].

[otherwise] With the stallkeeper still sorting out his spilled fruit, and most of the shoppers trying to avoid the mess, no one notices you picking up another [name of fruit]. You slip the fruit into your satchel and move quickly to another part of the market.

[move the stolen item to the satchel; this location remains unblocked; move the player to a random, adjacent, unblocked location]

* + **Individual Fruit:** [These all have "fruit" and "food" as synonyms. They are out of play unless the player tries to steal from a fruit pile, above, at which point the appropriate fruit is moved to the player's inventory.]
    - **Kello Fruit:** It's a little bit too green, but probably still tasty.
    - **Banana:** Plump, bright yellow with just a sprinkling of brown freckles.
    - **Apple:** Round, firm, green at the bottom shading up to red near the stem.
    - **Pear:** This one is yellowish green with a bit of light brown on the bottom.
    - **Brambleberry** (**synonyms:** berry, cluster)**:** A thumb-sized cluster, all shiny and bluish-black.
    - **Orange:** Pale and disappointingly small.
    - **Lime:** The dark green lime looks refreshing.

1. Grocery Stall
   * **Description**: This is a typical grocer's stall, with various kinds of food set out. There are baskets bristling with loaves of bread, yellow pyramids of cheese, and spiced jerky hanging in bundles overhead. You can continue along the market's outer ring to the southwest or southeast, or head in towards the center of the market to the south.
   * **Object:** merchandise
     + **Synonyms:** basket, baskets, goods, wares
     + **Description:** There are baskets bristling with loaves of bread, yellow pyramids of cheese, and spiced jerky hanging in bundles overhead.
     + **Command [steal]:** [steal a random collective food item]
     + **Command [smell merchandise, collective food, or individual food]:** It smells tasty enough.
     + **Command [eat or taste merchandise, collective food, or individual food]:** You don't have time for breakfast now!
   * **Collective Food:** [each is a scenery object; if the player steals something, she gets the appropriate individual item in her satchel; each has synonyms "grocery", "groceries" and "food"]
     + **Bread** (**synonyms:** loaf, loaves)**:** The loaves are dark and grainy and look rock-hard.
     + **Cheese** (**synonyms:** pyramid, pyramids)**:** The cheese is a rich, milky yellow color, with a thick, brown rind.
     + **Jerky** (**synonyms:** spiced, meat, beef, salt-beef, strip, strips)**:** The jerky hangs in dried, shriveled strips, and looks just slightly more appetizing than eating your own belt.
   * **Individual Food:** [these each have "food" as a synonym; they start out of play and are moved to the player's satchel if she steals the corresponding collective food item]
     + **Bread:** The bread is dark and grainy and looks rock-hard.
     + **Cheese:** [same as collective cheese]
     + **Jerky:** It's a twisted, shriveled strip of dried salt-beef. Yum.
2. Eastern Junction
   * **Description**: You're near the eastern edge of Grubber's Market. Commerce Street lies to the east. You can travel along the outer ring of stalls to the north or south, or head towards the market's central hub to the west.
   * **Command [going east from the Eastern Junction with your hat on, first time]:** Just as you reach the edge of the market square, you notice the mercenary captain standing watch at the entrance to   
     Commerce Street. His eyes fall on you before you can duck out of the way, and the next moment you are sprinting back into the market with the captain hot on your heels. You manage to lose him in the crowd… barely.

[move player to a random, unblocked, adjacent location in Grubber's Market]

* + **Command [going east from the Eastern Junction with your hat on, subsequent times]:** The mercenary captain is too sharp; you'll need a disguise if you're to have any chance of sneaking past him.
  + **Command [going east from the Eastern Junction with your hat *off*, first time]:** As you reach the edge of the market square, you see the mercenary captain scanning the crowd. He looks at you, and his eyes narrow. He pulls a piece of parchment from his belt and stares at it, then stares hard at you…

And the next moment he is pounding after you, yelling for his men. *He knows what I look like*, you realize, *and now he knows I'm not what I appear to be.* Just before you dive into the crowd, you glance back over your shoulder, and see the captain talking to his men, showing them the drawing.

Now the mercenaries know they're looking for a girl. You won't be able to fool them just by taking your hat off.

[Move player to a random, unblocked, adjacent location in Grubber's Market. Now mercenaries will go from "oblivious" to "approaching" normally, regardless of whether the player is wearing her hat]

* + **Command [going east from the Eastern Junction with your hat *off*, subsequent times]:** The mercenary captain is wise to your tricks. You'll need a disguise better than just taking your hat off if you're to have any chance of sneaking past him.

1. Hat Stall
   * **Description**: Hats of all styles and sizes hang from scores of wooden pegs, a forest of varied headgear. They have big, flop-brimmed traveling hats; small, leather workman's caps; wide *sappans* of woven straw from the Kozar delta; fancy, feathered hats for courtly balls; and even a few ordinary bonnets. More stalls lie to the north, northwest, west, and southwest.
   * **Object:** wooden pegs
     + **Command [doing anything, including examining, the wooden pegs]:** There's nothing special about the wooden pegs; they're just there to hold the hats up.
   * **Object:** merchandise
     + **Synonyms:** goods,wares
     + **Description:** If you can wear it on your head, it's sold here. Big, flop-brimmed traveling hats; small, leather workman's caps; wide *sappans* of woven straw from the Kozar delta; fancy, feathered hats for courtly balls; and even a few ordinary bonnets.
     + **Command [steal merchandise or collective hat item]:** You already have a perfectly serviceable hat. And anyway, you're going to need more than just a new hat to fool these mercenaries.
   * **Collective Hats:** [all of these have "hat", "hats", and "headgear" as a synonym]
     + **traveling hats** (synonyms: floppy, flop-brimmed, big): The traveling hats have big, floppy brims to keep the sun out of your eyes while on the road.
     + **workman's caps** (synonyms: cap, leather, small): These leather caps are small and functional, more to protect your head from things falling on it than anything else.
     + **sappans** (synonyms: sappan, wide, woven, straw, Kozar): The *sappan* is a wide, round hat made of woven straw, pointy at the top. They're popular in the southern regions. You never see anyone wearing them in this part of the kingdom.
     + **fancy hats** (synonyms: cheap, gaudy, feathered, feathers, feather, courtly): At a closer look, the "fancy" hats are actually sort of cheap and gaudy. Anyone who is attending a real courtly ball probably wouldn't be shopping for hats in Grubber's Market anyway.
     + **bonnets** (synonyms: bonnet, white, ordinary):The bonnets are just ordinary peasant wear, little white caps that tie under the chin.
2. Exotic Gems Stall
   * **Description**: Dozens of jewels in exotic colors and cuts are spread out on display here, glittering in the dusty sunlight. Some of them are loose stones; others are set in finely wrought rings and necklaces. Most of them were probably illegally smuggled from over the western mountains, which is why they're cheap enough to be affordable by anyone in Grubber's Market. Still, they're far, far out of your price range. Other stalls lie to the north, northeast, east, and southeast.
   * **Object**: merchandise
     + **Synonyms:** goods, wares
     + **Description**: Some of them are loose stones; others are set in finely wrought rings and necklaces. Most of them were probably illegally smuggled from over the western mountains, which is why they're cheap enough to be affordable by anyone in Grubber's Market. Still, they're far, far out of your price range.
     + **Command [stealing merchandise or collective gem items]**: The angry stallkeeper is constantly glaring at you; there's no way you'd manage to nick something and get away with it.
   * **Collective Gems:**
     + **loose stones** (synonyms: stone, gemstone, gemstones): Most of the loose stones are tiny, some no bigger than your little fingernail. They sure are shiny, though.
     + **jewelry** (synonyms: jewels, jewel, ring, rings, necklace, necklaces): The rings and necklaces are pretty, but they all look a bit *too* flashy. You have a sneaking suspicion that some of them might turn your skin green if you wore them too long.
   * **NPC**: Monkey
     + **Synonym:** animal
     + **Event [after entering the Gem Stall]**: Suddenly you hear a commotion from the back of the stall: the crash of a display case hitting the ground; shouts and curses from the stall keeper; and a horrific, gibbering shriek.

"Come back here, you flea-bitten thief!" yells the stallkeeper, and for a panicked moment you think he means *you*. Then you see something small and gray dart up to the roof of the stall… it's just a forest monkey, probably someone's pet running loose. And it's clutching one of the stall keeper's necklaces in its tiny black fist.

The monkey turns and screeches back at the stall keeper, dodges a clumsily thrown dirt clod, and scampers away.

* + - **Initial appearance (up on the pole):** Balancing on one of the wires is that monkey.
    - **Description:** It has silvery fur and black mask-like markings on its startlingly human face. It seems to regard you with a mixture of curiosity and amusement, as though you were some strange little animal whose antics it found entertaining. [if it has the necklace] It grips the necklace like a cherished possession, tight against its tiny chest.
    - **Idle Behavior (1 in 5 chance each turn):**
      * The monkey bounces up and down on its wire, screeching happily.
      * The monkey turns the necklace over and over in its tiny hands, staring intently into the gem's blue depths.
      * The monkey tosses the necklace high in the air, swings itself under the wire and back up again with its tail, and at the last second catches the necklace in its little black hands.
      * The monkey hoots at you.
      * The monkey sniffs at you and shrieks with amusement.
    - **Idle Behavior when the player is holding the banana (1 in 5 chance each turn):**
      * The monkey sniffs at you excitedly, and emits a hopeful chirp.
      * The monkey hops up and down on the wire, and makes a gesture with its tiny hands as though it were peeling a banana.
      * The monkey stares hungrily at your banana.
    - **Command [taking the necklace from the monkey, first time]:** You reach for the necklace, and the monkey backs away, screeching angrily.

Then, suddenly, it turns, crouches, and lets go of the wire. As it falls, it swings the necklace over the wire and grabs the other end with its free hand. Hanging onto the thin gold chain, the monkey slides away to the [northeast/northwest/southeast/southwest (pick random)], to the stalls far below, hooting with glee all the way down.

[remove monkey from play; as soon as the player leaves the Top of Pole location, move monkey back to Top of Pole]

* + - **Command [taking the necklace from the monkey, subsequent times]:** [pick one at random]
      * The monkey screeches at you and backs away.
      * The monkey jumps back, chattering angrily and holding the necklace out of reach.
      * The monkey scampers back, clutching the necklace to its chest.
      * The monkey hops back a few feet on the wire and blows a raspberry at you, as though daring you to come after it.
    - **Command [get/attack monkey]:** The monkey screams and jumps away from you, chattering with rage and shaking its tiny fist.
    - **Command [giving or showing some other food to the monkey]:** You hold out [the food] and wiggle it enticingly. The monkey [makes a disgusted face/sticks out its tongue/turns up its nose/shudders in disgust/screeches in disgust] and shakes its head. Guess it doesn't like [offered food].
    - **Command [giving or showing banana to the monkey]:** You hold out the banana and wiggle it enticingly. "Here, monkey. C'mon, little monkey," you whisper, trying to ignore how stupid it sounds.

The monkey creeps closer, eyes locked on the yellow fruit. It's only about a foot away from your out-stretched hand now. It's little face contorts into bizarre expressions as it wrestles with the conflicting desires to grab the tasty treat, hold onto the shiny trinket, and stay out of your reach, all at the same time.

Suddenly the monkey lunges. You make a grab with your free hand. The monkey grabs the banana just as your fingers hooks around the necklace's chain. The monkey screams and jumps six feet straight up, lands on your head, and scampers off down the wire behind you. Your heart leaps into your throat as you lose your balance on top of the pole. You totter, pinwheel your arms… and stay on.

You're breathing hard, but you're safe. And you have the necklace.

Somewhere far below you, a stallkeeper is cursing and wiping mushed banana off his face.

* + **Object**: necklace
    - **Synonyms:** gem, blue, indigo, star, starburst, silver, chain, jewelry
    - **Description**: It's a beautiful gem, clear blue with a deep indigo star in its center, set in a silver-wrought starburst on a silver chain. It's easily worth the price of any piece of merchandise in the market.
    - **Command [wearing the necklace]:** On second thought, better not. You're still trying to look like a boy, and boys just don't wear this kind of jewelry.
    - **Command [giving or showing or trading the necklace to someone other than Teisha]:** You may be just a street urchin, but you have enough savvy to know that you don't flash loot like this if you want to keep it. Better keep it under wraps until you find a use for it… like trading it for something you *really* need.

1. Weaponsmith's Stall
   * **Description**: The weaponsmith's wares hang along the sides of his stall, a grim picket fence of down-hanging blades. You can find less intimidating stalls to the east, northeast, and northwest.
   * **Object:** merchandise
     + **Synonyms:** goods, wares
     + **Description:** Swords and knives, mostly. Nothing fancy – just sharp, practical, and deadly.
     + **Command [steal merchandise]:** [steal knives instead]
   * **Collective Weapons:** [all of these have "weapon", "weapons", "blades" and "blade" for synonyms]
     + **swords** (synonym: sword): The swords vary from three to four feet long. They look too heavy for you to even lift, much less swing at a rapidly approaching mercenary.
     + **Command [steal sword]:** The swords are too big for you to nick.
     + **knives** (synonym: knife, dagger. daggers): The knives are just your speed: short and wicked sharp.
   * **Knife** [individual item; starts out of play, move to satchel if the player steals the collective knives item]
     + **Synonyms:** dagger, weapon, blade
     + **Description:** The knife is short and wicked sharp.
2. Leather Stall
   * **Description**: You pause here for a few deep breaths – you've always enjoyed the smell around the leather merchant's stall. This merchant mostly deals in riding equipment – reins, harnesses, stirrups, and the like. A full riding saddle sits on proud display near the back. There are a few scabbards and belts for sale, as well. More stalls lie to the west, northwest, and northeast.
   * **Command [general smelling; smell merchandise, collective leather items, or individual leather items]:** The smell of leather always makes you think of traveling in distant, dangerous lands. It's the smell of camping out under the stars, the smell of adventure.
   * **Object**: merchandise
     + **Synonyms:** goods, wares
     + **Description**: This merchant mostly deals in riding equipment – reins, harnesses, stirrups, and the like. A full riding saddle sits on proud display near the back. There are a few scabbards and belts for sale, as well.
     + **Command [steal merchandise]:** [steal the reins, harnesses, stirrups, scabbards, or belts (chosen at random) instead]
   * **Object:** saddle
     + **Description:** The saddle is made of many layers of leather, shaped into sweeping curves and polished and lacquered until it gleams.
     + **Command [stealing the saddle]:** The saddle is way too huge for you to nick. Anyway, horses make you nervous.
   * **Collective Leather Goods:** [all of the following have "leather" and "leathers" as a synonym; if the player steals one of the collective leather good items, move the appropriate individual leather item to the satchel]
     + **reins** (synonyms: riding, rein): They're ordinary riding reins, used for steering horses.
     + **harnesses:** (synonyms: harness, hitching, strap, straps, buckle, buckles): The harnesses are complicated contraptions of tough leather straps and buckles, for hitching horses to wagons.
     + **stirrups:** (synonyms: riding, stirrup): They're ordinary riding stirrups, for getting up on horses.
     + **scabbards:** (synonyms: plain, unadorned, scabbard, sheaths, sheath): The scabbards are mostly plain, unadorned leather, good for sliding a sword into and not much else.
     + **belts** (synonyms: belt, sturdy, well-crafted): The belts on display here aren't anything fancy, but they're sturdy and well-crafted.
   * **Individual Leather Goods:** [all of the items below have "leather" as a synonym]
     + **reins** (synonyms: rein, riding)**:** They're ordinary riding reins, used for steering horses. What use they are to you without a horse, you're not sure yet.
     + **harness** (synonyms: hitching, strap, straps, buckle, buckles)**:** It's a complicated contraption of touch leather straps and buckles, for hitching horses to wagons.
     + **stirrup** (synonyms: riding): It's an ordinary riding stirrup, for getting up on a horse. What use it is to you without a horse, you're not sure yet.
     + **scabbard** (synonyms: plain, unadorned, sheath): It's a sheath of plain, unadorned leather. You've got no sword to put in it, nor any belt to hang it on, but for all that it's a perfectly good scabbard.
       - **Command [put knife in scabbard]:** The knife isn't nearly long enough to fit properly in the scabbard.
     + **belt**(synonyms: sturdy, supple, well-crafted, strap)**:** Now, a good belt is always useful. This one isn't anything fancy, but it's sturdy and well-crafted.
3. Herb Stall
   * **Description**: The herb stall is usually a quiet place. Customers here like to browse, poke their noses into the various jars and pouches, and judge the potency of a potential purchase at their leisure. You've never understood the fascination, yourself. More interesting stalls are to the south, and east, and the market opens out a little to the north.
   * **Object:** merchandise
     + **Synonyms:** wares, goods, jar, jars, pouch, pouches
     + **Description:** The jars and pouches are filled with dried and crushed bits of leaves, roots, berries, petals, moss, bark – basically, if it's from a plant, and it smells bad, you can find some shriveled piece of it here.
     + **Command [general smelling; smell merchandise, collective herbs, herb pouch, or dried weed]:** Phew, strong stuff.
     + **Command [steal merchandise]:** [steal collective herbs instead]
   * **Collective Herbs**
     + **Synonyms:** dried, crushed, herb, herbs, bits, pieces, piece, leaves, leaf, roots, root, berries, berry, petals, petal, moss, bark
     + **Description:** All of this herb stuff looks pretty much the same to you.
     + **Command [steal collective herbs]:** [move herb pouch to satchel]
   * **Object:** herb pouch
     + [**Programmer's Note:** the pouch has responses for opening and closing, but it is not "openable" and should be considered always open for game purposes.]
     + **Synonyms:** little, cloth
     + **Description:** It's a little cloth pouch containing a few crumbling, dried weeds.
     + **Command [open or search pouch]:** You check the pouch: yep, the weeds are still in there.
     + **Command [close pouch]:** The pouch is closed; those weeds aren't going anywhere.
     + **Command [insert something into pouch]:** You can't put [whatever] in the pouch; you keep your weed in there.
     + **Object:** dried weeds (inside the herb pouch)
       - **Synonyms:** crumbling, weed, dark, pungent
       - **Description:** The stuff is dark and pungent.
       - **Command [take or remove weeds from pouch]:** They'd just spill everywhere.
4. Candlemaker's Stall
   * **Description**: The heat and fumes from the candlemaker's tallow pots make this stall an unpleasant place to loiter. Still, people need candles, and customers seem to be buying them as fast as the stall keeper can dip them. Most of the candles are tallow, fast-burning and cheap, but there are also a number of premade wax candles in different colors. Other stalls are to the north, east, west, southeast, and southwest.
   * **Object:** merchandise
     + **Synonyms:** wares, goods
     + **Description**: The candles hang in pairs, connected to each other by a common wick. Most of them are tallow, fast-burning and cheap, but there are also a number of premade wax candles in different colors.
     + **Command [steal merchandise]:** [steal collective tallow candles or collective wax candles, at random]
   * **Scenery:** tallow pots
     + **Synonyms:** pot, cauldron, cauldrons
     + **Description**: The small cauldrons are kept at a constant boil, filled with bubbling, yellow goop.
     + **Command [insert something into the pots, do anything other than examine or smell the pots or the tallow]:** "Hey," snaps the stallkeeper, "stay out of my tallow pots!"
     + **Command [general smelling, smell tallow pots or tallow]:** The fumes from the boiling tallow make your eyes water.
     + **Object:** tallow (in the tallow pots)
       - **Synonyms:** yellow, boiling, goop, fumes
       - **Description:** That stuff doesn't look appetizing.
   * **Collective Candles:** [all the following objects have "candle", "candles", "pair", "pairs", "pair of" and "pairs of" as synonyms; when stolen move the appropriate individual candle object to the satchel]
     + **tallow candles** (synonyms: yellow, lumpy)**:** The tallow candles are yellow and slightly lumpy.
     + **wax candles** (synonyms: smooth, straight, colored, red, green, blue, white)**:** The wax candles are smooth and straight, and come in several colors.
   * **Individual Candles:** [all the following objects have "candle" as a synonym]
     + **tallow candle** (synonyms: yellow, lumpy)**:** The tallow candle is yellow and slightly lumpy.
     + **wax candle** (synonyms: smooth, straight, colored, [red/green/blue/white – pick one randomly, but then should stay consistent for rest of game)**:** The wax candle is smooth and straight, and colored bright [red/green/blue/white].
5. Rope Stall
   * **Description**: One thing you can say about the rope stall: you'll never spend a moment wondering what's for sale. It's all rope, and lots of it: thick and thin, knotted and loose, in heaps and in coils, stacked on the ground and dangling in loops. More stalls are to the northeast, southeast, west, and southwest, and the market opens out a bit to the northwest.
   * **Object:** merchandise
     + **Synonyms:** wares, goods rope, knotted, loose, thick, thin, heaps, heap, coils, coil, loop, loops
     + **Description:** It's all rope, and lots of it: thick and thin, knotted and loose, in heaps and in coils, stacked on the floor and hanging from pegs.
     + **Command [steal merchandise]:** [move length of rope to satchel]
   * **Object:** length of rope
     + **Synonyms:** piece, piece of, stiff, scratchy
     + **Description:** The piece of rope is about five feet long, stiff and scratchy.
6. Pottery Stall
   * **Description**: The wares at the pottery stall are spread out on the ground, forcing browsers and passers-by to step carefully around them. From tall, narrow, precariously balanced urns to round, gourd-like jars to shallow bowls, each is uniquely shaped, yet they all share a common, graceful curve. Most of them are made of fired clay from the Westlands, decorated with colorful glazes. There are more stalls to the northwest, northeast, southeast, and southwest, or you can head out to the market's edge to the east.
   * **Object:** merchandise
     + **Synonyms:** wares, goods
     + **Description:** From tall, narrow, precariously balanced urns to round, gourd-like jars to shallow bowls, each is uniquely shaped, yet they all share a common, graceful curve. Most of them are made of fired clay from the Westlands, decorated with colorful glazes.
     + **Command [steal merchandise]:** [steal a collective pottery item at random]
   * **Collective Pottery:** [all of the following have "clay", "fired", "glazed", and "pottery" as synonyms; when the player steals a collective pottery item, move the appropriate individual pottery item into the satchel]
     + **pots** (synonyms: pot): The clay pots are simple but functional, and come in all sizes.
     + **urns** (synonyms: urn, tall, narrow, precarious, balanced, precariously-balanced, decorative): The urns are mostly decorative, for putting flowers or rushes in.
     + **jars** (synonyms: jar, round, gourd-like):Theround jars are just the thing for keeping in a pantry.
     + **bowls** (synonyms: bowl, shallow)**:** The shallow bowls are ideal for holding fruit or wine.
   * **Individual Pottery** [all of the following have "clay", "fired", "glazed", and "pottery" as synonyms]
     + **pot** (synonyms: little, small)**:** It's a little clay pot, small enough to fit comfortably in your hand.
     + **urn** (synonyms: small, thin, narrow, decorative)**:** You grabbed one of the smaller, thinner, urns.
     + **jar** (synonyms: small, round, gourd-like)**:** It's a small, round jar, just the thing for keeping in a pantry.
     + **bowl** (synonyms: small, bowl, shallow)**:** It's a small, shallow bowl, ideal for holding fruit or wine.
     + **Command [insert anything into an individual pottery item]:** It's really too small to conveniently hold things while you're carrying it.
7. Outside the Silk Tent
   * **Description**: Teisha has done well enough for herself that her "stall" is actually a full-on tent. You can enter the tent to the north, or move on to one of the many other stalls to the east, west, northeast, northwest, southeast, or southwest.
   * **Backdrop Object:** silk tent (located Outside and Behind the Silk Tent)
     + **Synonyms:** Teisha's, stall
     + **Description:** Teisha's tent is bright blue, though now it's somewhat faded and covered with market dust. You can enter to the [north/south].
     + **Command [enter tent]:** [go north/south]
8. Inside the Silk Tent
   * **Description**: The walls of the tent provide a bit of quiet and privacy from the crowds outside (in addition to keeping dust off the merchandise). Beautiful silk garments hang on either side. Gowns, robes, capes, cloaks, and shawls, the fabric rippling with the slightest movement of air, shimmering with that soft, liquid glow that only silk has. The main market lies to the south. A narrow gap in the back leads behind the tent.
   * **Object:** merchandise
     + **Synonyms:** wares, goods
     + **Description:** Gowns, robes, capes, cloaks, and shawls, the fabric rippling with the slightest movement of air, shimmering with that soft, liquid glow that only silk has. You sigh. Dressing up like a boy is definitely *fun*, but looking at Teisha's wares always makes you yearn for something a little bit more… elegant.
     + **Command [steal the merchandise or a collective silk item]:** You'd sooner go hungry than steal from Teisha. She's your friend.
   * **Collective Silks** [all of the following items have "silk", "garment", "garments", "clothes", "fabric" as a synonym]
     + **gowns** (synonym: gown): The gowns are simple designs; not like the over-decorated things all the rich women wear to high-fashion parties. Just elegant and beautiful.
     + **capes** (synonym: cape): The capes are short, waist-length, more for decoration than to actually keep you warm. Most of them have different-colored inner linings that complement the outer fabric.
     + **cloaks** (synonym: cloak): The cloaks are long and voluminous. Most of them would reach down to your ankles and wrap completely around your shoulders, and with the hood up your face would be draped in shadow. [if this is *not* the first time you've examined the cloaks] The perfect disguise, if only you could afford one.

[otherwise]You realize suddenly that this is exactly what you need: the perfect disguise!

* + - **shawls** (synonym: shawl, wraps, wrap): The shawls are just simple wraps of brightly colored silk, to cover your arms and shoulders.
  + **NPC**: Teisha
    - **Synonyms:** woman, merchant, stallkeeper
    - **Initial Appearance**: Teisha sits on a stool in back, smiling distractedly.
    - **Description:** Teisha is a short, busty woman with a smile as warm as her tumbling red curls. She likes you, and she knows that you'd never nick from her, so she lets you hang around the tent and look through the merchandise. She also knows your big secret (guessed it the very first time she caught you loitering at the tent flap), which is a little bit scary and a little bit of a relief – it's nice to be able to let your guard down and talk to someone outside Maiden House.
    - **Idle Actions:** (1 in 5 chance each turn, randomized)
      * Teisha hums quietly to herself.
      * Teisha smiles at you warmly.
      * Teisha brushes a loose thread from the sleeve of one of her gowns.
      * Teisha toys with her measuring cord, spinning it idly.
    - **Command [talk to Teisha]:**[trigger quip TE1]
    - **Command [exiting the tent – first time]:** [if going south] "Good-bye, Teisha," you call as you head back out into the market.

[otherwise] Teisha holds the back flap back as you duck through. [end if] "Be careful now…" she says, "…*Jacqueline*."

* + - **Command [exiting the tent – subsequent]:** [if going south] "'Bye, Teisha," you say.

[if going north] "Careful out there," calls Teisha as you duck through the back again. [otherwise] "Take care, Jack," calls Teisha.

* + - **Object:** measuring cord (carried by Teisha)
      * **Description:** It's a five-foot-long length of cord, marked off in ten segments, used to take a customer's measurements.
    - **Command [trading something other than the necklace to Teisha]:** [trigger quip TE16]
    - **Command [give, show, or trade the necklace to Teisha]:** [trigger quip TE20]
  + **Object**: silk cloak
    - **Synonyms:** drape, green, silver, trim, hood
    - **Description**: It comes down to your ankles, a simple drape of soft, dusky green with silver trim and a voluminous hood. [if worn] You're wearing it in the feminine style, forward over both shoulders and clasped under your chin, and the hood drawn up.
    - **Command [wear the cloak in Grubber's Market]:** You slip the silk cloak over your shoulders and pull the hood up. The fabric feels smooth and cool on your skin, but you don't have time to admire it now – you've got to run!
    - **Command [wear the silk cloak while still wearing the gray cloak, or vice versa]:** You can't wear more than one cloak!
    - **Command [remove the cloak while in Grubber's Market]:** Leave the cloak on! Your only chance is to get out of Grubber's without being recognized.
    - **Command [wear the cloak in any location not part of Grubber's Market]:** Now that you're not being chased by Mercenaries, you ought to stick to your *actual* disguise… the one where you're trying to *not* look like a girl.
    - **Command [give or show the cloak to anyone in Grubber's Market]:** You need this cloak to get past the mercenaries. Better hold on to it for now.
    - **Object:** hood (part of the silk cloak)
      * **Description:** The hood is part of the cloak and has the same silver trim. [if the cloak is worn] It covers your head completely, casting your face in shadow.
      * **Command [raise or lift the hood]:** [if you're not wearing the cloak] You need to be wearing the cloak before you can raise the hood. [otherwise] The hood is already up.
      * **Command [lower the hood]:** [if you're not wearing the cloak] You need to be wearing the cloak before you can lower the hood. [otherwise] If you lower the hood, you run the risk of someone recognizing you when you try to leave the market.

