

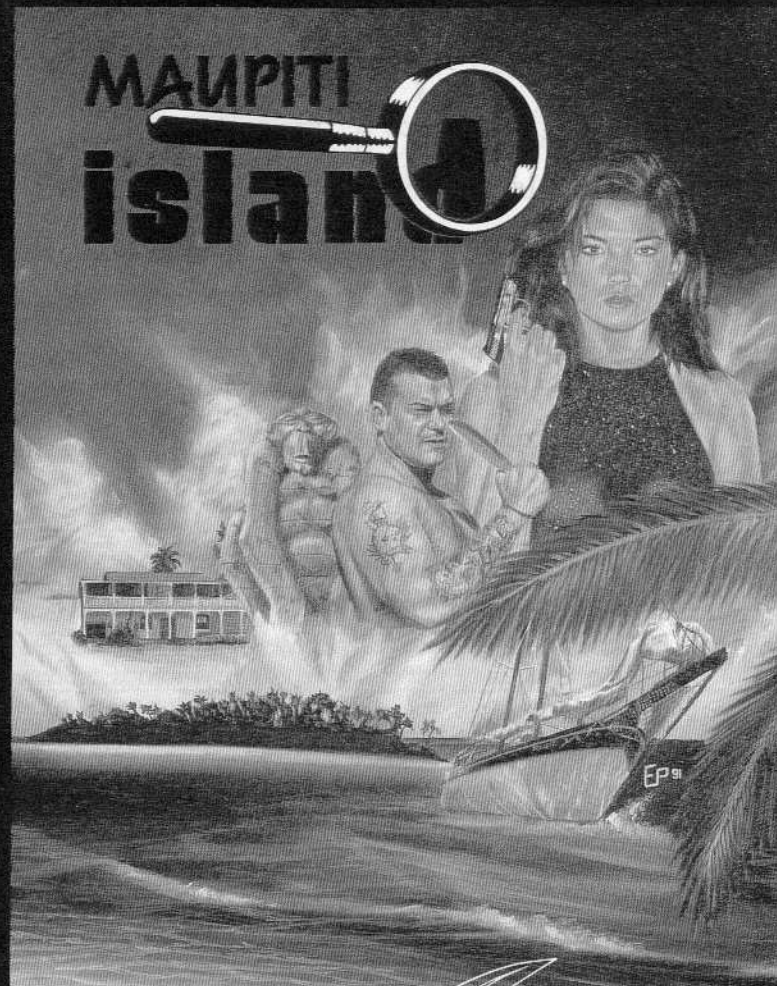
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You will also find Jérôme Lange in :

MORTVILLE MANOR

his first investigation ...

a classic in adventure games

a must for your library !

2 TILTS D'OR 1987 (Adventure and Sound)

1 JOYSTICK D'OR 1989 (Adventure)

as well as in

SOUKIYA

his next adventure...

available in 1992.

MAUPITI ISLAND

THE INVESTIGATION

THE ART OF DEDUCTION

by JEROME LANGE

A private detective never gives up. He returns time and again to the established facts and the clues until he brings them together with absolute logic. The final solution must be coherent..

He has several methods of investigation at his disposal :

- I **action,**
- II **dialog,**
- III **the search for clues.**

I

ACTION

The detective is free to choose his **movements** and **actions**. This liberty of movement allows him to carry out the investigation in his own style, following his own intuition.

He likes to **observe** what happens around him. Sometimes, he must **hide** in order to **observe** without being seen. The information thus obtained is often priceless. We are always more efficient when we're well-rested and well-fed.

Thus, the detective never hesitates to **eat** and **sleep** if he feels the need to restore his **energy**..

The detective uses his head. At any moment, he is capable of **remembering** an answer which he has stored somewhere in his **memory**.

At any time, he can **inventory** the **objects** that he has on his person in order to **deposit** them in a certain place or **put** them in a drawer, a closet, a sack... in the case of deposited objects, the detective ties a **knot in his handkerchief** so he can remember where they are if he needs to.

When he meets a suspect, the detective has three possibilities :

- A** to ignore him,
- B** to follow him,
- C** to speak to him

- A** To ignore the presence of a suspect is always a delicate matter. In such a situation, it's better not to try to have a finger in every pie. Discretion is an essential element in the success of an investigation.
- B** To **follow** a suspect allows the investigator to verify or fill in gaps in the suspect's **schedule**, while trying not to be noticed himself.
- C** To **speak** to the suspect involves **questioning**, and in some cases, an **argument**. If a suspect lies or doesn't tell the whole truth, the detective can **contradict** his statements with a response that he has stored in **memory**.
He also has more expeditious methods at his disposal : **give** something, to **bribe** the suspect, or to **beat him up**. On the condition that he **gives** the right **object** to the right person, that he **bribes** with enough **money** or has enough **energy** to **beat up** the suspect without being beaten up himself.
Finally, it is possible to **show** an **object** to a suspect or a witness to obtain additional information.

