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INTRODUCTION

INTRODUCTION

Welcome to Sherlock Holmes' world! There's mystery out there, and you have the opportunity to solve it!

This Manual has been designed to answer most of the questions you might have about this Adventure. Please spend the time necessary to gain a full understanding of what it contains. I assure you that there are hints and advice on how to play. There is nothing here, however, that will tell you how to win!

In any case, browse through the remainder of this page and then turn to the next section. You will be back in the 19th Century in just a moment.....!

This Manual contains:

THE CASEBOOK
the background necessary to begin the game.

THE GAME
gives you an overview of the game structure and ideas on its various parts.

THE OPTIONS
tell you more precisely how to give commands to the game,

THE COMMONPLACE BOOK
helps to identify certain of Holmes' friends, enemies, and Holmes' World locations.

THE REFERENCE SHEET
packs a lot of information in a very small place!

THIS TIME ONLY!
Specific information regarding this case, updates and other things. (Changes with each adventure.)

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THE GAME

General Comments

All adventures in this series have the same basic objective. You, as Sherlock Holmes, must solve a mystery. This mystery may be a single one with various threads winding in and out, or a series of mysteries, or a mystery which itself is comprised of other mysteries. Unlike a standard 'adventure game', you will not be called on to think of solutions to unusual puzzles

scattered throughout the game. The game itself is the puzzle and by carefully going through the various scenes, looking, reading, examining, and questioning you can come to some conclusions.

It is important to understand that each adventure has a time limit. If you do not come to a conclusion or the case within that time limit, you will be told that you have lost. The time clock is continually 'on' from the moment that you start your case in Baker Street to the moment the computer reveals your success or failure. You will do well to 'keep an eye on the clock' as you play the game!

You should also bear in mind that knowing who did what or what the answer is, of itself, of little value. To properly conclude an adventure, you must be in the right place at the right time. You must be able to confront your quarry as well as be able to prove, in court, that this person is guilty. Remember - a character is innocent until proven guilty!

Characters may be asked questions throughout the game. Some may tell the truth; some may lie. Some may be in constant 'motion' changing things even as your investigation continues; others will always be where you expect to find them.

Clues are scattered throughout the story. Some are valuable and very helpful; others have little value if any at all. You must decide their worth to your case.

Your confidant and friend, Dr. Watson, is always with you. He will, at times, declare that he is hungry or tired, or both! You

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may select to spend some time eating or sleeping, or you may simply ignore his exclamations. (A warning, though. Watson has been known to be persistent in his complaints!)

You should also know that not everywhere you wish to go may be open to you at various times. There may be periods when you are incapable of doing anything at all. Again, watch the clock and be guided by what happens to you at different points in the game.

The game is basically set in two general 'areas'. The largest area is London, or England, or The World. If you wish to move around this area, it is sufficient to give the address, the place identifier, or a person's name in order to 'go' there.

There is a second 'area' in which you can move. This is called the "Central Structure" and is the key building, boat, train, or whatever, in the game. You move about differently here than you would in the 'larger world'. There is a 'transition' location that is the 'gateway' between the two areas. It is defined for every game as one particular address or location. For complete Information, see OPTIONS and the MOVE OPTION description.

As Watson's tale unfolds, you will have the opportunity to tell the program what you would want to do at a given situation. You give commands to the program using the OPTION BAR and a single term. The OPTION BAR is a list of things that you

can do in the game. The single response word is the object of an action. If you wish to READ something, for example, you must select the READ OPTION and then tell the computer what (by name) you wish to read.

In certain circumstances (ASK, for example), you will be asked to provide two types of information. In the case of ASK, you will be asked WHO you are asking and then (in one word) WHAT you are asking about. You may identify a person by name or title. Depending on the circumstances, they may answer to both or only one or the other.

Remember - commands are entered via the OPTION BAR and SINGLE WORD responses to the 'prompts'.

WINNING AND LOSING

If you are in the right place at the right time (and you will be

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if your deductions are correct), you will be asked to 'testify in court'. A series of ten questions, each of which can (generally) be answered in 1 word, will be asked of you. If you are correct in your deductions, the court will find the accused guilty.

If you are not correct in your testimony, the court will set the accused free.

If you are not in the right place at the right time and the clock runs out on you, the program will terminate with a message confirming your failure. You may save a game in progress, but you may only save the most current game.

EATING AND SLEEPING

As we mentioned before Watson does not have the same constitution that you do. He will occasionally beg for food and rest. If you decide that it is a good idea to follow Watson's lead, either type in EAT or SLEEP when Watson complains. If you EAT, you will be spending 2 hours at table. If you SLEEP, you will be sleeping for 4 hours.

If, on the other hand, you decide that it is not the time to do either or both, simply press the <Return> key. Watson will grumble a bit, but will continue on. Don't think that he'll stop complaining, though!
You may decide that it would be good to EAT or SLEEP at a particular time.

If Watson hasn't complained, you can 'force' eating or sleeping by using the OTHER OPTION as described further on.

THE CLOCK

Each game will be timed differently than every other game. There are 2 timing routines going on - one that counts the actual time that you are involved in some action, another that determines how long it takes to get from here to there. The same trip rarely takes the same length of time! You cannot control this aspect of the clock.

What you can control is how long you spend reading and making decisions. The quicker and surer you are of your actions, the more time you can save!

