



# Casebook Feature Demo

## A Demonstration of Casebook and New York Noir Tools

by Jesse Reichler

v2.7 - 6/7/25

### SUMMARY

A demo case to show some features of Casebook.

- **Author:** Jesse Reichler <jessereichler@gmail.com>
- **Status:** Testing
- **Game system:** nyNoir
- **Case date:** 1/2/1930
- **Difficulty:** 1 out of 5
- **Playtime:** 2 hours
- **Cautions:** Suitable for all audiences
- **Compiled:** Sunday, June 08, 2025 at 02:07 AM / Casebook v4.59 (6/8/25)
- **Typesetting:** 10pt letter oneside (xelatex)
- **Stats:** 46 Leads / 17 Docs / 3 Markers / 3 Images / 2 Days / 13.1k Words (292 avg.) / 107.8 KB

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## Instructions

To play this case you will need the v2 base set from New York Noir (<https://www.nynoir.org>).

---

*"Childhood is the first great adventure of the human mind."*

- Sherlock Holmes

---

# Thursday, June 10th, 1915

10 AM - Thursday, June 10th, 1915

## Markdown syntax examples

Demonstration of Markdown syntax:

*This text will be italic*

**This text will be bold**

~~This text will be Strikethrough~~

***This text will be bold and italic***

This text will be underlined.

Here's a list which should show some nested indenting:

- list
- items
- nested list

Here is the first of two lines with a forced blank line in between

Here is the second line. You can also force spaces between words like this.

Text that is a block quote and should be indented.



## Markdown syntax cheat sheet

“

*This text will be italic*

CONTINUED ON NEXT PAGE



**This text will be bold**

~~This text will be Strikethrough~~

***This text will be bold and italic***

This text will be underlined.

Here's a list which should show some nested indenting:

- list
- items
- nested list

Here is the first of two lines with a forced blank line in between

Here is the second line. You can also force spaces between words like this.

Text that is a block quote and should be indented.

“



## IMAGE examples

Sample Image



CONTINUED ON NEXT PAGE

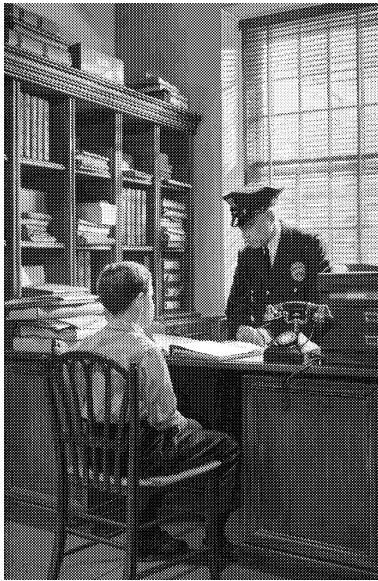


**SAMPLE IMAGE**



Sample Image

*CONTINUED ON NEXT PAGE*




Dithered Image



## Demo of Tags/markers (setting and testing)

### Gaining markers

 Circle **Document 1** in your case log. You have gained access to **Document 1** (Memo sheet on Jacob Thomson), which can be found at the back of this case book on [page 43](#).

 Circle **Marker A1** in your case log.

 Marker B1 in your case log.

 Strike through **Marker B1** in your case log.

### Marker Checking Section

If you have circled **Marker B1** in your case log, then go to the end.

If you have circled in your case log **both** of the following 2 items (**Marker A1** and **Marker B1**), then go to the end.

If you have underlined **Marker A1** in your case log, then

 Circle **Marker A1** in your case log.

CONTINUED ON NEXT PAGE

If you have marked in any way (circled, underlined, etc.) **Marker B1** in your case log, then say goodnight.

If you want to combine you may have to customize box stuff:


 If you have underlined but **not** circled **Marker A1** in your case log, then circle **Marker A1** in your case log.

If you have circled in your case log *any* of the following 3 items (**Marker A1**, **Marker B1**, or **Marker C1**), then go to the end.

If you have circled in your case log **all** of the following 3 items (**Marker A1**, **Marker B1**, and **Marker C1**), then go to the end.

Here are some more advanced commands for combining instructions that are common in something like Razorhurst Blood Alley, where there are certain phrasing that happens a lot:


 If you have underlined but **not** circled **Marker A1** in your case log, then circle **Marker A1** in your case log, and go to [2-4261 \(p.29\)](#).


 If you have circled but **not** struck-through **Marker A1** in your case log, then strike through **Marker A1** in your case log, and go to [2-4261 \(p.29\)](#).





## Other kinds of markers and tracks


Tracks can be used for arbitrary things, and are just places on the case log:


 In your case log, record that the current value of **track A** is: **10**.

 In your case log, record that the current value of **track B** is: **4**.

 In your case log, **increase** the current value of **track A** by **+2**.


 In your case log, **reduce** the current value of **track B** by **1**.

 In your case log, **increase** the current value of **track A** by **+2**, but not greater than 10.

 In your case log, **reduce** the current value of **track B** by **1**, but not less than 0.

CONTINUED ON NEXT PAGE



 In your case log, record that the current value of **track C** is: **"tired"**.

### Checkboxes

☒ Tick **3** demerit boxes in your case log.

☒ Tick **3** culture boxes in your case log.

### Fingerprints

You find a fingerprint:



The Fingerprint!

You classified the fingerprint:



1-4382

End line

CONTINUED ON NEXT PAGE

What if we had two (left aligned):



1-4382 L2



1-4382 L3

End line

CONTINUED ON NEXT PAGE

What if we had two (left aligned, top):

1-4382 L2

1-4382 L3



End line

*CONTINUED ON NEXT PAGE*

What if we had two with captions at bottom (centered):



1-4382 L2



1-4382 L3

End line

*CONTINUED ON NEXT PAGE*



What if we had two with captions at top (centered, top):

1-4382 L2



1-4382 L3



End line

*CONTINUED ON NEXT PAGE*

You find a fingerprint:



You classified the fingerprint:



1-4382

End line

*CONTINUED ON NEXT PAGE*

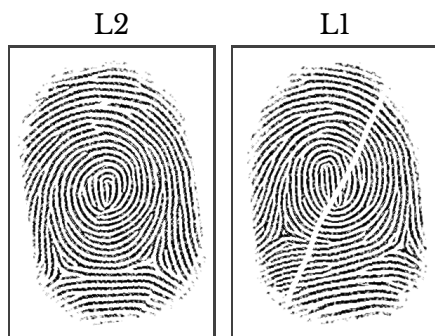
What if we had two (left aligned):