1. **Backdrop Object:** center post (seen in Rope Stall, Candle Stall, Pottery Stall, and Outside the Silk Tent)
   * **Synonyms:** central, wooden, pole, support
   * **Initial Appearance [pick at random]**:
     + Rising up behind the [stall/tent] is a tall wooden post.
     + You see a tall wooden post rising up behind the [stall/tent].
     + A tall wooden post is visible behind the [stall/tent].
     + Behind the [stall/tent] is a tall wooden post.
   * **Initial Appearance during night scenes:** The big support post rises up in the midst of the gloom, towering over the empty stalls.
   * **Description**: This is the central post that holds up the system of canvas awnings stretched over the market square. It rises up from the midst of a cluster of stalls in the middle of the market, to a height of about fifty feet.
   * **Command [trying to do anything with the post when not next to it]:** You need to find a way behind the stalls to get to the post.
2. Behind the Silk Tent
   * **Description**: This is a cramped little square formed by the backs of three stalls and Teisha's tent. It's barely big enough to stretch your arms out in. Right in the middle is the base of the huge central support post, which rises up a good twenty feet from here. You can duck back into Teisha's tent to the south.
   * **Backdrop Object:** [The canvas wall from the Alley is also located here]
   * **Object**: Center Post
     + **Synonyms:** central, support, wooden, pole
     + **Description**: It's huge, almost too big to put your arms around. Way up at the top, you can see wires stretching out in each of the cardinal directions.
     + **Command [climb post, up]:** You're totally hidden back here, so there's no one to stop you from climbing. By the time you're high enough for people to see you, you're also high enough that no one will notice anyway; no one ever bothers to look up in the Grubber's Market. After a minute or so of grunting and sweating, you reach the top.
3. Top of the Post
   * **Description:** Perched atop the high central post, you can look out over the whole market square. To the north, Lord's Road heads out of the city towards Lord's Keep. Commerce Street and the rest of the city beckon to the east. In every other direction the city is surrounded by rolling meadows and farmlands.

Four anchor cables stretch away in four directions: northwest, northeast, southwest, and southeast.

* + **Looking northeast:** The northeast cable ends near the fruit stall, far below.
  + **Looking northwest:** The northwest cable ends near the northwest junction, far below.
  + **Looking southeast:** The southeast cable ends near the hat stall, far below.
  + **Looking southwest:** The southwest cable ends at the gem stall, far below.
  + **Looking in any other direction:** [examine the view instead]
  + **Scenery:** view, road, lord's road, keep, lord's keep, city, Commerce Street, market, Grubber's Market, square, meadows, meadow, farmlands, farmland, farms, farm, stall, stalls
    - **Description:** The view is spectacular, but you don't have time to waste gawking.
    - **Command [doing anything other than examining the view]:** It's all too far away for you to do more than look at it.
  + **Command [climb down post, down]:** You take a deep breath, lower yourself carefully until you're hugging the side of the pole, and let yourself slide down.
  + **Command [drop anything]:** Anything you drop here would just fall to the ground fifty feet below.
  + **Object:** anchor cable [four total; northwest, northeast, southeast, and southwest]
    - **Synonyms:** wire, braided
    - **Description:** The cable is made of thick, braided wire. One end is attached to the top of the pole that you are currently balancing on; the other end is attached to to the ground at the [northwest, southeast, northeast, southwest] corner of the market, far below.
    - **Programmer's Note:** [The syntax for sliding down the wires needs to be forgiving. The default correct syntax is SLIDE ON/ALONG/DOWN WIRE WITH (something), where (something) equals the rope or the belt. HANG/LOOP (something) AROUND/ON/OVER WIRE should also work (this is considered identical to sliding – you can't hang something on the wire and *not* slide down). SLIDE ON/ALONG/DOWN WIRE, without naming a second noun, implies sliding down with bare hands, and generates the response detailed below, as does CLIMB WIRE, CLIMB DOWN/ON WIRE, or STAND ON/GET ON/ENTER wire. Simply going a direction (NE, SE, NW, or SW) is synonymous with sliding down the wire with bare hands.]

[If the player successfully slides down a cable, she is moved to the room containing the corresponding support post.]

* + - **Command [sliding down wire with bare hands]:** The cable is too steep for you to climb down, and the rough wire would tear up your hands. But if you had something you could loop over the cable, you might be able to slide down the cable while hanging underneath.
    - **Command [sliding down wire with a legitimate item]:** You wrap one end of the [item] around your hand, then squat down and sling the other end around the anchor cable. You give it a good, hard yank to test your grip. [if sliding down a wire for the first time] You take a deep breath. You try to convince your heartbeat to slow down, or at least continue its dreadful hammering in some part of your body other than your throat. You fail. [end if] Then [if sliding down a wire for the first time], finally, [end if] you swing down under the wire and kick off into space.

The wind is exhilarating as you zip down the line. The ground rushes up at you with terrifyinng speed. The [item] whizzes hotly against the rough wire, and you vaguely smell smoke, but your impromptu harness holds. [if the final chase event is happening] Shouts ring out and fingers point as the mercenaries spot you and race to where they think you will land. [end if] Suddenly your feet hit dirt. You let go of the [item] and tumble to the hard ground, knocking over a couple of shoppers before you roll to a stop. The next moment you are back on your feet, bruised and breathless.

[move player to NE junction, fruit stall, gem stall, or hat stall, depending on which wire was used; move item used to slide down wire to new location (i.e., the item is dropped)]

[if the final chase is happening, trigger the second part of the final chase]

[**programmer's note:** "legitimate" items include the gray cloak (NOT the silk one), the rope, the belt, the reins, and the harness.]

* + - **Command [sliding down wire with the silk cloak]:** That would utterly ruin the cloak, which would kind of ruin your plan to use it as a disguise.
    - **Command [sliding down wire with an illegitimate item]:** You can't loop [the item] around the cable.

1. **Event:** Final Chase Scene
   * [**Programmer's Note:** This event should be triggered as soon as the player successfully gives Teisha the necklace and receives the silk cloak (i.e., as soon as the player triggers quip TE20), before the player has the chance to make a single move.

[It is divided into three parts – the first part triggers as described above; the second part triggers when the player reaches the Top of the Post. The third part triggers as soon as the player slides down one of the wires (assuming the first part has triggered already).]

* + **First Part:** [This part consists of two messages, the first one triggering immediately after TE20, the second triggering immediately after the player moves to Behind the Silk Tent. Each time, the player has *one turn* to take the correct action (move north, then move up/climb the pole, respectively), or the guards will capture the player.]
    - **first message** (to be printed immediately after the player acquires the silk cloak): Suddenly you hear someone shouting just outside: *"Hey, any of you dims check inside this tent yet?"*

Teisha's face turns white. "Hurry, Jack!" she hisses, "Out the back way!"

* + - **Comand [moving north from Inside Silk Tent after the first message]:** Without pausing to think, you dive through the back flap.
    - **failure to move north after first message:** "Jack, what are you doing?!" Teisha cries, "Get out of—*oof!*"

The mercenaries charge in, knocking Teisha and racks of silk garments to the floor. A rock-hard fist closes around your upper arm. "Gotcha!" the mercenary sneers. The other one starts hollering for his companions as they drag you out of the tent.

[trigger end-of-game event under mercenary NPC (#5) above – i.e., the text that prints when you stay with a grabbing mercenary for more than 2 turns]

* + - **second message** (to be printed immediately after the player enters Behind the Tent, after the first message): You can hear Teisha yelling shrilly at the mercenaries behind you – then her tirade is cut off abruptly amidst grunted curses. Someone is fumbling with the back flap of the tent!
    - **Command [moving up/climbing post from Behind the Tent after the second message]:** With speed borne of panic, you scamper up the wooden post.
    - **failure to move up/climb post after second message:** The mercenaries burst out of the tent. With nowhere to run, you are quickly overwhelmed. They drag you back out to the market (dimly you see Teisha sitting amidst her scattered silks, nursing a bloody nose) and hold you firmly while calling to their comrades.

[trigger end-of-game event under mercenary NPC (#5) above – i.e., the text that prints when you stay with a grabbing mercenary for more than 2 turns]

* + **Second Part:** [This stage of the chase scene is triggered when the player reaches the Top of the Pole, playing one message each turn as long as the player remains in that location. It ends as soon as the player slides down a wire.]
    - **first turn while the player is on top of the pole:** One of the mercenaries tries to climb after you, but can't get more than a few feet up before sliding back. Looks like you're safe for the time being – but they're already heatedly discussing how to get you down, and there are only so many ways you can go from here.
    - **second through seventh turns while the player is on top of the pole:** [choose at random]
      * Another of the mercenaries tries his luck climbing the post, but his callused fingers can't get a grip on the wood.
      * One of the mercenaries kicks the post in frustration.
      * The mercenaries continue to shout and point.
      * More mercenaries are squeezing into the tiny square behind Teisha's tent.
      * The sounds of heated debate drift up from below. You just make out the word, "[randomly select: fire/ladder/arrows]".
      * One of the mercenaries runs back out through Teisha's tent.
    - **eighth turn while the player is on top of the pole:**
      * A mercenary enters the square behind Teisha's tent, carrying an axe.

Uh-oh.

* + - **ninth turn while the player is on top of the pole:**
      * There is a solid *chock!* from below as the axe bites into wood, and the entire post shivers.
    - **tenth turn while the player is on top of the pole:**
      * The mercenaries chop ever-faster, taking turns as each one grows tired. Soon the post is shaking and swaying dangerously, and it is all you can do to keep your balan—

And that's when the post gives one horrendous lurch, your foot slips, and you go pinwheeling off the top of the post. You just have time to notice the grins on the mercenaries' faces, and the fact that none of them are trying to catch you, before the ground fills your sight and everything goes black.

[end of game]

* + **Third Part:** [This part is triggered immediately after the player slides down a wire (assuming the second part has triggered) and is moved to the destination location. It consists of a series of messages that play once per turn. It ends when the player moves east from the Eastern Junction.

[Note that since the player is wearing a disguise, the stallkeepers won't recognize her, so all blocked locations are now *unblocked*.]

* + - **first turn:** You hear shouting coming from all quarters of the market. If the mercenaries saw where you landed, they'll be after you in no time.
    - **second turn:** The shouts are getting closer.
    - **third turn:** You hear curses and yells of pain as the mercenaries shove their way through the crowds of shoppers. They're closing in!
    - **fourth turn:** Someone yells, "*There! I see him!*"
    - **fifth turn:** You hear thudding footsteps right behind you!
    - **sixth turn:** Mercenaries burst through the crowd from three different directions. They grab you and slam you to the ground, knocking the breath from your lungs.

"*Gotcha*, you little runt!" someone growls in your ear.

[trigger end-of-game event under mercenary NPC (#5) above – i.e., the text that prints when you stay with a grabbing mercenary for more than 2 turns]

* + - **Command [moving to a new location in the Grubber's Market while the third party of the chase scene is happening]:** You [pick randomly: sprint/dive/weave/dodge/race] through the crowd.
    - **Command [moving northwest from the NE Junction (i.e., entering the alley) while the third party of the chase scene is happening]:** Not that way – the alley is a dead end!
    - **Command [moving north from the NE Junction (i.e., towards the Lord's Road)** **while the third part of the chase scene is happening]:** No good – the mercenaries have closed the north gates and aren't letting anyone through. Your only chance is east, further into the city!
    - **Command [moving to Outside the Silk Tent while the third part of the chase scene is happening]:** You dash for Teisha's tent, but it's no good – the mercenaries have planted themselves outside it and are scanning the crowd. You backpedal quickly before they can spot you.

[move player to any random location adjacent to Outside the Silk Tent *except* for Inside the Silk Tent]

* + - **Command [stealing anything or talking to anyone while the third part of the chase scene is happening]:** There's no time for that! You've got to *run!*
    - **Command [moving east from Eastern Junction while the third part of the chase scene is happening, and the player is NOT wearing the silk cloak]:** Wait! You've got to put on the silk cloak, or you'll never sneak pass the mercenaries guarding the market exit!
    - **Command [moving east from Eastern Junction while the third part of the chase scene is happening, and the player is wearing the silk cloak]:** You reach the edge of the market just ahead of your pursuers and see the mercenary captain standing there. He hasn't seen the commotion yet; he's still casually scanning faces.

You skid to a halt. Everything depends on you looking like you're *not* in a hurry.

You force yourself to walk slow. Underneath the hood, sweat is pouring down your cheeks, and you can barely control your breathing. The shouts behind you are getting nearer. The captain is not looking at you, he's looking at the mercenaries pounding up behind you. Does he understand what they're shouting? Just a few more steps…

A bead of sweat rolls off the tip of your nose and drops to the ground, leaving a little dark spot in the dust. Did the captain notice?

Five steps… four steps… three steps…

You hear a confused babble of voices behind you as the captain orders his men to halt and explain what's going on, while his men try as quickly as they can to explain…

You slip through the crowds into Commerce Street…

[move player to Commerce Street]

# Chapter II – Commerce Street

### Map

Commerce Street

Baker

Butcher

Armory

(Going south from any of the shops should take the player back to Commerce Street.)

(to East Junction)

(to East Commerce Street)

### Rundown

Jack has opportunities to talk to people about the environment.

* Baker
* Butcher
* Armory

### Notes

There isn't much to this scene other than gathering information. The player can end the scene at anytime by going to find Bobby.

### Design

Scene Begins when Jack enters Commerce Street for the first time.

1. Commerce Street
   * **Event [first turn after Jack enters Commerce Street, before the room description]:** *You made it.*

You let out a long, shaky breath. You're safe now. Commerce Street is home to a slightly more upscale class of merchant, and business here is not quite as frantic as in Grubber's Market. Transactions tend to be calmer, more deliberate, and involve significantly more money. The Lord's Guard will be far less tolerant of a pack of armed bullies menacing the citizens of the upper class, so it's unlikely that the mercenaries will follow you here. And even if they did, there are too many streets and side alleys for them to block off your escape.

Gratefully, you remove the cloak, which was beginning to stick to your skin with all the sweat. Now it's time to pause, catch your breath, and try to figure out why they were after you in the first place.

[silk cloak is now in satchel and not worn by player]

* + **Description:** Commerce Street runs east to west, between Grubber's Market and Lord's Market. Raised sidewalks allow pedestrians to avoid the mud, horse dung, and occasional teamster's cart rumbling by. The shops here are actual buildings, spaced evenly along the avenue. Storefronts for a bakery, a butcher's shop, and an armory line the north side of the street from west to east.
  + **Description, Night Scenes:** Commerce Street at night is eerily quiet and empty. Your footsteps seem echo on the cobbles as you walk past the shuttered shopfronts.
  + **Command [entering or examining a shop during a night scene]:** All of the shops are shuttered and locked up for the night.
  + **Scenery:** sidewalk
    - **Synonyms:** sidewalks, flagstone, flagstones
    - **Description:** The sidewalks are made of flagstones laid over the cobbles of the street.
  + **Scenery:** cobbles
    - **Synonyms:** cobble, cobblestones, cobblestone, stone, stones, street
    - **Description:** The cobblestones are slick with mud.
  + **Scenery:** mud
    - **Synonyms:** dung, filth
    - **Description:** This sort of filth accumulates in most of the streets in Toresal, except for the richer districts.
  + **Scenery:** Outside of Bakery
    - **Synonyms:** shop, store, storefront, shopfront, sign, building, buildings, door [**Programmer's Note:** these should be synonyms for all storefronts listed below and in Lord's Market as well.]
    - **Description:** A hanging sign above the door depicts a loaf of bread[if it is not night time], and the warm smell of fried dough wafts out from the open door, making your stomach rumble[end if].
  + **Scenery:** Outside of Butcher's
    - **Description:** A brightly painted pig decorates the sign over this shop. [if it is not night time]The smell of burned sausage masks the darker odor of butchered animals.[end if]
  + **Scenery:** Outside of Armory
    - **Description:** The walls over this shop are built of heavy, blackened bricks – a grim exterior to house grim business. The sign over the door is painted with an axe and shield.
  + **Command [going west from Commerce Street before sneaking back out of Maiden House]:** It would be a good idea to lay low for a while before returning to Grubber's Market.
  + **Command [entering any of the stores or going east from Commerce Street without hat on, if you haven't yet taken a bath]:** You'd better put your hat on – most of the merchants on this street know you as Jack. Keeping your hair stuffed up and hidden helps the disguise.
  + **Command [entering the Armory after Olgan has kicked you out, if Pieter is not with you]:** The way your last conversation went, you're not sure you're ready to face Olgan Minor again.

1. Bakery
   * **Description:** The air is heavy with the warm and slightly damp smell of freshly baked bread, and the counters are piled high with golden loaves, baguettes, and rolls. You can leave the bakery to the south.
   * **Event [after you enter, after the room description]:** The man behind the counter nods at you amiably as you enter the shop.
   * **NPC:** Baker
     + **Synonyms:** Germaise, man, proprietor, shopkeeper
     + **Initial Appearance:** A man dressed in flour-dusted baker's whites stands behind the counter, busily rolling out dough.
     + **Description:** Germaise the Baker is a tall, thin man from the south. He has a thick accent and likes to stroke his sparse moustaches with his fingertips while he talks – the lower half of his face is almost always covered with a grayish coating of flour. He's a shameless flirt, always eyeballing the young ladies who come into his store. It's moments like those that make you grateful for your disguise.
     + **Idle Actions** (1 in 5 chance of occuring, at random):
       - Germaise works the dough, pounding and pushing it into shape.
       - Germaise tosses another handful of flour onto the dough.
       - Germaise cuts the dough into strips, twists the strips into a complicated shape, and slides the whole thing into the glowing mouth of the brick oven behind him. Then he slaps another mound of dough onto the counter and starts the process all over again.
       - Germaise peers into the oven, checking on the status of his latest batch.
     + **Object:** moustache (part of Germaise)
       - **Synonyms:** moustaches
       - **Description:** Germaise's moustache looks like a caterpillar with particularly dirty feet walked across his upper lip and left tracks, but he sure is proud of it.
       - **Command [doing anything other than examining the moustache]:** Germaise would probably rather you leave his moustache alone.
     + **Object:** dough (held by Germaise)
       - **Synonyms:** mound, mound of dough, pastry dough
       - **Description:** The mound of dough is twice the size of Germaise's head, and he keeps punching it and squeezing it for all he's worth. It looks like a great way to work out your frustration.
       - **Command [doing anything other than examining the dough]:** "Eh, keep away from the pastry dough, Jack," Germaise warns you. "This is delicate business."
   * **Scenery:** counter
     + **Object:** bread (on the counter)
       - **Synonyms:** loaf, loaves, baguette, baguettes, roll, rolls, bun, buns, pastry, pastries
       - **Command [examining, smelling, eating, tasting, buying, touching, or doing pretty much anything to the bread]:** It looks and smells delicious, but right now you need answers more than you need a snack.
   * **Scenery:** brick oven
     + **Description:** Most of the shop's back wall is actually the front of Germaise's huge brick oven. A warm, orange glow and the delicious smells of baking bread drift from its wide opening.
     + **Command [doing anything to the oven other than looking at it]:** It's behind the counter, and Germaise wouldn't want you messing with it in any case.
   * **Scenery:** flour
     + **Synonyms:** white, powder, powdery, film
     + **Description:** Germaise likes to throw around great handfuls of flour whenever he's making something, and he and everything else in the bakery is covered with the white, powdery stuff.
     + **Command [doing anything other than examining the flour]:** It's just a thin film of flour – you can't really do anything with it.
2. Butcher's Shop
   * **Description:** Chains of linked sausages and thick, red cuts of meat dangle from hooks in the ceiling, and less identifiable and less pleasant-looking bits sit out on the counter. It's better than some butcheries you've seen, but it's still not your favorite place in the city. You can leave to the south.
   * **Event [first time player enters the shop, after the room description]:** [trigger quip HO1]
   * **Scenery:** counter
     + **Object:** meat
       - **Synonyms:** merchandise,sausage, sausages, cut, cuts, carcass, carcasses, bits
       - **Description:**The sausage looks tasty enough, and the hanging meat cuts would probably look good once they're cooked. The rest of it just makes you sort of ill.
       - **Command [eat, taste, or smell the meat]:** For some reason, this place just kills your appetite.
   * **Scenery:** hook/hooks
     + **Description:** Dozens of thick, brutal hooks hang from the ceiling.
     + **Command [doing anything other than examining the hooks]:** The hooks are out of your reach.
   * **Object:** chopping block
     + **Synonyms:** butcher block, wood, bloodstained
     + **Description:** Holstenoffer's chopping block is cut from a single, gigantic piece of oak. Its surface is stained black with blood, soaked three inches down into the wood's grain.
     + **Command [doing anything to the chopping block]:** The chopping block is behind the counter, out of your reach – and honestly, you prefer it that way.
   * **NPC:** butcher
     + **Synonyms:** man, Holstenoffer, old, shopkeeper, proprietor
     + **Initial Appearance:** Old Man Holstenoffer is leaning over his huge, bloodstained butcher block behind the counter, hacking up some carcass.
     + **Description:** Holstenoffer is a squat brick of a man, with a scarred bulldog's face and sailors' tattoos covering his arms. He's friendly enough and loves to gossip, but he has a tendency to gesticulate with his cleaver in hand, which sometimes makes conversation with him a tense and athletic affair.
       - **Object:** cleaver (carried by Holstenoffer)
         * **Synonyms:** knife, blade, Big Molly
         * **Description:** Holstenoffer calls his cleaver "Big Molly," and often talks to it as though it were a pet. The side of the blade is tarnished and dull from years of use, but the edge is sharp enough to hack through thick muscle and bone like they were pudding.
       - **Object:** tattoos (part of Holstenoffer)
         * **Synonyms:** tattoo, blue, tangle, design, designs, swirling, arm, arms
         * **Description:** Holstenoffer's tattoos are a solid blue tangle of swirling designs, covering his arms from his wrists all the way up to his rolled-up sleeves.
     + **Idle Behavior:** [1 in 5 chance each turn, picked at random]
       - Holstenoffer's cleaver cuts through a particularly tough joint with a gristly, crunching sound.
       - Holstenoffer chops deftly at the raw meat on his block, cutting into narrow strips.
       - Holstenoffer stops to wipe his hands on his blood-smeared apron.
       - Holstenoffer stops suddenly and holds up a slippery-looking chunk of red gristle. "Huh," he mutters, "never seen one of *those* before." With a shrug, he tosses it into a tray labeled "Bargain Bits".
3. Armory
   * **Description:** The tangy smell of oiled steel is nearly overpowering in this small, windowless shop. All of the really interesting weapons – axes, flails, spiked gauntlets and the like – are high up on racks on the back wall, well behind the high counter. However, there is a display of assorted knives and daggers sitting out where you can get a close look at them.
   * **Command [general smell]:** The tangy smell of oiled steel is nearly overpowering.
   * **Object:** display
     + **Synonyms:** dagger, daggers, knife, knives
     + **Description:** Over a dozen gleaming blades are set out in neat little rows: from long, wicked stilettos, to demure little stickers you could hide inside an opera glove, to gigantic cleavers that would make Holstenoffer next door jealous.
     + **Object:** blades (part of the display)
       - **Synonyms:** blade, stiletto, stilletos, sticker, stickers, cleaver, cleavers
       - **Description:** The blades are all beautiful, polished to a deadly gleam.
     + **Command [doing anything other than examining the blades or the display]:** "Touch one of those [if Pieter is not with you] and I'll use it to have your finger off, little thief," growls Minor. [otherwise] and—"

"Shut your trap, Minor," snaps Pieter, and Minor falls silent and even takes a step or two back. "Hurry up and buy something, Jacqueline," Pieter says.

* + **Object:** bigweapons
    - **Synonyms:** interesting, weapon, axes, axe, flails, flail, spiked, gauntlets, gauntlet, rack, racks
    - **Description:** The sheer variety of ways to grievously injure someone with a sharp, metal instrument leaves you both impressed and vaguely disturbed.
    - **Command [doing anything to the weapons]:** The big weapons are all behind the counter, high out of reach.
  + **Event [buying anything without money]:** Minor barks an unpleasant laugh. "Run along, *girl*, before you cut yourself."
  + **NPC:** shopkeeper
    - **Synonyms:** Olgan, Minor, man, proprietor
    - **Initial Appearance:** Olgan Minor, the proprietor, leans against the counter, watching you intently.
    - **Description:** Olgan Minor is short but muscular, with a lined face and graying, military-cut hair. He says nothing as you browse his wares, but his eyes seem to bore right into you. [first time only]You are suddenly certain that he knows you're not really a boy – that he knew it the instant you walked into his shop.[/first time]
    - **Idle Behavior:** [1 in 5 chance each turn, pick randomly]
      * Minor's eyes seem to drill right into you.
      * Minor trims his nails with a small knife. The whole time, he never stops staring at you. He never blinks.
      * Olgan Minor's constant staring is really starting to creep you out. You find yourself wishing you'd never entered his shop.

# Chapter III - East Commerce Street

(Park)

(to Commerce Street)

(to Lord's Market)

East Commerce Street

Black Gate Estate

Red Gate   
Estate

Jacob's   
Mansion

1. East Commerce Street
   * **Description:** The east end of Commerce Street winds through an upper-class residential neighborhood before winding up at Lord's Market. Behind spiked, iron fences stand the "city cottages" of Toresal's wealthy merchants and nobility, built tall and narrow to make the best use of limited real estate.

Three stately houses are built close together on the north side of the road: Black Gate Estate to the northwest; Red Gate Estate to the north; and the Jacobs family mansion to the northeast. The street itself continues east and west, and the City Park lies to the south.

* + **Scenery:** iron fence
    - **Synonyms:** spiked, spike, spikes
    - **Description:** The fence is too high to climb, and topped with sharp iron spikes to boot.
  + **Scenery Object:** Black Gate Estate
    - **Synonyms:** estates, house, houses, cottage, cottages, mansion, mansions, building, buildings, door [**Programmer's Note:** these should be synonyms for the other two houses as well.]
    - **Description:** Black Gate Estate is the home of Baron Fossville, the current Lord of Toresal since the old Duke's death (though he has yet to be fully confirmed). It is a somber building of dark flagstone and slate, although you've heard the Baron keeps a beautiful rooftop garden.
    - **Command [open, enter, knock, go northwest]:** The servants would never let someone like you enter unless you had urgent business with the Baron, which they'd never believe you had anyway.
  + **Scenery Object:** Red Gate Estate
    - **Description:** This is where the Duke and former Lord of Toresal lived, until his death several years ago. Now it stands empty, slowly crumbling. No one has ever made an attempt to claim the property, and the Baron seems content to let it remain vacant.
    - **Command [open, enter, go north]:** The front gates are securely locked.
    - **Command [knock]:** No one answers.
  + **Scenery Object:** Jacobs Mansion
    - **Synonyms:** castle
    - **Description:** Jacobs the Elder is rumored to be the richest merchant in Toresal. His lavish city residence is built to resemble a miniature castle, complete with turrets, crenellations, and a heavy portcullis over the front door.
    - **Command [open, enter, knock, go northeast]:** You don't have any business with Jacobs, and even if you did, you might think twice before knocking on his door. Rumor has it that many of his dealings are decidedly less than legal.
    - **Scenery (part of Jacobs Family Mansion):** turrets
      * **Synonyms:** turret, crenellation, crenellations, portcullis
      * **Description:** All the castle-style architecture on Jacobs' mansion is a bit ostentatious.
  + **Scenery Object:** park
    - **Synonyms:** meadow, woods
    - **Description:** The park is a couple of acres of open meadow and sparse woods in the middle of the city, set aside by the previous Lord to promote health and relaxation among Toresal's citizens. It still sees strollers and the occasional picnicker by day, although it's become infamous as a haunt for cutpurses by night. The park is surrounded by a high stone wall, with a gate on the north side.
    - **Command [enter park or go south]:** You hesitate. Several street kids have congregated in the middle of the park, chasing each other and playing at knights and villains in the late afternoon warmth. Some of them know you from Maiden House, and know that you're really a girl. That could lead to an awkward situation if one of them called you out in front of someone who only knows you as a boy. *Especially* if that someone was Bobby.