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There are two ways you can check the clock. The easiest way is to look at the last item on the OPTION BAR, This number gives you the total number of hours that have elapsed since the beginning of the game. The other way to tell the time is by selecting the OTHER OPTION and responding TIME or by simply highlighting the Total Number of Hours information on the OPTION BAR and touching the <Return> key. Keep an eye on the time of day. It is very important! (We would also suggest taking notes on various time factors.)

PEOPLE, PLACES, THINGS

There is a good deal of information presented in an adventure which may rely on your knowing something of Holmes and Holmes' world. Whenever you come upon something that you might not be familiar with, check the COMMONPLACE BOOK section of the Manual. If the person, place, or thing you are unfamiliar with appears in the Commonplace Book, it is an indication that that person, place, or thing has some meaning to Holmes and/or Watson. A brief description or explanation is then given. It would be to your advantage. to review the Commonplace Book before going 'out on the hunt'. If a person, place, or thing comes up that is not listed in the Commonplace Book, then either one of two things is true: The item, place, or person is unique to this adventure; or, It is so common that it requires no special 'Holmesian' explanation.

THE REFERENCE SHEET

A REFERENCE SHEET which pictures the OPTION BAR and the possible responses is to be found at the end of the Manual.

THE CASEBOOK

The CASEBOOK gives the first part (the setting) of the adventure. It must be thoroughly read and understood before you go out into the "world".

DEATH AND DYING

As Holmes has proved before, it is not death that one should be concerned with; it is failure. You, as Holmes, will not be killed. (There are possibilities for threats and other things, but never

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death.)

The game will only end when you have run out of time (failed) or you decide to quit (without saving).

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PLAYING THE GAME

When the last title screen disappears, the first text screen will be printed on the monitor. Unless you are playing a Saved Game, this first screen will always be 221B Baker Street. All adventures start from this location.

Once the text is written, a menu of options will appear on the bottom of the screen.

In the APPLE version one of these options will be highlighted.

In the IBM version, each option is numbered.

This OPTION BAR is the way that you will communicate with the program. There are 5 basic things that you, as Holmes, can do. You can MOVE, you can LOOK, you may EXAMINE things, you may ASK for information or you may READ something. We will cover each of these in detail later on.

There are two other options on the OPTION BAR - OTHER and a number. (This number will always be 0 when you first start up a new game.)

The OTHER option allows you to do several things, some unique to a particular game; other things that are common to all games in this series.

The number that appears at the end of the OPTION BAR represents the TOTAL NUMBER OF HOURS that you have "lived through" in a particular game. It is wise to keep track of how much time you are spending by checking this number of ten. There is another way you can check for time of day and date. This is discussed under the OTHER option.

SELECTING AN OPTION

In order to "do" something, you must first select what it

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is that you wish to do.

Apple

If you wish to ASK someone something, you must move the highlight to the word ASK. This is done by simply pressing the right or left arrow key until the word ASK is highlighted.

IBM

In the IBM version, simply press the number associated with the OPTION you wish. You do NOT need to press the RETURN key.

Press the RETURN key (APPLE) and a prompt will appear and you will be able to ask questions (move, look, or whatever else). When you are finished with a particular activity (or the computer thinks that you are), the OPTION BAR will return to the bottom of the

screen. If you have asked one question, for example, and still wish to ask another, simply touch the RETURN key while ASK is highlighted (APPLE). You will then be allowed to ask your next question.

In the IBM version, you must re-select the OPTION NUMBER.

THE MOVE OPTION

The first option on the OPTION BAR is MOVE. The MOVE option allows you to move from place to place, whether from one room of a house to another or from one building to another. The MOVE option has two forms, although you will only be able to use one or the other at any given time. There is only one case where both MOVE forms are available to you, and that is at the "GATEWAY".

All the adventures are designed to allow you to move from one building or address to another by simply typing in the name of the destination in response to the prompt

WHERE NEXT, HOLMES?

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If you wish to go to Scotland Yard, simply type in SCOTLAND YARD and, if it is a location available in the game, you will be 'moved' there with the next screen. If the destination has an address, you may use that also.

WHERE NEXT, HOLMES? 221B <cr>

will move you to 221B Baker Street from wherever you are. If you attempt to move to where you already are, the program will simply disregard your command.

The second form of the MOVE command is only available to you when you enter the central structure of the game. Each adventure involves both locations (like Baker Street, Scotland Yard, or a tavern) and a central structure (like a big hotel, boat, or train). The central structure is where many of the key facts surrounding the case may be identified. This structure is always made up of interconnecting 'rooms' or 'locations' and may be mapped for your convenience.

In order to 'move' from one 'room' to another, you do not use the room name (you may not even know what the next room is called). You use a single letter to give the direction. The program understands (U)p, (D)own, (N)orth, (S)outh, (E)ast, and (W)est. Any other command given in a central structure will be ignored and you will be told that you can't go that way. The prompt for the central structure is

WE'LL GO

and your response will be either a U, D, N, S, E, or W

followed by the Return key.

REMEMBER...

When the prompt is

WHERE NEXT, HOLMES?

You must answer with a location name, person name, or address.

When the prompt is

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WE'LL GO

You must answer with an U, D, N, S, E or W

THE GATEWAY

The gateway is the cross-over point from the Move (to a location) option to the Go (direction) commando When you move to the gateway and select the MOVE OPTION from the OPTION BAR, you will be asked:

<M>OVE IN A DIRECTION, OR
<G>O SOMEWHERE?