End line

*CONTINUED ON NEXT PAGE*

What if we had two (left aligned, top):



End line

*CONTINUED ON NEXT PAGE*



What if we had two in frames):



L1



L2

End line

CONTINUED ON NEXT PAGE

What if we had two with captions at top (centered, top):

L2



L3



End line

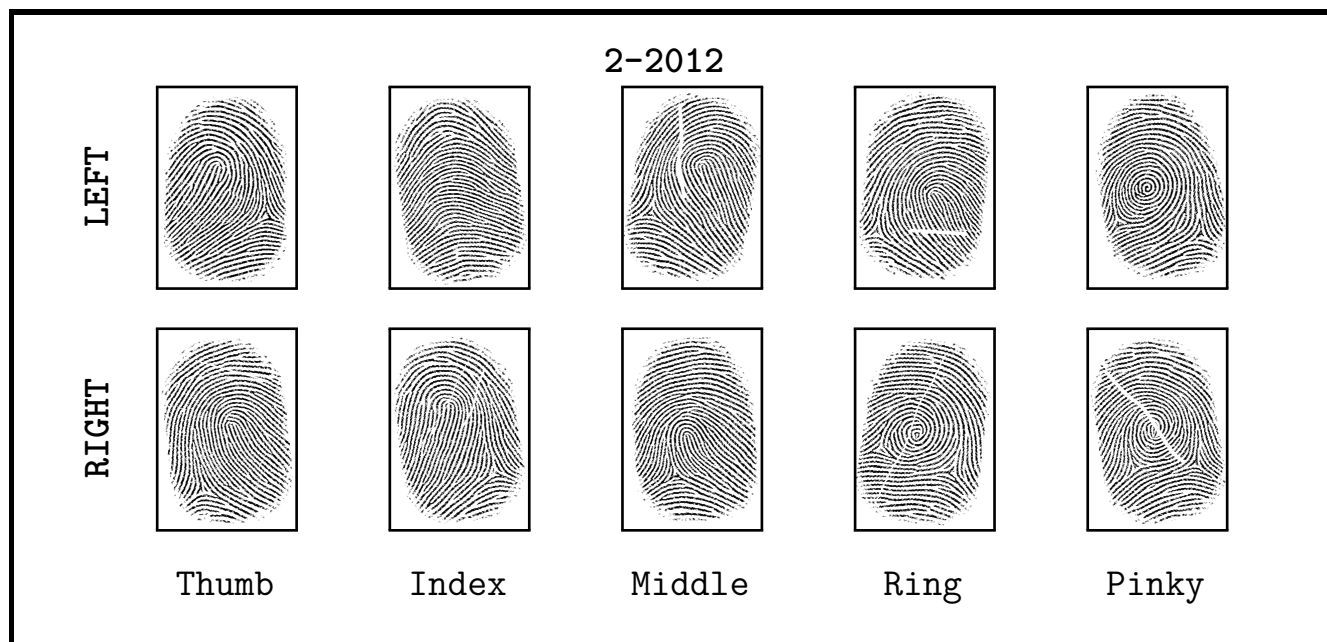
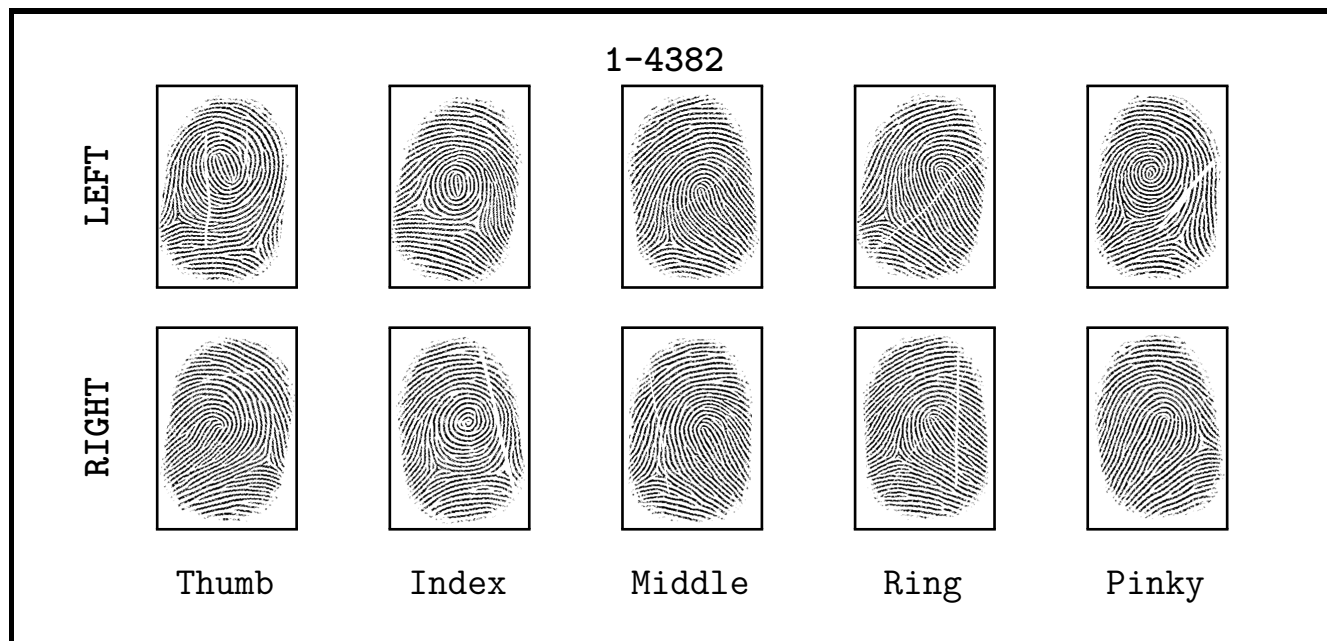
**image text combo**



Here is some text where the intention is that the text wrap around the image; note that this is still a bit flakey; I think it works fine as long as the text is in one big paragraph, like DropCaps, but if you break the text into multiple paragraphs it won't quite wrap around the image perfectly, and weird wrapping artefacts will show up. So it's not that useful a feature and might be best avoided. You can see how it also doesn't perfectly determine a nice tight boundary around the image. Too bad, as you would think this might be a handy affect that latex would be well suited for.