THE SEARCH FOR CLUES

The detective pays a great deal of attention to physical clues. He has several actions at his disposal that allow him to examine them. And an **object** may speak louder than a person. In addition, as we have seen, **objects** can be **shown**.

The art of deduction is a game. The detective knows the rules of the game. But he also knows that a police investigation is full of sudden unexpected developments. He often has to improvise to thwart would-be traps that could prevent him from discovering the truth.

THE STORY

EXCERPTS FROM JEROME LANGE'S TRAVEL DIARY

1 JANUARY
1954
FRIDAY

Paris, Bourget Airport

The twin-engined plane was already on the runway when I arrived. The stewardess, a tall, dark-haired, saucy girl met me with a smile that could advertise toothpaste. I must remember to ask what her favorite brand is...

2 JANUARY
1954
SATURDAY

Madagascar- Tananarive.

Duhamel, my best friend from primary school, who now has a sugar-cane plantation, reserved a room for me at the Colbert Hotel. We are both deeply moved to see one another.

24 JANUARY
1954
SUNDAY

Madagascar.

I received a letter from Max. He is in Japan. He wants me to join him. Duhamel offers me his yacht. I accept.

25 JANUARY
1954
MONDAY

Indian Ocean.

The Brisban has hoisted anchor, headed toward Karachi where an old plane will take me onto Tokyo. Bob, the captain, and Anton, the mate, will be my only companions on the cruise.

30 JANUARY
1954
SATURDAY

In the middle of the Indian Ocean, during the night...

A hurricane is predicted.

We have taken refuge on Maupiti.

31 JANUARY
1954
SUNDAY

Maupiti.

The hurricane passed far from the island.

A fishing boat, the Bamboo, arrived and cast anchor next to the Brisban during the night. On board, there is Bruce, the captain, Roy, the mate, and Chris, a sailor. At nine in the morning, a woman who calls herself Maguy came to see me. She was terribly upset: a girl named Marie was kidnapped during the night. She asked me to find her. Since I have nothing better to do, I agreed to lead an investigation. Maguy gave me the names of the people who live on Maupiti. Besides the names given, I add Sue and Anite, employees at Maguy's house, as well as Juste, the handyman on Maupiti, to the list of people who were on the island last night. It is ten o'clock, and I only have a few hours to find Marie.

MAUPITI ISLAND

THE GAME

I

THE GAME AND THE MOUSE

Maupiti Island is played uniquely using the mouse, which is represented on the screen by a moving arrow.

By moving it over the bamboos at the top of the screen, you will get the menu planks. To choose an **action** or a **movement**, position the mouse on the plank of your choice, then click on the button to the left.

During the game, you can repeat the last **action** chosen by clicking on the button to the right of the mouse.

After choosing an **action**, the computer sometimes waits for the player to indicate a place on the screen. In this case, the mouse takes the form of a moving hand.

Click on the left to indicate a new place, or on the right if the place chosen is the same as the precedent.

II

Scenario n° 1

ACTIONS

A

Movements :

Movements are free, but not without danger ! Never forget that you are not alone on the island.

If you are **caught** in a room or a cabin by its owner, you will automatically enter the dialog mode... Always try to communicate, even if the person doesn't want to answer.

Careful : the duration of your comings and goings is taken into account by the stopwatch. And time passes quickly...

B

Inventory :

This lists the **objects** that you have on your person. The object that you have in hand is written in white. To choose another object, click on its name : it will then be written in white. Don't weigh yourself down for no reason... you're a private detective, not an ironmonger.

C Action :

You have 16 possible **actions**. With them, you have the means of carrying out an in-depth investigation.

Note : search the **knotted handkerchief** will show the **objects** that you have stored in the place where you are (*see paragraph N° 4*).

D Self :

Deposit, read and look at an **object** that you have on your person... or in order to **hide** (sometimes, you should do so to **observe** what is happening around you. Suspects do not always act the same way when they know that you are there).

E File :

Save the current game.

Note : Loading takes place only at the beginning of the game. This is deliberate, to force you not to tinker with the time. As far as we know, no one has such a possibility in real life. If we're wrong, contact us, we'll make a game, a film and a novel from your personal experience !