If you wish to enter the central structure, press the M key followed by the RETURN. The next prompt will be -WE'LL GO. Select a direction and continue.

If you do not wish to enter the central structure, press the G key followed by the RETURN. The next prompt will be WHERE NEXT, HOLMES? Select a location name and continue.

Just because you are at the Gateway you do not have to enter the Central Structure! You may decide to go somewhere else. This Option is available. Remember - the Gateway is different for each game in the Series. Check the "THIS TIME ONLY" section for the Gateway in this game.

THE CENTRAL STRUCTURE

If you decide to go into the central structure of the game, you may freely move around for as long as you wish. Once you leave the structure (that is, once you're back at the gateway), you may not re-enter the structure for that game. You will not be given the option to <M>ove or <G>o. You will never see the WE'LL GO prompt again! Plan carefully! Once you leave, there's no going back again. (At least, not until you re-start the game!)

THE LOOK OPTION

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The LOOK option may be used when you want to consider some object in isolation from the rest of its surroundings. The LOOK text will be somewhat general for there is no assumption that you are 'handling' the object of your attention. You may LOOK at things that you cannot hold or acquire. The LOOK text usually provides a more specific description of an object than is possible in the general room description.

To use the LOOK OPTION, select the word LOOK, press return, and then answer the prompt:

I AM LOOKING AT THE

with a one word response. Press Return. If the object is available for a better look, then text will be presented. If not, a message will appear telling you that it is not available.

THE EXAMINE OPTION

The EXAMINE OPTION does much the same as LOOK: but allows you finer inspection of those things that can be held, carried, or handled. You may LOOK at a wall, but you cannot EXAMINE it. (For all intents and purposes, the descriptions would have been the same anyway!)

If you attempt to EXAMINE something that cannot be examined, you will get a message. If the item is available for examination, you will get a full description.

In order to use the EXAMINE OPTION, select EXAMINE and answer the prompt:

I AM EXAMINING THE

with a one word object name followed by Return.

THE ASK OPTION

The ASK OPTION allows you to ask a specific person about a specific thing, person, or event. Once you have accessed this option by moving the highlight to ASK and

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pressing the <RETURN> key, you will be prompted:

I WISH TO ASK

and you will type in a person's name, title, identification (one word) followed by the Return.

The next prompt will be:

ABOUT WHAT, HOLMES?

and you will type in a one word answer. Here's an example -

I WISH TO ASK Lestrade <cr>
ABOUT WHAT, HOLMES? Victim <cr>

If Lestrade has anything to say about the victim, the appropriate text will be written on the screen. If he has nothing to say about the 'victim', a message will appear at the bottom of the screen.

Remember - you must type in the name (or identification) of the person you are interested in questioning first; then the thing that you are asking about. If you attempt to ASK someone who is not present, a message will appear at the bottom of the screen.

THE READ OPTION

Select the READ OPTION from the OPTION BAR.
When you select READ you will be permitted to read a document, newspaper, letter, or some other written communication.

The prompt:

HAND ME THE

is completed by your typing in the name of the item (TIMES, NEWS) or the type of item (letter, telegram). In some cases you will only be able to READ a document when you are in the same room with it. On other occasions you will be able to read a document regardless of the time. It is assumed to be with you. This is

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especially true of important notes, letters, telegrams, or newspaper stories. If you can read the same written communication in two different locations, then that document is being carried by you.

In some cases documents may not be made available to you until a certain time. If you think that you should be able to read a document, and you believe that you are in the proper location to do so, you may have to attempt "reading" it at several different times.

If there is no document to read, or you are in the wrong location to read a given document, or the time is wrong, you will be given a message at the bottom of the screen.

THE OTHER OPTION

This option is made up of two parts:

- (1) Preset available options
- (2) User options

A 'Preset Option' are standard things that you may do in any adventure. They are common things that you may select. A 'User Option' allows you to try and do things that are unique to an adventure.

(1) THE PRESET OPTIONS

When you select OTHER, the following prompt appears:

WHAT DO YOU WANT TO DO?

There are seven things that are 'preset' and available in all games:

- (a) RECALL
- (b) RETURN
- (c) SLEEP
- (d) QUIT
- (e) TIME
- (f) EAT
- (g) WAIT

When you type in one of these terms in response to the

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prompt, the program will respond accordingly and in the same way from adventure to adventure. Let's look at each of these preset options in more detail...

(a) RECALL

The RECALL command allows you to "remember" the last thing that you READ, LOOKed at, or EXAMINED. When you have LOOKed at something, the screen is written with a description. Once you have read the description, you may generally LOOK or EXAMINE something else, or you may MOVE on. If you MOVE, the description that you were reading will be overwritten with the text of the new location. You may RECALL the last thing you LOOKed at by selecting OTHER and typing in RECALL. The description of the last thing that You LOOKed at (in this example) will replace the location description. Remember - the RECALL command will only re-present the text of the item that you last LOOKed at, EXAMINED, or READ.

(b) RETURN

RETURN is the opposite of RECALL. It will 'bring you back' to your most recent location. This command is useful after you have RECALLED something and wish to re-read a room description, for example. It is also useful after you have EXAMINED or LOOKed at or READ one or more things in a particular location. The RETURN command forces the program to re-write the current room description on the screen.