## fingerprint sets

Let's examine the whole set from this criminal:



## fingerprint unknown

Here's two fingerprints that are unknown:



UNK555

*CONTINUED ON NEXT PAGE*



## Drop caps examples

Here is a drop caps example on the first letter with default options:

**C**ontrary to popular belief, Lorem Ipsum is not simply random text. It has roots in a piece of classical Latin literature from 45 BC, making it over 2000 years old. Richard McClintock, a Latin professor at Hampden-Sydney College in Virginia, looked up one of the more obscure Latin words, consectetur, from a Lorem Ipsum passage, and going through the cites of the word in classical literature, discovered the undoubtable source.

And here is another drop cap example, this time on the whole first word:

**AND** contrary to popular belief, Lorem Ipsum is not simply random text. It has roots in a piece of classical Latin literature from 45 BC, making it over 2000 years old. Richard McClintock, a Latin professor at Hampden-Sydney College in Virginia, looked up one of the more obscure Latin words, consectetur, from a Lorem Ipsum passage, and going through the cites of the word in classical literature, discovered the undoubtable source.



# STOP!



Stop reading this case book now, and begin searching for leads in the directories.  
Continue to the next page only when you are ready to end **day 1**.



# Day Two

Here is day two

# LEADS

## STOP!



**WARNING!** Do **not** read through the rest of this document like a book from beginning to end. Lead entries are meant to be read individually only when you look up a lead by its number.

Close this book now and follow rulebook instructions for looking up leads.

1

# 1-4382

Here is the lead you will visit if you identify the fingerprint.



Time advances 60 minutes.



# 1-4951

*"Thomson, Jacob" (2-8920 on p.30) contd.*

You knock on the door but no one answers. Return to [2-8920 \(p.30\)](#).



2



# 2-4261

*The Old Man's Grocery Storey*

Here's an example of a lead whose lead # is generated automatically. Note we can jump to it by referring to its id.



Time advances 60 minutes.



# 2-8920

*"Thomson, Jacob"*  
303 E. 8th St, LE

Now we give the player a couple of choices using the inline function or a simple jump.

Here's an inline statement which automatically tells them to come back.

If you want to knock on the door, go to [1-4951 on p.27](#), and then return here.

Otherwise, if you want to kick down the door, go to [7-1478 on p.37](#).

Or, if you decide to do some shopping, go to [2-4261 \(p.29\)](#).



Time advances 60 minutes.



5

# 5-1068

*Billups, J. - Apt. 2c*  
*351 W. 114th St, CH (apt. 2c)*

Here's an example of a lead whose actual contents are copied by several others.



6

# 6-3172

*Hint for Marker A1 (p.77) contd.*

Hint: There is no good hint here.

☒ If this hadn't already occurred to you, mark **2** demerit boxes in your case log.



7

# 7-0031

*Porta, M - Apt. 2b*  
*351 W. 114th St, CH (apt. 2b)*

Here's an example of a lead whose actual contents are copied by several others.





# 7-1478

*"Thomson, Jacob" (2-8920 on p.30) contd.*

You try to kick down the door but you break your foot.



# 7-3019

*Scheier, N. - Apt. 2a*  
*351 W. 114th St, CH (apt. 2a)*

Here's an example of a lead whose actual contents are copied by several others.



# 7-8927

*Thomsen, R.  
351 W. 114th St, CH (apt. 2d)*

The Monterey Apartments building is a short little structure, just two stories tall, with no doorman in sight, and open to the street. The sidewalk is bustling with activity, and I hear strange discordant notes of music from some place nearby that I can't quite wrap my head around. I walk past the maintenance guy's apartment and knock on apartment 2d, and after a long while the door creaks open, but only a few inches wide.

Here's a normal lead.



**Time advances 60 minutes.**



8

# 8-6011

*Harris, A. - Apt. 2f*  
*351 W. 114th St, CH (apt. 2f)*

Here's an example of a lead whose actual contents are copied by several others.



# DOCUMENTS

**STOP!**



Do **not** access the documents section unless directed to retrieve a specific document.

# Document 1

*Memo sheet on Jacob Thomson, from [Demo of Tags/markers \(setting and testing\)](#) (p.7)*

Name: Jacob Thomson

Age: 18-20(?)

Race: Caucasian

Occupation: Taxi Cab Driver(?)

On the afternoon of Wednesday, June 9th, suspect was seen by witnesses running from the Tallerico bakery in Little Italy, which had just been robbed. Suspect description by bakery owners was unclear.

No answer to knocking on door of suspect's last known home address, but caller identifying himself as Thomson called in to Police Headquarters Wednesday evening at 8pm, and agreed to come in for a sitdown interview on Thursday, June 10th, at 8am.

## Document 2

*cipher test*

DEBUG NOTE: Applying cipher 'caesar' with key '1'  
(spellDigits=False, removePunctuation=False, format=True):

OBNF: KBDPC UIPNTPO

BHF: 18-20(?)

SBDF: DBVDBTJBO

PDDVQBUJPO: UBYJ DBC ESJWFS(?)

PO UIF BGUFSOPPO PG XFEOTEBZ, KVOF 9UI, TVTQFDU XBT TFFO CZ  
XJUOFTTFT SVOOJOH GSPN UIF UBMMFSJDP CBLFSZ JO MJUUMF JUBMZ,  
XIJDI IBE KVTU CFFO SPCCFE. TVTQFDU EFTDSJQUJPO CZ CBLFSZ  
PXOFST XBT VODMFBS.

OP BOTXFS UP LOPDLJOH PO EPPS PG TVTQFDU'T MBTU LOPXO IPNF  
BEESFTT, CVU DBMMFS JEFOUJGZJOH IJNTFMG BT UIPNTPO DBMMFE JO UP  
QPMJDF IFBERVBSUFST XFEOTEBZ FWFOJOH BU 8QN, BOE BHSFFE UP  
DPNF JO GPS B TJUEPXO JOUFSWJFX PO UIVSTEBZ, KVOF 10UI, BU 8BN.



