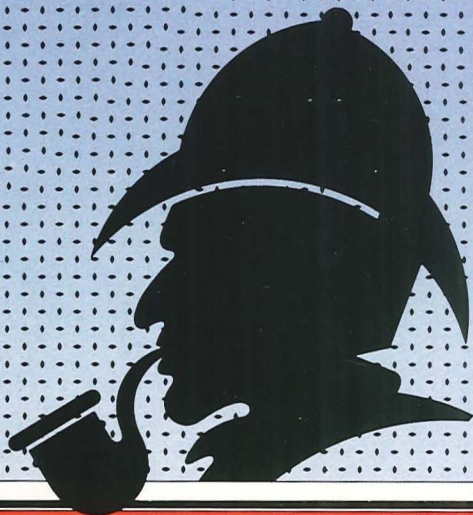
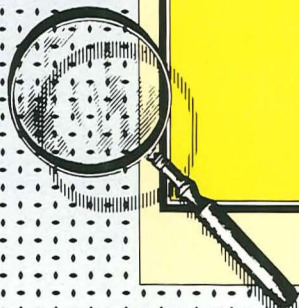


# Melbourne House



## SHERLOCK

PHILIP MITCHELL





## WELCOME TO FOGGY LONDON!

You are about to play one of the most sophisticated adventure-game programs devised for microcomputers.

Melbourne House are proud to be able to present to you *Sherlock*, an amazing program based on Sir Arthur Conan Doyle's extraordinary character, Sherlock Holmes — fiction's most famous detective.

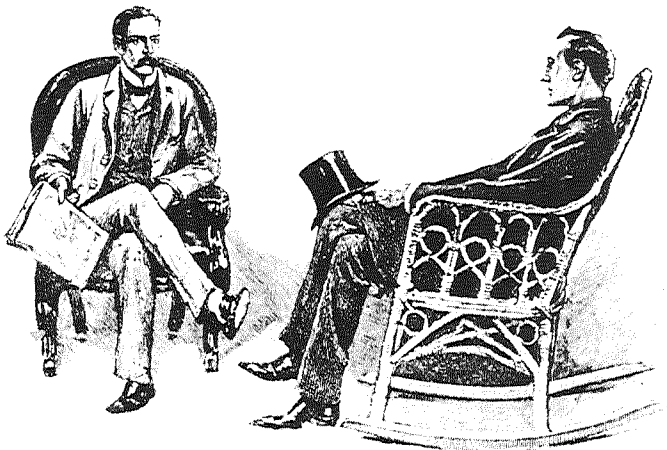
In *Sherlock*, you take on the role of Holmes. With the ever-faithful Watson you will roam freely through the gaslit streets of London and explore Victorian England in your quest to disentangle seemingly inexplicable and unresolvable mysteries. You will follow up clues and confront sinister and elusive characters during your adventure.

This is a thrilling adventure of intrigue, suspense and danger, requiring you to exercise your acute powers of analysis to survive. You will have the reliable Dr Watson by your side and will meet the well-known Inspector Lestrade of Scotland Yard.

If you do not know Sherlock Holmes, he is a consulting detective devoted to the study of the detection of crime. His is an extraordinary genius for observation and deduction, combined with a remarkable knowledge of the history of crime. Now you have the opportunity of applying Holmes' science of deduction in this fascinating game.

The scene is set for this exciting adventure to begin. You are sitting with your friend and fellow-lodger, Dr Watson, in your lodgings at 221b Baker Street.

Good luck, Holmes! May you succeed in your mission and return with a thrilling tale for Watson to add to his chronicle of your exploits.



*Holmes & Watson*

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# PLAYING THE ADVENTURE

## Description of 'Sherlock'

The action of this adventure simulation takes place in the Victorian London and the surrounding countryside familiar to Sherlock Holmes. The object of the game is for you, as Holmes, to solve a number of different crimes and to avoid being killed. Failure to stay alive terminates the game!