(c) SLEEP

Watson's need for sleep will be described further on. This SLEEP command is useful when there is a block of time when you cannot do anything and you wish to meet Watson's prior complaint! Each time you exercise the SLEEP command, the clock will be advanced 4 hours. If

you wish to sleep for 8 hours, then, you must select this option again.

(d) QUIT

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This option is selected when you wish to QUIT the game. You may either QUIT without SAVING or QUIT while SAVING the game in its current position. A series of prompts will ask you what you want to do.

DO NOT REMOVE THE DISK UNTIL A GAME HAS BEEN SAVED OR YOU HAVE ANSWERED 'N' TO THE SAVE GAME PROMPT!

(e) TIME

The TIME option does two things:

(1) It provides you with the current DATE, TIME OF DAY, and DAY COUNT. All adventures must be completed within a specified number of days. This option tracks your progress and prints it for you. The TIME OF DAY is presented in the 24 hour clock form.

(2) The TIME option, whenever exercised, permits the computer to do some 'housecleaning'.

We strongly advise regular use of this option for both points. You will have good information on which to make decisions and the computer will be given an opportunity to clean house for greater efficiency.

The TIME option may also be accessed by selecting the TOTAL NUMBER of HOURS report on the OPTION BAR and answering 'Y' to the prompt:

DO YOU WANT THE TIME?

This is a faster method for getting the same result as the OTHER/TIME option.

(f) EAT

As with SLEEP, the EAT option may be exercised even though Watson may not be complaining of hunger at a given time. You will forfeit 2 hours while indulging in your favorite foods. You do not have to use either the SLEEP or EAT options under OTHER to respond to Watson. These options should be used only when you,

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not he, decides on a course of action!

(g) WAIT

The WAIT command permits you to wait for a specified number of hours. This could be a helpful command given your current (or planned!) circumstances.

Once you have typed in WAIT <cr>, the prompt:

HOW LONG DO YOU WANT TO WAIT HERE?

will appear. You may type in any whole number from 1 to 8. You may NOT wait at a location for more than 8 hours unless you go through the entire command sequence again.

Once the command is accepted, the information:

WAITING

will appear on the screen. In a few moments the OPTION BAR will be displayed and the clock advanced the number of hours specified.

THE TOTAL NUMBER OF HOURS INFORMATION

The last item on the OPTION BAR is both an option as well as further information. This number gives you the current TOTAL NUMBER OF HOURS you have exhausted in your search. By selecting this option and pressing <Return>, you will be able to access the TIME option. For more information on that, see TIME.

The Total Number of Hours is not the whole story, however. You must also keep an eye on the time of day! This is done by answering 'Y' to the prompt:

DO YOU WANT THE THE TIME?

(2) USER OPTIONS

Since each adventure is unique, there may be same I, actions required in one adventure that are not required

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in another. Although these actions are pre-set by the game author, they are 'undocumented'. It is up to the player to discover which options are available and to what end.

User Options are invoked by accessing OTHER and responding to the

WHAT DO YOU WANT TO DO?

prompt with a single word. If the word is reserved for a specific action (EAT, for example), the program will I take over and carry out the command.

If, however, the word is 'User Specified', the program may wish to know more. Here is an example or a situation where you might wish to 'move a boulder' out of the way of something else:

WHAT DO YOU WANT TO DO?Move <cr>
MOVE WHAT?Boulder <cr>

If that is a VALID command sequence, the computer will carry out your instructions. If it is INVALID (either MOVE or BOULDER or both are not preset) you will get a message on the bottom of the screen.

Since it takes time to experiment with these 'user specified' terms, try not to even attempt using them until you have a good reason and a solid possibility of success.

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The CASEBOOK

The Adventure of the Vatican Cameos
(April 22 - April 26, 1888)

CHAPTER ONE

The Discussion

"I see that you've not slept well, Watson. Your eyes are dull and colourless". Sherlock Holmes said these welcoming words as I sat to breakfast across from him. I poured a cup of thick, black coffee and reached for a still-warm toast. "It is true enough, Holmes", I said.

Holmes folded the morning 'Gazette' and dropped it alongside his chair and onto an ever-mounting pile of newspapers.

"We are experiencing an unusual spring. This heat brings out the worst in men, Watson. Evil seems to breed well and rapidly in those sweltering streets below."

I half-nodded my agreement with his statement, my mind yet besotted and bleary of the poor night's sleep. I reached for another toast. Holmes, on the other hand, was quite filled with a restlessness that usually comes from inactivity. I was surprised that he exhibited this form, for he certainly evidenced a considerable, and still mounting, pile of requests for his services.

"Your restlessness", I began cautiously, "cannot be from lack of work. You have telegrams and offers a-plenty." I eyed the small desk-top that was littered with telegrams, messages, and letters. Holmes nodded.

"You are right, of course, about the demands on my time. Most of these papers, though, represent nothing more than simple robberies, purse filching, pickpocketing - the activities pursued only by the lowest caste of criminal. All of this, for as much as it is, seems more properly the province of the local constabulary. It is for them to engage in the meaningless searches, mews runs, and the flailing of clubs to bring these sort of footpads to justice. There is little enough challenge to the mind as it is without worrying about these petty mischiefs!" Holmes stood and crossed the floor of our sitting room, stopping before the great bow window overlooking Baker Street. He stood, back to me, and quietly reflected on the scene

unfolded before him.