1 The characters present :

Always keep your eye on them. First, it's your job, in addition, they could be dangerous.

2 Your energy :

Watch out for your physical condition (**eat** and **sleep**). It's just like real life ! By clicking in this box, you will obtain the percentage of the clues that you should have noticed.

3 The time :

You have the hour and the date : **AM** : is from midnight to noon and **PM** : from noon to midnight.

Time is important. Note carefully the times of various occurrences... this could be useful....

4 Lankhor :

Or a **knotted handkerchief** to remind you that you have left **objects** in a place where you are (*see paragraph C*).

B Responses to actions :

Don't drown in useless responses. Go to the heart of the matter.

III

THE DIALOG

By clicking on the name of the person when you are in the **action** mode, you can either **speak** to him, or **follow** him.

SPEAKING

Scenario n° 2

A Repeat :

If you didn't hear the answer well, the witness can **repeat** it as many times as you wish.

B Question :

Click on «**question**» : the questions will appear. Then click on the question of your choice. Ask the right questions of the right person. And above all, don't waste time ; people have other things to do. They have their own lives to live. Don't chatter uselessly, think before asking a question. If someone doesn't want to answer or doesn't give the same answer as another person, well... **argue** !

C Argue :

Memorize : use your **memory** when an answer seems interesting. This will help you **contradict** people. You need only click on the «**memory**» plank, then on the chosen number. The numbers in use are shown by a color dot. But since you don't have a large **memory**, take some notes too...

Remember : allows you to hear a **memorized** response by clicking on the number of the chosen **memory**.

Contradict : when two answers seem contradictory, go click the plank «**contradict**» right away, then click the number of the **memory** of the answer to **contradict**. If he doesn't understand, he will tell you. Anyone can make a mistake... even you. If he repeats himself, that means he confirms his declaration.

Bribe, beat up or give an object : if you have nothing with which to **contradict** a character who gives you the impression of lying or of not telling the whole truth, use drastic measures...

But be careful ! You mustn't abuse them... You could be in for a surprise...

Show an object to someone : this allows you to obtain information about the object. After clicking on «**show**», click on the name of the **object**. The person will answer you...

D Stop : Leave the dialog mode.

A Follow :

Continue following.

If you're caught, try to establish dialog.

B Give up :

Allows you to leave the follow mode to return to the action mode.

1 The characters present :

When you follow someone, don't lose sight of the fact that there are other suspects around you.

2 Your energy :

Nothing is more tiring than shadowing someone.

3 The hour :

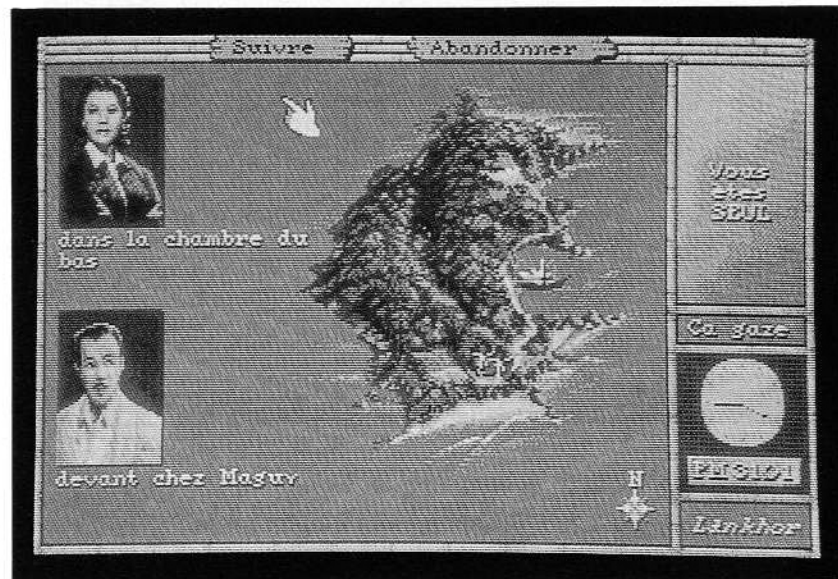
To know the times of movements of the person you are following.

4 The date :

See scenario 1, number 3.

5 The person that you're following and the place where he is.**6 You and your actual location.****7 The island :**

View of the island with your position and that of the suspect that you are following.



A Next :

To see the following object.

B Action on the objects :

You can read them, take them, look at them, smell them, and touch them. No detail can escape you.

1 The characters present :

See *scenario n° 1, number 1.*

2 The hour :

See *scenario n°1, number 3.*

3 The objects :

Appearance of objects.