On your adventure, you will meet many characters, and find yourself in strange situations. Many people and objects may not be what they first seem to be! As Sherlock Holmes you will have to use all your powers of observation and deduction to unravel the mysteries of the cases before you.

In *Sherlock Holmes* you play the part of a puppeteer who controls what *Sherlock Holmes* does and says in different situations. You tell the computer in plain ENGLISH (a subset of English) exactly what you want Holmes to do, and the computer will translate that request and execute it.

If the computer is not sure of something you meant, or if there is any ambiguity about what you said, it will come back to you with queries for clarification. The computer has a large vocabulary — it knows over 800 words, can perform over 53 different actions and is capable of very sophisticated communication. The use of plain ENGLISH allows you to enter your instructions in normal sentences.

## Getting Started

### *Commodore 64*

Type in the command LOAD, then press the RETURN key.

When the adventure is loaded, the screen is blank except for a dividing line. Press:

**RETURN**

to start the game. (To play without graphics press N when the adventure is loaded.)

### *Spectrum*

Type in the command LOAD " " then press the ENTER key. As the adventure loads, the title page will be shown.

When the adventure is loaded, the screen is blank except for a dividing line. Press:

**ENTER**

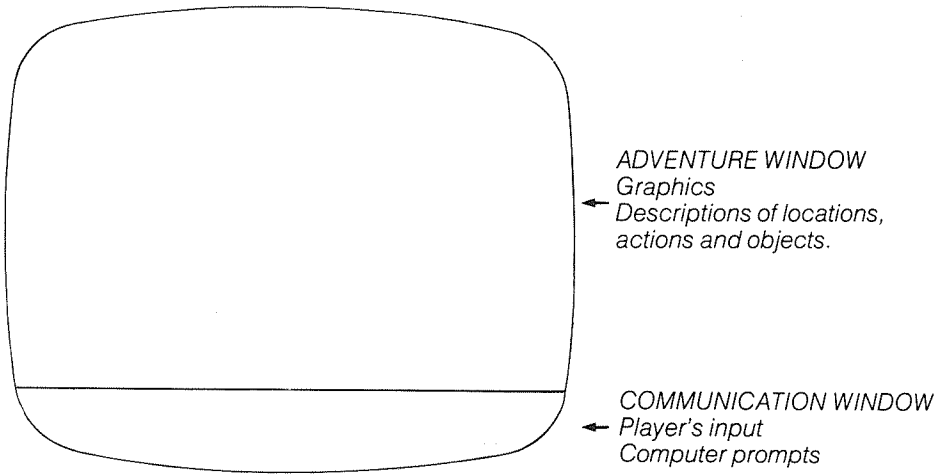
to start the game. (To play without graphics press N when the adventure is loaded.)

*Berkeley Square*



## Screen Layout

The screen display is divided into two windows, as shown.



### *Adventure Window*

The upper part of the of the screen is the *adventure window* and is where you will be able to find out what is happening in the adventure, what you can see and so on. Text in the adventure window is displayed in upper and lower case.

A graphic is displayed here when you first enter a new location but is not displayed in subsequent encounters unless the LOOK command is used.

Descriptions of the current location, objects, what are in the objects and so on, are shown on the adventure window.

Every action that you take is also printed on the adventure window usually in more detail than what you entered! All action that takes place, whether performed by you or one of the other characters, will be described, e.g.

*You take the note  
Watson examines the pistol*

The adventure window scrolls independently of the lower part of the screen. Usually what happens will fit into the adventure window. Occasionally, such as when you have typed in many sentences at once or if there is a lot of action going on, the information will take up more than one window.

When the window is full, printing stops and a flashing character on the dividing line indicates that more text is to come. Press any key to resume scrolling.

## Communication Window

The lower part of the screen is your *communication window* with the computer. Everything you type will be shown here in capital letters, and this window will scroll independently of the rest of the screen. If for some reason there is confusion about what you have typed in, the computer will prompt you in the communication window but in upper case.