DEBUG NOTE: Applying cipher 'substitution' with key '1'  
(spellDigits=False, removePunctuation=False, format=True):

axqw: nxlhy ozhquha

xfw: 18-20(?)

mxlw: lxplxutxa

hllpvxotha: oxct lxy kmtldwm(?)

ha ozw xbowmahha hb iwkawukxs, npaw 9oz, upuvwlo ixu uwwa ys  
itoawuuwu mpaataf bmhq ozw oxrrwmtlh yxjwms ta rtoorw toxrs,  
iztlz zzk npuo ywwa mhyywk. upuvwlo kwulmtvotha ys yxjwms  
hiawmu ixu palrwxm.

ah xauiwu oh jahljtaf ha khhm hb upuvwlo'u rxuo jahia zhqw  
xkkmwu, ypo lxrrwm tkwaotbstaf ztquwrb xu ozhquha lxrrwk ta oh  
vhrtlw zwxkgpxmowmu iwkawukxs wdwataf xo 8vq, xak xfmwwk oh  
lhqw ta bhm x utokhia taowmdtwi ha ozpmukxs, npaw 10oz, xo 8xq.

DEBUG NOTE: Applying cipher 'keyword' with key 'fortuitious'  
(spellDigits=False, removePunctuation=False, format=True):

HFGU: CFRJO PAJGNJH

FSU: 18-20(?)

MFRU: RFQRFNBFH

JRRQKFPBJH: PFXB RFO TMBVUM(?)

JH PAU FIPUMHJJH JI WUTHUNTFY, CQHU 9PA, NQNKURP WFN NUUH OY  
WBPHUNNUN MQHHBHS IMJG PAU PFEEUMBRJ OFDUMY BH EBPPEU BPFY,  
WABRA AFT CQNP OUUH MJOOUT. NQNKURP TUNRMBKPBH OY OFDUMY  
JWHUMN WFN QHREUFM.

HJ FHNWUM PJ DHJRDBHS JH TJJM JI NQNKURP'N EFNP DHJWH AJGU  
FTTMUNN, OQP RFEEUM BTUHPBIYBHS ABGNUEI FN PAJGNJH RFEEUT BH PJ  
KJEBRU AUFTLQFMPUMN WUTHUNTFY UVUHBHS FP 8KG, FHT FSMUUT PJ  
RJGU BH IJM F NBPTJWH BHPUMVBUW JH PAQMNTFY, CQHU 10PA, FP 8FG.

DEBUG NOTE: Applying cipher 'morse' with key 'None'

(spellDigits=True, removePunctuation=False, format=True):

- . - - . : . - - . - - . - - - - . / - . . . - - - -  
... - - - .  
- - - . . : - - - - . . . . - - . . . . - \* - . - -  
- - - - - . . . - - - ( ? )  
- . . - - . . : - . - . - . - . - . . . . - . - -  
- - - - . - . - . . - . - - . - . : - . - - . -  
.. / - . - . - - . / - . . - . . . - . . - ( ? )  
- - - - . / - . . . . . / - . - . - . - . - - - - .  
/ - - - . - . / . - . - . - . . . - . - . - - , . - -  
- . - . . / - . . - . . - . . . , . . . - . - . - .  
- . - . - / . - . - . . . / . . . . - . / - . . - . - / . -  
.. - . . . . . . . . / . - . - . - . - . . - .  
- . / . - . . - - - - / - . . . . . / - . - . - . - .  
- . . . - . - - - / - . . . - . - . - . - - / . . - . /  
- . . . - - - . - . . / . . - . - . - . - - , . - - . . .  
.. - . - . . . . / . . . . - . - . / . - - . - . . - / - . . .  
. - . / . - . - - - - . . . - . . . \* / . . . - . - .  
- . - . - . - - / - . . . . - . - . - . - . - . - .  
- - - - . / - . . . - . - - / - . . . - . - . - . - / - - - . -  
- . . - . . . . / . - . - . . . / . - . - . - . - . - .  
- . . \*

DEBUG NOTE: Applying cipher 'polybius' with key 'week'  
(spellDigits=False, removePunctuation=False, format=True):

34 14 33 12 : 31 14 21 35 15 \* 45 25 35 33 44 35 34

14 24 12 : 1 8 - 2 0 ( ? )

43 14 21 12 : 21 14 51 21 14 44 31 14 34

35 21 21 51 41 14 45 31 35 34 : 45 14 53 31 \* 21 14 15 \* 22 43  
31 52 12 43 ( ? )

35 34 \* 45 25 12 \* 14 23 45 12 43 34 35 35 34 \* 35 23 \* 11 12  
22 34 12 44 22 14 54 , 31 51 34 12 \* 9 45 25, 44 51 44 41 12 21  
45 \* 11 14 44 \* 44 12 12 34 \* 15 54 \* 11 31 45 34 12 44 44 12  
44 \* 43 51 34 34 31 34 24 \* 23 43 35 33 \* 45 25 12 \* 45 14 32  
32 12 43 31 21 35 \* 15 14 13 12 43 54 \* 31 34 \* 32 31 45 45 32  
12 \* 31 45 14 32 54 , 11 25 31 21 25 \* 25 14 22 \* 31 51 44 45 \*  
15 12 12 34 \* 43 35 15 15 12 22 . 44 51 44 41 12 21 45 \* 22 12  
44 21 43 31 41 45 31 35 34 \* 15 54 \* 15 14 13 12 43 54 \* 35 11  
34 12 43 44 \* 11 14 44 \* 51 34 21 32 12 14 43 .

34 35 \* 14 34 44 11 12 43 \* 45 35 \* 13 34 35 21 13 31 34 24 \*  
35 34 \* 22 35 35 43 \* 35 23 \* 44 51 44 41 12 21 45 ' 44 \* 32 14  
44 45 \* 13 34 35 11 34 \* 25 35 33 12 \* 14 22 22 43 12 44 44 ,  
15 51 45 \* 21 14 32 32 12 43 \* 31 22 12 34 45 31 23 54 31 34 24  
\* 25 31 33 44 12 32 23 \* 14 44 \* 45 25 35 33 44 35 34 \* 21 14  
32 32 12 22 \* 31 34 \* 45 35 \* 41 35 32 31 21 12 \* 25 12 14 22  
42 51 14 43 45 12 43 44 \* 11 12 22 34 12 44 22 14 54 \* 12 52 12  
34 31 34 24 \* 14 45 \* 8 41 33 , 14 34 22 \* 14 24 43 12 12 22 \*  
45 35 \* 21 35 33 12 \* 31 34 \* 23 35 43 \* 14 \* 44 31 45 22 35 11  
34 \* 31 34 45 12 43 52 31 12 11 \* 35 34 \* 45 25 51 43 44 22 14  
54 , 31 51 34 12 \* 1 0 45 25, 14 45 \* 8 14 33 .