Better visit the park another day.

* + - **Command [enter park or go south during a night scene]:** The park is not a safe place at night.
  + **Scenery [backdrop, also located Behind Maiden House]:** stone wall
    - **Synonyms:** stones
    - **Description:** The stone wall is about ten feet high.
    - **Command [climb the wall]:** It's too high, and the stones are too smooth to get a fingerhold on.

# Chapter IV – Lord's Market

### Map

(to East Commerce Street)

Lord's Market

Royal   
Tunic

Sandler & Son

Chorus Brothers

Back   
Alley

Entrance to Maiden House

going west from any of the shops brings the player back to Lord's Market

### Rundown

### Design

1. Lord's Market
   * **Description:** Lord's Market is the high-class mirror to Grubber's Market: a wide, cobbled square, uncrowded and clean, shaded by tall buildings on either side. Here Toresal's upper crust can hunt for bargains inaccessible to the ordinary rabble. Antiques, custom jewelry, and similarly high-priced goods are available behind the discreet, tasteful shopfronts. A fine clothier's, a jewelry store, and a moneylender's shop lie northeast, east, and southeast, respectively; you can return to Commerce Street to the west; and an alley leads south.
   * **Event [first turn after entering Lord's Market, after room description]:** As you are standing there getting your bearings, the door to the moneylender's shop suddenly slams open. A tall, dark-cloaked figure storms out, shouting over his shoulder, "…regret refusing my business! I know import—*OOF!"* —and before you have a chance to react, he crashes into you. You both hit the cobbles in a tangle of limbs.

Muttering apologies, you try to disentangle yourself, but the man is on his feet in an instant, dragging you up by your elbow. "Why you insolent little cutpurse—"

A woman standing next to him places her hand on his shoulder. "Calm yourself, Fossville," she says. Only her chin and a few curls of long, golden hair are visible beneath the shadow of her hood, but the woman's voice is cool and commanding. "She's only a foolish little girl. You've already terrified her."

The man – you realize now that he must be Baron Fossville, Lord of the city since the old Duke died, and one of the most powerful nobles in Toresal – eyes you suspiciously. Even flustered, his sharp features are intense, handsome, and dangerously intelligent. His lips twitch slightly beneath his trim moustache. Finally, he releases you.

"Off with you then, urchin," he growls, flicking his fingers as though he had just touched something filthy. "Sell your paper flowers elsewhere, and learn to stay out from under the feet of your betters."

Fossville strides off towards Lord's Market, followed closely by his hooded companion. As she brushes past you, you can hear her talking in a low voice, "…have the money you need, but we must be subtle about it. The Queen can not appear to play favorites…"

And then they are gone.

* + **Night Description:** At night, lanterns hung from ornate posts light the empty square of Lord's Market. Their warm yellow glow seems to make the shadows in the alleys that much darker.
  + **Scenery:** lampposts
    - **Synonyms:** lamppost, lamp, lamps, post, posts
    - **Description at night:** The lampposts cast circles of warm yellow light around the perimeter of the market square.
    - **Description during the day:** The lampposts are unlit during the day.
  + **Scenery:** outside of clothier
    - **Synonyms:** window, display, velvet, backdrop, clothier's dummy, tunic
    - **Description:** A large window, trimmed in fine, dark wood, lets light into the front of the shop. A clothier's dummy dressed in a smartly cut tunic stands in front of a velvet backdrop, advertising the latest fashion to be found inside.
  + **Scenery:** outside of jeweler
    - **Synonyms:** window, windows, iron, bars, bar, barred, Sandler, Sandler and Son
    - **Description:** The sign above this store is painted with a necklace of pearls. The windows are blocked with thick (but decorative) iron bars, and the door sports a heavy lock. An engraved brass plaque reads "Sandler and Son."
  + **Scenery:** outside of moneylender
    - **Synonym:** placard, Chorus Brothers
    - **Description:** A discreet placard next to the door reads "Chorus Brothers." The remainder of the windowless storefront is painted blue.
  + **NPC:** people
    - **Synonyms:** crowd, crowds, shoppers, shopper, servants, servant
    - **Description:** Most of the people wandering about Lord's Market are well dressed servants of the upper class (even for merchandise as nice as this, rich people rarely do their own shopping). Everyone looks to be in a dreadful hurry, with dreadfully important business to attend to, and no one affords you so much as a second glance.
    - **Command [talk to people]:** No one pays a scruffy urchin such as yourself any heed.
    - **Command [do anything to people]:** It's usually not a good idea to bother these people. They are quick to assume you're a pickpocket and yell for the City Guard.

1. Royal Tunic
   * **Description:** The walls are hung with tasteful curtains, and a deep, soft carpet covers the floor. Several clothier's dummies stand about the room, displaying gorgeous formal court apparel for both men and women. The street lies west.
   * **Event [when you first enter the shop, before having bathed]:** A small bell above the door tinkles as you enter, and a man comes rushing out of the store's back room with a measuring cord in his hands, held up as though ready to begin fitting you immediately. When he sees that you're merely a boy (and by all appearances, not one with much in the way of discretionary income at that), he stops in his tracks and his expression grows distinctly pouty. He manages to keep most of the disappointment out of his voice as he asks, "May I *help* you?"
   * **NPC:** clothier
     + **Synonyms:** man, proprietor, shopkeeper
     + **Initial Appearance:** The clothier stands nearby, [if you have bathed] waiting to serve. [otherwise] eyeing you with some distaste.
     + **Description:** Tall, thin, and impeccably dressed, although his fashion sense seems a bit… decorative, compared to the more austere look preferred by men of Toresal's upper class. His hairline is receding, and what hair he has left is plastered back onto his scalp with fragrant oil. He look as though he'd secretly prefer to wipe things down with a scented handkerchief before touching them; somehow, through good breeding and intestinal fortitude, he manages to soldier on despite not doing so.
     + Idle Behavior (1 in 5 chance each turn, picked at random):
       - The clothier absentmindedly flicks a bit of lint off of his sleeve.
       - The clothier wanders over to one of the dresses on display and fusses with the [sleeve/hem/neckline].
       - The clothier inspects his fingernails.
       - The clothier purses his lips and hums something indecipherable.
       - The clothier slowly looks you up and down. You get the distinct and not-exactly comfortable feeling that he's "dressing" you with his eyes.
     + **Command [talking to the clothier before you've bathed]:** The clothier sniffs and pretends not to hear you.
   * **Scenery:** curtains
     + **Synonym:** curtain
   * **Scenery:** carpet
   * **Scenery:** dummies
     + **Synonyms:** dummy, torsos, torso, tripod, tripods, clothier's
     + **Description:** Armless, headless torsos carved from wood, stuck atop iron tripods, and dressed in fancy clothes. They're actually a bit ghoulish, now that you really look at them.
   * **Object:** clothes
     + **Synonyms:** velvet, velvets, silk, silks, costume, costumes
     + **Description:** The clothes here are lovely – rich velvets and flowing silks, dyed with brilliant colors and embroidered with lace and gems. [first time only]These are the sorts of costumes that you imagine while lying on your straw mattress back at Maiden House, dreaming about dazzling the Prince at the Royal Ball. Stupid fantasies, you know, but oh – if you could only wear something as beautiful as these, just for one evening…[/first time]

[if you have not bathed]Suddenly, you remember that you're supposed to be looking at the *men's* clothing. You glance nervously at the shopkeeper, but he doesn't seem to find your intense interest in ladies' formal wear strange in the slightest.

* + - **Command [buying clothes if you haven't bathed]:** The clothier is not likely to sell anything to a dirty urchin such as yourself. Besides, you're only interested in the dresses, and it would raise awkward questions if you asked him to sell you one.

1. Sandler and Son
   * **Description:** The inside of this store is tasteful but austerely decorated, perhaps to better draw the eye towards the glass display case in the center of the room, and the king's ransom in jewelry contained therein. You can leave to the north.
   * **Command [entering the jewelry shop after DS29 or DS30 has been triggered, before you've had a bath]:** Dame Sandler asked you not to come back. You're on your own, at least for now.
   * **NPC:** Pieter
     + **Synonyms:** man, guard
     + **Initial Appearance:** Pieter stands discreetly near the back of the room.
     + **Description:** Pieter is loyal to Dame Sandler and tirelessly vigilant. You've traded friendly words with him in the past, but most of the time he stays quiet to preserve a sense of professionalism. He gives you a slight smile and nod when you catch his eye.
     + **Command [talking to Pieter before he is following the player (see Chapter XII)]:** "I can't really talk while I'm on duty, Jack," says Pieter. "Maybe later."
   * **NPC:** Dame Sandler
     + **Initial Appearance:** Dame Sandler stands near the central display case. A small, dignified smile plays on her lips.
     + **Description:** Though in her elder years, Dame Sandler is still a tall and striking woman. Her long, silver hair is pulled back in a complicated bun, and she has a habit of inspecting her merchandise through a monocle on the end of a long, slender, gold-filigreed handle. Sometimes you wonder what she's doing running a shop (even such a relatively high-class one as this); her demeanor is more that of an aristocrat, if not full royalty.

[first time only]Although you almost never come to her shop (everything in here is too expensive to buy and too well-guarded to nick), for some reason Dame Sandler has always taken a liking to you, and never runs you out when you visit, even when she important customers to tend to. It's more of a bemused curiosity than real affection, but it feels good to be on a friendly basis with such an intriguing woman.[/first time]

* + - **Event [when you first enter the jewelry shop]:** [trigger quip DS1]
  + **Scenery:** display case
    - **Synonyms:** case, glass, velvet
    - **Description:** Light glitters across diamond-encrusted rings, bracelets, pendants, brooches, and necklaces spread out on black velvet.
    - **Command [open case]:** [if the case is closed]The case is locked, of course. And Pieter has his eyes on you constantly. [otherwise]The case is already open.
      * **Object:** jewelry
        + **Synonyms:** jewel, jewels, rings, ring, bracelets, bracelet, pendants, pendant, brooches, brooch, necklaces, necklace, diamond, diamonds, diamond-encrusted
        + **Description:** Any one piece is several times more valuable than everything you've ever nicked in your entire life, put together. The thought of wearing something that extravagant makes your skin tingle.

1. Chorus Brothers
   * **Description:** Theinside of this shop is dark – dark wood paneling on the walls; deep, wine-dark carpeting on the floor; even a pair of huge, leather armchairs over in one corner. The back half of the room is hidden behind a wall of reinforced wood, with a wide window cut through the center.
   * **Event [after entering for the first time]:** [trigger quip CB1]
   * **Scenery:** carpet
   * **Scenery:** chairs
     + **Synonyms:** chair, armchair, armchairs, leather, overstuffed
     + **Description:** The armchairs are overstuffed, upholstered in rich, dark leather.
     + **Command [sit on/enter the chair]:** They look very comfortable, but it would feel awkward sitting in the chair and yelling across the room at the counter.
   * **Object:** window
     + **Synonyms:** counter, wall, scrolled, brass, grate, grating
     + **Description:** The window forms a sort of counter, with an ornately scrolled, brass grating that opens to the inside, allowing customers to speak with the proprietors on the other side. In fact, it appears that the *only* way to get service here is by standing up at the counter, so it's not exactly clear what the fancy chairs are for.
   * **NPC:** The Chorus Brothers
     + **Initial Appearance:** The Chorus Brothers hover behind their window, staring at you.
     + **Description:** It's in some ways fortunate that you're not on a first-name basis with these fellows, because you'd never be able to tell them apart. Their faces are utterly identical, from the tops of their bald, cadaverous heads down to the black, dusty collars of their coats.
     + **Command [talking to the Chorus Brothers before you've had a bath]:** Both brothers raise their eyebrows (one left, the other right) simultaneously. After a moment, one of them says, "Forgive us. We are…"

"…*extremely* busy," the other continues. "No time for…"

"idle chit-chat with penniless ragamuffins," finishes the first.

1. Back Alley
   * **Description:** A little-known shortcut between Lord's Market and the less affluent neighborhoods of the city's south end. A narrow street to the southwest leads to Maiden House, or you can return to the market square to the north.
   * **NPC:** Bobby
     + **Description:** Bobby is a few years older than you, a tall, broad-shouldered lad with touseled blonde hair and a rakish grin. He's an orphan, like you, and like you he makes the streets of the city his home and lives by his wits. Unlike you, he doesn't have the safety net of Maiden House to fall back on, but somehow he always seems to do well for himself.

You also happen to think that he's devastatingly handsome, although you would never admit that under the worst torture the King's interrogators could devise. He doesn't even know that you're really a girl, and you're not about to tell him, because if he knew he would certainly stop inviting you along on his exploits.

* + - **Initial Appearance [the first time you enter the Alley and see Bobby]:** At the end of the alley, a group of young urchins – none older than their eighth year – are clustered around something. As you draw closer, you see Bobby crouched in the midst of them. He's holding his arm out, his fist loosely clenched in front of a dirty-cheeked child of six.

"Go on," says Bobby. "Go on, take a look."

The little boy, his eyes wide and solid, reaches out and pries Bobby's fingers open. His hand is empty. The little boy looks dismayed.

"Ah, but what's this?" asks Bobby. And he reaches forward and draws a copper coin from behind the boy's grimy ear. A collective gasp, then squeals of delight from the rest of the children, and the little boy's eyes look ready to fall out of his head.

Bobby presses the coin into the little boy's hand, then passes out more coins to the others. "Here," he says, "keep it safe in your pocket. Spend it on bread, not candy." The children take their prizes and scatter.

[trigger quip BO1]

* + - **Initial Appearance [in the alley, after the first time]:** Jack leans carelessly against the alley wall, watching you with a slight, wry smile.
    - **Idle Behavior [while in the Alley, first encounter]:**
      * Bobby whistles a few notes of some popular mummer's tune.
      * Bobby smirks at you in that way he has, that makes you want to smile and blush and run and hide, all at the same time.
      * You realize you're staring, and quickly find something else to look at. Goddesses, but he's handsome.
      * Bobby rakes his fingers back through his tangled hair.
    - **Event [leaving the location after BO8 is triggered, but before BO10 is triggered]:** Bobby catches your arm. "C'mon, Jack, tell me: are you in or out?"

1. Entrance to Maiden House
   * **Description:** The alley dead-ends in a small courtyard surrounded by old, run-down buildings.
   * **Scenery:** Buildings/Building
     + **Description:** The buildings in this part of town have seen better days.
     + **Command [enter buildings]:** The onlyentrance is the door to the north.
   * **Object:** Wooden Door
     + **Initial Appearance (from the alley):** A battered wooden door provides entrance into the southern building.
     + **Initial Appearance (from inside):** The front door is [open/cosed].
     + **Description (from the alley):** There's no sign, but you know it well nonetheless – this is the door to Maiden House, your "home". It is currently [open/closed].
     + **Description (from inside, when it's closed):** The front door is closed and locked – and it will stay locked until sunup. The Maidens give you a good bit of latitude generally, but curfew is one of the few rules they never, ever bend.

# Chapter V – Maiden House

### Map

Hallway

Entrance to Maiden House

Kitchen

Dormitory

Laundry

Privy

Secret Closet

Behind Maiden House

(to Alley)

(to Park)

### Rundown

### Notes

Front – dormitory for widows. Mostly older (30s) women, some nice, some not-so. The secret closet is for hiding in when the guards eventually search Maiden House.

**Map Changes:** Kitchen is now northeast of Hallway. Only one dormitory room, northwest of hallway. Behind Maiden House is west/outside of bathroom, south of Park, and southwest of Entrance to Maiden House.

### Design

1. Hallway
   * **Event [first time you enter MH, before the room description]:** You slip quietly through the front door, into the familiar smells of cooking grease and laundry soap; the familiar sight of shabby, warped floorboards lit by dim, flickering tallow lamps. It's nothing fancy, but it's home, and you're familiar enough with the plight of most of Toresal's orphans to know that you're lucky to have it.
   * **Description:** The main hallway runs north-south through the center of Maiden House, with several doors leading to rooms on either side. To the southeast and southwest are the laundry and privy, respectively; to the northeast lies the kitchen; and to the northwest is the dormitory where you and the other orphans sleep.
   * **NPC:** Widow Theresa
     + **Description:** Widow Theresa is a harsh, sour-faced woman, with suspicious eyes and a mannish, angular jaw that she thrusts out when she is angry, which is nearly always. You gather that she was very poor before coming to Maiden House, and she harbors a bitter dislike for anyone whom she perceives as unjustly privileged. For reasons that persistently escape you, that includes you. Staying out of her way is generally the best tactic.
     + **Initial Appearance [first time you enter the central hallway of MH]:** Widow Theresa, who probably has been lurking here all day, just waiting for you to return, springs out from her corner and slams the front door shut. "The evening churchbells are ringing, Jacqueline," she tells you, her mouth set in a satisfied little line. "Well past the time when any respectable young lady should be out on the streets." She locks the door with a long brass key that she wears on a ribbon around her neck.

[trigger quip TH1]

* + - **Event [talk to Theresa if you're *not in conversation*]:** One conversation with Theresa per day is about as much as you can stand.
    - **Object:** brass key [held by Theresa]
      * **Description:** That's the key to the front door. Widow Theresa keeps it on a ribbon around her neck constantly.
    - **Object:** ribbon [held by Theresa]
      * **Description:** It's just a long piece of ribbon.
    - **Command [doing anything other than examining the brass key or the ribbon]:** Widow Theresa has her eye on you constantly, and she won't let you get near the [key/ribbon].

1. Dormitory
   * **Description:** A long room lined with rough bunks, where the children sleep and, if they are too young to run about the city on their own, play. The main hallway lies [east/west].
   * **Object:** Bunks
     + **Description:** The bunks are spare and functional, straw mattresses on wooden frames. It's clean straw, but that's about all that can be said for them.
     + **Command [enter or sleep in bunk, if you have not yet visited Lord's Keep with Bobby]:** You're not even *close* to being tired. You couldn't possibly go to sleep until you've seen what Bobby wanted to show you.
     + **Command [enter or sleep in bunk, later chapters]:** Though you're exhausted, there's no time for sleeping now.
2. Kitchen
   * **Description:** A low-ceilinged room with a fire pit at one end for cooking, a basin at the other end for washing, and rows upon rows of pots and pans hanging from the rafters. The long table at the side of the room is where the children take their meals. You can leave to the east.
   * **Object:** Table
     + **Description:** The table seats about twenty hungry orphans, with room at the end for two or three scowling widows to enforce discipline. You rarely eat here, yourself. Older kids are encouraged to scrounge around the city for their meals rather than rely on the kitchen, but the Maidens make sure that no one goes hungry.
   * **Object:** pots
     + **Synonyms:** pot, pans, pan
     + **Description:** There are dozens of them, and you are familiar with each and every one. Scullery duty is not exactly your favorite day of the week.
   * **NPC:** Widow Fiona
     + **Initial Appearance:** Widow Fiona is here, washing the last of the dinner dishes.
     + **Description:** Fiona is a plump and genial woman, always quick with a smile or a bit of advice. The strange thing is, her advice always seems to make good sense, though sometimes you are loathe to admit it. She likes you and occasionally does you a good turn when you're in trouble with Widow Theresa.
     + **Event [after you enter the Kitchen for the first time, after room description and initial appearance]:** [trigger quip FI1]
     + **Idle Behavior (1 in 5 chance each turn, at random):**
       - Widow Fiona grunts as she leans over the basin's edge to dunk another gravy-encrusted plate into the soapy water.
       - Widow Fiona wipes a plate dry on her apron and stacks it on the counter.
       - Widow Fiona inspects a plate closely, [randomly select]and scrapes at a bit of stuck food with her thumbnail[or]then stacks it on the counter[or]then dunks it back into the basin.
     + **Event [leaving the room after FI3 is triggered, but before FI7 is triggered]:** Fiona holds your arm gently but firmly. "You're not going anywhere, young lady, until we're done talking about these people who attacked you."
   * **Object:** Basin
     + **Description:** The basin is filled with grayish, greasy water. It's not clear whether it's making the dishes more or less dirty.
     + **Command [drink/taste/touch water]:** No thanks; that stuff looks nasty.
   * **Object:** dishes
     + **Synonyms:** dish, plates, plate
     + **Description:** The kids did a number on them tonight. Fiona is about halfway through the stack.
     + **Command [take or wash the dishes, first time, if FI13 has *not* been triggered]:** You take one of the wet dishes from the basin, dry it, and place it on the "clean" stack.

Fiona smiles at you. "Thank you, dear."

* + - **Command [take or wash dishes subsequent times, or if FI13 *has* been triggered]:** You continue helping with the dishes, drying and stacking.
    - **Command [take or wash dishes if FI3 has been triggered *and* FI7 has *not* been triggered]:** You try to avoid the subject by busying yourself with the dishes, but Fiona won't have it. "Jacqueline," she says, pulling you gently away from the basin, "look at me. Tell me about these mercenaries."
  + **Object:** fire pit
    - **Synonyms:** fireplace, log, logs, ember, embers
    - **Description:** The logs are down to glowing embers now.

1. Privy
   * **Description:** Not much more than a narrow closet, with a hole in the floor and a bench over it. At least it's more private than an alley.
   * **Command [smelling while in the privy]:** [same as smelling the hole, below]
   * **Scenery:** bench
     + **Synonyms:** seat
     + **Description:** The bench allows you to use the privy without a lot of ungainly squatting.
     + **Command [sit on bench]:** You don't feel the urge right now.
   * **Object:** hole, privy
     + **Description:** The less said about that, the better.
     + **Command [search, touch, smell the hole]:** [repeat description]
     + **Command [insert something in the hole]:** You never know; you might want [the object] backsomeday. Besides, the last thing you want is to accidentally clog that hole up.
     + **Command [enter the hole]:** It's way too small for you to fit into. Thank the Goddesses.
   * **Object:** window
     + **Initial Appearance:** A narrow window over the bench provides some ventilation.
     + **Description:** The window has been stuck halfway open for as long as you can remember. No one's ever bothered to fix it, because no matter how cold it gets, no one who's been in that privy would ever consider closing the window for even an instant. There's a bit less than two hand-widths of clearance between the pane and the sill – just enough for you to scrape through.
     + **Command [open or close the window]:** The window is adamantly stuck halfway; the pane won't budge an inch, up or down.
     + **Command [going through the window]:** You sneak a furtive glance back at the hallway, then step up onto the bench. It wobbles under your feet, and you grab the window sill to steady yourself.

Then, holding your breath to keep from making a sound, you pull yourself up and through. The window is at ground level outside, and you wriggle out onto the slick cobblestones.

You're free! Of course, the widows will find out you're gone soon enough – Maiden House is not a very big place, after all. But you've snuck out before, and they know you can take care of yourself. At worst, you'll pull extra laundry duty for a few days.

1. Laundry
   * **Description:** The air in here is filled with steam and the sharp stink of lye soap. Moisture trickles down the walls, and puddles of water splash underfoot. The main hallway lies west.
   * **Command [ambient smell]:** The harsh soap the widows like to use has a strong smell that burns your nostrils.
   * **Scenery:** washtub
     + **Synonyms:** wood, wooden, tub
     + **Description:** The wooden tub is huge enough to bathe in (and it has been used for that purpose on occasion). It's slopping over with soap-clouded water, pouring steam into the humid air.
     + **Command [get in tub]:** You don't need a bath right now. And you *definitely* don't need a bath in *that*.
     + **Object:** water (in the tub)
       - **Description:** The water is gray and coated with greasy-looking suds.
       - **Command [drink/taste water]:** The grimy underpants of two dozen hygeine-challenged urchins have been steeping in that water all day.
     + **Object:** clothes
       - **Synonyms:** underpants, laundry
       - **Description:** The clothes look as gray as the water they're floating in. It's hard to see how they ever actually get clean.
       - **Command [do anything to the clothes other than examine them]:** Better leave the clothes alone; they're in that tub for a reason.
   * **NPC:** Widow Shannon
     + **Initial Appearance:** Widow Shannon is bent over the big washtub in the corner, scrubbing out the toddlers' nappies.
     + **Description:** Shannon is the youngest of the widows in Maiden House. She is plain-looking, and none too bright, and, to all appearances, utterly uninterested in ever remarrying, which is perhaps just as well. She devotes herself to the children, particularly the toddlers, and does most of the cleaning and cooking for Maiden House.
     + **Idle Behavior (1 in 4 chance per turn, picked at random):**
       - Widow Shannon picks up a thick wooden stick and jabs at the clothes soaking in the tub, stirring them about.
       - Widow Shannon steps back from the tub for a moment, wiping the sweat off her brow.
       - Widow Shannon pulls a [shirt/shift/pair of trousers/diaper/sock] from the grayish water, wrings it out, and hangs it up on the line behind her.
2. Behind Maiden House
   * **Description:** This tiny spur of an alleyway runs between the back of Maiden House and the high stone wall surrounding the park. You can make your way around to the Maiden House Entrance to the northeast.
   * **Scenery:** privy window
     + **Synonyms:** glass
     + **Description:** The privy window is at ground level on the outside. Through the dirty glass, you can look down into the hole in the bathroom floor. Not that you'd want to.
     + **Command [open/close window]:** You can't [open/close] the window from the outside.
     + **Command [enter window]:** Although you've done so many times in the past, at the moment there's no need to sneak *into* Maiden House.

# Chapter VI – Bobby

### Map 1 - Countryside

(up/down)

Grubber's Market

Lord's Road

Pasture

Stream Crossing

Woods

Clearing

Underneath the Fountain

Tunnel End

(to Commerce Street)

(to Southern Gate)

(to Chapel)

### Map 2 – Lord's Keep

(to Tunnel End)

Chapel

Lower   
Bailey

Upper   
Bailey

Guardhouse

(up/down)

**Notes:**

After the player sneaks out of Maiden House for the first time, it is considered *night* for the purposes of room descriptions, etc.

* Remove crowd objects from Lord's Market and Grubber's Market.
* Grubber's Market is now single location (see below).
* Move Bobby to Grubber's Market. Move center post to Grubber's Market.

### Design

1. Grubber's Market
   * **Programming Note:** [During night scenes, this single location represents the entire Grubber's Market. You can go north to Lord's Road or east to Merchant Street. The center post object is located here. Awnings and stalls (see Chapter I) are visible as backdrop objects.]
   * **Description:** At night, the normally crowded marketplace is an empty maze of shadows, abandoned stalls and rolled-up canvas. The Lord's Road lies north, and Merchant Street lies back east.
   * **NPC:** Bobby
     + **Initial Appearance [during this scene, in Grubber's Market]:** Bobby is standing in the middle of Grubber's Market, under the shadow of the center post.
     + **Initial Appearance [during this scene, other locations]:** Bobby is here, waiting for you.
     + **Description [during this scene]:** Bobby's eyes dart towards every shadow, and he pauses often to listen for some noise you can't here. But when he glances at you, his eyes still twinkle with his happy-go-lucky spirit, and he smirks as though nothing could possibly go wrong.
     + **Event [after entering Grubber's Marekt after dark for the first time]:** [trigger quip BO23]
   * **Command [going east from Grubber's Market during this scene]:** [if Bobby is in location]"Where you going, Jack?" Bobby asks. "You're not losing your nerve, are you?" [otherwise]You can't back out now; you'd be mortified if Bobby thought you'd lost your nerve.
   * **Command [climbing the center post during this scene]:** [if Bobby is in location]Bobby grabs your belt and pulls you back to the ground. "We don't have time for that," he whispers. [otherwise]You don't have time for climbing around; Bobby is waiting for you.
   * **Command [going north from Grubber's Market during this scene before BO26 is triggered]:** You're too filled with nervous excitement to chit-chat; you want to get on with the adventure! With a grin, you walk right past Bobby without answering towards the gate out of town.