An obvious example would be where you mistype a word, such as *dor* instead of *door*. The computer would return with the prompt.

I DON'T UNDERSTAND THE WORD "DOR".

Other messages will also be printed here when the computer is not able to execute what you typed in.

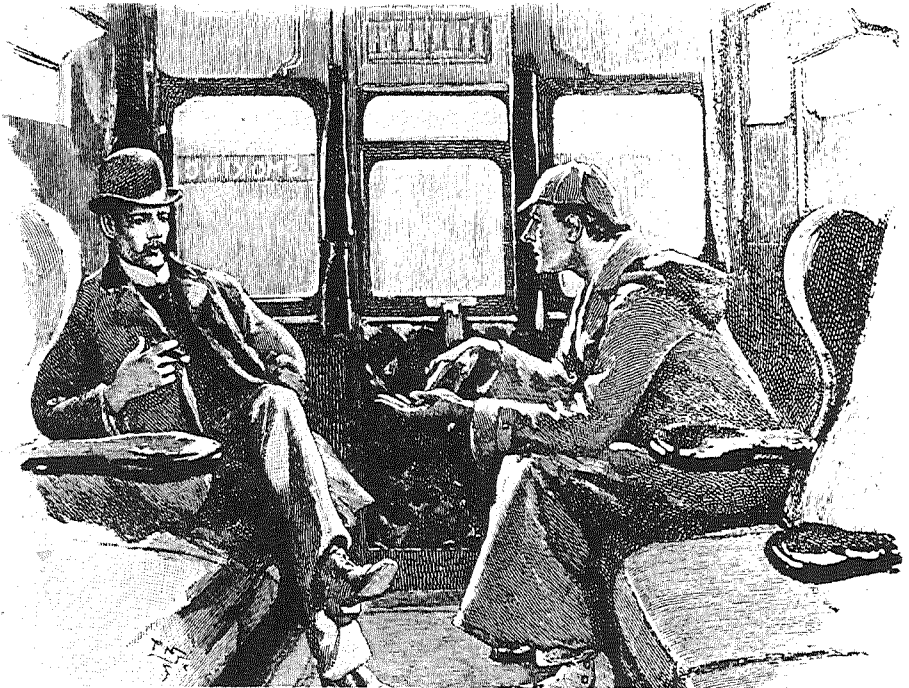
## Deletions

### Commodore

To delete a single mistyped character, use the DELETE key (the usual Commodore key for deletions). To delete an entire command line, use the CLR/HOME key.

### Spectrum

To delete a single mistyped character, use Shift 'Ø' (the usual Spectrum DELETE key). To delete an entire command line, use SYMBOL SHIFT 'Ø'.



## Rules of INGLISH

What is INGLISH? INGLISH is a special subset of the English language which allows you to converse with the computer. It has a large vocabulary of about 800 words and an easily understood syntax. You will find that your conversations with the computer are quite natural and that the rules are easy to learn and remember.

The rules of INGLISH are simple — you probably already know INGLISH without even being aware of it.

Note that the examples given in this booklet are not necessarily from the game.

### Sentence Structure

- Each sentence must have a verb. A sentence may consist of a verb alone, e.g.

**SIT**  
**CLIMB**

These sentences are both fine.

The meaning of the verbs may be altered by the use of adverbs, e.g.

**FOLLOW QUICKLY**  
**QUICKLY COUNT THE MONEY**

- Word order is not critical.

When an *instruction* is given, the verb must be first (see also *instructions* on next page). For example, the sentence

**OPEN THE WINDOW CAREFULLY WITH THE STICK**

is correct but the sentence

**WITH THE STICK CAREFULLY OPEN THE WINDOW**

is *incorrect!*

When a *statement* is intended, the sentence must begin with a noun (see also *Conversations*).

- Adjectives which describe objects must come before the noun. If a sentence sounds right it probably is right. The following sentence is correct:

**OPEN THE PLAIN DOOR**

But this sentence is incorrect:

**OPEN THE DOOR PLAIN**

These examples are pretty obvious. If a sentence sounds odd to you, you can be sure the computer is likely to think so too.