"Out there, Watson, are men who plan their crimes, not merely prey upon the weak or those who suffer their momentary lack of vigilance. These minds are the ones we must seek to confront. They have a low cunning, intelligence, perseverance, and a seeming unquenchable thirst for power or money. They carefully lay out their evil in plots and plans, puzzles and trickery. They demand us to turn right when left is the true way. They know to the minute that moment most propitious to their own good, and they know that moment months before it is barn.

"Their intelligence is their greatest weapon - not the footpad's speed or the cat burglar's stealth. It is the mind-muscle which is stretched and flexed in designing evil plots. The most awesome of these stand in public sight, unhidden yet unseen. Their machinations continue on behind clear eyes that always watch, always see, and never sleep.

"These are the ones that must be prey to our hunt!"
The vigor with which Holmes sealed his reflections came as a cannon shot in the otherwise quiet morning sun. He turned to me and watched me as I yet watched, half-expectantly, him.

"I'm sorry, old friend, for such a burst. I have had one or two trifling matters burden me. I can see no sense nor fee I my way - yet they should be simple affairs, quickly concluded."

I nodded, knowing the matters all too well. The first came a day or two prior in the form of a telegram. Mycroft Holmes, Sherlock's brother, revealed that an agent of his had gone missing. In itself, the matter was not of immediate consequence. What confirmed its importance was yet another telegram from the Vatican. A collection of highly desirable historical art works, the Cameos, were en route to London for their world premiere showing. They never arrived. A theft had taken place depriving the Vatican of one of its treasures, the world of their presence. The incident also placed tremendous diplomatic pressure on the Foreign Office. Mycroft's missing agent had been responsible for their safekeeping. Now both were gone and Holmes was handed the assignment.

"It would seem, Holmes, that the agent is key to this entire mystery. Locate him and you will have found your cameos."

"Holmes shook his head. "If it were all that simple, Watson. The agent was undercover, had successfully infiltrated the gang of thieves, had some idea of their plan, telegraphed Mycroft, and was discovered. He returns to England, the original plan obviously altered, and the theft took place between Rotterdam and here. Mycroft had one interview with the agent in London shortly after his return. The second scheduled interview went

unmet as the agent, by then, had disappeared. There are too many incidents that go untold and unnoticed."

"Did the agent present Mycroft with the identity of the gang members?"

Holmes resumed his seat opposite me. "Only the names of the lower echelon. The centre-players go unknown. The agent's activities were discovered before he could reach to these men."

We would have continued our discussions on the matter if there had not been a heavy pounding of feet on our staircase and the explosive entry of a man, not more than five and twenty of age, into our rooms.

CHAPTER TWO

Mr. Pelton's Story

The man was propelled into our room as if he were a human projectile. Holmes noted this most unorthodox means of entrance with nought more than a raised eyebrow.

The projectile, once in our rooms, did not alter its course. The young man dashed around our breakfast table and directly flew to the window. He stood there for long moments, his shoulders heaving from apparently unfamiliar exertions; his breath was forced, hard, and grating as it came and went with every shudder of his lungs.

"They're not here yet, Mr. Holmes." The figure continued his vigil at the window without turning to face us. "They're not here," he repeated one more time then, satisfied, turned toward us.

Holmes stood and walked over to his basket chair, his eyes seemingly unconcerned. He reached for his briar before sitting down. Motioning the young man to a chaise, he remarked "No, the police are not yet here, sir. Why they should be is still a mystery to me."

The man sat in the designated chair. "I must apologize gentlemen, for my entrance. I have little time to discuss this matter before they arrive."

Holmes nodded. "It would be good of you to begin your story with your name. We have no doubt in our minds that you are recently from the North, are an accountant by trade, and that you have just recently accepted a position here in London." Holmes tapped his pipe into the hearth and awaited the client's retort. As expected the gentleman rose quickly from his seated in surprise, then fell back down into it.

"Yes, Mr. Holmes - that is all exactly as you say it. I would

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know how you came to this information!"

Holmes shrugged with an affected and much practiced nonchalance. "That is all a trifle, my sir. What I need to know is your name."

The young man sat forward on his couch. "My name is Jeffrey Pelton and I sit here before you as the most unhappy man on earth!"

I offered Pelton a small brandy. The previously flushed face of our visitor was beginning to recede.

Holmes turned in his basketchair and looked hard at Pelton. There was a flash of interest streaking through his coal-grey eyes.

"And what, pray tell, should be the cause of all of this misery?"

"I am suspected of murder, Mr. Holmes. Cold, vicious, unspeakable murder. I know that I am suspected and I know too that they will come for me. You must help me, Mr. Holmes!"

The young man's voice broke from its pleasant tone to a shrill vibrato. His voice sang with every melody of tragedy and misery that could be composed by man. Holmes appeared unperturbed by the outburst.

"Murder! That is a start, Mr. Pelton. I must come to know more if I am to assist you."

"Of course, Mr. Holmes. I am prepared to tell you whatever it is that you require from me. As you have surmised, I do come from the North, a small village to the lee of York. I am currently engaged as a bookkeeper for the firm of Joshua Reynolds, an accountancy, in the City. I gained employment there about a fortnight ago after much effort in searching out work.