Bobby cocks an eyebrow at you "Well, okay then," he mutters, and hurries to catch up.

[move player and Bobby to Lord's Road]

1. Lord's Road
   * **Description:** The wide and well-paved Lord's Road runs from Toresal's North Market Gate straight north to Lord's Keep, a mile or so from the city. To the east are rolling pastures; to the west, broken ground and scrub.
   * **Event [after entering this location when Bobby is here, after room description]:** Bobby jerks his thumb down the road, to the north. "This road leads straight to the front gate of Lord's Keep; we want to stay away from there. I know a better way," he says with a knowing smile, and strikes off towards the open field to the east.

[move Bobby east to the Pasture]

* + **Command [look west or go west from Lord's Road]:** There's nothing much in that direction but rocks and the occasional thornbush.
  + **Command [go north from Lord's Road during this chapter]:** That way would just take you to Lord's Keep, which is guarded day and night.
  + **Command [go south from Lord's Road during this chapter]:** You can't back out now; you'd be mortified if Bobby thought you'd lost your nerve.

1. Pasture
   * **Description:** This wide, open field is used by the city for tourneys and other holiday events, or by cattle-sellers driving their livestock to market. Tonight it is empty except for the occasional cow pie. To the north you can see the dark, rough edge of a forest.
   * **Event [after entering this location when Bobby is here, after room description]:** You feel nervous and exposed out here in all this empty space; you're more used to the narrow alleys and enclosing walls of the city. The urge to hunch over and make yourself small is near-irresistable.

Bobby, meanwhile, strides out into the middle of the moonlit field, standing straight and swinging his arms wide. "Fresh air, Jack!" he calls out, laughing. "Enjoy it! Take a deep breath!" He heads north, still laughing.

[move Bobby north to the Stream Crossing]

* + **Command [going west from the Pasture during this chapter]:** You can't back out now; you'd be mortified if Bobby thought you'd lost your nerve.
  + **Command [going or looking east from the Pasture]:** There's nothing out that way but endless farmland.
  + **Command [going or looking south from the Pasture]:** South of here is the outer wall of the city.
  + **Command [smelling while in the Pasture]:** Mostly you smell cow pies.
  + **Object:** cow pie
    - **Synonyms:** pies, patty, patties, dung, manure
    - **Description:** Last time youchecked, cow pies pretty much all look the same.
    - **Command [smell, taste, or take cow pie]:** Um, *yuck.*

1. Stream Crossing
   * **Description:** A small stream bubbles out of the woods and cuts through the pasture's north end. The edge of the forest lies to the north, just across the water. The city is far away to the south.
   * **Event [after entering this location when Bobby is here, after room description]:** Jack hops nimbly across, bouncing from rock to rock as though he were playing a game of Circles-and-Stones in the park. He doesn't get so much as the hem of his cloak damp. When he gets to the opposite bank, he turns and beckons you to follow before disappearing into the shadowy woods.

[move Bobby north to Woods]

* + **Command [going north during this chapter]:** The first couple of rocks are easy enough, but the third one wobbles when you put your weight on it. You end up pinwheeling your arms desperately, contorting yourself in every direction to avoid a tumble and a thorough soaking. Finally, with arms outstretched and lower lip clamped between your teeth, you pick your way across the remainder of the stream with all the grace of a drunkard on a greased tightrope.

At the edge of the woods, Bobby is nearly doubled over with silent laughter. He claps you on the back. "You're a good sport, Jack," he says. "C'mon, we're nearly there."

* + **Scenery:** stream
    - **Synonyms:** water, brook, river
    - **Description:** The water is clean and clear, rippling over a shallow bed of stones and splashing over the larger rocks. It's only about ten feet wide here; you could probably pick your way across.
    - **Command [drink water]:** The water is fresh and shockingly cold.
    - **Command [swim or dive into stream]:** The water is only about shin-deep here; better for wading than for swimming.
    - **Command [enter stream, cross stream]:** [go north]
  + **Scenery:** rocks
    - **Synonyms:** rock, stone, stones
    - **Description:** The stones just barely poke over the surface of the water, rounded and slippery.
    - **Command [cross stones, climb stones, get on stones]:** [go north]

1. Woods
   * **Description:** You are in the woods just southeast of Lord's Keep, following the game trails that wind their way through stands of pale birch and black, furry spruce. There is just enough moonlight trickling through the upper branches to see your way by.
   * **Event [after entering this location when Bobby is here, after room description]:** Bobby motions you over to where he's standing, pushing back the underbrush. "Look here, Jack," he says. "These trails go every which way, and it's easy to get lost. But if you keep an eye out for this one sapling, " —he points to a small tree split halfway down its length— "…you'll find the right trail." He heads off through the trees to the [random horizontal direction that isn't south].

[move Bobby to Clearing]

[**Programmer's Note:** the random horizontal not-south direction is now the "correct" connection between the Woods and the Clearing. This will be the direction used when the player returns with Pieter in Chapter XII.]

* + **Command [going any horizontal direction other than the one Bobby took during this chapter]:** If you go wandering off among these trails without Bobby's help, you'll never find your way out of the woods.
  + **Backdrop:** trees
    - **Located:** Woods, Clearing
    - **Synonyms:** forest, woods, tree, birch, birches, spruce, branch, branches
    - **Description:** The trees grow thick and close all around you.
    - **Command [climb trees]:** This really isn't the time for tree-climbing.
  + **Scenery:** game trails
    - **Synonyms:** trail, path, paths, gap, gaps
    - **Description:** The trails are little more than narrow gaps in the underbrush, leading in every which direction.
  + **Scenery:** underbrush
    - **Synonyms:** brush, bush, bushes, undergrowth
    - **Description:** The underbrush is thick and tangled.
  + **Scenery:** split sapling
    - **Synonyms:** tree
    - **Description:** The sapling is split down half its length, forming a distinctive "Y" shape. It's right next to a path leading [direction that Bobby took].

1. Clearing
   * **Description:** The woods open out here in a small, moonlit clearing. The ruins of an old pavilion lie here, pavestones poking up like pale bones from the grass.
   * **Scenery:** grass
     + **Synonyms:** clearing
     + **Description:** The grass of the clearing is soft and free of underbrush.
   * **Scenery:** pavilion
     + **Synonyms:** ruin, ruins, pavestone, pavestones, stone, stones, rubble
     + **Description:** Whatever once stood here was probably very beautiful. Now it's just rubble in the grass.
   * **Object:** fountain
     + **Synonyms:** stone, bowl
     + **Initial Appearance:** In the center of the clearing stands a crumbling fountain, topped by a cracked statue of the Goddess Brigid. [if the secret door is open] One side of the stone plinth supporting the statue has opened up, revealing a narrow opening into darkness.
     + **Description:** The fountain is shaped like a large bowl, topped with a classical-style statue of Brigid pouring water from an urn. Of course, the fountain is dry now, its stone cracked, the bowl filled with bird droppings and dead leaves. But at one time it must have been very beautiful.

[if the secret door is open] One side of the stone plinth supporting the statue has opened up, revealing a narrow opening into darkness.

* + - **Command [enter fountain]:** [this should be construed as entering the secret door]
  + **Object:** statue (part of fountain)
    - * **Synonyms:** sculpture, classical, Goddess, Brigid
      * **Description:** The statue's features are worn away from years of exposure to the weather, but you've seen enough statues of Brigid to know that she's almost always depicted carrying water. She cradles her urn like a child, tipping it gently over the bowl of the fountain.
      * **Object:** urn (part of statue)
        + **Description:** The urn is hollow, and probably had water flowing out of it when the fountain worked. Looking closely, you notice a small metal bolt sticking out of the bottom of the urn.
        + **Command [search urn]:** [repeat description]
        + **Command [put something in the run]:** The urn is tipped over. Anything you put in there would just fall out.

**Object:** metal bolt (part of the urn)

**Synonyms:** stud, button, knob

**Description:** Just a little knob of metal, sticking out of the bottom of the urn.

**Command [pulling, switching on/off, or turning the knob]:** The knob doesn't move that way. It feels like you could press it in, though.

**Command [pushing the knob when the secret door is open]:** The metal knob pushes in, then pops out with a *click*. Nothing much happens.

**Command [pushing the knob when the secret door is closed]:** The metal knob pushes in, then pops out again with a *click*. Suddenly there is a deep, solid *thunk*, and a scraping sound coming from the stone beneath you. Just as it did before, part of the statue's base swings inward.

[secret door is now open.]

* + **Object:** plinth (part of statue)
    - **Synonyms:** base, base of statue, block, marble
    - **Description:** The statue's plinth is a solid block of marble, about three feet to a side. [if the secret door is open] One side has opened up, revealing a narrow opening into darkness.
  + **Object:** secret door (part of fountain)
    - [**Programmer's Note:** The door should be invisible and unreferrable-to when it is closed.]
    - **Synonym:** opening, tunnel, hole
    - **Description:** The tunnel leads down into darkness.
    - **Command [close door]:** You can't see how to close it; the stone has slid back out of sight, into the tunnel.
  + **Scenery:** dried leaves
    - **Synonyms:** leaf, droppings, bird droppings, detritus, dirt
    - **Description:** The detritus has collected in the stone bowl of the fountain after years of neglect.
    - **Command [take or search detritus]:** It's just a lot of dried leaves and dirt.
  + **Event [after entering this location when Bobby is here, after room description]:** "Here we are."Bobby jumps up into the bowl of the fountain, dried leaves crackling beneath his boots. Then he reaches around the statue of Brigid as though trying to embrace her. His hands fumble at something on the underside of the urn.

Suddenly there is a deep, solid *thunk*, and a scraping sound. And part of the base of the statue *moves*.

Bobby hops down and pushes against the statue's base. A rectangle of stone about two feet square swings inward on protesting hinges. The space behind it is utterly black, and a cold draft of damp-smelling air rises out of it.

"It runs all the way to Lord's Keep," says Bobby as he brushes off his hands. "I don't think anyone knows about it. Maybe the old Duke did, but now that he's dead it's been forgotten. It's not been used for decades, I'd guess. Well anyway, until now, that is."

He holds out his hand. His lop-sided smile is absolutely charming. "After you, kind sir."

[secret door is now open.]

* + **Command [going any horizontal direction while Bobby is here]:** You can't leave now, Bobby will think you're chickening out!
  + **Command [talk to Bobby while in the Clearing]:** [trigger quip BO27]
  + **Event [arriving from below, after you've listened at the Guard house, before the room description]:** You crawl out of the hole in the base of the statue, into the dirt and leaves littering the bottom of the fountain. Apart from your scrabbling, it's quiet out here – very quiet. Even the crickets have stopped, you realize.

Finally, you get to your feet and look around.

Bobby is lying face-down in the grass, just a few yards away. One of the mercenaries from Grubber's Market is kneeling with his knee in the small of Bobby's back, binding his wrists together with twine. Standing around the outside of the fountain are several more mercenaries, looking relaxed and smug. Some of them are chuckling to themselves.

A gaunt man wearing red robes walks up to you. His mouth is half-hidden by long, drooping, black moustaches, but underneath them he is smiling like a snake. "Well now, young…sir? Or is it 'miss'? So much confusion, all to catch one little mouse. You led us a merry chase this morning, little mouse, but I think you will not scurry away from us again."

Leaves crunch behind you. You jump for it, but too slow – rough hands haul you back, and a sack of coarse, black cloth is pulled over your head.

"Good night, little mouse."

Something hard and heavy strikes the back of your head, and the night turns black as pitch.

[secret door is now closed; move player to Jail Cells, begin chapter VII]

1. Underneath the Fountain
   * **Event [first time you enter the location, before the room description]:** You grope your way down into the tunnel, carefully sliding your feet over steps you cannot see. Echoes fill the darkness: the scrape of your shoes on stone, the drip of water, your own loud breathing.

Behind you, you hear Bobby fumbling with something under his cloak; the *click* of stone on metal; and then a sickly orange glow spreads across the walls of the tunnel. Your own shadow wobbles hugely in front of you.

You turn around and see Bobby holding a torch. He grins at you. "Tricky, isn't it?"

[move Bobby to location; move the torch to Bobby]

* + **Description:** The walls and floor are old, damp, and spotted with some sort of whitish fungus, and the air has a wet, sour smell to it. Steps lead up to the fountain above you. To the north, a long, low-ceilinged tunnel leads into the gloom.
  + **Object:** torch (held by Bobby)
    - [**Programmer's Note:** the torch starts the game out of play. When the event described above triggers, move the torch to Bobby.]
    - **Description:** The torch's flame throws weird, shivering shadows across the walls.
  + **Scenery:** white fungus
    - **Synonyms:** mold, clusters, cluster
    - **Description:** The fungus grows in little clusters all over the damp walls.
    - **Command [take/touch/smell/taste fungus]:** Just the thought of touching the sticky fungus makes you shudder.
  + **Scenery:** steps
    - **Synonyms:** stairs, staircase
    - **Description:** The stairs lead back up to the clearing above.
    - **Command [climb stairs]:** [go up]
  + **Command [smell location]:** It smells damp and sour down here. You'll be glad to get back into the fresh air.
  + **Command [going up while Bobby is present, without having listened at the Guardhouse yet]:** You *definitely* can't chicken out now, not while Bobby is right here.
  + **Command [talking to Bobby while Underneath the Fountain or at Tunnel End]:** Bobby raises his head wordlessly, as if to say, *not now*.
  + **Event [arriving from the north, before the room description, with Bobby, after listening at Guardhouse]:** Stealthily, you creep back up the long tunnel to the stone steps under the fountain. "I'll go up first," whispers Bobby, "to make sure the coast is clear." He dunks his torch in a puddle of mud and bounds lightly up the steps. For a moment you can see him silhouetted against the starlight; then he moves away from the opening and disappears from view.

You wait for ten heartbeats. Behind you, you hear the distant *plip* of dripping moisture, far back in the dark tunnel. Above you, you can hear crickets chirping in the nearby forest.

Ten more heartbeats. "Bobby?" you call out in a hoarse whisper. Maybe he can't hear you, but you're too nervous to raise your voice. "Bobby? Are you up there?"

There is no answer.

[suppress room description; remove Bobby from play]

1. Tunnel End
   * **Event [arriving from the south, before the room description]:** Ducking your head to avoid the low ceiling, you follow the tunnel for some distance.
   * **Description when the wall is closed:** [if the brick is in place]The tunnel ends here at a blank, stone wall. [if the brick is not in place] The wall at the end of the tunnel is blank, solid stone… except for a rough, rectangular hole where one of the bricks is missing.
   * **Description when the wall is open:** The wall at the end of the tunnel has swung open, revealing a secret entrance to the castle.
   * **Event [when you first arrive at the Secret Door with Bobby, after room description]:** Bobby steps past you and brushes his fingertips across the stonework, holding the torch close. Eventually he finds a loose brick and pulls it free, revealing a rough, rectangular hole.

You wonder how many times Bobby has been down here. He exudes such easy confidence as he reaches into the hole, as though he has done this many times before.

There is a *click.* Bobby looks over his shoulder at you and winks. And then the wall swings away, revealing shadowed spaces beyond.

* + **Command [going south from here when Bobby is present, before listening at the Guardhouse]:** You *definitely* can't chicken out now, not while Bobby is right here.
  + **Scenery:** metal bracket
    - **Synonyms:** rust, rusted, rusty
    - **Description:** It's a small metal bracket for holding a torch, bolted into the wall of the tunnel.
  + **Scenery:** stone wall
    - **Synonyms:** blank, featureless, bricks, brick wall
    - **Synonyms when open:** secret, door, entrance
    - **Description when closed:** It's just a blank, featureless, stone wall [if brick is not in place] …except for the rough, rectangular hole where one of the bricks is missing. [otherwise]. You know that one of the bricks must be loose, but they all look the same to you.
    - **Description when opened:** The wall has swung open, revealing a secret entrance to the castle.
    - **Command [closing the wall during when Bobby is around]:** Better let Bobby handle the secret door. If you close it, you'll never figure out how to get it open again.
    - **Command [opening the wall, examining the wall, touching the wall when Bobby is present]:** "Leave that for now," whispers Bobby. "We need to get going."
    - **Command [go north after listening at the Guardhouse]:** You're more than ready to go home now, and you're not sure you could find the loose brick again in any case.
  + **Event [arriving here from the north, after listening at the Guardhouse, after room description]:** Bobby reaches back and pulls the secret door shut, carefully easing it the last few inches so that it doesn't slam. He puts the loose brick back in its place, just as before, and tugs his torch free of the bracket where he'd left it.

*We're out,* you realize with a sense of overwhelming relief. *We made it.* *It's like we were never here.*

"Some adventure, eh, Jack?" laughs Bobby. His voice is disturbingly loud after the long minutes of terrified silence in the keep. "Eavesdropping on the Lord's own guardsmen! That's a story that'll have the little ones wide-eyed at the Maiden House, eh?" He claps you on the back, and you manage a smile. It *was* fun, and you want Bobby to think you had fun, but it will be a while before you feel up to something that dangerous again.

1. Chapel
   * **Event [first time you enter the room, from the south, before the room description]:** Bobby jams his torch into a rusted bracket on the tunnel wall and steps through the secret door, gesturing you to follow. A prickle runs down your back as you step through after him. Are you really sneaking into the *Lord's Keep?* You're not even sure what the punishment for that is… something a lot worse than a few days in jail, certainly.

[move Bobby to Chapel]

* + **Description:** The chapel of the Goddesses is a spacious, octagonal room, empty of furniture. The wood-paneled walls glow warmly, reflecting the light from dozens of devotional candles. The high ceiling disappears in the shadows overhead. A corridor leads southwest, and a secret passage in the south wall leads into subterranean gloom.
  + **Command [going south before listening in the Guardhouse, first time]:** "Come on," Bobby whispers, pulling at your arm, "you don't want to go yet, we just got here. Let's explore some more." His eyes twinkle, and he gives you that smile that always means, *trust me, this will be fun.* Assuming that running pell-mell for safety with your heart in your throat and the Lord's Guard on your heels is your idea of "fun".
  + **Command [going south before listening in the Guardhouse, subsequent times]:** Bobby shakes his head and urges you towards the southwest corridor.
  + **Command [going southwest from this location *after* listening at the Guardhouse]:** You've heard all you need to hear; it's too dangerous to stick around any longer.
  + **Object:** devotional candles
    - **Synonyms:** candle, light
    - **Description:** It is traditional to light a candle when offering a prayer to one of the Goddesses; each of these wavering points of light is someone's hope, a wish, a dream.
    - **Command [take or extinguish a candle]:** That would be sacrilege!
  + **NPC:** Bobby
    - **Description [while in any Lord's Keep location]:** Bobby looks more nervous than ever, constantly checking over his shoulder and making little gestures at you to keep moving.
    - **Command [talking to Bobby in any Lord's Keep location]:** Bobby shakes his head and puts his finger to his lips.

1. Lower Bailey
   * **Description:** A thick wedge of shadow falls across the courtyard at the base of the Keep's outer wall, providing a relatively safe place to hide. The rest of the courtyard is flooded with moonlight, and bored-looking guards stroll back and forth over the gravel.
   * **Event [first time entering location, after description]:** Bobby moves up quietly behind you. He puts his mouth very, very close to your ear and whispers, "Up there," pointing to the steps leading up to the top of the wall.
   * **Command [going northeast before listening at Guardhouse]:** Bobby tugs your sleeve and shakes his head. Again, he points up the stairs.
   * **Command [going up from this location *after* listening at the Guardhouse]:** You've heard all you need to hear; it's too dangerous to stick around any longer.
   * **Scenery:** gravel
   * **Object:** stone stairs
     + **Synonyms:** steps, stairway, staircase
     + **Initial Appearance:** Steep stone steps climb up to the top of the wall. You could make a dash up them, if you timed it right.
     + **Command [climb stairs, go up]:** You wait, watching the nearest guard until he turns and begins walking away, then sprint lightly up the steps.
   * **Scenery NPC:** Lord's Guards
     + **Synonyms:** guard, men, man, soldier, soldiers
     + **Description:** The Lord's Guards are dressed in polished mail and tabards emblazoned with the Toresal coat of arms, and each one wears a hefty sword at his hip. Fortunately, they haven't noticed you. Yet.
     + **Command [do anything to the guards]:** There must be less painful, though probably few quicker, ways of getting yourself killed.
     + **Scenery:** guard's things (held by guards)
       - **Synonyms:** mail, tabard, tabards, coat of arms, sword, swords
       - **Command [do anything to the guard's things]:** You can't get near enough to do that without attracting the attention of the guards.
2. Upper Bailey
   * **Description:** At the top of the wall you can lean out over the parapets and take in all the lands surrounding Toresal. It's a nice view, but torches set every few yards along the wall make this a dangerous spot to linger in. Stairs lead down into the courtyard below, and a dark archway lies north.
   * **Event [first time entering location, after room description]:** Bobby comes up the steps right behind you and crouches against the wall. After a quick look around to make sure the coast is clear, he nods towards the archway to the north.
   * **Command [going down from this location before listening at the Guardhouse]:** Bobby shakes his head, and again points north.
   * **Command [going north from this location *after* listening at the Guardhouse]:** You've heard all you need to hear; it's too dangerous to stick around any longer.
   * **Looking south, southeast, or southwest:** [print description of view]
   * **Object:** torches
     + **Synonyms:** torch
     + **Command [doing anything, even examining, the torches]:** If you get anywhere near those torches, you'll be spotted in no time. Best to stay low and in the shadows.
   * **Object:** Toresal
     + **Synonyms:** view, city, skyline
     + **Description [first time]:** The city is a pile of shadows in the distance, lit here and there with pinpricks of light: a guardsman carrying a torch, perhaps, or some night-owl sitting by the window with a lantern. Seeing it makes you realize just how absurd is your current predicament: you would be *safe* back in the city, snug in your bunk in Maiden House, or even skulking around the alleyways you know so well. Instead, you're breaking into Lord's Keep, sneaking along its walls, one slip-up away from getting yourself arrested or worse.
     + **Description [subsequent times]:** It's an impressive view, no doubt, but you really don't have time to admire it right now.
     + **Command [doing anything to the city view other than examining it]:** Unfortunately, the city is too far away.
3. Guardhouse
   * **Description:** A narrow antechamber, with an open archway to the south and an iron-reinforced door to the north. Arrow slits to either side lend the door an important and dangerous air.
   * **Event [when you first enter this room with Bobby, after room description]:** Bobby creeps forward and presses himself against the wall next to one of the arrow slits. He hunches closer, peering around the slit's edge. Then he looks up at you and grins. He points at you, points at the arrow slit, then taps his ear. *Listen*, he's telling you.
   * **Command [going south from the Guardhouse before listening twice]:** Bobby pulls you back, pointing at the arrow slit again. There's something he obviously wants you to hear.
   * **Scenery:** door
     + **Synonyms:** iron, reinforced
     + **Description:** The door is big and tough-looking, with bands of riveted iron across its thick wooden planks.
     + **Command [knock on or open door]:** Bobby pulls you back with an incredulous look. *Are you NUTS?* his eyes seem to ask.
   * **Object:** arrow slit
     + **Synonyms:** rectangle, rectangles, rectangular, hole, holes, slits
     + **Description:** The arrow slits are rectangular holes in the wall, about two inches high and six inches wide. Someone on the inside could stick the end of a crossbow in there and fire at anyone out here, all the while being totally protected by the wall. Fortunately, no one is manning the slits right now.

From here, you can see flickering firelight through the arrow slit, and hear voices on the other side.

* + - **Command [search or look through arrow slit]:** Bobby puts his hand on your chest, holding you back. He shakes his head. *Not so close. Too dangerous.*
    - **Command [ambient listen or listen to arrow slit, first time]:** You can hear several voices coming from the room on the other side of the arrow slit – guards relaxing on break, probably.

"…and I says, I don't care *who* hired you, people are tryin' to do honest business here, and you're steppin' on toes. Take yer men and hit the road, or else you can continue searchin' for yer urchin in the city jail. And this tough fellow, him so hard with his sword and his scars and all, he just starts to cry, blubberin' like a frightened scullery maid!"

"Haw! Yer lyin, so you are!"

"Goddesses witness, 'tis the truth! I could hardly credit it meself, and I weren't that impressed with the man to begin with. Go on, I says, and gave him a boot to the fundament to hurry him on his way."

There is general laughter. You glance at Bobby, but he motions you to keep listening.

* + - **Command [ambient listen or listen to arrow slit, second time]:** "You seen tomorrow's detail yet?"

"Yeah, dress-up duty. Polishin' helmets so we can look all pretty for the lords and ladies coming down to Baron Fussypants' ball."

"Not just lords and ladies, I heard. Word has it the Queen herself is on the guest list, and she's expected to appear."

"Oh, pull the other one."

"Goddesses witness it. They say she's comin' down with her daughter in tow, that's why Fossville's hostin' the ball in the first place. He's tryin' to get in the Queen's good graces so's he can marry the girl."

"What, the Queen?"

"No, you dim. He wants to marry the *Princess.* Our Lord Fussypants is trying to position himself for the throne."

"Well, he's welcome to it, long as I'm paid at week's end. Of course, I'm not lookin' forward to a night standin' at attention for a horde of fancy, feathered fops to goggle and gaggle at, but I guess it's better than latrine duty…"

Bobby pulls you away. He's grinning, his eyes wide and his eyebrows cocked. *Isn’t it great?*

But you're too nervous to care. There are who knows how many men of the Lord's Guard right on the other side of that door. Someone could walk out at any second. You grab Bobby's arm and give it a firm yank – *It's time to go.*

* + **NPC:** Bobby
    - [**Programmer's Note:** after listening twice at the guardhouse, Bobby follows the player as she moves from room to room.]

# Chapter VII – Captured

### Map

Jailhouse

Holding Cell

Holding Cell

Holding Cell

Drain Room

(down to sewer)

### Rundown

### Notes

### Design

1. Jailhouse
   * **Description:** The Jailhouse is hardly more comfortable than the cells themselves; a crude, small room of unfinished stone, with a wooden bench and table for the guards. Cells are south, west, and north, and a door to the southeast leads out.
   * **Scenery:** Table
   * **Scenery:** Bench
     + **Command [sit on bench]:** You don't have time to rest – you need to get out of here!
   * **Command [look in a cell]:** [Same as looking through a door or barred window, below.]
   * **Command [enter a cell, go north, south, or west]:** It's such a huge relief just to be *out* of a jail cell; you definitely have no desire to get back into one.
   * **Command [going southeast]:** There are more guards out there, and you don't know the way. You'll never escape from this jail all by yourself.
2. Holding Cell
   * **Event [when you first wake up in your cell, before the room description]:** Slowly the world comes back to you. You feel something cold and hard against your cheek; something gritty and scratchy under your hand. You hear footsteps on stone, muttering voices that fade in and out. Someone laughs, a raw, cruel sound. A loud squeak, and an echoing, metallic crash. The footsteps fade away.

You open your eyes. It's still dark.

No, it's just *dim.* Dim light trickles in from somewhere above you.

You sit up, and a tender spot on the back of your head throbs. Red and purple splotches bloom in front of your eyes, then fade away. After a moment or two, your head clears, and you can see where you are.