- Prepositions, such as *with*, *under*, *on*, *off* and so on, usually come before the noun, e.g.

**OPEN WITH THE KEY**  
**OPEN THE DOOR WITH THE KEY**  
**PICK UP THE NOTE**

There are some sentences where the preposition could go before or after the verb, or where the more natural sounding sentence is with the preposition last, e.g.

**TURN THE LIGHT ON**  
**PICK THE NOTE UP**

These are also acceptable.

## Complex Sentences

- You can use the conjunction *and* as you would normally, to construct complex sentences and enter more than one instruction at a time, e.g.

**PICK UP THE NOTE AND TAKE THE LAMP OUT OF THE HOUSE**  
**TAKE THE MONEY AND RUN**

- Sentences and clauses may also be separated by punctuation. Use commas and full stops as you would normally provided that a single entry is less than 128 characters. For example:

**TAKE MONEY, RUN**  
**PICK UP THE NOTE. TAKE THE LAMP OUT OF THE HOUSE**

Of course, keep in mind that after each time you specify an action the other characters may decide to act independently. You could end up with unexpected results if you enter too many instructions at once.

## Instructions

*Sherlock* features ANIMTALK, the amazing implementation that allows you to instruct the other characters in the adventure. Now, at last, you can say to the other characters what you would like them to do. Of course, because every character is independent, each will make up his own mind to decide if he wants to do what you suggested.

Instructions to the character you control, Sherlock, to perform some action or to request another character to perform an action must always begin with a verb, for example:

**GO THROUGH THE DOOR**

You can also tell the other characters what you want them to do through the instruction SAY TO. The format is SAY TO *character-name* "sentence", e.g.

**SAY TO WATSON "READ THE NOTE"**

You must have the message you want to say between quote marks and all the normal rules of ENGLISH apply to what you say to the other characters. Try not to say too much to one person at a time, because if you are long-winded he will think you are a bore and will tend not to agree to help you. It is a good idea for the same reason to try to limit the use of ALL in commands to other characters.

You must be more careful than usual in typing what you say to the other characters. They, unlike your computer, won't tell you if they don't understand what you are saying to them — they will just think you are a little odd. And if the other characters think that you make little sense they are unlikely to help you.

## *Conversations*

Once you have started to talk to someone else, such as Watson, by use of the SAY TO command:

**SAY TO WATSON "HELLO".**

Then it is no longer necessary to repeat the phrase SAY TO WATSON. Further conversation can be continued merely by the use of the quote marks:

**"READ THE DAILY CHRONICLE".**

If you then wish to talk to someone else, you will need to use the SAY TO command again to specify whom it is you wish to speak to.

## *Discussions*

As well as allowing Holmes to instruct the other characters in the adventure, ANIMTALK has the remarkable facility of allowing you to discuss the case with Watson and Lestrade, and reply to questions they put to Holmes. This means that sentences can be addressed to other people that do not result in an action being performed. Statements can be made to characters, such as Lestrade and Watson, for them to think about.

Statements to other characters cannot start with the verb and take one of two forms, otherwise they will not be recognised as statements. The first form describes the relationship between the subject and object, e.g.

**BROWN KILLED SMITH  
MAJOR FOULKES HAS THE PISTOL**

The second form uses the verb *to be* so that the object describes some aspect of the subject; usually the object is an adjective, e.g.

**THE GUN IS GREEN  
WATSON IS INNOCENT**

With both forms, the objects discussed should be valid descriptions of objects that exist within the game.

## *Interrogations*

Sherlock Holmes was often able to elicit important information from the various characters he met, and in this adventure you too can interrogate the characters you will find in this adventure.

You can do this by use of the command "TELL ME ABOUT. . .". Naturally this needs to be preceded by SAY TO . . . if you are not already talking to that person. For example:

**SAY TO WATSON "TELL ME ABOUT THE PISTOL".**

You can ask anyone about anything that they may know about — other characters and objects — or about information they may have, such as their alibi or their address.