DEBUG NOTE: Applying cipher 'vigenere' with key 'week'  
(spellDigits=False, removePunctuation=False, format=True):

JEQO:FEGYX XLYIWSX

WKI:18-20(?)

NEGO:YEYMWWMKJ

KGGELEXSKR:XKTM GKX HVSRIV(?)

KR XRA EJDAVRYKR SP SIHXAWHKU,NYXA 9XL,OYWZAGX GWW WOAR FI  
SMXXAWWOO VYXJMRQ BVSW PLI DWPPONMGY XEOONC MX HMXDHI  
MDWPC,GDMGR DEH TQWX LAIR BKFFOZ.WYCLIGD ZIWMNMTDESR LU FEUAVC  
YSRIBO AEC QRGVAEV.

JS EXOAIB PS OXKGOSJK SX ZSSB KJ WEOTIMP'W PKOX OXKAR RKQI  
KZHVOOW,FEP GEVHIV SZIRDEJCSJK LSIWIVB EW DDSQCKR GKHPIN ER XY  
LSPSYI LOWHUEWVXONW AOZRICZEC ORIRSJK ED 8LQ,EXZ EKBAIH DK GSWA  
MR PKV E CEXHYSR MXPIVFEIA YJ PLYBOHEI,FYRO 10PL,WX 8EW.

DEBUG NOTE: Applying cipher 'atbash' with key 'None'  
(spellDigits=False, removePunctuation=False, format=True):

MZNV: QZXLY GSLNHLM

ZTV: 18-20(?)

IZXV: XZFXZHRZM

LXXFKZGRLM: GZCR XZY WIREVI(?)

LM GSV ZUGVIMLLM LU DVWMVHWZB, QFMV 9GS, HFHKVXG DZH HVVM YB  
DRGMVHHVH IFMMRMT UILN GSV GZOOVIRXL YZPVIB RM ORGGOV RGZOB,  
DSRXS SZW QFHG YVVM ILYYVW. HFHKVXG WWHXIRKGRML YB YZPVIB  
LDMVIH DZH FMXOVZI.

ML ZMHDVI GL PMLXPRMT LM WLLI LU HFHKVXG'H OZHG PMLDM SLNV  
ZWWIVHH, YFG XZOOVI RWVMGRUBRMT SRNHVOU ZH GSLNHLM XZOOVW RM GL  
KLORXV SVZWJFZIGVIH DVWMVHWZB VEVMRMT ZG 8KN, ZMW ZTIVVW GL  
XLNV RM ULI Z HRGWLDM RMGVIERVD LM GSFIHWZB, QFMV 10GS, ZG 8ZN.

## Document 3

*redaction test*

████████████████████

████████████████████

And here is a sentence with ██████████ blacked out.

## Document 4

*Deputy Detective Note*

*The bearer of this note, Jack Deverell, has been deputized as a Junior Detective of the New York City Police Department.*

*Your cooperation is appreciated.*

*NYPD Homicide Department*

*Detective Sam Deverell*

*240 Centre Street*



## Document 5

*Deputy Detective Note*

The bearer of this note, Jack Deverell, has been ~~awarded~~ deputized as a Junior Detective of the New York City Police Department.

Your cooperation is appreciated.

NYPD Homicide Department

Detective Sam Deverell  
240 Centre Street

## FOCH FINDS GERMANY HAS FRAME FOR ARMY ON PRE-WAR SCALE

BY EDWIN E. JAMES

This is the text of the article. Write as much as you want here.

The city is, rather, a state of mind, a body of customs and traditions, and of the organized attitudes and sentiments that inhere in these customs and are transmitted with this tradition. The city is not, in other words, merely a physical mechanism and an artificial construction.

It is involved in the vital processes of the people who compose it; it is a product of nature, and particularly of human nature.

The city has, as Oswald Spengler has recently pointed out, its own culture: "What his house is to the peasant, the city is to civilized man. As the house has its household gods, so has the city its protecting Deity, its local saint. The city also, like the peasant's hut, has its roots in the soil." [1]



Suspect John Doe

The city has been studied, in recent times, from the point of view of its geography, and still more

recently from the point of view of its ecology. There are forces at work within the limits of the urban community—within the limits of any natural area of human habitation, in fact—which tend to bring about an orderly and typical grouping of its population and institutions.

## PLAY JURY ADOPTED; TRIAL TO BE SECRET

Transportation and communication, tramways and telephones, newspapers and advertising, steel construction and elevators—all things, in fact, which tend to bring about at once a greater mobility and a greater concentration of the urban populations—are primary factors in the ecological organization of the city.

The city is not, however, merely a geographical and ecological unit; it is at the same time an economic unit. The economic organization of the city is based on the division of labor. The multiplication of occupations and professions within the limits of the urban population is one of the most striking and least understood aspects of modern city life.

From this point of view, we may, if we choose, think of the city, that is to say, the place and the people, with all the machinery and administrative devices that go with them, as organically related; a kind of psychophysical mechanism in and through which private and political interests find not merely a collective but a corporate expression.

Much of what we ordinarily regard as the city—its charters, formal organization, buildings, street railways, and so forth—is, or seems to be, mere artifact. But these things in themselves are utilities, adventitious devices which become part of the living city only when, and in so far as, through use and wont they connect themselves, like a tool in the hand of man, with the vital forces resident in individuals and in the community.

The city is, finally, the natural habitat of civilized man. It is for that reason a cultural area characterized by its own peculiar cultural type:

"It is a quite certain, but never fully recognized, fact," says Spengler, "that all great cultures are

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"All the News That's Fit to Print."

VOL. LXIV... No. 21,776.