4 Reponse to actions on the objects.

Note : to use an object, you need only have it on your person (thus in the inventory) and to click on one of the verbs of the action menu... except to put and leave it (see part II, paragraphs B and C).

TECHNICAL DATA

more than 120 documents presented in the greatest detail,

□

animated landscapes,

□

an hour of sound and musical atmosphere,

□

450 voice-synthesized sentences,

□

a dialog mode rich in possibility : to question, memorize, remember, contradict, bribe, give, beat up, show objects...

□

complete liberty of action and movement

□

« user-friendly » manipulation

□

a script of 400 pages and... change its form, follow, observe, hide...

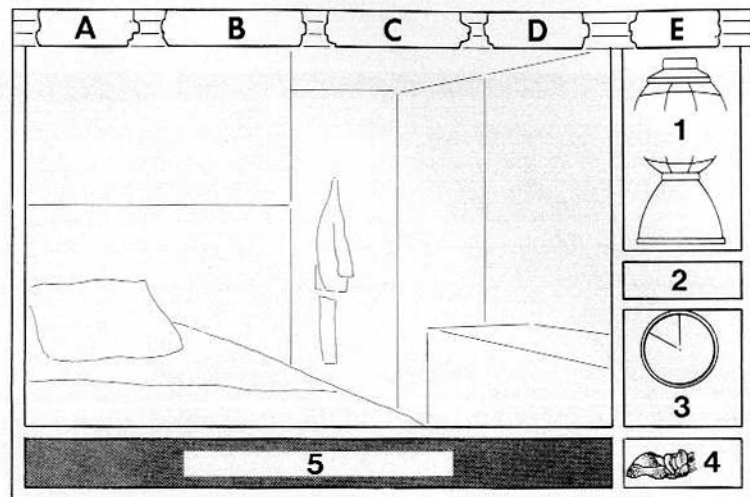
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In all, 2.8 Mo compressed on 2 discs

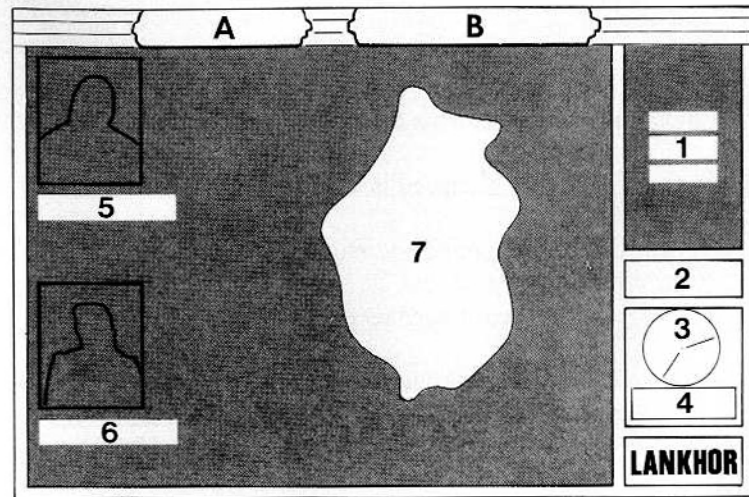
to reduce manipulations and sales price as much as possible.

**AND NOW IT IS YOUR TURN
TO PLAY**

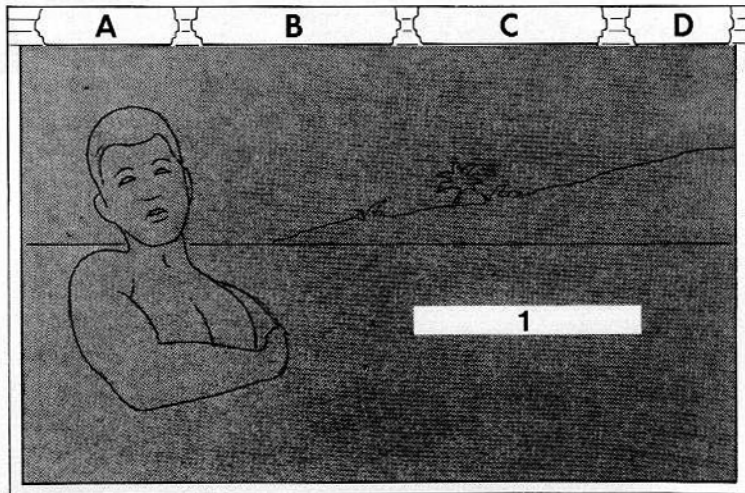
Scénario N° 1



Scénario N° 3



Scénario N° 2



Scénario N° 4