## *Particularity and Generality*

- It may not be convenient for you to enter the description of every object in a location if you should wish to pick everything up. Therefore, you can generalise by the use of the words *all*, *everything* and *except*, just as you normally would. You use these words to

qualify what you actually want to manipulate — in other words you can say ALL BOTTLES, or you can say EVERYTHING EXCEPT GREEN BOTTLES. The following are examples of valid sentences:

**EXAMINE EVERYTHING  
OPEN ALL EXCEPT THE PLAIN DOOR  
CLOSE ALL DOORS EXCEPT THE PLAIN ONE**

- You may also use *and* to construct compound objects, e.g.

**TAKE THE NOTE AND THE LAMP OUT OF THE HOUSE  
DROP THE SHORT AND THE LONG ROPES**

The conjunction *and* may not be used to construct compound indirect objects (see Limitations of ENGLISH below).

## Abbreviations

It is possible to be extremely brief with the computer and be understood perfectly well. Obviously, though, the briefer your sentence or abbreviation, the more likely the possibility of misunderstanding. It is also possible to type in less than a full sentence and, if there is no mistaking your intention, the computer will do what you wanted. Imagine that the adventure window is displaying this text:

**You are in your sitting room  
To the west there is your door to the north is a plain door**

Let us assume you want to open the door; you would obviously say:

**OPEN THE PLAIN DOOR**

You could, however, also be brief and say:

**OPEN**

In this case, the meaning may seem obvious to you, but in fact the computer knows it is also possible to open your door and will therefore ask you:

**OPEN WHAT?**

You have a complete choice of answers here, including typing in a new sentence altogether, or just the object you want to open. Let us assume that you answer the query with:

**OPEN WHAT? ALL**

The computer will now process your instructions and you will see on the adventure window the results of your instructions:

**You open your door.  
You open the plain door.**

If you were to again enter the command OPEN, the computer would tell you, very reasonably:

**I SEE NOTHING TO OPEN.**

Note that if you typed in the full sentence

♥ **OPEN YOUR DOOR**

the reply from the computer would have told you

**YOUR DOOR IS OPEN.**

There is a price to be paid for being too brief!

## *Limitations of INGLISH*

These limitations are fairly minor and most times should be able to express yourself exactly the way you feel most comfortable.

- To describe an object, you can use the object's name and its adjectives (if any). For example, if you see that there is some delicious foaming beer in a bottle, you could say any of the following sentences:

**DRINK BEER**  
**DRINK DELICIOUS BEER**  
**DRINK FOAMING BEER**  
**DRINK DELICIOUS FOAMING BEER**  
**DRINK FOAMING DELICIOUS BEER**

All these would result in quenching your thirst. You cannot use the position of an object as its description. This means that a sentence such as

**DRINK BEER IN BOTTLE**

is not acceptable because BOTTLE is not an adjective.

- You cannot have more than one indirect object in a sentence. Basically this means that you cannot specify doing one thing in more than one way.

For example, you could say

**PUT THE ROPE ON THE TABLE**

or you could decide to put it on the chair:

**PUT THE ROPE ON THE CHAIR**

but you cannot put the rope on both the table and on the chair at the same time. You therefore can't say

**PUT THE ROPE ON THE TABLE AND CHAIR**

This is a general rule, and means that you can't say things like:

**PUT THE ROPE ON EVERYTHING.**

## Movement and Travel

As you enter most new locations, a graphic will appear on your screen and the game will pause to enable you to view the scene. Pressing any key will allow you to continue with the game.

The visual representation will normally only be shown to you the first time you enter a particular location. If you wish to refresh your memory as to exactly where it is you are, you may enter the command LOOK.

Once a graphic of a location has been displayed it may be recalled with the LOOK command while the player remains in that location. This visual image is an artist's impression of the scene and will not change as the game progresses.