[remove everything from player's inventory]

* + **Description:** A dank, cramped, foul-smelling cell. A pair of ragged burlap blankets and a few lumps of filthy straw litter the floor. The barred door is to the [north/south/east].
  + **Scenery:** burlap blankets
    - **Synonyms:** ragged, blanket
    - **Description:** The blankets are threadbare, filled with holes, and stained with Goddesses-know-what. You can hardly believe that anyone would actually cover themselves with something like this.
    - **Command [doing anything to the blankets other than examining them]:** You'd just as soon leave the blankets where they are.
  + **Scenery:** straw
    - **Synonyms:** lump, lumps, filthy
    - **Description:** From the smell and the look of it, this straw is all prisoners ever get in the way of a toilet.
    - **Command [smell straw]:** You can smell it just fine from where you're standing.
    - **Command [doing anything else to the straw]:** The straw is disgusting; you'd rather not even get near it.
  + **Object:** Cell Door
    - **Description:** The [if in the jailhouse, specifiy north/west/south] door is made of stout wood reinforced with bands of iron. A tiny viewing window in the upper half of the door allows guards to look in and prisoners to look out. The [if in the jailhouse, specifiy north/west/south] door is [open/closed].
    - **Command [look through door/barred window]:** [if the door is closed]You peer through the closely spaced bars.[end if] [if inside a cell]You can see the jailhouse main room on the other side. [otherwise]You can see a cramped, filthy cell on the other side. [if someone is in the cell, list people in the cell and add:] [is/are] inside.
    - **Programmer's Note:** [Once you've looked into a cell to see who's inside, you should also be able to talk to and examine the person in there, even if you're on the outside.]
    - **Object:** viewing window [part of door]
      * **Synonyms:** barred, iron, bars, bar
      * **Description:** The viewing window is just a tiny square, no more than two handspans to a side, fitted with tough, closely spaced iron bars.
  + **NPC:** Jacobs
    - **Synonmys:** hulking, brute, shape
    - **Initial Appearance [before he starts talking]:** A hulking shape squats in the corner, staring at you with bloodshot eyes.
    - **Description:** [Jacobs/The man, depending on whether JA2 has been triggered] is a huge brute, with a face that looks young, but already grizzled and rough beyond his years. His wide, watery eyes jitter constantly. His lip is curled in a constant half-sneer, as though his confinement in jail is merely a passing diversion for him. His clothes, though stained and rumpled, seem too rich to belong to a common thug.
    - **Command [doing anything other than examining or talking to Jacobs whether or not you know who he is]:** He looks way to scary to mess with.
    - **Event [when JA7 is triggered, the following messages are displayed, once each turn]:**
      * [first turn after JA7 is triggered] Jacobs' face reddens with effort.
      * [second turn after JA7 is triggered] "C'mon… c'mon…" Jacobs mutters.
      * [third turn after JA7 is triggered, trigger JA8]
    - **Initial Appearance [after JA7 is triggered and before JA8 is triggered]:** Jacobs is pressed against the door, straining to force his beefy arm through the tiny, barred window.
    - **Command [talking to Jacobs after JA7 is triggered and before JA8 is triggered]:** Jacobs ignores you completely.
    - **Initial Appearance [after JA8 is triggered]:** Jacobs is holding out the wire, looking at you impatiently.
    - **Command [talking to Jacobs after JA8 is triggered]:** Jacob grunts."Take the lockpick, runt. Ain't got all day."
    - **Initial Appearance [after JA11 is triggered]:** Jacobs is sulking in the corner.
    - **Command [talking to Jacobs after JA11 is triggered]:** Jacobs pointedly ignores you.
    - **Command [doing anything other than looking or listening after JA13 is triggered and before the door is unlocked]:** You can't, not while Jacobs has you firmly in his grip.
    - **Initial Appearance [after JA13 is triggered and before the door is unlocked]:** Jacobs is holding you up against the of the door, waiting for you to unlock it.
    - **Command [talk to Jacobs after JA14 or JA15 is triggered and before the door is unlocked]:** "Shut up and unlock it, runt," grunts Jacobs. "I don't feel like holding you forever."
    - **Programmer's Note:** PICK should be a synonym for UNLOCK. PICK LOCK should redirect to UNLOCK DOOR WITH LOCKPICK.
    - **Command [unlock door with lockpick before JA14 or JA15 is triggered]:** You can't reach the door from here.
    - **Command [unlock door with lockpick]:** You slip your arm through the bars and reach down for the lock. It's a stretch – Jacobs has to lift you higher and press your shoulder painfully against the bars – but soon you feel the metal of the lockplate, and your fingers find the tiny, sharp-edged hole in the middle.

You jam the end of the lockpick in and start wiggling it around. Almost immediately, you realize that this is not going to work. The angle is too awkward, and you can't see what you're doing, and you can't feel the tumblers the way Bobby showed you when you practiced on the front door of Maiden House…

Then you feel the wire bump against something inside the lock. You manage lever the end of the wire under something and push… you feel it start to give… you push a little harder, and it starts to pivot… you push harder, and it starts to slip off the end of your pick…

And then there is a *snap*, and the pick jumps out of your fingers and tumbles to the ground outside the cell door.

Jacobs puts you down. He puts his hand on the door… and pushes it open.

"Well," he says, looking you over with a sly expression, "you are a valuable runt, after all."

[When the player successfully unlocks the door, the lockpick should now be in the central Jailhouse room. Next turn, Jacobs moves north to the Jailhouse room. Player is now *out of conversation*.]

* + - **Object:** lockpick (held by Jacobs, concealed and out of scope until JA8 is triggered)
      * **Synonyms:** wire, pick
      * **Description:** It's a short bit of stiff wire, like the ones you've sometimes seen Bobby carrying around.
  + **Event [two turns after you wake up in the cell]:** [trigger BO16]

1. Holding Cell
   * **Description:** [same as #2 above]
   * **NPC:** Olmer (printed name should be "bald-headed man" until OL5 is triggered)
     + **Synonyms:** man, short, bald, bald-headed
     + **Description:** A short, bald-headed man, with a week's worth of stubble on his neck and a nose bright red from burst blood vessels. His breath reeks of cheap spirits, and his watery eyes shift constantly, as though always looking for a way out of his current predicament.
   * **NPC:** Darrens (printed name should be "skinny man" until OL5 is triggered)
     + **Synonyms:** man, tall, skinny
     + **Description:** He's a tall, wobbly scarecrow of a man, with a huge nose, ears like jug handles jutting from the sides of his head, and a throat-apple the size of a child's fist that bobs up and down his skinny neck constantly. He never speaks; just smiles and nods whenever anyone says or does anything. You suspect he may be a few coins short of a full purse.
     + **Command [talking to Darrens]:** Darrens just waggles his head and smiles at you.
   * **Command [talk to Olmer or Darrens while Jacobs is in the room]:** You start to say something, but Jacobs cuts you off. "Don't talk to him; he's just an addle-minded drunk," he says. "Now, are you with me, or not?"
   * **Command [unlock the north cell door with the lockpick]:**

[if Jacobs is in the room, then first trigger JA21]

Picking a lock is *much* easier when you're standing on the ground and can see what you're doing. Twenty seconds, and you have the cell door open.

[move Olmer and Darrens into the Jailhouse room]

"Oh, thank you, miss, thank you kindly. Goddess blessings upon you. [if OL5 has not been triggered]Allow me to make introductions," the man wheezes. "I am called Olmer, and this is my associate, Darrens." The skinny man standing behind him smiles and nods enthusiastically.[end if]

"Now," says Olmer, "if you will follow us, we will make our escape."

[move Olmer and Darrens into the drain room]

1. Holding Cell
   * **Description:** [same as #2 above]
2. Drain Room
   * **Description:** This tiny alcove reeks worse than the privy back at Maiden House, and that's saying something. The main room is back to the northeast.
   * **Command [smelling anything while in this room]:** The smell in here is overpoweringly foul.
   * **Command [listening to the hole or general listening while in this room]:** You can faintly hear the sound of running water coming from below.
   * **Event [after entering this room while Jacobs is in the Jailhouse room]:** You can hear Jacobs muttering angrily in the room behind you, then heavy footsteps that quickly fade away.

[remove Jacobs from play]

* + **Event [when player and Olmer & Darrens are in the room together, one time only]:** "The guards use this place to relieve themselves," Olmer explains, "and sometimes for beatin' prisoners when they don't feel like moppin' the cells after. [if the metal grate has been moved]I see you've already made some progress," Olmer adds, noting the moved grate. "All's left is to reap the fruits of your generous labor."

He smiles and gestures towards the foul-smelling hole. "After you," he wheezes.

[otherwise]My back's not much for physical labor, but a spry one like yourself should have little trouble." He motions for you to lift up the grate.

* + **Object:** metal grate
    - **Synonyms:** grating, bars, bar
    - **Initial Appearance [when it has not been moved]:** Set into the stone floor is a metal grate.
    - **Initial Appearance [when it has been moved]:** The metal grate is lying off to one side.
    - **Description:** The thick bars of metal, covering a rectangular hole that drops down into darkness. Around the edges of the grate, the stonework is loose and crumbling.
    - **Command [enter grate, search grate]:** [if the grate is not moved, then redirect the action to the hole]
    - **Command [move, life, or take metal grate if it has not been moved]:** It's a strain, but you're just barely able to lift the heavy grate and drop it to the side with a dull clang.

[if Olmer is in the room]Olmer smiles and gestures towards the foul-smelling hole. "After you," he wheezes.

* + - **Command [move, life, or take metal grate if it has been moved]:** That grate is too heavy to carry anywhere, and you don't feel like lifting it again.
  + **Object:** hole
    - **Synonyms:** rectangular, drain, shaft
    - **Initial Appearance [only if metal grate has been moved]:** A rectangular hole in the middle of the stone floor leads down into foul-smelling darkness.
    - **Description:** The hole is too dark and too deep for you to see the bottom, although you think you can hear the sound of running water coming from far below.
    - **Command [search hole]:** [examine hole]
    - **Command [enter hole or go down when the grate has not been moved]:** You can't squeeze between the bars of the grate.
    - **Command [enter hole or go down when the grate has been moved]:** *Well, it can't be that much worse than rotting in prison,* you think*.* You sit down and dangle your feet over the edge of the hole. You can hear the sound of running water, and smell the sharp stink of sewage. You offer a quick prayer to Brigid – *Please give me a chance to wash up before seeing Bobby again* – take a deep breath, and drop down into darkness.

[move player to Sewer and begin Chapter VI.]

# Chapter VIII – Underground

### Map

(up/down)

Sewer

Access Tunnel

Sewer

Sewer

Sewer

Drain Room

(up/down)

Commerce Street

### Rundown

### Notes

The sewer "maze" works as follows:

Each sewer location has four nonvertical exits, randomly placed.

Each exit has a symbol painted next to it: one red, one green, one yellow, and one blue. Each symbol is also a random shape – square, circle, triangle, and so on. However, the shapes are irrelevant.

One color depicts the route out. Olmer will tell you what that color is. However, the color is only set *after* Olmer tells you about it. If you enter the sewers without Olmer, then *none* of the colors is correct, and you will get lost no matter what.

Whichever exit you take, you will come to another sewer room identical to the first – except that the exits and symbols have been re-randomized.

This goes on for three moves – i.e., until the player has gone through three sewer rooms. On the fourth move, if the player has followed the correct color *every* time, she will find the ladder leading up. If she strayed even once, then she is lost and the game ends.

### Design

1. Sewer
   * **Description:** The tunnels down here are made of ancient, unmortared brick, slimy with centuries of filth and mold. Dim light trickles down through narrow vents in the ceiling. Side tunnels split off in numerous directions, twisting away into darkness.
   * **Scenery:** water
     + **Synonyms:** sewer, sewage, ooze, garbage, rat, rats
     + **Description:** The water is sluggish and cold, knee-deep in most places. *Things* float past you in the ooze – garbage, dead rats, and worse. You try to avoid the worst of it, but it's already soaked through your shoes. You feel like you'll never be clean of it.
     + **Command [searching, drinking, or tasting the water]:** The very thought makes you gag.
   * **Scenery:** vents
     + **Synonyms:** vent
     + **Command [doing anything to the vents]:** The vents are high out of reach, and too narrow for you to squeeze through in any case.
   * **Object:** symbols
     + **Synonyms:** glyphs, paint, painted, wall**,** walls
     + **Initial Appearance:** Painted on the walls are a number of odd symbols.
     + **Description:** The symbols are a number of crude shapes, no bigger than your hand. Each one is painted on the wall next to one of the side tunnels, as if to mark the way. You can make out a [color] [shape] next to the [direction] tunnel, a [color] [shape] next to the [direction] tunnel, a [color] [shape] next to the [direction] tunnel, and a [color] [shape] next to the [direction] tunnel.
   * **Individual Symbols:**
     + [**Programmer's Note:** there should be four individual symbols here as well, flagged as "scenery" so that they don't come up in the room description. One is red, one is blue, one is green, and one is yellow. Each one also has a shape, selected at random: square, diamond, circle, triangle, crescent, star, cross, arrow. Each color can only be used once, but there can be more than one of a specific shape in a room. Finally, each symbol is next to one of the room's four exits.

[The printed name of each symbol should be [color] [shape] – e.g., "red diamond".

[Each symbol has the synonyms "symbol", "paint", "painted", and "glyph". This should always disambiguate in favor of the collective symbols object, above – thus, if the player simply types "paint", the game will assume she means the collective symbols object and not ask "which do you mean, the red diamond, the blue star, etc…" In addition, they should be referrable by their color, shape, and direction. Thus, if there is a green circle next to the north exit, the player should be able to refer to it as "green symbol", "green circle", "green paint", "north symbol", "north circle", etc.

[The description of each symbol is "The [color] [shape] is painted next to the [direction] tunnel."]

* + **Event [first turn after entering the Sewer, after room description, IF the player freed Olmer and Darrens]:** Olmer drops down into the muck next to you, followed by Darrens.

"Now then, miss, cast your eye at these glyphs here," whispers Olmer. His voice echoes off into the blackness as he brushes the rough stone with his fingertips. "These are marked down by such poor blokes as have to take refuge down here on a more regular basis. They tells you where the tunnels lead, if you but know their language." Darrens nods in solemn agreement.

"To get back to your neighborhood, you'll want to follow the [color], see?" Olmer points off down the [direction of that color symbol] tunnel. "Darrens and I, we must be off elsewhere, so we'll take our leave of you now. But follow the [color] and you can't go wrong.

"It was very kind of you to set us free, young lady." He shakes your hand. (His hands are slimy with filth, but then so are yours.) "We've only our meagre gratitude with which to repay you, but we won't forget your generosity." Darrens nods vigorously and shakes as well.

And then the two of them slosh off, leaving you alone.

* + **Event [fourth time you take a direction, if you have followed the correct color each time]:** [move player to Access Tunnel]
  + **Event [fourth time you take a direction, if you have not followed the correct color every time]:** Suddenly you find yourself in a tunnel where there are no symbols painted anywhere. You try to retrace your steps, but you must have taken a wrong turn somewhere, because now you can't find any symbols anywhere. All of the tunnels look alike; you are completely turned around and don't even know which direction you are stumbling in.

The next tunnel you take leads you to an area with no vents – it is pitch black. You slip as you turn around and fall into the water. Something slick and wriggly brushes past your face, and you thrash to your feet.

You can't see any light, anywhere. You don't know what direction you just came from. Cold, smelly water numbs your feet. Despair and paralyzing panic close in on you as you realize that you have no means of finding your way through this labyrinth.

You are stuck down here, blind in the stinking blackness, forever.

[end of game]

1. Access Tunnel
   * [**Programmer's Note:** this is identical to the other sewer rooms, including four random exits and four random symbols, except for the following objects]
   * **Scenery:** hatch
     + **Synonyms:** trap, door
     + **Description:** That hatch probably leads back to the streets above.
     + **Command [do anything to the hatch other than examine it]:** You can't reach the hatch from down here.
   * **Object:** ladder
     + **Synonyms:** rung, rungs
     + **Initial Appearance:** A ladder is bolted to the wall here.
     + **Description:** The ladder leads up to a hatch in the ceiling above you.
     + **Command [climb ladder, go up]:** You eagerly pull yourself upthe rungs and shove open the hatch. *Daylight!* You've never been so glad to see it.

From the look of the sky, it's early morning. You're standing in an empty alleyway, pretty close to Maiden House if you have your landmarks right. After a couple of turns, you figure out where you are, and soon find yourself back in familiar environs.

[it is now "day" – use daytime descriptions for rooms]

[move player to Lord's Market, and begin Chapter VII.]

* + - **Command [leave by any other exit, even if it's the "correct" color]:** [trigger game-over event above]

# Chapter IX – Black Gate Estate

### Map 1 - Rooftops

(up/down)

Closed

Alley

Butcher

Shop

Rooftop

Rooftop

Edge

(to Roof of Black Gate Estate)

### Map 2 – Black Gate Estate

up/down

up/down

Balcony

Rooftop Garden

Rooftop Patio

3rd Floor Landing

Music Room

Audience Area

3rd Floor Balcony

2nd Floor Landing

Living Room

Master Bedroom

Library

### Rundown

### Notes

The roof is flat, with a patio, a rooftop garden, and stairs that lead down from the roof.

There's a new section of the bookshelves, different books (from Red Gate Estate), letter is in one of them.

Discover information about Baron Fossville – how close he is to the throne, learn that he's a bad guy.

First floor is off-limits – too many servants.

### Design

* + **Command [going west from Commerce Street after returning from sewers]:** It might be a good idea to avoid Grubber's Market for a while. Once they figure out you escaped from your cell, they'll be searching for you everywhere; they looked in Grubber's once, they'll look there again.
  + **Command [entering Black Gate Estate (northwest) from East Commerce Street after returning from sewers]:** No, you'll never get in through the front gate. *Use the rooftops,* Bobby said.
  + **Command [heading south from Lord's Market after returning from Lord's Market, but before getting letter from Fossville's house]:** It's probably best to stay away from Maiden House at the moment. The Widows will be on the lookout for you, and it's not like they'd do anything *bad* to you or anything, but if they catch you they'll won'tlet you out of the orphanage until you're an old crone. And you have important work to do. First, Fossville's house; then you can go back to Maiden House.

1. Closed Alley
   * **Description:** Thewalls ofthe alley are so close together you can barely squeeze your shoulders through; the rough brick and mortar catches at your clothes. The ends of the alley are walled off. There's no way out except back through the little door you came in.
   * **Scenery:** door
     + **Synonyms:** little, metal
     + **Description:** The little, metal door leads back into Holstenoffer's shop.
     + **Command [open or go through door, go south from Closed Alley]:** Bobby told you to find the alley, get onto the rooftops. Now that you're here, there's not much point in going back.
   * **Scenery:** walls
     + **Synonyms:** wall, rough, brick, bricks, mortar
     + **Description:** The walls are rough brick and mortar, towering up a full three stories over your head.
     + **Command [climb walls]:** Rough as they are, the walls are too steep to climb.
   * **Object:** rain gutter (fixed in place)
     + **Synonyms:** rusty, rusted, pipe
     + **Initial Appearance:** A rusted rain gutter clings to the wall.
     + **Description:** The pipe is old and rusty, and only barely still attached to the brick wall in some places… still, it might hold your weight.
     + **Command [climb rain gutter]:** You give the pipe a few experimental tugs, then take a deep breath and start shimmying up. The rain gutter squeaks and groans in protest. Your fingers cramp and your toes scrabble to find purchase on the rough bricks. Finally, three stories up, you grab the edge of the rooftop and haul yourself over.

[move player to Rooftop]

1. Rooftop
   * **Description:** The rooftops are like a miniature mountain range up here, with peaks and valleys sloping away into the distance. Chimneys and stovepipes stand sentry like the keeps and towers of castles. [first time only] Bobby has extolled the virtues of rooftop travel before, and finally you see what he was going on about. It feels like you could explore forever up here.
   * **Command [go/climb down]:** It took quite an effort to get up here. You're not climbing back down until you find what Bobby told you to find… the letter in Fossville's mansion.
   * **Scenery:** chimneys (backdrop located in Rooftop and Rooftop Edge)
     + **Synonyms:** chimney, stovepipes, stovepipe, pipes, pipe
     + **Description:** Cheery smoke billows up from several of them.
     + **Command [look in/search chimney]:** You can't see anything in there, and get a faceful of soot for your trouble.
     + **Command [enter/climb down chimney]:** The chimneys are all too narrow for you to climb down.
     + **Command [insert something into the chimney]:** You'd just lose your [whatever], and rouse the suspicions of whomever lives below to boot.
   * **Scenery:** smoke (backdrop located in Rooftop and Rooftop Edge)
     + **Synonyms:** black, coal-smoke, soot
     + **Description:** It's the black coal-smoke that hangs over most districts in Toresal.
     + **Command [smell chimneys or smoke]:** Smells like coal-smoke: grimy and bitter.
     + **Command [doing anything other than examining or smelling the smoke]:** It's just insubstantial smoke.
2. Rooftop Edge
   * **Description:** The rooftop landscape ends here at a wide street dividing Commerce Street from the more affluent residential district that borders it. Far, far below, you can see all the little people going about their business.
   * **Scenery:** people
     + **Synonyms:** crowd, crowds, pedestrian, pedestrians, person
     + **Description:** They look like ants from up here.
     + **Command [doing anything other than examining the people]:** The people are too far away.
   * **Scenery:** street
     + **Synonyms:** East Commerce, district, residential, streets, pavement
     + **Description:** The street is a good fifty feet straight down.
     + **Command [doing anything other than examining the street]:** The street is too far away.
   * **Object:** balcony
     + **Initial Appearance:** To the east, across the gap, you spy a balcony.
     + **Description:** It's an ornately decorated balcony, jutting out from what looks like a rooftop garden. Judging from the layout of the streets below you, that must be Baron Fossville's house.
     + **Command [doing anything to the balcony other than examining it]:** The balcony is beyond your reach.
     + **Command [jump, or go east from Rooftop Edge]:** You peer across the gap at the balcony, judging the distance. About ten feet. Maybe a little bit more than ten feet. And it's slightly below you, which is a plus.

Still, it's a *really* far jump.

This is where Bobby told you to go. *A letter… secrets about your father*, he said. The thought of facing Bobby when he gets out, after they beat him up so bad, and telling him you were too scared to do what he asked you to do…

You take a few steps back, run… and *jump*.

The railing slams into your chest, knocking the breath out of you. Your feet pedal madly in empty air. You wrap your arms around the railing, trying to grab on, but you're slipping…

Then your foot finds the edge of the balcony, and you push yourself up and over.

1. Balcony
   * **Description:** You're standing on a balcony, complete with ornate railing, that runs along the roof's western edge. To the northeast is a garden; to the southeast, a patio.
   * **Scenery:** railing
     + Synonyms: rail, curved, elegant, ornate, white, marble, gilt, iron
     + **Description:** The curved, elegant railing is made of white marble and gilt iron.
   * **Command [go west, jump]:** If at all possible, you'd much rather find an escape route that doesn't involve death-defying leaps over fifty-foot drops. Besides, you can't leave until you find the letter Bobby was talking about.
2. Rooftop Patio
   * **Descriptions:** The patio is an area of elegant paving stones surrounding a small fountain. Cushioned divans and low marble tables allow guests to enjoy refreshment while reclining under the open air. The garden is north of here, and the balcony is northwest.
   * **Scenery:** furniture
     + **Synonyms:** divan, divans, table, tables, cushioned, cushion, cushions, marble
     + **Command [doing anything with the furniture, including examining it]:** The furniture is certainly luxurious, but it's not what you're here for.
   * **Scenery:** fountain,
     + **Synonyms:** pool, water, jumble, stone, stones
     + **Description:** Water trickles over a jumble of smooth stones, into a shallow pool. The sound of it is soothing.
     + **Command [listen to the fountain]:** It's nice, but you don't have time to sit here and listen to the water.
     + **Command [drink the water]:** It's not for drinking, and besides, you don't have time to linger here.
3. Rooftop Garden
   * **Description:** The garden is an impressive piece of greenery in a city otherwise dominated by stone. Most of the flowers are not in bloom this late in the season, but there are autumn roses, and some nice hanging lilies climbing up a lattice. The patio is south, and the balcony lies to the southwest. Nearby, a flight of steps leads down into the lower floors of the house.
   * **Scenery:** steps
     + **Synonyms:** step, flight, flight of, stairs, staircase, stairway
     + **Description:** The stairs lead down to the lower floors of the house.
     + **Command [climb steps]:** [go down]
   * **Scenery:** flowers
     + **Synonyms:** flower, autumn, rose, roses, hanging, lily, lilies
     + **Command [doing anything to the flowers, including examining or smelling them]:** You haven't time to stop and smell the flowers right now.
   * **Scenery:** lattice
     + **Synonyms:** decorative, wood, wooden
     + **Description:** It's a decorative, wooden lattice, for the flowers to climb up.
4. Third Floor Landing
   * **Event [first time entering the room from the Rooftop Garden, before room description]:** Holding your breath, you tiptoe quietly down the stairs. A prickle runs up your spine; you are now an intruder. If the Baron catches you here, he'll have you tossed back into a jail cell – and that's the *best* case scenario. If what Bobby told you is true, and Fossville knows secrets about you that he's trying to hide, it's more likely he'll just slit your throat.

Have to move quickly, then – search the house, find this letter, and get out.

* + **Description:** This is the main stairway that winds up and down the back of Black Gate Estate. A hallway leads south.

1. Music Room
   * **Description:** The walls of this room are painted with the Fossville coat of arms, intertwined in a pattern of gilded vines. Your footsteps are muffled by a deep, cerulean carpet. The room continues south, and stairs lie to the north.
   * **Object:** harp
     + **Synonyms:** musical, instrument, string, strings, frame, soundboard, kielwood, copper
     + **Initial Appearance:** A harp stands on a raised wooden platform.
     + **Description:** It's a beautiful instrument, and huge, taller than you are. The frame and soundboard are carved of rich, dark kielwood; the strings shine copper in the dim light.
     + **Command [play the harp]:** Though you long to hear it play a note, you can't quite bring yourself to pluck the strings. What if someone hears you?
     + **Command [take or move the harp]:** The harp is much too heavy for you to drag around.
   * **Scenery:** platform
     + **Synonyms:** wood, wooden
     + **Description:** It's a small wooden platform, holding up the harp.
   * **Scenery:** coat of arms
     + **Synonyms:** wall, walls, paint, painted, Fossville, pattern, gilded, vine, vines
     + **Description:** The coat of arms is the same one you've often seen on banners hanging all over the city, since Fossville became Lord of Toresal. It looks a bit ostentatious, painted on the walls of his own house.
   * **Scenery:** carpet
     + **Synonyms:** deep, soft, blue, cerulean
     + **Description:** The deep, soft carpet muffles your footsteps.
2. Audience Area
   * **Description:** Several rows of benches are set up on this end of the room, so that guests may sit and enjoy a recital. The room continues to the north, and glass-paneled doors to the south lead out to a balcony.
   * **Object (door between Audience Area and Third Floor Balcony):** glass-paneled doors
     + **Synonyms:** door, glass, panel, paneled
     + **Initial Appearance:** The doors are [open/closed].
   * **Scenery:** benches
     + **Synonyms:** furniture,bench, row, rows, of
     + **Command [sit on the benches]:** You don't have time to rest now.
3. Third Floor Balcony
   * **Description:** The balcony looks out over East Merchant Street, below, and beyond it, the park.
   * **Scenery:** East Merchant Street
     + **Synonyms:** park, view
     + **Description:** It's a lovely view, but you don't have time to enjoy it right now.
     + **Command [doing anything ot the view other than examining it]:** It's too far away.
4. Second Floor Landing
   * **Description:** This is the main stairway that winds up and down the back of Black Gate Estate. A hallway leads south.

You can hear people moving around below.

* + **Event [after entering this room for the first time from the 3rd floor landing, after room description]:** You hear a door slam open somewhere on the floor below.

"Blast it all!" someone yells. You recognize Baron Fossville's voice from running into him yesterday. "*Servants!* Bring me spiced wine – hot – and something to eat. No, you dim fool, down here – I'll be leaving again within an hour. Bring it *now*, unless you'd rather be whipped!"

The sounds of sudden, frantic activity drift up the stairs: footsteps, chairs scraping on wooden floors, glasses and dishes clinking.

* + **Command [going downstairs]:** You can't go down to the first floor – Fossville is down there!