THURSDAY, JUNE 10, 1915

2 cents

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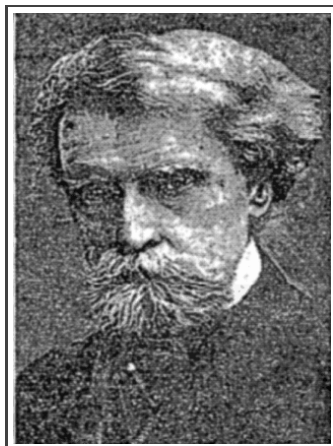
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Sunday, 1,584,120  
Daily, - 1,286,569

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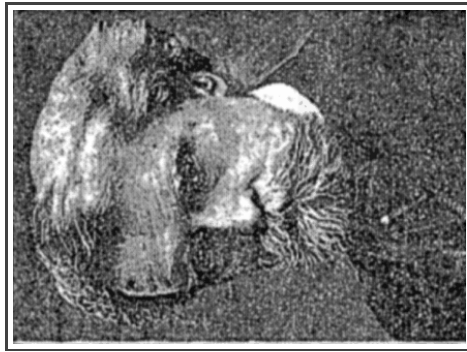
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The same patient methods of observation which anthropologists like Boas and Lowie have expended on the study of the life and manners of the North American Indian might be even more fruitfully employed in the investigation of the customs, beliefs, social practices, and general conceptions of life prevalent in Little Italy on the lower North Side in Chicago, or in recording the more sophisticated folkways of the inhabitants of Greenwich Village and the neighborhood of Washington Square, New York.

## SENATE TALKS ON AS JAM TIGHTENS

We are mainly indebted to writers of fiction for our more intimate knowledge of contemporary urban life. But the life of our cities demands a more searching and disinterested study than even Émile Zola has given us in his "experimental" novels and the annals of the Rougon-Macquart family.

We need such studies, if for no other reason than to enable us to read the newspapers intelligently. The reason that the daily chronicle of the newspaper is so shocking, and at the same time so fascinating, to the average reader is because the average reader knows so little about the life of which the newspaper is the record.

The observations which follow are intended to define a point of view and to indicate a program for the study of urban life: its physical organization, its occupations, and its culture.

CONTINUED ON PAGE FOUR.



# The Villager



THURSDAY, JUNE 10, 1915

2 cents

## FRANCE INVADES

### FOCH FINDS GERMANY HAS FRAME FOR ARMY ON PRE-WAR SCALE

By Edwin E. James

This is the text of the article.  
Write as much as you want here.

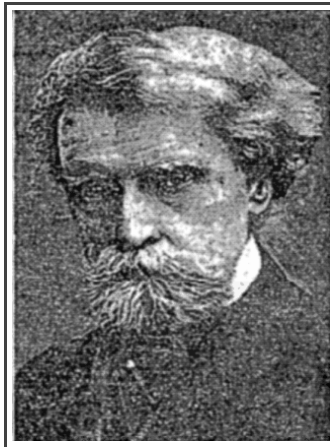
The city is, rather, a state of mind, a body of customs and traditions, and of the organized attitudes and sentiments that inhere in these customs and are transmitted with this tradition. The city is not, in other words, merely a physical mechanism and an artificial construction.

It is involved in the vital processes of the people who compose it; it is a product of nature, and particularly of human nature.

The city has, as Oswald Spengler has recently pointed out, its own culture: "What his house is to the peasant, the city is to civilized man. As the house has its household gods, so has the city its protecting Deity, its local saint. The city also, like the peasant's hut, has its roots in the soil." [1]

The city has been studied, in recent times, from the point of view of its geography, and still more recently from the point of view of its ecology. There are forces at work within the limits of the urban community—within the limits of any natural area of human habitation, in fact—which tend to bring about an orderly and typical grouping of its population and institu-

tions.



Suspect John Doe

The science which seeks to isolate these factors and to describe the typical constellations of persons and institutions which the co-operation of these forces produce, is what we call human, as distinguished from plant and animal, ecology.

### PLAY JURY ADOPTED; TRIAL TO BE SECRET

Transportation and communication, tramways and telephones, newspapers and advertising, steel construction and elevators—all things, in fact, which tend to bring about at once a greater mobility and a greater concentration of the urban populations—are primary factors in the ecological organization of the city.

The city is not, however,

merely a geographical and ecological unit; it is at the same time an economic unit. The economic organization of the city is based on the division of labor. The multiplication of occupations and professions within the limits of the urban population is one of the most striking and least understood aspects of modern city life.

From this point of view, we may, if we choose, think of the city, that is to say, the place and the people, with all the machinery and administrative devices that go with them, as organically related; a kind of psychophysical mechanism in and through which private and political interests find not merely a collective but a corporate expression.

Much of what we ordinarily regard as the city—its charters, formal organization, buildings, street railways, and so forth—is, or seems to be, mere artifact. But these things in themselves are utilities, adventitious devices which become part of the living city only when, and in so far as, through use and wont they connect themselves, like a tool in the hand of man, with the vital forces resident in individuals and in the community.

"It is a quite certain, but never fully recognized, fact," says Spengler, "that all great cultures are city-born. The outstanding man of the second generation is a city-building animal. This is the actual criterion of world-history, as distinguished from the history of mankind: world-history is the history of city men. Nations, governments, politics,

and religions—all rest on the basic phenomenon of human existence, the city." [2]

Anthropology, the science of man, has been mainly concerned up to the present with the study of primitive peoples. But civilized man is quite as interesting an object of investigation, and at the same time his life is more open to observation and study. Urban life and culture are more varied, subtle, and complicated, but the fundamental motives are in both instances the same.

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CONTINUED ON PAGE FOUR.

## Document 15

*Sample newspaper*

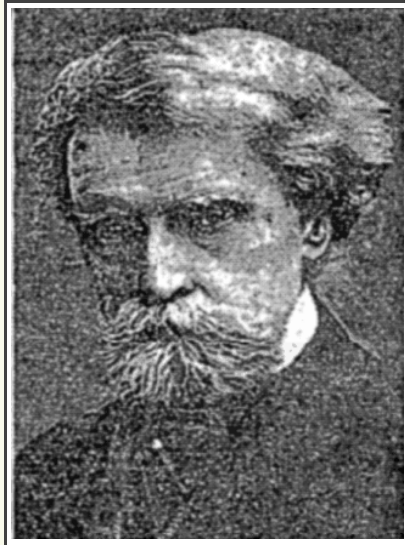
THURSDAY, JUNE 10, 1915

### FOCH FINDS GERMANY HAS FRAME FOR ARMY ON PRE-WAR SCALE

*By Edwin E. James*

This is the text of the article. Write as much as you want here.

It is involved in the vital processes of the people who compose it; it is a product of nature, and particularly of human nature.