Let's assume that you are at Holmes' lodgings and the adventure window displays the text:

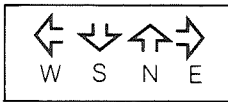
```
You are in a comfortable parlor.  
To the east is a door.  
Watson goes east.
```

The graphic shows the parlor.

There are a number of different ways of moving from one location to another and it pays to be familiar with them all.

### *Specifying Direction*

- You may use the arrow or cursor keys to indicate movement in the principal points of the compass: W, S, N and E, represented by left, down, up and right respectively.



Note that each arrow key can only be used as the first key of a command to the computer. You may not, for example, start entering a word, backspace to the beginning of the line and then press an arrow key.

Note also that the arrow keys cannot move you in other directions, such as southeast, up or down.

- The eight directions of the compass (north, northeast, east, southeast, and so on), and up and down can be specified either in full or abbreviated, or in a sentence. For example:

```
E  
EAST  
GO EAST  
QUICKLY GO EAST
```

As you may enter more than one sentence at a time, you can use the directions as part of a longer command, e.g.

```
TAKE EVERYTHING AND GO EAST  
TAKE ALL, E.
```

## *Direct Movement to a Location*

If you know that a desired destination is immediately adjacent to your current location, you can move there directly by specifying the destination, e.g.

**GO TO LODGINGS**

If you wish to go to a particular location in Victorian England, there are a number of ways of getting there. You could hail a horse-drawn cab, or catch a train. But, remember, to do this you will need money. To catch a train, you will need to know the times at which they run.

## **Travel**

### *Hansom Cabs and Trains*

Hansom Cabs may be hailed in most London streets. You will find however that the cabbie is not familiar with anything other than street names. If, for example, you wish to go to Victoria Station to catch a train, you will need to instruct the cabbie as follows:

**SAY TO CABBIE "GO TO BUCKINGHAM PALACE ROAD"**

To catch a train you will need to go to the appropriate train station and the correct platform.

Note that once you are on your way in a cab or train time will pass as it normally would — no faster or slower, just as in real life.

You may therefore use this time to converse with other characters, such as Watson, to examine objects, or merely repose by waiting for your carriage to arrive at its destination.

### *Entrances and Exits*

- If you know that your current location is immediately in front of a building, you can specify the location, e.g.

**ENTER LODGINGS  
GO INTO LODGINGS**

- If you want to go through an opening it is quite valid to say, as in this case,

**GO THROUGH THE DOOR**

You may also go through windows or any other openings. An interesting point is that you can also look through openings (see 'Special Commands'). This can be very useful if you want to see where you would get to by going in that direction, or to see who is there waiting for you!

### *Following Other People*

If you know where someone you want to talk to has gone, you can follow them, e.g.

**FOLLOW WATSON**

### *Walking the streets of London*

In this adventure you will find that some street locations are very limited in the directions you can go.

For example, you cannot walk from Baker Street to any other location in London! This is in keeping with the character of Sherlock Holmes (and because of the memory limitations of your computer).

In his adventures, Sherlock Holmes never walked where he could take a hansom cab or catch a train.

## Passage of Time

The passing of time affects the *Sherlock* adventure in a number of ways; even when you are doing nothing but trying to work out your next move the other characters are taking independent action.

### *Real Time*

*Sherlock* is played in real-time, which means that things continue to happen as time goes on. You will notice that the time is displayed on your screen throughout this adventure. Situations and circumstances will change and develop and the timing of events is a critical factor. The only time the computer doesn't do something is when you are entering a new instruction.

If you just sit and watch the screen you will find that, after about 30 seconds, the following message will appear:

You wait.

Time passes and, while you wait, every other person is doing his own thing.

The passage of time may be accelerated with the WAIT command (see 'Special Commands').

### *Day and Night*

Because time is passing continually, day will turn into night. If you go into a location without a light, you won't be able to see anything. Fortunately, some places have natural or artificial light, but others are dark and forbidding. If a location is dark, you are likely to become disoriented and lose your sense of direction; it is dangerous to move in the dark.