"I had been in London for several weeks before I found this position. During that time I shared some rooms with an old mate, Jimmy Conroy, out in Aldersgate. All the time I boarded with Jimmy I sought out employment. Just as I said, not more than 15 days ago, I was offered a position with Reynolds. I accepted it gratefully and started the next day.

"With the employment secured, I went about to find rooms for myself. I had too long imposed on Jimmy. He would take no compensation from me and I felt it was impossible for me to stay on longer than I absolutely must. I searched the adverts and found several likely boarding houses. At the first, a place called Butler's I was able to secure rooms at a reasonable rate."

"You have taken on these rooms shortly after your hire?" Holmes tapped his pipe.

"Within a day or two, Mr. Holmes. Butler's is in the Borough and is a perfect location. It is opposite the City and

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quite near a railway station. The house is decently kept, but old. The manager, Mrs. Lakly, is a good person. I have no complaint in any of these matters."

Holmes waved Pelton on. "Please continue with your

narrative."

"The same day that I moved my few belongings into Butler's, another gentleman was moving into the rooms opposite mine. His name was Josiah Piedmont and, as I came to learn later, was in the import-export business. He was just returning to England after seven years on the Continent.

"Piedmont and I became fairly close. He was not a garrulous man, but we did exchange more than pleasantries. I saw little of the other two boarders, save for meals. Their schedules and mine were wholly inconsistent."

"Besides the four boarders, are there any others in the household?"

"There is Mrs. Lakly, a live-in servant girl, and a cook who arrives daily to prepare meals. None other."

"Mr. Piedmont, I would surmise, is the central character in this story?"

Pelton nodded.

"Yesterday morning, immediately after breakfast, Mr. Piedmont came to my door holding a brass box. He asked me to safeguard it while he took to an overnight journey. I asked him what was in there, but he mentioned only that it contained a few pounds, some memorabilia and a few personal letters.

"I took the box and he thanked me, turned, and left. I placed the box, without opening it, between the mattresses of my bed, then promptly forgot about it. I went to work and returned that evening at about seven of the clock. I had my supper. Piedmont was not there. After supper, I betook myself to my rooms and worked on some ledgers.

"About 10 o'clock last night, I heard Mr. Piedmont's shuffling walk in the hall, the turn of the key in the latch, and him entering his room. I was surprised that he arrived home, especially since the overnight trip had been planned."

Holmes interjected. "Did you only hear him enter or did you see him, also?"

Pelton shook his head. "I heard him only. I thought briefly of the box and wondered why he did not come to reclaim it. His plans had evidently changed. I decided that, since I would see him at breakfast on the morrow, I would wait till then and return it to him. I went back to work until midnight and then retired."

Holmes arched his long fingers and thought a moment. "Did this Piedmont have any visitors that night?"

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Pelton shook his head. "Not to my knowledge. There was no other sound in the upstairs from 10.00 o'clock on. It was a quiet night. As a matter of fact, the only person that I ever recall Mr. Piedmont meeting at the house was a property agent. Mr. Piedmont was interested in securing a home and was actively

pursuing the possibilities. I believe that he had gone out once or twice with this man returning each time discomfited and withdrawn. I believe that he was having difficulty in finding suitable property.

"No other visitors?"

"No one that I knew of."

"You mentioned his shuffling walk, Mr. Pelton."

Pelton nodded. "Mr. Piedmont rarely lifted his feet to walk. For a young man, he had an unusual gait. It was quite a prominent feature."

"Is Mr. Piedmont of unusual stature?"

"No," responded the young man. "He is of your height and perhaps two or three stone heavier. He appears to have an athletic frame."

"I see," said Holmes. "Please continue."

"It was this morning, about 6 o'clock I should imagine, when I was raised from my bed by shouts of alarm. The servant girl was in the habit of providing Mr. Piedmont with the earliest edition of the paper, which she procured from a hawker on the street. She had come to Piedmont's room, as was the custom, and knocked to bath awaken him and present him with the paper. When no response was forthcoming, she came down and alerted Mrs. Lakly. The two then returned to the room and Mrs. Lakly unlocked the door. It was the spectacle that was revealed which caused the loud shouts that awoke me.

"Mrs. Lakly stepped into the room to find the body of Mr. Piedmont in a pool of his own blood. The screams that came forward I believe I will never forget! I came immediately from my rooms, dressed only in a dressing gown, and entered behind the sobbing servant and the horrified manageress. Before me was Piedmont, his suit stained by blood. I was taken aback by this view when I was further shocked when I noted that his face was gone!"

I remember the cold wrench my stomach took on the hollow sound of those words! A quickening clamminess overtook my skin as I visualized the sight as Mr. Pelton described it. Holmes, on the other hand, nodded knowingly.

"Acid", he said. The assurance in his voice was overwhelming. It broke me out of my daylight reverie. Pelton nodded in agreement.

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"Yes, as I learned a little later. The substance had horribly disfigured his face.

"I stopped there, horror-struck. It was not until I felt my arm being held by a constable that I moved. In a rush, there were police everywhere. I was questioned and statements taken of all who live there. A room search was instigated for the murder weapon, but nought was found."

CHAPTER THREE

Mr. Pelton, Meet Mr. Lestrade

Holmes stopped Pelton's narrative. "No murder weapon? Piedmont was, presumably, stabbed."

"Several times," responded Pelton. "In the upper chest."

"And the face disfigured with acid?"

"Yes."

"And the door locked? Is there another entrance to the room?"