1. Living Room
   * **Description:** This is a wealthy bachelor's parlor, furnished with comfortable chairs and portraits of Fossville's illustrious ancestors hanging from the walls. A hallway leads north, and sliding doors lead south.
   * **Scenery:** chairs
     + **Synonyms:** furniture, chair, cushion, cushions
     + **Command [examining or searching the chairs]:** A quick search reveals that the letter isn't hidden under the cushions.
     + **Command [sitting on the chairs]:** No time to sit down!
   * **Scenery:** portraits,
     + **Synonyms:** portrait, paintings, painting, pictures, picture, Fossville's, ancestors, ancestor, relatives, relative, frame, frames
     + **Description:** You can spot the family resemblance, certain features that repeat themselves in the faces of Fossville's relatives. The sharp nose, the aristocratic jaw. Perhaps you are only imagining it, but there seems to be a certain cruel gleam in the eyes, as well.
     + **Command [search, look behind portraits]:** Youcheckbehind each of the paintings in turn, but find no letters glued to the backs of frames.
   * **Object (door between Living Room and Master Bedroom):** sliding doors
     + **Synonyms:** door
     + **Description:** The sliding doors are [open/closed].
     + **Command [open or close the doors]:** The doors rattle slightly in their tracks – not very loud, but enough to make you cringe.
2. Master Bedroom
   * **Description:** The bedroom, as you might have expected, is dominated by an enormous bed and not much else. Sliding doors lead north, back to the parlor, and another doorway leads south.
   * **Scenery:** bed
     + **Synonyms:** furniture, carved, pillars, pillar, mahogany, canopy, silk, silken, cover, coverlet, sheet, sheets, pillow, pillows, headboard, mattress
     + **Description:** The bed is the most impressive piece of furniture you've seen in the house yet. In addition to being simply gigantic, it's… fancier… than what you would have imagined a man like Fossville might own. Four carved mahogany pillars hold up a silken canopy; the coverlet is delicately embroidered with the Fossville coat of arms; the pillows are like bulging, feather-stuffed clouds, piled higher than your head. Whatever else might be said about Baron Fossville, he certainly likes to sleep in comfort.
     + **Command [search or look under bed]:** You check under the bed, behind the headboard, even under the thick, overstuffed mattress. No letter.
     + **Command [enter or sleep in bed]:** You're tired, but it's neither the time nor the place to take a rest.
   * **Event [entering this room from the south after the player has found the letter, before the room description]:** You leave the library in a rush – and run smack into someone coming the other way.

It's all you can do to bite back a scream. You try to duck around the person and run, but he grabs your arm and pulls you back. "Little thief!" a voice hisses, "What are you doing here? What do you have?"

He turns you around to face him. He's an older man, wearing a servant's uniform – Fossville's butler.

* + **NPC:** butler
    - **Synonyms:** man, servant, old, older
    - **Description:** The butler is tall and somewhat gaunt, with a heavy brow and a sour, twisted cast to his mouth. He looks like he doesn't like kids very much, *especially* when they're somewhere they shouldn't be.
    - **Command [going somewhere while the butler has a hold of you]:** The butler is stronger than he looks, and his grip on your arm is firm.
    - **Command [doing something to the butler other than talking to him]:** The butler gives your arm a vicious shake. "Be still, child, or I'll forget my charity and turn you over to the master."
    - **Command [talking to the butler, first time]:** "Hush," the butler snaps, cutting you off. "I've no great desire to see the master inflict his cruelties upon a child, but I'll not lose my position over it. Keep your lips sealed if you want to leave this place unscathed."
    - **Command [talking to the butler, subsequent times]:** The butler silences you with a stern look.
    - **Command [showing/giving the letter to the butler, first time]:** The butler stares intently at the letter in your hand for a long moment. His eyes flicker towards the library, then settle back on you. "They say no dark deed goes unpunished," he mutters. "I'll not stand between a man and the just fruits of his ill-gotten gains. Put that away, child; I never saw it, and I don't want to know what's in it."
    - **Command [showing/giving the letter to the butler, subsequent times]:** The butler pointedly does not look at it.
    - **Event [one turn after you bump into the butler]:**

[move player and butler to 2nd floor landing, without triggering room description.]

The butler drags you into the stairwell, then stops, his thin, bald head cocked, listening. From downstairs you hear more voices.

"…difficult *is* it to keep one half-witted street urchin locked in a cage for a single night?" That's the Baron again, you realize. "Because it is evidently far more difficult than I imagined. Perhaps I am not paying you enough for your heroic efforts so far?"

You hear a low, mumbled response.

"No, I daresay you don't," snaps the Baron, his voice acid with sarcasm. "I cannot express how galling it is that I still require your services; were it otherwise, I would sooner turn you all over to the Lord's Guards and let them deal with you like the useless curs you are."

The butler glances at you, one bushy eyebrow raised. You're beginning to suspect that Baron Fossville is not particularly well liked by his servants.

* + - **Event [second turn after you bump into butler]:** "Gather your men at Lord's Market," says Fossville. "We'll deal with the spy first. Once that business is finished, we pay a visit to the Maidens. Though I suppose I should warn you – you may encounter several unarmed, elderly women there. Let us hope they pose no greater challenge to your mercenaries than a fourteen-year-old girl."

The second voice mumbles another response.

"See that you do. I will be there shortly."

You hear footsteps, and then a heavy door slamming.

The butler holds his hand up, palm out. *Wait.*

* + - **Event [third turn after you bump into butler]:** Several agonizing minutes later, you hear the door slam a second time. The butler waits a few minutes more, then drags you downstairs. He takes you through the kitchens to a side door, and shoves you unceremoniously out onto the street.

"Go now, and don't come back," he says. "Next time, it won't be me that catches you. And if it is me, it'll go that much worse for you. A bit of advice, girl," he adds, just before turning away, "keep yourself out of the Baron's way. He's not one to let a trifling of blood get in between him and his ambitions."

He slams the door.

[move player to East Commerce Street, triggering room description]

1. Library
   * **Description:** Tall bookshelves line all four walls, and a stately writing desk sits like an altar in the center of the dimly lit room. A doorway leads north to the bedroom.
   * **Scenery:** desk
     + **Synonyms:** writing, surface, slab, polished, red, oak
     + **Description:** The writing surface is a huge, polished slab of red oak. Documents, ledgers, and half-finished letters are strewn across it in disarray.
   * **Scenery:** papers
     + **Synonyms:** paper, document, documents, ledger, ledgers, letter, letters
     + **Command [searching the desk; searching, reading, or examining the papers]:** Shuffling through the papers, you find much about Fossville's various holdings and business accounts, but nothing incriminating, and nothing that looks like it would be the letter Bobby told you about.
   * **Scenery:** bookshelves
     + **Synonyms:** bookshelf, shelves, shelf

**Description:** The shelves reach almost to the ceiling, and each row sags beneath the weight of dozens of thick, dusty tomes. They look to be equally divided between the great classics of literature, and treatises on government, economics, and other scholarly topics.

One shelf on the east wall catches your eye. The books on those rows seem newer than the rest, as though they were very recently acquired.

* + - **Command [search bookshelf]:** [same as examining bookshelf]
  + **Object:** books
    - **Synonyms:** book, tome, tomes, volumes, volume, literature, classics, classic, treatises, treatise
    - **Command [take or read books if you have not examined or searched the bookshelves]:** There are so many books here; perhaps you should examine them closer before pulling a random one off the shelf.
    - **Command [take or read books if you HAVE examined or searched the bookshelves]:** On a sudden impulse, you go to the shelf of newer books and pull out a volume on dynastic lineages in Miradan.

A folded sheet of parchment slips out from the pages and see-saws to the floor.

[move letter to floor; move book to player]

* + **Object:** book on dynastic lineages in Miradan (starts out of play)
    - **Synonym:** volume, tome
    - **Description:** It's a thick, dusty volume.
    - **Command [read book]:** You only get through a couple of pages before your eyes glaze over.
  + **Object:** the letter
    - **Synonyms:** parchment, paper, page
    - **Description:** The parchment is thin and the ink faded, but the writing is still quite legible, a strong, graceful script that flows down the page.

*Your Royal Highness,* it begins,

*It is with a sad but hopeful heart that I write to you, for I must reveal deeds that I am not proud of, and yet perhaps I may thereby put an end to an injustice that has gone on far too long.*

*My lawful marriage was determined by political expediency rather than by the urgings of my own heart, as you well know. My wife was ever a dutiful companion, but never truly happy. I do not blame her. For my part, I did my best to ensure that she lived a lifestyle fitting for a Duchess of the nobility, and that she wanted for nothing save my love.*

*Were this the full extent of my shame, I would have no need to write to you, for a loveless marriage is hardly a rare thing in our kingdom. However, it is to confess yet a further disgrace that I must pen this letter. I was not merely cool in my affections, but an unfaithful husband as well. I took a mistress, a woman on whom I bestowed all the tenderness I was unable to give my wife. And with this mistress, I had a child.*

*I kept the child's existence a secret, as much to spare my wife the ignominy as to avoid the political complications that would otherwise have ensued. From my private finances I established an orphanage here in the city, and paid a tutor from the Royal College to pose as one of the mistresses, to raise and educate the child properly. In secret I have sponsored this child for ten years.*

*I feel it is past time for this secrecy to end. I have grown ill with a mysterious sickness these past months, and I fear that my life will soon come to a close. My wife was never able to provide me with a lawful heir, and yet I would not see my family name extinguished merely because I had not the courage to face up to my failings as a husband.*

*Therefore it is my wish that the crown recognize this child, who bears no fault for the circumstances of her birth, as my sole and lawful beneficiary, to inherit my title and estate in full upon my death, or upon her sixteenth birthday should I die before she reaches the age of majority. I hereby, by my will and by royal law, and in full possession of my faculties, declare my heir:*

*Jacqueline Toresal*

*Signed and witnessed therewith,*

*Lord William, Duke of Toresal*

* + - **Event [first time you read the letter, after printing the description]** Your hand is trembling as you refold the letter. You tell yourself that it's a coincidence, just someone who happens to have the same first name as you – but in your heart you know it must be true.

And yet… it poses so many more questions than it answers. The letter is addressed to the queen, and dated three years ago, just a few months before the Duke's death. Why was it never posted? And what is it doing in Baron Fossville's library?

A noise from the bedroom startles you out of your puzzling. Now that you have what you came for, you need to get out of here – fast.

* + **Command [take the letter for the first time]:** [this should move the letter to the player's inventory and then automatically read it]
  + **Command [leave the room without taking the letter]:** Don't forget the letter!
  + **Command [take or read books, search bookshelves, or search desk when you have already discovered the letter]:** No need to rummage around anymore – you have the letter. It's time to get out of here!

# Chapter X – Maiden House II

### Rundown

First the player encounters Bobby being hanged in Lord's Market; then, after she returns to the orphanage, Fossville's mercenaries raid and search Maiden House.

### Notes

### Design

1. East Commerce Street
   * **Event [first turn after being kicked out of Black Gate Estate, after room description]:** There seems to be some sort of spectacle going on in Lord's Market; pedestrians are crowding the streets, pressing east.
   * **Command [going west from East Commerce Street after being kicked out of Black Gate Estate]:** The crowd is too thick in that direction; everyone is heading east, towards Lord's Market.
   * **Event [1 in 5 chance each turn while in East Commerce Street after being kicked out of Black Gate Estate]:** More people wander past, heading east towards Lord's Market.
   * **Scenery (backdrop):** crowd
     + [**Programmer's Note:** This object is brought into play at the beginning of this scene, when the player is first kicked out of Black Gate Estate, and removed from play at the end, after Bobby is hanged.]
     + **Also Located In:** Lord's Market
     + **Synonyms:** people, person, pedestrians, pedestrian, man, men, woman, women, aristocrat, aristocrats, servant, servants, merchant, merchants, beggar, beggars, spectator, spectators
     + **Description:** The crowd is made up of people from every part of the city. Men and women, aristocrats and servants, merchants and beggars, all rubbing shoulders [if player is in Lord's Market] and craning to see .
     + **Command [talk to crowd]:** No one pays any attention to you. Everyone is too intent on [if player is in East Commerce Street] getting to Lord's Market. [otherwise] watching the scene unfold in the middle of the square.
     + **Command [do anything to the crowd other than talk to or examine it]:** [if the player is in East Commerce Street] You probably shouldn't attract attention to yourself, at least until you see where everyone is going. [otherwise] You can't. There are too many people pressing in on you; you can barely move.
2. Lord's Market
   * **Description [while the crowd is here]:** Lord's Market is packed with people from every part of the city, all of them pressing in, blocking the streets. You've never seen it this crowded before.
   * **Command [leave the location while the crowd is here]:** More people have squeezed in behind you, crushing you into the crowd. You can't get through all the densely packed people.
   * **Object:** gallows
     + **Synonyms:** wooden, wood, structure, platform, scaffold, scaffolding, rope, noose
     + **Initial Appearance:** [first time triggered] There is some sort of wooden structure [subsequent times] A gallows has been [/end if] erected in the center of the square.
     + **Description [first time]:** It's a raised platform, with some sort of scaffolding built over it, and a rope dangling from…

Suddenly your mouth goes dry. It's a gallows.

* + - **Description [subsequent times]:** The gallows stands stark against the late morning sky.
    - **Command [do anything to the gallows while the crowd is present]:** There are too many people in your way, and you can’t push through.
  + **Event [first turn after examining the gallows]:** A man steps up onto the wooden platform. By sqeezing between two spectators and craning your neck, you can just make out that it is Baron Fossville addressing the crowd.

"Citizens of Toresal," he shouts, "as Lord of this City, it is my duty to administer justice within its gates, and punish those who transgress against the Queen's Law. More often than not, this duty is a heavy burden. Though I may wish to be lenient, consideration for the sanctity of the law and the safety of the Queen's subjects must always outweigh my softer instincts. Today, this burden weighs particularly upon me, for today I must administer the most stringent punishment allowed by the law."

Soldiers prod a second man up onto the platform. The black bag covers his face, but you recognize him by the clothes he's wearing – it's Bobby!

[move Baron Fossville and Bobby to location]

* + **NPC:** Baron Fossville [up on the gallows]
    - **Description:** The Baron looks a bit haggard, but he projects an energy into the crowd that makes him seem bigger than he is. This is a performance to him, you realize; and he is playing it for all it is worth.
    - **Command [listen to Fossville]:** You don't have much choice.
    - **Command [talking to or doing anything to Fossville while he's on the gallows]:** You can't reach him. There are too many people in the way.
  + **NPC:** Bobby [up on the gallows]
    - **Description:** He's still wearing the mud- and blood-stained clothes he wore last night, when you snuck into Lord's Keep. His hands are bound behind his back, and a black cloth bag is pulled down over his head.
    - **Command [talking to or doing anything to Bobby while he's on the gallows]:** You can't reach him. There are too many people in the way.
  + **Event [second turn after examining the gallows]:** "This man before you stands accused of plotting high treason against the city of Toresal," shouts the Baron. "The evidence against him has been weighed, and he has been found guilty by the Honorable Magistrate Hester Rudup."

Fossville gestures to a third man standing on his other side, a gaunt man wearing crimson robes – the man who captured you last night at the fountain.

[move Hester Rudup to location]

* + **NPC:** Hester Rudup [up on the gallows]
    - **Synonyms:** magistrate
    - **Description:** He looks much the same as he did when you encountered him last night, although now he is wearing his magistrate's chain of office over the red robes. He stares coolly out over the crowd.
    - **Command [talking to or doing anything to Rudup while he's on the gallows]:** You can't reach him. There are too many people in the way.
  + **Event [third turn after examining the gallows]:** "Despite the grief it causes me, the penalty for this most heinous crime is clear." Fossville pauses; the crowd is hanging on his every word. "By the power invested in me and in accordance with the Queen's Law… I hereby sentence this man to hang by the neck until dead."

The Baron turns to one of his soldiers at the platform's base and nods his head.

Later, you cannot remember whether you really heard the *clunk* of the trapdoor falling open, the rope snapping taut, or whether you only imagined it. You remember screaming, clawing at the spectators in front of you, and being pushed back by rough, angry hands. You stumbled and fell onto the cobblestones; you never saw his body drop.

Everything goes black…

[clear the screen]

[remove Fossville, Bobby, Rudup, gallows, and crowd from play]

[move player and Fiona to Dormitory, suppress room description; remove Theresa from play; trigger next event below; player is now *in conversation* with Fiona]

1. Dormitory
   * **NPC:** Fiona
     + **Initial Appearance (during this scene):** Widow Fiona hovers nearby, looking concerned.
     + **Description (during this scene):** Widow Fiona's eyes are red and swollen, as if she's been weeping, and a heavy sadness weighs on her usually cheerful features.
     + **Command [give or show Fiona the letter during this scene, before Fossville's men arrive]:** Widow Fiona nods and presses the letter back into your hand. "I know, child," she says, "I know all about it. But there'll be time to speak more of that later."
   * **Event [first message displayed after screen clears, above]:** You are lying on something soft. Blankets, a thin mattress – you're back in Maiden House, lying in your own bunk. Fiona is sitting on the edge of the bed, watching you with a tender expression. Her eyes are red and raw, though, like she's been crying. For a moment, you feel strange, disconnected. You wonder what's wrong.

And then it comes back to you. It's Bobby. Bobby is dead.

[trigger quip FI21]

* + **Command [leaving the Dormitory before FI25 is triggered]:** You try to leave, but you're still disoriented, light-headed, and the floor seems to tilt beneath your feet. [first time only] "Wait," Fiona says gently, putting her hand on your shoulder and guiding you back to the bed. "Just wait. Rest. You're still in shock."
  + **Event [triggered after quip FI25 is triggered]**

Suddenly, someone pounds on the front door. The sobs freeze in your throat as a voice outside shouts, "Open in the name of Baron Fossville!"

Fiona looks horrified. "It's the Baron!" she whispers. "I didn't think he'd come here so soon… quick, Jacqueline! Go to the laundry room!"

* + **Event [every turn after the banging starts, no matter which room inside Maiden House you're in]:** The pounding continues[one of], rattling the door in its frame.[or]. "Open this door, widow, before we break it down!"[or]."Open up!"[or].
  + **Event [if you are anywhere other than the Secret Closet 10 turns after the knocking starts]:** Suddenly the knocking pauses. Everyone seems to hold their breath for one silent moment.

Then the front door crashes open and the mercenaries rush in. Fiona stands in their way, shouting something you cannot hear. Scarred arms shove her brutally aside. Theresa points at you, crowing, "*There she is!*" but the men don't even look in her direction.

The mercenary captain looms over you. His lip pulls back from chipped, yellow teeth.

"You're beginning to damage my credibility, *boy,*" he growls.

And then his fist crashes into the side of your head, and everything goes black.

[end of game]

1. Hallway
   * **NPC:** Widow Fiona
     + **Command [talk to Fiona, or give/show Fiona the letter, while Fossville's men are knocking]:** "There's no time for that now," she cries, "just *go!*"
     + **Command [give/show Fiona the letter after emerging from the closet]:** "Hold onto that letter, Jacqueline," Fiona says, "and never let it go. It is proof of your birthright."
     + **Command [talk to Fiona after FI30 has been triggered]:** "We mustn't waste time with idle chat," says Fiona. "Go, quickly, through the privy window."
   * **Event [after player enters Hallway for the first time after the banging has started]:** [move Fiona into location]
   * **Command [open/unlock door while the banging goes on]:** Are you insane? Fossville's men are right outside!
   * **Command [open/unlock door after coming out of the closet]:** "Not that way," says Fiona. "They'll be watching the front door for sure. Sneak out the back, through the privy window."
   * **Command [going anywhere other than southeast from the Hallway once banging has started]:** "Jacqueline, where are you going?" hisses Fiona. "Get into the laundry room, quickly!"
   * **Command [leaving the Hallway after emerging from the closet but before FI30 has been triggered]:** "Wait, Jacqueline," Fiona says. "There are still things we must discuss."
2. Laundry Room
   * **NPC:** Widow Shannon
     + **Initial Appearance (during this scene):** Widow Shannon is here, looking scared but determined.
     + **Description:** Although Shannon's face is pale, there is a look of resolve in her features that you have never seen there before. This is her protective side: she will not let anyone – not Fossville, not his armed thugs – harm one of *her* children.
     + **Command [talking to Shannon while the banging is going on]:** "No time, no time!" whispers Shannon. She beckons you towards the secret door "Get inside!"
     + **Command [talking to Shannon after emerging from the secret closet]:** "We can talk later," Shannon says, gently pushes you towards the door. "Right now you should go talk to Widow Fiona."
   * **Event [entering the Laundry Room for the first time while the banging goes on]:** As you enter the room, Widow Shannon rushes over and pushes against one of the boards in the northern wall. It moves aside, revealing a narrow, dark opening.

"Quick, Jacqueline," she whispers, "in here!"

* + **Command [leaving the Laundry Room once the secret door is open]:** "Where are you going, Jacqueline?" cries Shannon. "Get inside the closet!"
  + **Object:** secret door
    - **Synonyms:** closet, gap
    - **Initial Appearance:** A gap between boards in the northern wall leads into a tiny, dark closet.
    - **Command [entering the secret door, before printing room description]:** You squeeze in, and Shannon pulls the board back into place, shutting you into darkness.

1. Secret Closet
   * **Description:** It is pitch black. The walls press close to either side; you can barely breathe.
   * **Command [exiting the room before the following script has ended]:** The Baron's men would catch you the instant you left this hiding place.
   * **Event [one turn after entering closet]:** The pounding, which you can still hear, muffled, through the walls, suddenly stops. Heavy footsteps tromp into the building, making the floorboards shudder beneath your feet.

"Where is she?" growls a rough voice. It's hard to tell from two rooms away, but it sounds very similar to the mercenary captain you heard yesterday morning, at the Grubber's Market.

* + **Event [two turns after entering the closet]:** "Where is who, sir?" That must be Fiona.

"Don't play games with me, woman," snaps the first voice. "I've had my fill of it. The old Duke isn't here to protect you anymore, and if one of my men were to be careless and injure someone, it would rest but lightly on the Baron's conscience, I can promise you that. Now, we know she came here after the hanging. *Where is she?*"

"I can tell you, good sir," says a third voice.

Bitter anger wells up in your throat, even as fear turns your stomach cold. *That was Theresa!*

* + **Event [third turn after entering the closet]:** "*Widow Theresa—*" Fiona begins, in a strangled voice, but Theresa interrupts her.

"Oh, do spare us your indignation, Fiona," she snaps. "I've stood by for years while you protected and coddled that child, and I tell you I've had my fill of it. Now she has done something unconscionable – obviously, or else the good Baron would not be looking for her – and I for one will not jeapordize myself or this orphanage by standing in the way of the law, merely so that you can continue to bestow favoritism on one ungrateful little brat."

There is a long silence. You can feel your cheeks burning. Theresa has always disliked you, but you never thought she would be so treacherous as to turn you over to the Baron's men.

* + **Event [fourth turn after entering the closet]:** Finally, Theresa speaks: "If you look in the laundry room, you will find a hidden closet in the north wall. The child is hiding there."

"My thanks, madam," grunts the mercenary captain. "I'll make sure the Baron hears of your cooperation when we—"

Suddenly Shannon is screaming, "*Jacqueline! Jacqueline, wait!*" Shouts. Running footsteps. What is going on? You the footsteps coming down the hall, towards the laundry room… closer, closer… but then they suddenly turn *away* from the laundry room, towards… the privy?

"Jacqueline… oh, Goddesses." That's Shannon's voice.

"What is it?" yells the mercenary captain. "Where did the girl go?"

"She… she got away from me, Miss Fiona," wails Shannon. "I was trying to get her into the hiding place, just like you said, but she slipped past me and wriggled out the privy window. You know how fast she can get through that window, Miss Fiona. She could be anywhere in the city by now. I'm so sorry, Miss Fiona, so sorry."

You can't help but grin. You've always thought of Shannon as being a trifle dim-witted, and now you'll have to revise your opinion.

* + **Event [fifth turn after entering the closet]:** The mercenary captain utters a curse so foul that you actually wince. "Don't just stand there, you bleeding dims," he yells, "get out there and find her! You two, keep an eye on the alley in case she comes back. Go! Go! Find her or I'll have your hides!" The footsteps run back up the hall, growing fainter this time, then vanishing altogether as they cross the threshold and exit Maiden House.

You let out a long, shaky breath.

* + **Event [sixth turn after entering the closet]:** The door opens, and Shannon takes your hand as you stumble out of the stifling darkness.

"That was too close," she says, smiling.

[move player to Laundry Room; move Theresa to Hallway]

* + **Command [entering the secret door after emerging from the closet]:** Ugh. You're not going in *there* again; that was almost as bad as the jail cell.
  + **Event [entering the Hallway after emerging from the closet]:** Widow Fiona and Widow Theresa are standing in the middle of the hallway, staring each other down. Theresa looks sullen but defiant; Fiona is livid with rage.

They are silent for a long, tense moment. Then, sighing deeply as though she had been holding her breath, Widow Theresa looks away.

"Get out," chokes Fiona. Her arm is extended, one pale finger pointing at the front door. "Get out and never set foot in this orphanage again. Perhaps when the nights grow cold you may rely on the charity of your precious Baron."

Theresa looks at you once – a bitter, helpless glare – and then turns on her heel and walks out, slamming the door behind her.

[remove Theresa and Shannon from play; trigger FI26]

1. Privy
   * **Command [going through the window after leaving the closet]:** You pull yourself through the window and once again clamber up into the alley. You can hear a commotion from the direction of Lord's Market; it looks as though the Baron's mercenaries are still out searching the streets for you, but they'll double back and put a watch on Maiden House soon enough.

There is a scrabbling, grunting sound behind you, and you turn to see Shannon trying to push her way through the window. Confused but not wanting to just stand there and watch her struggle, you give her a hand up.

"Fiona thought I should maybe come with you," she says, after she's finished smoothing her skirts and catching her breath. "In case you needed any help."

[move player and Shannon to Behind Maiden House]

1. Behind Maiden House
   * **NPC:** Widow Shannon
     + **Initial Appearance (after escaping Maiden House):** Widow Shannon stands nearby.
     + **Description (after escaping Maiden House):** Shannon is the youngest of the widows in Maiden House. She is plain-looking, and you've always thought of her as not particularly bright… but she is resourceful and devoted, and your respect for her has grown. She seems energetic and happy to be on this adventure with you.
   * **Command [going northeast from Behind Maiden House after escaping from Maiden House]:** Shannon lays a hand on your elbow. "Wait, Jacqueline," she whispers. "The mercenaries will be watching the entrance. We'd best cut through the park. I'll help you climb the wall."
   * **Command [climbing the wall when Shannon is with you]:** Shannon laces her fingers together and gives you a boost up to the top of the wall; then you reach down and help pull her up. You both drop down onto the grass on the other side, and then it's a quick sprint across the open space of the park. Fortunately, no one is about after the awful spectacle in Lord's Market, and you make it to the relative safety of East Commerce Street without anyone spotting you.
2. Lord's Market
   * **Command [going south from the Lord's Market after escaping from Maiden House]:** You dare not return to Maiden House now. Fossville's men will be watching it, just waiting for you to try to sneak back.
   * **Command [entering Dame Sandler's store while Shannon is with you, before you've had your bath]:** Shannon stops you. "Wait, Jacqueline," she says, "Fiona said you should go to Red Gate Estate first. There must be a reason."
   * **Command [entering Lord's Market while Shannon is with you, after you've had your bath, after printing the room description]:** "Well," says Shannon, "I've seen you safely to Dame Sandler. I'd better get back to Maiden House; the Baron's men might get suspicious if I'm gone too long. Take care, Jacqueline." She hugs you tightly, sniffling a little, and then hurries off to the south.

[remove Shannon]

# Chapter XI – Red Gate Estate

### Map

(to East Commerce Street)

(up/down)

(up/down)

Kitchen

Dining Room

Entrance Hall

Second Floor Landing

Office

Third Floor Landing

Bedroom

Bath

### Rundown

### Notes

Dusty, furniture covered with sheets. You find a bath. (Bathroom off the Master Bedroom).

This is you – this is your family.

Bathroom scene – no longer a boy – turning into a princess. Baptism. You've never been really *clean* before.