### *Sleep*

As Sherlock Holmes, you have an inexhaustible capacity to go without sleep once you are deeply involved in a case, but you must remember that your companions are not so energetic. Your companions will need to sleep to maintain their energy and strength. Beware though, many dastardly deeds are committed in the dead of night.

## Speeding up the Passage of Time: WAIT

By typing WAIT, you do nothing for a specified period of time. Be careful, as it may cause unpredictable effects. This command has two formats:

- WAIT: This command causes you to do nothing for five minutes.
- WAIT UNTIL *time-value*: This command causes you to do nothing until the time specified. The time-value may be expressed in four ways: *hh AM*, *hh PM*, *hh:mm AM* and *hh:mm PM*. For example:

```
WAIT UNTIL 10
WAIT UNTIL 11 PM
WAIT UNTIL 9:30 AM
```

It may be that something interesting will happen while you are WAITing. By pressing the RETURN or ENTER key, you will cease WAITing. (Note that this only applies to the WAIT UNTIL command.)

## Character Independence

Amazing as it sounds, all the characters you meet in the *Sherlock* adventure have an independent existence of their own.

Each character is capable of performing a wide range of actions and of making decisions based on what is happening. Just as in real life, they are doing something almost all of the time — they are animated! Each character will follow a course of action that is in keeping with his personality and obviously the specific actions each takes will be different every time you play *Sherlock*.

All characters will react in some way not only to what you do, but also to what every other character they come in contact with does! Even when you're not around, they will go about their business.

Because of this feature, you will find that each time you play *Sherlock* things will proceed in a slightly different way and, the further you get into the adventure, the more different it may be. This also means that there is no unique solution to solving the problems in *Sherlock*. It also means that you will face slightly different problems each time you play. This is not an adventure that you will play only once! Every time you start you will be on a new adventure.

## Co-operating With Other Characters

You should know that for some of the problems you will find in *Sherlock*, a solution only exists if you are willing to co-operate with the other characters in the adventure. There are only so many things that you, as Holmes, can do yourself, so you may have to enlist the assistance of other characters. You should also remember that, although Holmes works independently of the police force, he never takes the law into his own hands. From time to time, he needs the co-operation of the police force for additional clues and information.

## Conversations and Instructions

Remember that Holmes can talk to the other characters, give them instructions and answer questions they put to him (see 'Rules of ENGLISH' for details).

## Money

You are not going to be able to get very far without money. You may have to buy train tickets or pay people for information and other services. However, you will have to specify amounts of money in the currency of Holmes' era: pounds, shillings and pence (symbolised by £.s.d).

The formats for amounts of money are as follows:

- For pounds only, the format is £ *pound-value*, e.g.  
£99
- For pounds and shillings, the format is £ *pound-value* / *shilling-value* which may be expressed in two ways:  
£99 19s.  
£99 19/-

- For shillings only, the two possible formats are:  
10/-  
10s.
- For shillings and pence, the format is *shillings-value/pence-value*, e.g.  
13/11
- For pence only, the format is *pence-valued.*, e.g.  
9d.

The only way to pay anyone a specific amount of money is to use the commands PAY or PAY TO as in:

PAY WATSON £1  
PAY 6D TO THE CABBIE

## GAME STRATEGY

You are advised, while playing this game, to create your own map of the way the different locations connect to each other, should you need to go back or should you get lost.

On first entering a new location, the computer will give you a full description of where you are and what the place looks like. You will also be given a list of the visible exits from where you are.

The second time you arrive at any location, the computer will give you only a short description of where you are. If you want a complete description again, you can obtain it by asking the computer to give you a look (see 'Special Commands').

## General Rules

There are certain general laws of physics in *Sherlock* that must be obeyed:

- You cannot lift any object that is too heavy, or, if you are carrying too much, lift another object if that would mean carrying too heavy a load. The same obviously applies to all the other characters in the adventure, but as they may be stronger than you are, they may be able to lift things you can't.
- You do not have to be carrying an object in order to be able to use it. For example, if there is a stone lying on the ground you can say:

**THROW STONE AT WINDOW.**

The major exception is if the stone (or any other object you want to do something with) is carried by someone else — they may not let you take anything they are carrying.