"There is but a single window that looks out over the back of the house. It was bolted shut from within."

"So there is no way into the room, save through the locked door."

"Yes, and the key was found in Piedmont's pocket."

Holmes pulled on his pipe thoughtfully. "Did you hear any argument from across the hall, or other noise?"

"None. It was quiet until I went to sleep. Then, I know nothing until I was awoken."

"I see nothing in your narrative that points a finger of suspicion in your direction. Why do you fear that 'they' will take you?"

Pelton swallowed hard. "Because of the box, sir. On their search they uncovered Mr. Piedmont's brass box hidden between the mattresses. The inspector opened the box and found a personal paper with Mr. Piedmont's name on it. They believed that I had stolen the box and committed the murder."

Holmes sat back, relaxed. "Have the police addressed the problem of the locked door and all of the other concerns that you have placed before us? Or are they adamant to 'find their man' regardless of the circumstance?"

Pelton shrugged his shoulders. "They have said that I am their prime suspect, and while they did not have enough to hold me, they let me go. The moment I was set free, I came 'round to see you."

"And why here, Mr. Pelton?"

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"Because of what the inspector said, sir."

"Which was what, pray tell?"

"That the case looked so strong against me that not even Sherlock Holmes could find a difficulty with it."

Holmes paused for a moment, then his lips twisted into an agreeable smile. Lights sparkled across his eyes. "I trust that the inspector was one called Lestrade?"

Pelton assured him that it was.

"Ah ha, Mr. Pelton. The police are giving you a clear out in his matter by referring yourself to me! Either Lestrade believes that you are guilty and you have been sent round to challenge me, or Lestrade believes you innocent but cannot convince himself that the circumstantial evidence lies. I do so appreciate the good inspector's devices!"

Holmes had just uttered the last syllables of his pronouncement when a hard rap came to our door. On opening it, inspector Lestrade of Scotland Yard and two constables entered. Holmes looked up with the mildest surprise.

"You are not accustomed to refering clients to me, Lestrade! Is business at the Yard so great that you need call in others?" Lestrade snarled a response under his breath then fixed his attention on young Pelton.

"Mr. Pelton, I am arresting you in the name or the Queen for the willful murder of one Josiah Piedmont. I ask you to accompany the constables."

Pelton, much more composed, stood to allow himself into the constables care. Holmes, with a wave, turned to Lestrade. "I have not yet completed the interview with my client, Lestrade. I would appreciate five more minutes before you cart him off to Bow Street."

Lestrade thought for a minute. "Five minutes, I remain, then we all go, Mr. Holmes." Holmes nodded his agreement.

"Mr. Pelton, you stated that the alarm came at about 6 in the morning."

"Yes, that's quite correct."

"Lestrade," said Holmes turning to the inspector, "at what time do you fix the murder?"

Lestrade referred to a small notebook. "Between one and two this morning, Holmes. Best we can make out."

Holmes nodded. "While you were asleep, Mr. Pelton. Incidentally, did you hear the lock turn after Mr. Piedmont regained his room last night?"

Pelton was taken aback. "I do not believe it did turn! I recall hearing the footsteps and the unlocking, but I do not recall the door being re-locked."

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Holmes nodded in satisfaction. "You are an excellent witness, Mr. Pelton. If you will kindly go with these gentlemen I will see to it that you are cleared."

Pelton flooded Holmes with thanks and great relief.

Lestrade signalled his men to come round and escort our poor Mr. Pelton out of our rooms. Lestrade, however, stayed a bit longer.

"You're convinced of his innocence, then, Holmes."

"Tell me, Lestrade - can Pelton slip through keylocks? Is it possible for a man to stab another brutally, walk across the hall and go back to sleep? Is it possible not to have left any clue in his own room of his mischief? I doubt it."

Lestrade glowered. "I have the cash box, and that is motive. I have the man living opposite, so I have opportunity. What more do I need?"

Holmes lowered his eyes and pulled deeply on his pipe. In a voice almost inaudible came his reply.

"You need the murderer, Lestrade."

"You need the murderer."

CHAPTER FOUR

The Game's Afoot

It was nearly half -past nine when Lestrade left. The sitting room, so alive moments ago, drew to a pallid quietude. Holmes continued to reflect on matters for a few more minutes. A thick pall of smoke held over the room. As suddenly as he withdrew himself he regained his rite.

"It seems that matters become more entangled than disentangled, Watson."

"You mean the complexities surrounding the young man's plight?"

Holmes shook his head. "Not that, for certainly he is innocent and Lestrade has looked too close to find the murderer. I rather was thinking of the timeliness of Pelton's problem, the Pope's little difficulty, and my brother's missing agent."

"Ah, I see," said I. "Where you were presented with two problems before, a third, totally different one emerges." I clucked sympathetically. "And you were brain twisting a bit just on the first two", I said, ragging him lightly.

Holmes gave me one quick, sharp look. "You are correct in saying, Watson, that there are three problems. Each has its puzzles; each has its mystery. When", he stressed the term, "we have satisfactorily lain the mysteries to rest, I would suppose

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that you chronicle them under same appropriate title."

"As what," I asked, suitably chastised.

"I might suggest that you call this adventure the case of the Unholy Trinity."

Before I had the opportunity to question Holmes further, he reached for his violin. Within minutes the room was filled with clouds of music and thick tobacco smoke. I pondered his remark against the swelling backdrop of Mozart.

