



Shadow of The Conjuror: The Antebellum South Intersects the Present in a Gothic Supernatural Fantasy of Love and Redemption

Steve Gierhart

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The McNallys reside in the same house but live separate lives. Jared, an engineer, is emotionally distant. Melissa, an intellectual property lawyer, pursues an affair to fill the void left by her husband.

Whether their bankrupt relationship can be healed rests in events that start in a rundown slave cemetery on their property in the Appalachian foothills of North Alabama. The unmarked grave of a slave leads them to a journal, a journal not of facts but of emotion. It is a diary from the 1830s of a young man whose father, Jeremiah Thompson, was a cotton king, the owner of the plantation 'Fiery Hill' upon which the McNally home was built.

Odd occurrence builds to mystery, then to a terrible realization that they are the target of something that should have remained in the ground as the journal reveals the secret of Jeremiah's son, Jacob.

"I saw Nika for the first time at the auction to which my father brought me," Jacob's diary paints sorrowfully with regret. "She was beautiful, dark skinned, ebony eyed, and 11 years old. And I was only 12. Now six years later, anyone can see she has bewitched me...I cannot admit to my emotions or my intents, especially to my family but also to my friends, the only ones I have, and they are my father's property."

The McNallys' decisions impact not only the direction of their relationship, but also this forbidden love from the past. Regardless, all paths to answers in Shadow of The Conjuror lead through a surprising source, an enigmatic West African legend borne in the tribal myths of the Mande.

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