Detail about father. Discover heritage.

### Design

1. East Commerce Street
   * **Command [going east from East Commerce Street when Shannon is present, before you have had a bath]:** "We should stay away from Lord's Market for a while, I think," says Shannon. "Fossville's men will still be looking for you."
   * **Command [going west from East Commerce Street when Shannon is present]:** "We shouldn't wander the streets any more than we have to," Shannon says. "Fossville's men will still be looking for you."
   * **Command [unlock Red Gate Estate with key, first time only]:** The lock is rusty and stiff from long disuse, but the key turns… and the door unlocks with a grinding *clunk*.
   * **Command [going north into the Foyer for the first time]:** You pause for one last glance over your shoulder at the streets of Toresal, so familiar from your years of skulking, scrounging, and sometimes even sleeping on them. Then you pass over the threshold, into Red Gate Estate.
   * **Command [after entering East Commerce Street from the north, if you have had a bath, after room description]:** "I suppose we should go see Mrs. Sandler now," Shannon says.
2. Entrance Hall
   * **Description:** The entrance hall is large, high-ceilinged, and empty. Your footsteps echo on the marble floor. A doorway leads north to further rooms, and the street lies south.
   * **Event [first time you enter the Foyer, after the room description]:** The house is eerie in its stillness. The walls are bare; and all the furniture is draped in white sheets.
   * **Command [going south from Foyer before you've had a bath]:** "Wait," says Shannon. "Are you sure you've found everything you were meant to find here?"
   * **NPC:** Shannon
     + **Event [whenever you move to another room]:** Shannon follows [one of]silently[or]close by[or].

[move Shannon to Player's location]

* + - **Command [talk to Shannon while inside Red Gate Estate]:** Something about this place – the stillness, the solemn expectancy – makes you reluctant to break the silence with idle chatter. [first time only] Somehow you sense that Shannon feels it too, and the two of you pass through the empty rooms wordlessly.

1. Dining Hall
   * **Description:** The long table in the center of the hall is covered in sheets, as are the rows of chairs to either side. Doorways lead north and south.
   * **Backdrop:** furniture
     + [found in Entrance Hall, Dining Room, Kitchen, Office, Bedroom]
     + **Synonyms:** table, tables, chair, chairs
     + **Description:** The furniture shows signs of neglect, but it is finely crafted and obviously very expensive.
     + **Command [sit on/lie down on/enter]:** You'd have to take the sheets off first.
   * **Backdrop:** sheets
     + [found in Entrance Hall, Dining Room, Kitchen, Office, Bedroom]
     + **Synonyms:** sheet, linen
     + **Description:** The sheets are fine linen, smudged gray with dust.
     + **Command [search or look under sheets]:** Nothing underneath but furniture.
     + **Command [take the sheets]:** For some reason you feel reluctant to pull the sheets off. It feels too much like… disturbing the dead.
   * **Backdrop:** dust (found in every room of Red Gate Estate)
     + **Synonyms:** film, gray
     + **Description:** The dust covers everything, muting all colors under a film of gray.
     + **Command [clean/wiped/rub dust]:** It would take you months to get this place clean.
   * **Event [first time you enter Dining Room with Shannon, after room description]:** "Lord Toresal was known for his hospitality," remarks Shannon, running her hand along the sheet-draped dining table. "He entertained guests here at his estate as often as he did at Lord's Keep. It's said he paid for his dinner parties from his own purse, rather than tax the city."
2. Kitchen
   * **Description:** The kitchen seems particularly barren, empty of its usual clutter of pots and pans and utensils. The firepit in the southwestern corner is cold and dark. The dining room lies south, and a wide staircase in the back of the room leads up to the second floor.
   * **Object:** firepit
     + **Synonyms:** fireplace, fire, pit, ash, ashes
     + **Description:** Nothing but ashes there now.
     + **Command [search firepit]:** [repeat description]
3. Second Floor Landing
   * **Description:** The shadowed stairway leads up and down. A doorway leads south.
4. Office
   * **Description:** A sheet-enshrouded desk sits in the center of the room like a dusty altar. Empty bookshelves surround you on all sides except north, where a doorway leads back to the stairs.
   * **Scenery:** desk
     + **Command [searching/looking under the desk or the sheet in the Office]:** Half-hidden under the desk is an old wooden box.

[move wooden box to the Office]

* + **Scenery:** bookshelves
    - **Scenery:** bookshelf, shelves, shelf
    - **Description:** The shelves are all empty, although there are markings in the dust, suggesting that there were books here recently.
  + **Object:** wooden box
    - [concealed until the player looks under the desk]
    - **Synonyms:** wood, lid
    - **Description:** The box is about twelve inches by ten inches by six, carved of some beautiful, honey-colored wood and polished smooth. On the lid is engraved the crest of Duke Toresal.
    - **Command [opening the box for the first time]:** Nestled in the box's velvet-lined interior are bundles of papers – letters and documents of the old Duke.
    - **Object:** documents
      * **Synonyms:** document, bundles, bundle, paper, papers, letter, letters
      * **Description:** Some of them are legal documents indicating the disposition of the old Lord's estate. There are also financial records of the city's Treasury, details of various funds and improvements he planned to implement before he died. There are letters from noblemen and noblewomen from every corner of Miradan, addressing the Duke in terms of the utmost deference and respect.

[first time only]*My father was a great and powerful man,* you realize, skikmming over the letters. *People thought very highly of him.*[/first time only]

At the bottom of the stack are several letters written on small, worn parchment. The penmanship is clumsy, like the way yours looked when Fiona was first teaching you your letters. Each is short, no more than a few scribbled sentences:

*My Lord. I had some time to myself in the garden and thought of you. I hope to see you again soon if your duties will let you get away. You can see I've not put my name to this like you asked but you know who it is. Your Love.*

*Dear Love. When will I see you again? Your duties keep you too long from me. But that is why I love you so, you are a good man who never forsakes his duty. Come see me soon. Your Love.*

*My precious Duke. I pressed Estelle with subtle questions but I am certain she knows nothing. I am discreet and would never give you cause to worry. Our secret is safe. Our love is forever. Your Love.*

[first time]Your mother's words, you realize. Secret letters that she sent to your father, before you were born. He would have had no pictures of her, of course, nor any papers containing clues to her identity. These pieces of paper are all you will ever have of her. [/first time]

* + **Event [entering this room for the first time with Shannon, after room description]:** Shannon sighs as she looks at the barren shelves. "Your father had a great love of learning," she says, "and was as well-read as any scholar in the kingdom. That was one reason why he was so loved – he was wise, and his subjects knew it. He would be so sad to see all his books lost like this."

1. Third Floor Landing
   * **Description:** The stairs end here at the third floor. A doorway leads south.
2. Master Bedroom
   * **Description:** Most of the furniture from this room has been carted off. Only the bed remains, just a bare mattress covered with yet another plain, dusty sheet. Doorways lead north and south.
   * **Scenery:** bed
     + **Synonyms:** bare, mattress
     + **Description:** No one has slept in it since the Duke died, years ago.
     + **Command [search or look under the bed]:** Nothing under there but more dust.
     + **Command [get in/lie down on bed]:** It would hardly be comfortable, lying on a bare mattress in this forlorn, empty house.
3. Bathroom
   * **Description:** The walls of this small room are cold, bare marble. The only exit is to the north.
   * **Scenery:** basin
     + **Synonyms:** bath, tub, bathtub, granite, stone, basin
     + **Description:** The basin is carved from a single block of granite, polished smooth as glass. It looks almost big enough to swim in.
   * **Object:** faucets
     + **Synonyms:** faucet, device, devices, brass, ivory, fitting, fittings, spout, wheel, wheels, pair, pair of, plumbing, pipe, pipes
     + **Initial Appearance:** A pair of strange-looking devices protrudes from the south wall, hanging over the lip of a huge stone basin.
     + **Description** **[first time the player examines them]:** The device is made of brass and ivory and protrudes from carved fittings in the wall, at about waist height. It consists of a curved spout flanked by two hand-sized, spoked wheels…

Suddenly you figure it out – these are faucets! Running-water pipes, or "plumbing" as some call them, are a very recent invention, incredibly rare in Toresal. You've never actually seen faucets up close before.

* + - **Event [after the first time you examine the faucets]:** "Oh, a bath with water-pipes! What a luxury," exclaims Shannon. "I've never had a bath that I didn't have to fill myself from a kettle. Back and forth and back and forth – it's either that or take it cold. Kind of takes the relaxation out of it, if you ask me," she sighs ruefully. "The Lord Duke was a man of taste and distinction on top of everything else. True nobility, he was."

And it occurs to you, as you look at your distorted reflection in the golden, curving pipes, you've never had a bath with running water, either. In fact, you can't remember the last time you had *any* sort of bath, not even the quick spit-baths in a wooden tub full of tepid, cloudy water that are the norm in Maiden House. You've spent your life coated with the grime of the streets more often than not, reeking of sweat and alleyways, hardly noticing it because the smell is around you constantly, and around everyone you know.

But, you realize for the first time, *that's not really who you are.* You are the Duke's daughter, a child of nobility. By all rights, you should have been sleeping on feather mattresses, smelling of rosewater. This luxury is your heritage… and you've never known a single day of it in your life.

* + - **Description** **[subsequent times]:** The faucets are made of brass and ivory and protrude from carved fittings in the wall, at about waist height. The curved spout is flanked by two wheels: one for cold water, the other (though you can scarcely imagine it) for hot.
    - **Command [turn on faucets]:** A groaning sound reverberates behind the walls, and then a spout of clean, clear water gushes out of the spout and splashes into the tub.
    - **Command [take bath]:**

[**Programmer's Note:** There should be several possible syntaxes for this. TAKE BATH should work, although TAKE BASIN should not. BATHE and BATHE SELF should work. GET IN BASIN should be understood to mean taking a bath.]

You plug the drain and begin filling the enormous tub with water.

Shannon nods with approval but says nothing; somehow she seems to know what you were thinking. By the time you've gotten out of your sodden clothes and into the water, she's managed to scare up a cake of soap from somewhere. She smiles as she hands it to you.

The water is scalding hot and exquisite. You rub the soap into your reddening skin, feeling everything wash clean away. Not just the dirt and the sweat, but *everything*: the fear and confusion of being hunted for two days straight; the moldy tunnel under Lord's Keep; the prison; the sewers. Even your grief and guilt over Bobby's death – it doesn't go away completely, not all of it, but it's not so heavy any more, not so sharp.

You dry off with a sheet pulled from the furniture. As you reach for your old clothes, Shannon stops you and holds out a dress.

"Where in the world—?" you ask.

"The Duke's wife was a little lady, just about your size, really," Shannon says. "Not beautiful, but handsome in her way. And good taste in clothes." She puts the dress into your hands.

[move old clothes to Bathroom; remove cloak from play; move dress to player's inventory]

* + - **Command [take bath subsequent times]:** It's certainly a wonderful feeling, but one bath is enough for today.
  + **Object:** old clothes
    - **Synonyms:** filthy, rags
    - **Description:** Your old clothes are threadbare and crusted with filth.
    - **Command [take or wear]:** Now that you're finally clean, you don't think you could bear to put those filthy rags on again.
  + **Object:** dress
    - **Synonyms:** skirt, blouse, linen, bodice, day dress
    - **Description:** It's nothing fancy – a simple skirt and blouse of finespun linen, with an embroidered bodice. The sort of day dress you might see a well-to-do lady wearing to the market. It is finer than anything you've ever worn in your life.
    - **Command [leaving the bathroom without putting on the dress]:** You can't leave here naked!
    - **Command [wear the dress]:** You slip the dress over your head, and Shannon helps you with the laces. The linen feels soft and light on your skin. She was right about the size, too; it's a just a little bit big around your chest; otherwise it fits fine.

Finally, you look in the mirror. A complete stranger looks back at you: fair of skin, with dark eyes and high cheekbones. She wears fine clothes, and the tangles have been brushed out of her hair. She looks, you realize, quite pretty.

*This isn't Jack anymore,* you think to yourself. *This is Jacqueline.*

* + - **Command [remove the dress]:** This isn't really the proper time or place to get undressed.

# Chapter XII – Pieter

### Map

Southern Gate

Lower   
Bailey

Foyer

Ballroom

(portcullis)

Chapel

(to Lord's Road)

### Rundown

### Notes

At the ball – meet people. You are "presenting" yourself… you now have supporters and enemies. Some time spent with dialogue.

### Design

1. Sandler & Son
   * **Event [entering the store after having had a bath]:** [trigger quip DS31]
   * **Command [leaving store during this chapter before quip DS49 is triggered]:** Dame Sandler takes your elbow, gently but firmly. "Please don't go yet, dear; what I have to tell you is dreadfully important."
   * **Jewelry Objects**
     + **[Programmer's Note:** The following four objects start out of play. When Dame Sandler opens the display case (see quip DS48), the "generic" jewelry object is removed from play, and these four objects are moved to the display case.]
     + **Synonyms for all four objects:** jewelry, jewel, jewels, gem, gems, gemstone, gemstones, diamonds, diamond, diamond-encrusted, silver
     + **Object:** ring
       - **Description:** The ring is silver and inlaid all over with tiny, expertly cut diamonds, set in an intricate pattern of looping swirls around the circumference of the ring, like curls of glittering thread.
     + **Object:** pendant
       - **Synonyms:** necklace, sapphire, sapphires, teardrop, link, links
       - **Description:** The pendant is a teardrop the size of your thumb, encrusted with diamonds and sapphires, hanging from a necklace of delicate, silver links.
     + **Object:** bracelet
       - **Synonyms:** band
       - **Description:** The bracelet is a band of silver, just big enough to squeeze over the bones of your hand. A circle of diamonds surrounds a larger sapphire set in the center.
     + **Object:** brooch
       - **Synonyms:** pin, cup, stem, rim, sapphires, sapphire
       - **Description:** The brooch is wrought of silver in the shape of a cup, symbol of the Goddess Magdalena. The stem is decorated with diamonds, and a line of sapphires adorns the cup's rim.
     + **Event [after taking one of the jewelry objects]:** "A fine choice," says Dame Sandler, closing the locking the case once again. "Now hurry – Fossville's ball is tonight, and there's not much time left. See the moneylenders first, then get a suitable dress and a discreet blade. Pieter will go with you—"

Pieter blinks. "What, to the ball?" he asks.

"Yes, Pieter," Sandler says pointedly, "to the ball. Just do what you always do – keep your mouth shut and make sure no one harms the valuables, and you should be fine."

She turns back to you and smiles.

[Pieter is now following the player; case is now closed and locked]

* + **NPC:** Dame Sandler
    - **Command [talk to Dame Sandler after DS49 is triggered]:** Dame Sandler interrupts you with an upheld finger. "There's no time, child. You must hurry."
    - **Command [show or give letter to Dame Sandler]:** "That is proof of your heritage, Jacquiline," Dame Sandler. "Guard it well; it is the most valuable thing you possess."
  + **Event [leave the store after DS49 is triggered but without holding a jewel]:** "Jacqueline," Dame Sandler scolds, "aren't you forgetting something?" She nods her head pointedly towards the jewelry."
  + **Event [before leaving the store with a jewel, after DS49 is triggered]:** As you leave, Dame Sandler calls out, "Good luck, Lady Jacqueline."
  + **NPC:** Pieter
    - **Initial Description once he is following you:** Pieter is here, [looking around warily/fingering his sword hilt/muttering to himself/shifting his feet impatiently/keeping a close eye on you].
    - **Event [whenever you move to a new location with Pieter in tow]:** Pieter [follows/hurries after you/hurries to catch up/sticks close to you], [looking around warily/his hand on his sword hilt/doggedly keeping you in sight].
    - **Idle actions while following player *after* player leaves jewelry store [1 in 4 chance each round, choose at random]:**
      * Pieter stands close to you protectively.
      * Pieter looks around warily.
      * Pieter fingers his sword hilt [1 in 2 chance], as though expecting an ambush from any quarter[end].
      * "Don’t worry," Pieter mutters, as much to himself as to you.[1 in 2 chance] "I won't let anything happen to you."[end]
      * Pieter shifts his feet impatiently. "We need to be on our way," he mutters. "The ball starts soon."
      * "Are you sure you know the way?" Pieter mutters.
    - **Command [give or show the letter to Pieter]:** "Don't lose that," Pieter says. [if the player doesn't have the coin purse] "You'll need that to prove your credentials to the Chorus Brothers."

1. Lord's Market
   * **Command [going south from Lord's Market]:** "No," says Pieter, pulling you back. "You'll not be going back to Maiden House any time soon. That's exactly where Fossville will expect you to go."
   * **Command [going east from Lord's Market if you don't have the gown]:** "Wait a minute," Pieter says. "Dame Sandler said you needed a gown, right? We shouldn't leave until you have one."
   * **Command [entering Sandler & Son with Pieter in tow]:** "There's no need to go back and bother Dame Sandler," Pieter says. "We've more important things to do."
   * **Command [entering Moneylender with Pieter in tow if you have the coin purse]:** "We've got what we need from those moneylenders," Pieter said, "I'd just as soon stay out of their clutches for now."
   * **Command [entering Royal Tunic with Pieter in tow if you have the ball gown]:** "You already have your gown," says Pieter. "We need to move on."
2. Chorus Brothers
   * **Command [showing the brothers the letter proving your identity]:** The brothers both reach out, one with his right hand, the other with his left, and delicately take the letter from you. Their eyes flicker back and forth in unison as they scan the words. When they reach the end, four identical eyebrows shoot up.

"How very…"

"…*interesting*. It would seem you are a personage of more…"

"…*importance* than first we assumed."

They hand the letter back to you, smiling, and ask in chorus, "How may we help you?"

* + **Object:** coin purse
    - **Synonyms:** bag, sack, drawstring, string, coins, money, gold, bag of, sack of
    - **Description:** The sack is about the size of your fist. It's very heavy. Even a little bit of gold goes a long way in Toresal, and there's more than just a little bit of gold in here. The drawstring is [closed/open].
    - **Command [open/close bag/pull drawstring]:** You pull the drawstring [open/closed].
    - **Command [give bag or coins to someone]:** That's very generous of you, but you're going to need the money for yourself.
    - **Command [drop the bag, put the bag in/on something]:** It wouldn't be very wise to leave a bag full of gold coins sitting unguarded. Better keep them on your person for now.

1. Royal Tunic
   * **Event [when you first enter the shop after having bathed]:** A small bell above the door tinkles as you enter, and a man comes rushing out of the store's back room with a measuring cord in his hands, held up as though ready to begin fitting you immediately. When he sees that you are a clean, respectable, and evidently well-to-do young lady, he practically squeals with delight, clapping his hands and plucking at the fabric of your clothes with soft, nimble fingers.
   * **Command [give/show/trade the coin purse to the clothier]:** [buy clothes]
   * **Command [buying clothes when you don't have the coin purse]:** You point to one of the dresses, and the clothier quotes you a price that leaves you feeling distinctly queasy. Of course, your old wardrobe consists entirely of cast-offs from the older orphans and whatever interesting bits you were able to scrounge from back-alley trash bins. Who knew *real* clothes cost so much?

"Remember what Dame Sandler said, Jacqueline," remarks Pieter. "Get yourself some money first."

* + **Command [buying the dress when you do have the coin purse]:** After several agonizing minutes of indecision, you point to the dress you want.

The clothier flutters his hands and practically giggles, "Oh, a *splendid* choice! You'll look like a princess!" He dances around you, taking measurements with his cord and muttering numbers to himself as he goes. Then he takes the dress off its dummy and retreats with it into the back of his shop. "This will be *just* a moment," he calls over his shoulder.

You look at Pieter and shrug.

"Er, I'll wait outside," he says.

And afterwards, as you look at yourself in the full-length mirror while the clothier kneels at your feet, tugging, plucking, pinning, making adjustments, you realize that he was right – you *do* look like a princess.

[move Pieter to Lord's Market; remove dress from play; now the player is wearing the ball gown]

* + **Object:** ball gown
    - **Synonyms:** dress
    - **Description:** The dress is pale blue with tiny pearls embroidered into the bodice and dagged sleeves.
    - **Scenery (part of ball gown):** bodice
      * **Synonyms:** pearl, pearls
    - **Scenery (part of ball gown):** sleeves
      * **Synonyms:** sleeve, dagged
    - **Command [remove the ball gown]:** This isn't the time or place to get undressed.
    - **Event [after you exit the Clothier's shop while wearing the dress, after printing the room description]:** Pieter blinks and does a double take as you step out onto the sidewalk in your new finery. "*Wow*," he stammers. "You look… different. I mean, you looked good before, er, with the other dress, I mean, but this is… *wow*." He blushes, then grins, then shakes his head. "Come on, Lady Toresal. We still have much to do."

1. Commerce Street
   * **Command [entering butchery or bakery with Pieter in tow]:** "We're not here for food," Pieter says. "We have more important things to worry about."
   * **Command [entering weapon shop with Pieter in tow if you already have dagger]:** "You've got your weapon already," Pieter says. "It's time to move on."
   * **Command [going east from Commerce Street with Pieter in tow]:** "We don't have time to go traipsing around the city," says Pieter. "We need to get to Fossville's ball."
   * **Command [going west from Commerce Street with Pieter in tow if you don't have the dagger]:** "Wait a minute," says Pieter. "We need to get you a weapon first. We can't leave for the ball until you have one."
   * **Event [entering this street for the first time after acquiring the dagger dagger]:** Evening is falling over the city, and the streets are clearing of people.

"The ball at Lord's Keep will be starting soon," mutters Pieter. "We'd better hurry!

[it is now night – change Commerce Street to single location, use night descriptions for affected locations]

1. Armory
   * **Event [entering the Armory with Pieter in tow for the first time]:** The proprietor makes a face as you walk into his shop, but when he sees Pieter behind you he quickly finds something else to look at.
   * **Command [talk to Minor while Pieter is present]:** "Don't waste your breath making conversation, Jacqueline," Pieter says. "Just pick something and buy it and let's move on." [first time only]You get the impression that Pieter *really* doesn't like Olgan Minor, and that maybe there's a history between the two.
   * **Command [buying one of the big weapons]:** Pieter shakes his head. "Those sorts of weapons are too big to wear discreetly," he tells you, "and most are too heavy for you to lift in any case."
   * **Command [buying a dagger]:** Pieter leans over your shoulder as you inspect the daggers. "Having the right weapon is as important as knowing what to do with it," he tells you. "You don't want big or fancy; you want something sharp, long enough to do damage to a man when you stick him with it, but small enough to hide under your, er…" he suddenly blushes and clears his throat. "Anyway. That one," he says, pointing to a plain-handled blade about six inches long. "That's the one you want."

Olgan Minor grumbles, but Pieter glares at him again and suggests that if your gold is no good here, then perhaps some other metal might suit the shopkeeper better. Grudgingly, Minor hands over the knife, and makes a show of biting your gold coin to make sure of its worth.

[move dagger to player's inventory]

* + **Object:** dagger
    - **Synonyms:** knife, blade
    - **Description:** It's a plain-looking blade about six-inches long, easily concealed beneath your gown.
    - **Command [drop dagger or put it on/in something]:** You may need that dagger – keep it close!

1. Lord's Road
   * **Command [going south from Lord's Road with Pieter in tow]:** "We can't go back now," says Pieter. "The ball will be starting any minute – and Dame Sandler will have my head on a platter if I don't get you to it one time!"
2. Southern Gate
   * **Description:** The Lord's Road ends here at the keep's southern gate. Tonight, for the ball, the portcullis is raised; however, the guards are on high alert tonight, checking invitations as each guest arrives.
   * **Scenery:** portcullis
     + **Synonyms:** gate, gatehouse, archway
     + **Description:** The portcullis – a massive gate of thick, iron bars – is raised in its archway under the gatehouse.
     + **Command [trying to do anything other than examining the portcullis]:** You can't get near the portcullis without attracting the attention of the guards.
   * **Command [trying to go north from the Southern Gate]:** The guards won't let you in unless you have an official invitation. The way things are going lately**,** they might well be looking out for you specifically.
   * **NPC:** guards
     + **Synonyms:** guard, men, man
     + **Descripiton:** The guards are wearing polished mail underneath tabards decorated with the Toresal coat of arms, and carrying long spears. They look alert and ready for trouble.
     + **Command [trying to do anything with the guards when Pieter is with you]:** Pieter holds you back. "Don't, Jack," he whispers. "You can't beat them, and you won't gain anything by making a scene."
     + **Object (held by guards):** guard's things
       - **Synonyms:** mail, tabards, tabards, coat of arms, spear, spears
       - **Command [doing anything, including examining, the guard's things]:** You can't get close enough to do that without attracting the guards' attention.
3. Stream Crossing
   * **Command [crossing the stream while Pieter is following]:** Now that you've had a bit of practice, you're a bit more confident on the rocks this time. Carefully lifting your skirts (you're still getting used to moving around in a dress), you pick your way over the stream with little difficulty.

Pieter, on the other hand, stumbles halfway across and lurches into the water, soaking his trousers up to the knee. You do your best to stifle your laughter as he sloshes his way to shore, cursing and grumbling something about "gratitude" and "youth today."

[move player and Pieter to Woods]

1. Woods
   * **Event [first time you enter this location with Pieter in tow, after room description]:** The game trails criss-cross through the woods in every direction, and they all look the same. When you were here the night before, Bobby quickly found a shortcut to the clearing. Where was it?

[**Programmer's Note:** The sapling should be *out of scope* at this time. While the sapling is out of scope, all horizontal directions just lead back to the same Woods, even the "correct" one determined by Bobby in Chapter VI. Once the sapling is placed back in play, then the "correct" direction leads to the Clearing.]

* + **Command [going in any horizontal direction while the sapling is out of scope]:** You try following one of the game trails, but it just seems wind around without really getting anywhere.

[1 in 2 chance, pick one of the following phrases at random]"[It looks like we're back where we started,/Didn't we pass this tree before?/These trails all lead in circles,/Are we there yet?/These woods seem to go on forever,/Where did you say this fountain was?I'm completely turned around,]" [says/grumbles/mutters/pants] Pieter.

* + **Command [examining or searching the underbrush or the trails with Pieter in tow]:** You search the underbrush carefully. At first it all looks the same, but after several tense minutes… you find it! The split sapling that Bobby showed you last night, right next to a trail leading [correct direction].

[move sapling to Woods]

* + **Command [going in any horizontal direction other correct one, while the sapling is in scope, with Pieter in tow]:** If you go wandering off on those trails again, you'll only get lost. Better stick to the [correct direction] path that Bobby took last night.

1. Clearing
   * [**Programmer's Note:** the secret door should be closed and out of scope when the player arrives]
   * **Event [after opening the secret door with Pieter present]:** Pieter stoops down to peer into the dark hole and gives a low whistle. "I *definitely* didn't know *this* was here," he says.
   * **Command [leaving the Clearing in any direction (except down) with Pieter present]:** You can't turn back now – and besides, it would take you all night to find your way back out of those woods.
2. Tunnel End
   * [**Programmer's Note:** the rectangular hole, the loose brick, and the short lever all start out of play. They can be ignored during Chapter VI, since Bobby works the door and the player never really has a chance to examine it. In this Chapter, these objects are brought into play as the player examines the wall, as noted below.]
   * **Command [touching, searching, or examining the wall when Pieter is around and the brick is in place]:** Carefully, you run your fingertips across the wall, trying to remember where Bobby found the loose brick the last time you were here…

Ah-ha! You find it – the faint outline of a rectangular hole, with a brick resting loosely in the gap.

[rectangular hole is now part of wall; loose brick is in rectangular hole]

* + **Command [searching, or examining the wall when Pieter is around and the brick is in place]:** [use regular description of stone wall from Chapter VI].
  + **Object (container, part of wall):** rectangular hole
    - **Synonyms:** gap
    - **Command [searching or examining the hole when the brick is in it]:** The brick is loose here.
    - **Command [searching or examining the hole when the brick is not in it]:** In the back of the hole you see a short lever.
    - **Command [putting something other than the brick into the hole]:** You can't quite fit [the object] into the hole; it keeps bumping into something back in there.
  + **Object:** loose brick
    - **Description when in the rectangular hole:** The brick is loose here.
    - **Command [taking the brick out of the hole]:** You manage to get your fingers in around the edge of the brick and pull it out.