Holmes spent little time in his reclusive state.

"Come, Watson. You're revolver, if you please. The game is afoot and we have little time in which to put these matters to rest.

I reached into the sideboard for my trusty revolver and look one long last look about our rooms.

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THE COMMONPLACE BOOK

This list of names, places, and things referred to in the adventures can be explored in greater detail by reading the Sherlock Holmes adventures referenced in the various definitions. While this listing is provided for your information, it should not be taken that all of these locations are active in any one adventure.

BOROUGH, The

A borough of Metropolitan London, properly called 'Southwark'. It lies opposite The City and on the south shore of the Thames. It is generally inhabited by poor people living in dense housing. The general nature of these inhabitants' work is either in manufacture or on the wharves.

BOW STREET

Bow Street is located west of Covent Garden in London. For more than a century prior to Holmes' day, Bow Street was known as the center of police courts and holding jails.

CITY, The

The City of London.

The center of mercantile activity for the metropolitan area. The Stock Exchange ('The House'), the Bank of England, the Post Office, and the Inns of Court (The Temple) are all located within its precincts. Stockbrokers, bankers, merchants, and money exchangers all have offices here. London Bridge leads here from The Borough.

DIOGENES CLUB

A London gentlemen's club founded for the more unsociable men of the city. Mycroft Holmes was one of the founders. The "Stranger's Room" was the only room in which conversation could take place or non-members come to visit members. (See The Greek Interpreter, Bruce-Partington Plans)

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GAOL

A jail or prison.

HOLMES, MYCROFT

The older brother (by about 7 years) of Sherlock. Mycroft's apparent position was as an auditor of the books in some Government department. In point of fact, Mycroft's remarkable mental powers and his true employment by the Government once caused Sherlock to state "The same great powers which 10 have turned to the detection of crime he has used for this particular business. The conclusions of every department are passed on to him, and he is the central exchange, the clearinghouse, which makes out the balance. Other men are specialists, but his specialism is omniscience".

Mycroft lives in apartments on the Pall Mall, works at Whitehall, and is a member of the Diogenes Club. Mycroft's habits are precise and consistent.
(See The Greek Interpreter, Bruce-Partington Plans, Final Problem)

HOUSE, The

The Stock Exchange. (See CITY, The)

MORAN, SEBASTIAN (Col.)

(b. 1840 d. ???)

Son of Sir Augustus Moran, former British minister to Persia. Served as officer in the India Army. A big-game hunter of some repute. Was known to be Chief of Staff for Moriarty.
(See Illustrious Client, The Empty House, The Valley of Fear)

MORIARTY, JAMES (Prof)

(b. ???, d. ???)

Wrote the Binomial Theorem. Mathematician; held chair at minor British university. Also published 'The Dynamics of an Asteroid'. Later became Army coach in London.

Has two brothers, a younger brother who serves as a station master in the West; and an older brother by the name of Col. James Moriarty.
(See Valley of Fear, Empty House, Final Problem, Norwood

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Builder, et al)

NEWSPAPERS

There are several newspapers in London, not counting the 'foreign' press. Holmes is an avid reader of these journals. The most common papers are: The Times, the Gazette, The News, The Echo, The Telegraph, The Dispatch, The Globe, The Evening Standard, and the Evening News.

WHITEHALL

The center of Government Offices, including the Foreign Office, the Admiralty, and others. Mycroft Holmes worked here (ostensibly) as a minor clerk in an even more minor department.

YEW ALLEY

A path bordered by Yew bushes.
(See Hound of the Baskervilles)

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THIS TIME ONLY ...

The name of this adventure is the Vatican Cameos. It is set in 1888 and is referenced by Watson in the Hound of the Baskervilles. There is some dispute as to its actual date, but we have followed William Stuart Baring-Gould's chronology on this issue.

Watson, as a matter of fact, dates the case of the Hound in 1889. There are writers who believe that Watson was incorrect in assigning this date. There are theories out there that hold for a number of possible years, from 1886 to 1901. Watson's occasional practice of deceptively dating a case is well known to scholars of Sherlock Holmes!

BEFORE YOU START ...

You should be aware of the fact that the Train Station is the location which crosses over between the 'larger world' and the 'central structure' of the plot. You may move to either the Train Station or the Railway Station to get to this point.

LOADING THE GAME

If you are playing this adventure on an APPLE series computer, you must have (at least) a basic 48k machine and a single drive. Since this is a text game (40 columns), a color monitor is not required.

If you are playing this game on an IBM-PC (or compatible), the minimum configuration is all that is necessary. The text will be in 80 columns.

APPLE LOADING PROCEDURE

The disk must be inserted UPSIDE DOWN (B side) to load. Attempting to load the program with the disk right-side up will only result in a NO DOS message. When the loading procedure is far enough advanced, you

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will be asked to turn the disk over to the A side in order to continue. There will be one more 'flip' required when you 'go to court'.

IBM LOADING PROCEDURE

Method 1

Boot the DOS system diskette. Remove the diskette, insert the Vatican Cameos program diskette, and type Start. The game will run from here on out with no additional commands.

Method 2

Referring to your DOS manual, create a 'System Disk', Use the DOS Copy command with the *.* option to copy all the files from the Vatican Cameos disk to the newly created system disk. Re-boot the system using the new system diskette and type in Start.

** END OF FILE **