Suspect John Doe

### PLAY JURY ADOPTED; TRIAL TO BE SECRET

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The president could not be reached for comment but his spokesperson said he was highly dissatisfied.

## Document 16

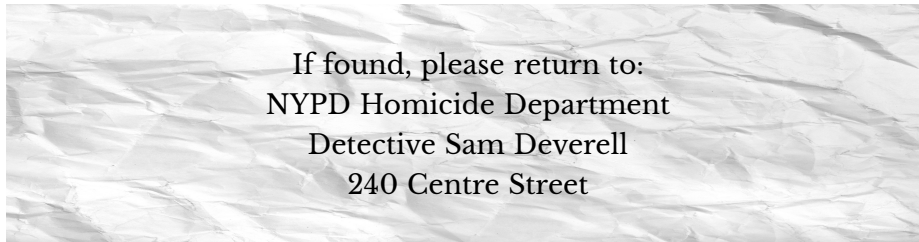
*Sample shoeprint*



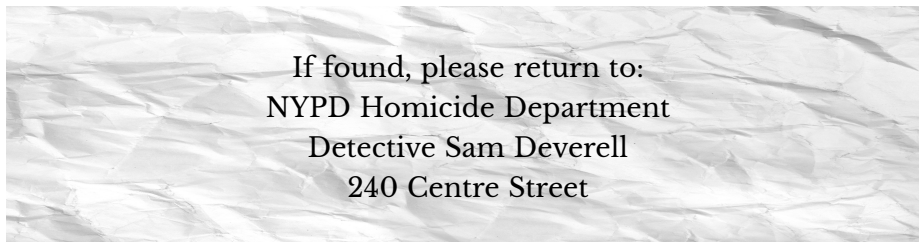
## Document 17

*Background image test 1*

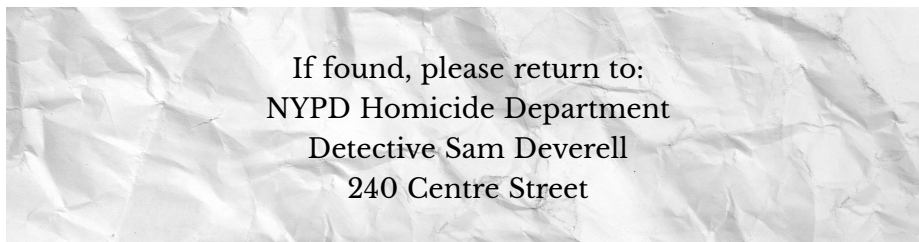
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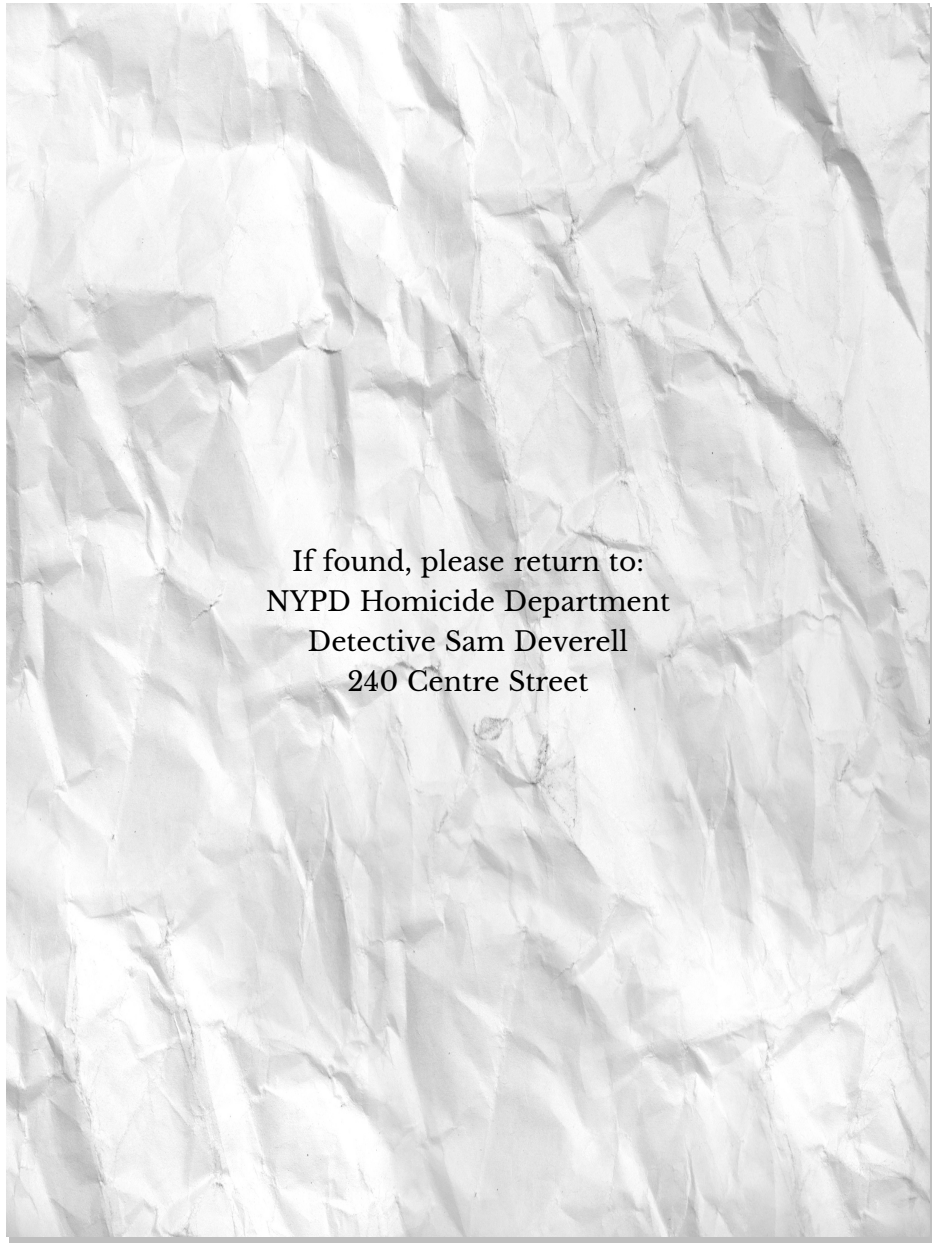
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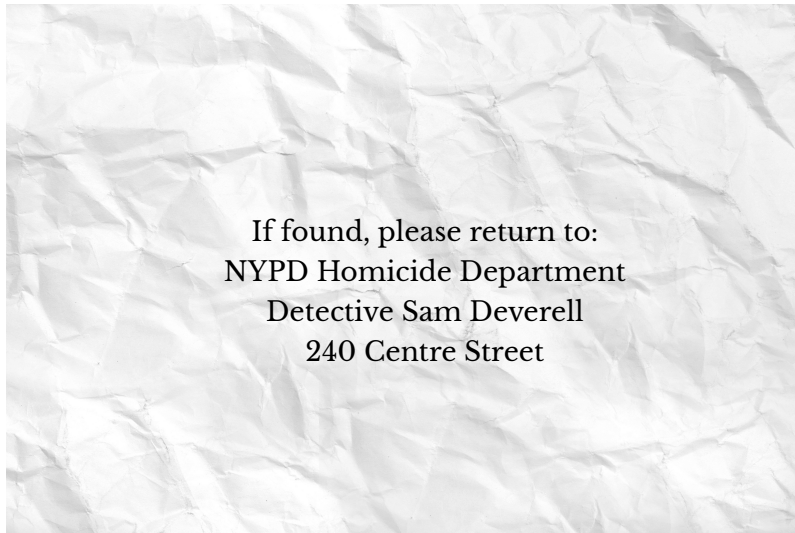
Centered, 70% width, and using scale=zoom:



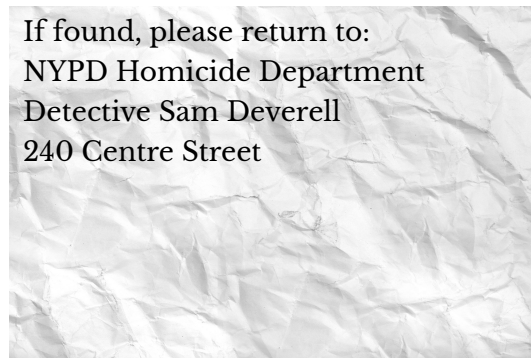
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Left 50% with scale=image



Business card

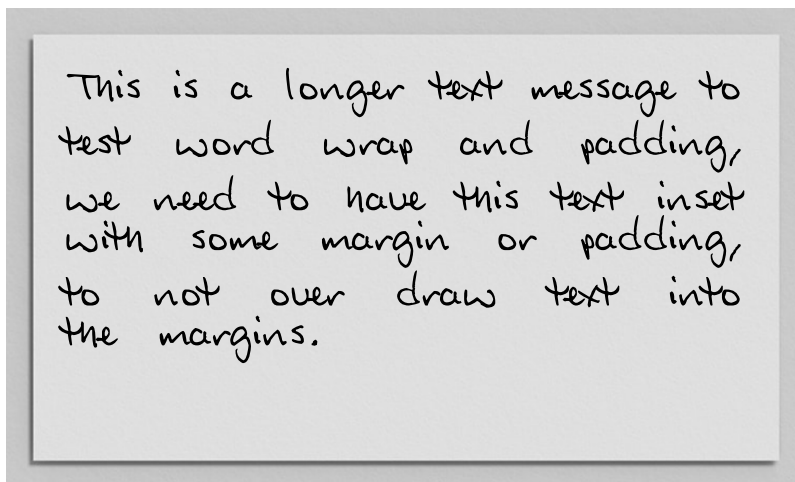


Image as mask; burned note version





ound, please return to  
PD Homicide Department  
Detective Sam Dever  
240 Centre Street

burned note found at scene

Image on top in front of text



If found, please return to  
lice at :  
NYPD  
Dete  
240 Centre S

ef of po-



# END

## Conclusion

You are about to read the final questions for this case. Once you read them, there is no going back into the field.

Even if you have already found all of the required markers for the final day, you may now continue to play the final day of the case and resume searching for leads for as long as you like with no penalty.

Proceed to the final questions only when you are ready to end your investigation.

## STOP!



Proceed only when you are ready to answer questions.



## Questions

Read and answer the following questions. You may re-reread any previously visited leads to refresh your memory but you may not visit new leads at this point.

Q1. How are you feeling today?

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Q2. How did you like the game?

---

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Q3. No, really, how are you feeling?: \_\_\_\_\_ [ 5 points ]

Q4. Who died?

Victim: \_\_\_\_\_ [ 10 points ]

Q5. What was the motive?

---

Q6. Choose one and only one of the following:

- ☐ Fake and **not** worth buying
- ☐ Real and worth buying
- ☐ Other: \_\_\_\_\_

CONTINUED ON NEXT PAGE

**Q7. Choose all that apply:**

- ☐ red
- ☐ yellow
- ☐ green
- ☐ blue
- ☐ Other: \_\_\_\_\_

**Q8. Choose all that apply:**

- ☐ a) red
- ☐ b) yellow
- ☐ c) green
- ☐ d)blue
- ☐ Other: \_\_\_\_\_



## Epilogue - Brooklyn Heights 1935

I'm back in 1935, standing over my kitchen table with the empty glass of whiskey in my hand. Back up on the step stool, and back goes the bottle and the unwashed glass alongside it.



## Final Scoring

Calculate your final score by assessing how well you answered each question, assigning partial credit as you see fit.



## Behind the Scenes: Postscript from the Author

This is where the author might write some info about how they wrote the case, whether it was based on a true story, etc.



## Full Walkthrough

Here's one way an experienced detective might have solved the case:

### **Turn 1: Visit the scene of the crime (1-1978: Tallerico and Brother Bakery)**

From the suspect sheet we are told the name of the store that was robbed, the Tallerico and Brother Baker in Little Italy. We could look that up in the White pages by name, under Tallerico, or by using the Yellow pages to find Bakeries.

Etc..



# HINTS

## STOP!



Do **not** access the hints section except when looking up a specific hint from the table of contents at the start of this case book.



## Hint for Marker A1

☒ Tick 2 demerit boxes in your case log.

See if you can figure out how to confirm the identity of the robber.

For another hint, go to [6-3172 on p.34](#).

If you still need help, as a last resort ☒ Tick 3 demerit boxes in your case log, then visit the following lead where this item is obtained:

- [Demo of Tags/markers \(setting and testing\) on p.7](#)

twocol fingerprint set hint