[now the lever is in scope]

* + - **Command [putting the brick in the hole]:** The brick slides easily back into the hole.

[now the lever is not in scope]

* + **Object (part of wall):** short lever
    - [**Programmer's Note:** The lever should only be in scope when the brick is *not* in the rectangular hole.]
    - **Description:** It's just a short, metal lever.
    - **Command [pushing or pulling the lever when the door is open]:** Nothing happens.
    - **Command [pushing or pulling the lever when the door is closed]:** The lever moves slightly, then snaps back with a *click*. The wall swings away, revealing shadows beyond.

Pieter looks impressed. "You're full of secrets and surprises, aren't you?" You can't bring yourself to tell him that you learned all your secrets from Bobby.

[now the door is open]

1. Lower Bailey
   * **Description during this scene:** The lower bailey has been cleaned, with gravel spread over the larger mud puddles. Guests to the ball are still trickling in from the south. The doors to the inner keep stand open to the north, and music and laughter drift out into the evening air.
   * **Command [going up from Lower Bailey during this scene]:** Climbing up to the upper bailey would only attract unwanted attention. The ball is where you need to be.
   * **Command [going south from Lower Bailey during this scene]:** You can't get go that way without attracting the attention of the guards.
   * **NPCs:** guests
     + **Located:** Lower Bailey, Grand Foyer, Ballroom
     + **Synonyms:** guest, crowd, crowds, people, partygoers
     + **Description:** The guests are all the brightest, richest, and most beautiful in Toresal. They laugh and chatter and compliment each other on their extravagant costumes and jewelry. Amidst all the gaeity and ostentatious wealth, you can't help but feel a little bit self-conscious and plain.
     + **Command [talk to guests]:** Most of the people here are making small-talk on subjects you know nothing about. [if Jacobs has introduced himself] According to Jacobs, though, the only people you really *should* be talking to are Duke Anhyron, Baron Inhyron, Earl Bresa, the Queen, and the Princess.[end if]
     + **Command [do anything to the guests]:** The guests are all far too absorbed in the party to pay attention to you.
2. Foyer
   * **Description:** The entrance hall has been decorated for the occasion, its stark, stone walls hidden behind festive tapestries and garlands. A few guests stand around in groups, chatting, but the main event seems to be in the ballroom, north of here.
   * **Scenery:** tapestries
     + **Synonyms:** tapestry, hangings, hanging, battle, battles, coats-of-arms, coat-of-arms, noblemen, soldiers
     + **Description:** The tapestries depict important battles in the history of Miradan, noblemen leading their soldiers into war against the western clans. You see a number of coats-of-arms represented in the battle scenes. Interestingly, Fossville's is not among them.
   * **Scenery:** garlands
     + **Synonyms:** garland
     + **Description:** The garlands add a touch of festive greenery to the room.
   * **Event [first time you enter the Foyer]:** A servant in formal livery bows, then takes your and Pieter's cloaks and deftly spirits them away.

Pieter takes a deep breath. "Well, we made it," he whispers. "Although frankly, I'd rather we were still sneaking through dark, dirty tunnels. I guess you'd better head into the ballroom and start mingling."

* + **Command [going south from the Foyer]:** Pieter puts his hand on your back, gently but firmly. "Don’t lose your nerve now," he says. "You'll be fine; I'll be right behind you the whole time."

1. Ballroom
   * **Event [first time you enter the Ballroom, before room description]:** You step into a world of light…
   * **Description:** Hundreds of candles spread an unearthly golden glow throughout the hall. From massive chandeliers dripping with crystal, from golden candelabras ensconced in the walls, the multitude of flames flicker like stars. The ballroom is packed with people; all of Toresal's high society seems to be here tonight, and still the enormous hall does not seem full. Servants navigate through the crowds, carrying silver platters loaded with pastries and canapés. Somewhere, a string quartet is playing a lively concerto.

[first time only]It's breathtaking. It's every fantasy of beauty and riches that you ever dreamed of, brought to life.

* + **Scenery:** candles
    - **Synonyms:** candles
    - **Description:** The candles are literally everywhere; their light suffuses the entire ballroom.
    - **Command [doing anything with the candles]:** Everything here is so opulent, you're kind of afraid to touch anything.
  + **Scenery:** chandeliers
    - **Synonyms:** chandelier, crystal
    - **Description:** The chandeliers are enormous sculptures of dangling crystal, glittering with candlelight.
    - **Command [doing anything else to the chandeliers]:** The chandeliers are hanging high above your reach.
  + **Scenery:** candelabras
    - **Synonyms:** candelabra, gold, golden
    - **Description:** The candelabras are elgantly sculpted from solid gold.
    - **Command [doing anything with the candles]:** Everything here is so opulent, you're kind of afraid to touch anything.
  + **NPCs:** string quartet
    - **Synonyms:** band, orchestra, muscians, musician
    - **Description:** Somewhere over in the far corner of the ballroom, a string quartet is playing stately chamber music.
    - **Command [listen to string quartet, or ambient listen]:** [repeat description]
    - **Command [doing anything to the chamber group]:** There are too many other guests crowded around the musicians for you to get close enough to them.

# Chapter XIII – The Ballroom

### Rundown

### Meet and Greet

* Jacob's (the father) and his wife. Gruff merchant, known for taking advantage of everyone.
* The Princess is approachable and very confrontational.
* The Queen is present, but unapproachable. But she sees you and knows you (you think).
* The Duke and Duchess of Inhyron (Seven Lakes). Very formal, very affluent, and also very honorable. Liked Jack's father very much.
* The Baron and Baroness of Amhyron (western Seven Lakes). Less formal, beholden to the Inhyron Duchy.
* The Earl of Bresa (The Kozar Delta). Boastful merchant with a purchased title. Has no power, because he throws money around no matter how people treat him.
* Prince of Gravesal, a set of lands in the northeast. A devastatingly handsome prince of distant royal blood, not obviously interested in crown politics. Very sardonic personality.

### Design

All of the NPCs are in this location. The player can only be *in conversation* (as per the design notes in the Conversation Document) with one NPC at a time. The player can exit conversation via specific quips, or by talking to a different NPC. Talking to a different NPC will automatically trigger the current NPC's "good-bye" quip and put the player *in conversation* with the new NPC. (This is all detailed in the Conversation Document.)

All characters have a "description from afar" property in addition to their regular description. This is triggered if the player examines an NPC that she is not currently *in conversation* with.

Objects held by or worn by party guests should be out of scope unless the player is *in conversation* with their owner.

The NPCs (except for Pieter) start out of play. After Jacobs the Elder introduces himself, they are moved into the location. The initial description property for all NPCs should be suppressed by default, so that the game does not list "The Queen is here. The Princess is here. Jacobs is here," etc. Once Jacobs the Elder has introduced himself, add the following paragraph to the end of the room description:

[if you are in conversation with an NPC][Person you are in conversation with] is standing nearby.[/end if] [List of rest of NPCs (*except* for Pieter if he is still around)] are elsewhere in the crowd.

* + **Event [if the player tries to leave the Ballroom before the scene is over]:** The press of people is so close, you can't make your way back to the Foyer without rudely pushing your way through at least a dozen conversations. Besides, you can't leave without Pieter. [first time only]Where did he get off to…?[/first]

1. **NPC:** Pieter
   * [**Programmer's Note:** suppress Pieter's initial description property, so he is not mentioned in the room description. He should remain present so that the player can refer to him once (see below); then remove him from play.]
   * **Event [doing anything to Pieter, or doing anything where Pieter would be the second noun]:** You can't see Pieter anywhere; he must have gotten separated from you in the press of guests. For the time being at least, your on your own.

[**Note:** TALKING TO Pieter does *not* put the player *in conversation* with him, nor does it end a current conversation, if any.]

[remove Pieter from play]

1. **NPC:** Jacobs the Elder
   * **Synonyms:** father, merchant, man
   * **Event [after you have been three turns in the Ballroom]:**

[Trigger quip JE1. Player is now *in conversation* with Jacobs the Elder.]

* + **Description [from afar]:** Jacobs stands slightly apart, a goblet of spiced wine in one hand, watching the other guests with gruff contempt.
  + **Description:** Jacobs is a large man like his son, though age and indulgence have made him less imposing. He wears an ostentatious velvet cloak with a thick, furred collar, far too heavy for the season, and beads of sweat glitter on his balding scalp. His eyes are bloodshot, heavy-lidded, and cynical.
  + **Object [worn by Jacobs]:** velvet cloak
    - **Synonyms:** thick, furred, fur, collar
    - **Description:** It looks far too hot to be wearing in a crowded room like this.
  + **Object [held by Jacobs]:** wine
    - **Synonyms:** spiced, spice, goblet
    - **Description:** Jacobs isn't the only person here drinking more than is good for him, but he's certainly putting in a good effort.

1. **NPC:** The Queen
   * **Synonyms:** royal, majesty, woman, lady
   * **Description [from afar]:** Her Royal Majesty is not a tall lady, and most of the time all you can see of her is a flash of golden crown or silver hair glimpsed between the shoulders of her entourage. But every now and then the shoulders part, and you get a good look at her: a pale, angry-looking woman with sharp, shrewish features. Her tiny face is almost lost within the explosion of jewel-encrusted brocade and lace that geysers up from the collar of her gown.

**[first time only]**For just a moment, her gaze meets yours. Her stern expression never changes, but her eyes seem to flash a warning. *I'm watching you,* she seems to say. *Do not cross me.*

* + **Command [talk to or do anything to the Queen other than examining]:** With so many people crowding around trying to get the Queen's attention, you can't even get near her.

1. **NPC:** The Princess
   * **Synonyms:** girl, daughter
   * **Description [from afar]:** Even from across the room, the Princess commands attention; wherever she mingles, conversations stop, and men's eyes follow her. Strangely, she still seems to be avoiding your gaze, although why she would be discomfited by one person when everyone else is openly staring at her is beyond you.
   * **Description:** The Princess is tall, shapely, and wisp-thin, wearing a long gown of wine-colored silk embroidered with amythests. She's beautiful, but she's also haughty, and the way she looks down her nose at you with those cold, blue eyes irritates you to no end. After all, she's only a few years older than you are – what (besides her title and her piles of riches) makes *her* so special?
   * **Object (worn by Princess):** gown
     + **Synonyms:** dress, silk, wine-colored, amythest, amythests
     + **Description:** You hate to admit it, but her dress is quite simply stunning.
2. **NPC:** Duchess of Inhyron
   * **Synonyms:** woman, wife
   * **Description [from afar]:** The Duchess of Inhyron hovers, frail and mouselike, at her husband's side.
   * **Description:** The Duke's wife is thin and nervous and never speaks. She does, however, occasionally peek out from behind her husband's arm, and stare at you with wide eyes and quivering nostrils.
   * **Command [talking to the Duchess when you are *in conversation* with the Duke]:** The Duchess shrinks back, as though startled that you would deign to speak to her at all.
   * **Command [talking to the Duchess when you are NOT *in conversation* with the Duke]:** [instead TALK TO the Duke]
3. **NPC:** Duke of Inhyron
   * **Synonyms:** man, husband
   * **Description [from afar]:** The Duke of Inhyron seems content to stand quietly at one end of the ballroom, occasionally nodding to guests as they pass by. His eyes are everywhere, however, flickering constantly around the room. The Duchess never moves from his his side.
   * **Description:** The Dukeis a handsome, elderly man, with snow-white hair swept back from a widow's peak and a neatly trimmed beard. His tunic is of an old-fashioned, aristocratic cut, deep purple with golden buttons at the shoulder and braided epaulets to hold his formal cloak in place.
   * **Command [talk to Duke if IN14 has been triggered]:** The Duke coldly and deliberately turns his back to you. Not much chance he'll talk to you now.
   * **Object (worn by Duke):** Duke's clothes
     + **Synonyms:** tunic, button, buttons, epaulet, epaulets, cloak, uniform
     + **Description:** The Duke's uniform makes him look every inch the genteel statesman.
4. **NPC:** Baron of Amhyron
   * **Synonyms:** lord, falton, man
   * **Description [from afar]:** The Baron of Amhyron is mingling near the banquet table. He looks a little overwhelmed, although he appears to be enjoying himself.
   * **Description:** Baron Amhyron is middle-aged, somewhat stout, with a red face and kind crinkles around his deep, brown eyes. His clothes are not quite as rich or as formal as those of some of the other guests, but he still cuts a respectable figure.
5. **NPC:** Earl of Bresa
   * **Description [from afar]:** The Earl is easy to spot from anywhere in the room: he's the one roaring with laughter and throwing fistfuls of money at the chamber orchestra, much to the guests' amusement and the musicians' embarassment.
   * **Description:** The Earl of Bresa has a bald head and a huge, curly, red beard. His lavish, colorful clothes are stained with wine and food. He laughs too loudly and has a habit of putting his greasy fingers on other guests – usually a friendly slap on the back for the men, elsewhere for the women. Despite Jacobs' warning, you find yourself liking him immediately.
6. **NPC:** Prince of Gravesal
   * **Event [after player has triggered the "Good-bye" quip for all ballroom NPCs (Jacobs, Princess, Inhyron, Amhyron, Bresa):** [trigger quip GR1]
   * **Description:** The Prince cuts such a striking figure, you can't imagine how you failed to notice him until now. Tall and slim, with smooth skin the color of strong tea and long, ink-black hair tied back at the nape of his neck. His clothes, though finely cut, are black as well, devoid of decoration except for a single garnet brooch pinning his cloak at the shoulder. He looks young, perhaps only a few years older than you. And something about his deep, brown eyes makes it difficult for you to concentrate…
   * **Command [if you try to talk to someone else or leave the ballroom]:** "Please stay," the Prince says, his hand still gently holding your elbow. "There's not much time left; grant me the pleasure of your company for just a few moments longer."
   * **Object (worn by Gravesal):** brooch
     + **Synonyms:** garnet, garnets, decoration
     + **Description:** The brooch is shaped like a hawk, and decorated with bright red garnets.
   * **Object** **(worn by** **Gravesal):** cloak
     + **Synonyms:** clothes, black
     + **Description:** The Prince's cloak and clothes are plain but handsome, and black as coal.
7. **NPCs:** Mercenaries (in the Ballroom)
   * **Description:** [use same description as Grubber's Market mercenaries]
   * **Initial Description when in Ballroom:** The mercenaries are working their way around the edge of the ballroom, scanning the crowd.
   * **Command [doing anything to the Mercenaries]:** It would probably be best if you didn't attract their attention.

# Chapter XIV – The Baron

### Map

War  
Room

### Rundown

### Notes

### Design

1. War Room
   * **Event [first time you are in the War Room, before room description]:** The mercenaries march you out of the ballroom, through the foyer, and into the inner reaches of the keep. At every doorway you pass a pair of Lord's Guards standing at attention; some of them glare at the ill-kempt and ill-disciplined mercenaries, but no one makes a move to stop them or help you. You are keenly aware of the dagger strapped to your leg under your dress, but there seems to be no opportunity to use it. Not that you'd last very long against a half-dozen armed men anyway.

The last door is not guarded. The mercenaries push you through into a room filled with dim, flickering light.

* + **Description:** A fireplace lights this grim chamber with a hellish, red glow. A huge, round table sits in the center of the room. Hanging opposite the fireplace is a vast map of Miradan, covering nearly the entire wall. An iron-reinforced door leads east.
  + **Object:** fireplace
    - **Synonyms:** fire, flames
    - **Description:** The fire is banked high, flames roaring and popping.
    - **Command [enter, get, or touch fireplace]:** You'd be burned quite badly.
    - **Event [1 in 10 chance each turn]:** A knothole explodes in the fire, sending a tornado of sparks up the flue.
  + **Object:** table
    - **Synonyms:** round, black, blackwood
    - **Description:** The table is polished blackwood. The reflection of the firelight in its ink-dark surface looks like molten lead.
  + **Object:** map
    - **Synonyms:** kingdom, Miradan, hanging
    - **Description:** The map depicts the entire kingdom, from the northern reaches to the Seven Lakes. The cities are marked with semi-precious stones embedded in the map's surface. Aubrimere, the capital, is represented by a ruby the size of your thumb.
  + **Object (part of map):** regions
    - **Synonyms:** region, northern reaches, seven lakes, reaches, lakes, cities, city, Aubrimere
    - **Description:** All of the regions of Miradan, including many you've never heard of are represented on the map.
  + **Object (part of map):** precious stones
    - **Synonyms:** semi-precious, stone, ruby
    - **Description:** The semi-precious stones are cunningly woven into the hanging.
  + **NPC:** Pieter
    - **Initial Appearance [while tied up]:** Pieter is lying on the floor in front of the fire place, trussed up and gagged.
    - **Description [while tied up]:** It looks as though they worked him over pretty hard before tying him up. His wrists and ankles are all bound together behind his back, the ropes digging cruelly into his skin.
    - **Idle Behavior [while tied up, 1 in 10 chance]:** Pieter struggles weakly against his bonds.
    - **Command [doing anything besides examining or talking to Pieter]:** [instead UNTIE ROPES]
    - [**Programmer's** **Note:** FREE PIETER or UNTIE PIETER should both work.]
  + **Object:** ropes
    - **Synonyms:** knot, knots, rope, bonds
    - **Description:** [while Pieter is tied up] The ropes knotted tight, cutting deeply into Pieter's skin. [after Pieter is freed] The ropes are frayed where you cut through them.
    - **Command [do anything to the ropes while Baron is gloating]:** The Baron is between you and Pieter, and two mercenaries are standing right behind you. You'd never get to him in time.
    - [**Programmer's Note:** LOOSEN, UNTIE, CUT, CUT THROUGH should all work on the ropes. CUT ROPES WITH DAGGER or CUT THROUGH ROPES WITH DAGGER will also work. CUT ROPES or CUT THROUGH ROPES with no second noun will automatically assume you mean with the knife. CUT ROPES WITH something nonsensical, like the letter or the jewelry, gets an error message: "[That thing] won't cut through ropes!"]
  + **NPCs:** mercenaries (in the War Room, before fight starts)
    - **Synonyms:** men, mercenary, guards, guard, soldiers, soldier
    - **Description:** [use same description as Grubber's Market mercenaries]
    - **Initial Description in the War Room, before the fight:** [suppressed]
    - **Command [talking to the Mercenaries]:** The mercenaries ignore you.
    - **Command [doing anything to the Mercenaries]:** The mercenaries are watching you too closely; you can't make a move against them.
  + **NPC:** Baron Fossville
    - **Synonyms:** man
    - **Initial Appearance:** Baron Fossville stands between you and the fireplace, casting his shadow across the entire room. [**Programmer's Note:** The Baron's initial appearance should be suppressed during the first turn of this scene, so that he is not mentioned in the room description until after his entrance (see first Event, below).]
    - **Description:** Now that you're up close, the cracks in Fossville's façade show themselves clearly. His thick, black hair is disheveled. His face is haggard. He's tried to hide the lines and the dark circles under his eyes with extra make-up, but it just makes him look more ghoulish. [first time only]With some satisfaction, you realize that you must have been really running the Baron ragged the last couple of days. No wonder he hasn't made an appearance at his own party.[/first]
    - **Command [talking to anyone while the Baron is gloating, the first time]:** Fossville's black-gloved hand whips out and cracks you across the face. Stars explode in your vision.

"Please be quiet while I am talking," says the Baron, as calmly as though he were asking you to pass the salt at the dinner table.

* + - **Command [talking to anyone while the Baron is gloating, subsequent times]:** Not feeling too keen on getting hit again, you decide to keep your mouth shut.
    - **Command [attack the Baron, or do anything with the dagger]:** The mercenaries are watching your every move. You're sure you couldn't take them all.
    - **Command [leave the room, or do anything other than examine the things in the room, while the Baron is gloating]:** The Baron makes a gesture, and you hear the creak of leather as the mercenaries loosen their blades in their sheathes. "Ah, ah… no funny moves, now," warns the Baron.
    - **Event [first turn in the War Room, after the room description]:** Someone steps out of the shadows and walks over to stand between you and Pieter. The fire throws his shadow across the length of the room, huge and quivering.

"You know, it's funny," says Baron Fossville, "when I first began planning this venture, I always assumed that you would be the *easiest* obstacle to take care of."

[unsuppress the Baron's initial appearance]

* + - **Event [second turn in the War Room]:** "Poisoning your father, now *that* was easy." The baron laughs. "Took a lot of patience. Bit by bit, for weeks and months. So many servants to bribe. But the old fool never suspected a thing. Thought he was only sick until the very end."

He glares at you, eyes glowing in the fire light. "Would that I'd been as patient with you."

* + - **Event [third turn in the War Room]:** Fossville smiles. "But all that's done with now. Once I realized that you were being manipulated into making your *own* play for the throne—" He stops and glances at you. "You *do* realize you're being manipulated, don't you? No one *really* thinks gutter-trash like you has a legitimate claim to the throne, no matter who your father was. Your 'backers' are just using you as a pawn to further their own political ends. Where was I?" He pauses, scratching his chin. "Ah, yes. Once I realized what you were up to, I knew you would show up here. And now this tiresome little game is nearly over, but for a few loose ends."

He holds out his hand. "The letter, please."

* + - **Event [one turn after he asks for the letter, if you don't give it to him]:** "Please let's not draw this out, Jack," sighs the Baron. "Your father's letter, proof of your heritage. I know you have it. Give it to me."
    - **Event [two turns after he asks for the letter, if you don't give it to him]:** The Baron rolls his eyes. "Oh, for the love of – hold her, please?"

The mercenaries seize you and pin your arms behind your back, while the Baron subjects you to a rough and undignified search. "You bring this on yourself," he growls, "always insisting on doing things the hard way… ah-*ha!*" He finds the letter hidden in a fold of your gown and yanks it free.

*He didn't find the dagger*, you think. *I still have that.*

* + - **Command** **[give Fossville the letter when he asks for it]:** Bitterly, you hand over the Duke's letter.

"Thank you," says Fossville. "You see how much easier things are when you're cooperative?"

* + - **Event** **[turn after Fossville has the letter]:** Fossville holds the letter up to the light, shaking his head slightly as he reads the old words. "Such a nuisance," he mutters. "I can hardly believe it was under my nose all these years, and I never found it. Well, let it be a lesson." And without another word, he walks over to the fireplace and tosses the letter in.

The dry parchment catches instantly, flares up – and it's gone. Your history, your heritage, your one shot at a world beyond the crumbling orphanage and the back alleys of the city – your *life* – gone in a flash and a swirl of ashes up the chimney. The shock of it hits you like a punch in the gut.

Fossville draws his sword and admires its blade, glowing in the firelight. He smiles as he approaches you, raising his weapon. "And now there's just one last – eh?" He stops, looks to the door.

You can hear shouting outside, the sound of metal ringing on metal.

[letter is removed from play; begin Scene XV]

# Chapter XV – The Big Fight

### Rundown

### Notes

### Design

1. War Room
   * **Event [after Baron burns the letter]:** Suddenly the door bursts open – a mercenary staggers backwards into the room, crashes into the table – men rush in, shouting, swords flashing –

Your breath catches in your throat.

*It's Bobby!*

"Jack! Behind me!" he shouts, slamming his fist into a mercenary's face. He flashes you that devil-may-care grin of his before slashing his way into the room, making a beeline for Baron Fossville.

[remove mercenaries; move Bobby into War Room]

* + **Description during this scene:** The room has become a chaos of shouting voices and ringing steel.
  + **Command [leaving the room]:** The hallway is filled with men fighting, Bobby's reinforcements against the Baron's mercenaries. Both sides are so intent on hacking each other to pieces, you'd never get through. [if Pieter is still tied] Besides, you can't leave Pieter tied up!
  + **NPC:** Bobby
    - **Initial Description of Bobby and Fossville during this scene:** Bobby and Baron Fossville are surrounded by a whirl of flashing steel as they slash and hack at each other.
    - **Description of Bobby during this scene:** Bobby looks none the worse for wear after his hanging. He's still smiling that wild, lopsided smile, even as he parries the Baron's savage blows.
    - **Command [talk to Bobby]:** So many questions fill your throat that you can't get them out: *What are you doing here? Where have you been? How did you survive?* But there's no time to talk, now – Bobby is fighting for his life!
  + **NPC:** Baron Fossville
    - **Description of Fossville during this scene:** The Baron's face is contorted with rage. He slashes wildly at Bobby, forcing him back through sheer strength of blows.
    - **Command [attacking or doing anything to the Baron during the fight]:** You try to get close enough to get in a jab with your dagger, but Bobby pushes you back just as the Baron's [slash/thrust/jab/backswing] nearly takes off your [eye/ ear/ hand/ head]. "No, Jack!" he yells, "Leave him to me!"
    - **Command [talking to the Baron during the fight]:** The Baron is so focused on attacking Bobby, he doesn't even hear you.
  + **NPC:** Pieter
    - **Every turn until you free Pieter:** Pieter [struggles desperately against his bonds/strains against the ropes holding him/shouts unintelligibly through his gag].
    - **Command [free/untie Pieter; cut ropes]:** Working quickly, you saw through the ropes holding Pieter. "Thank you," he gasps, rubbing feeling back into his wrists. Then he grabs up the sword of a fallen mercenary and rushes to Bobby's aid.

Bobby and Pieter fight side by side, attacking one after the other so that the Baron has no chance to counter. He falls back before their onslaught, stumbles… and then he turns and runs out the door, calling for his mercenaries to defend him.

With a shout, Pieter gives chase. Bobby turns to you, grinning. "Wait for me here, Jack," he says. "We'll catch that villain quick enough, and then I'll explain everything." And then with a bound, he is gone.

[trigger final scene]

* + **First turn after Bobby bursts in:** "Give it up, Fossville!" yells Bobby. "You are guilty of murdering Duke Toresal! Ten of my men heard you confess from outside the door. Your bid for the throne is over!" Fossville brings his own sword up and parries Bobby's cut with a resounding *clang*. "Goddesses curse it, I thought I was done with you, spy," growls the Baron. "Doesn't anyone stay dead anymore?"

"I'm sure *you* won't have any trouble," Bobby snaps.

* + **Second turn after Bobby bursts in, if Pieter is not yet free:** Fossville counterattacks, slashing brutally at Bobby's face. Bobby falls back, parrying each blow, until his back hits the edge of the table. The Baron roars and brings his sword up for a killing blow, but Bobby jumps up onto the table, rolls over it, and lands on the other side. He's breathing hard – perhaps the Baron is a better swordsman than Bobby had anticipated.
  + **Third turn after Bobby bursts in, if Pieter is not yet free:** The two swords clash and clash again. Fossville pushes Bobby back, back across the room, this time backing him towards the roaring fireplace. Bobby is a skilled fighter, but he's losing ground before the Baron's fury. Flames lick the edge of his cloak as he staggers back against the mantelpiece.

You have to do something!

* + **Fourth turn after Bobby bursts in, if Pieter is not yet free:** The Baron feints, then strikes Bobby across the face with his pommel. Bobby's sword clatters to the floor and he falls to his knees. Pieter slumps helplessly against his bonds, groaning with dismay.

"It's over, spy," snarls the Baron as he steps forward, sword raised.

[trigger final scene]

# Chapter XVI – The Princess

### Rundown

### Notes

### Design

* + At that moment, there is a sudden *crack* and a rumbling, and a cold draft rushes into the room, tugging at the flames in the fireplace and throwing the room into wildly pitching shadow.

Behind you, the map wall has opened to reveal a dark, cavernous passageway, and *more* men are rushing out – men dressed all in black, with dark hoods and scarves hiding their faces.

"That's her! Get her!" cries a voice. A young woman's voice. A voice you've heard before.

It happens so fast. Hands are on you, lifting you off your feet, wresting the dagger from your grasp, pulling you back into that dark, dark tunnel. The firelight falls away, shrinks down to a flickering, orange rectangle. The rumbling starts again, and the rectangle grows narrower, narrower…

"Don't worry," says the voice. "We're not going to, like, *hurt* you."

And then everything is black.

[end of game]