- Some objects can act as containers — for example, *suitcases*, *barrels*, and so on! You cannot put an object into a container if it's too large to fit, neither can you put in nor take out any objects if the container is closed.
- Some containers may be transparent, while others are opaque. You will be able to see the contents of any transparent container but, if it is not transparent, you will not be able to see inside it unless you open it.
- Some things may be locked — doors are obvious examples, but so may windows, caches, and so on. To unlock them you will need the right key.
- Some things are breakable, and you must be careful how you handle them. In other cases, you may want to deliberately break an object. Be careful what you try to break things with, because you may find that trying to break a door with a bottle, for example, will result in the bottle being broken instead!

## SPECIAL COMMANDS

In *Sherlock* are a number of commands which are not part of the adventure but assist you to play the game and allow you to exit the game or to suspend the game at a particular point so that it can be resumed later.

### Repetition of Commands: The '@' Key

Pressing the "@" key causes the last command entered to be repeated. This command can only be used as the first entry in a line.

### Examining the Current Situation

Each of these commands is activated by typing the keyword or abbreviation.

- **LOOK:** The graphic of a location is only displayed the first time you enter it; on the subsequent entries the graphic is not displayed. This command displays the graphic of the current location together with a full description of where you are, all exits, and all visible objects *except* for what you are carrying (abbreviation: 'L').
- **LOOK THROUGH *object*:** This command displays a graphic and a description of the view through an appropriate object, e.g. a doorway or window *but* not through a closed door or brick! (Abbreviation: 'L THROUGH *object*').
- **INVENTORY:** This command displays a description of everything you are carrying (abbreviation: 'I').
- **EXAMINE *object*:** This command enables you to have a closer look at any object you may encounter (no abbreviation).

### Suspending or Saving the Adventure

Each of these commands is activated by typing the keyword (no abbreviations).

- **PAUSE:** This command suspends the game until any key is pressed.
- **SAVE:** This command allows you to save the current state onto tape so that you can resume playing from that point later. When you have finished saving your progress thus far, the game continues normally. The SAVE feature is very useful if you have progressed deep into London and don't want to start from the beginning again should you get killed accidentally.
- **LOAD:** This command loads a previously saved adventure from tape.

## Frustration Soother: QUIT

- QUIT: This command terminates the current game. To start a new game, rewind the game tape to the start and press PLAY, when a new game will load automatically. A SAVED adventure can also be played by inserting the appropriate rewind tape and pressing PLAY.

## Recording the Progress of the Adventure

These two commands are activated by typing the keyword (no abbreviations).

- PRINT: This command turns on the printer (if you have one connected to your computer), and sends the contents of *adventure window* to the printer as well as to the screen. It is very useful in trying to solve *Sherlock* as it allows you to go over the events of the day at your leisure. The printout of the *adventure window* makes excellent reading — comparable to a novel, but one in which you have decided the course of action.
- NOPRINT: This command disables the PRINT command.

# DICTIONARY

## Directions

|                 |            |                 |                 |
|-----------------|------------|-----------------|-----------------|
| DOWN or D       | EAST or E  | NORTH or N      | NORTHEAST or NE |
| NORTHWEST or NW | SOUTH or S | SOUTHEAST or SE | SOUTHWEST or SW |
| UP              | WEST or W  |                 |                 |

## Action Verbs

|                |       |       |         |        |
|----------------|-------|-------|---------|--------|
| ATTACK         | CARRY | CLIMB | CLOSE   | COUNT  |
| DRIVE          | DROP  | ENTER | EXAMINE | FOLLOW |
| COME           | GET   | GIVE  | GO      | HAIL   |
| INVENTORY or I | LOCK  | LOOK  | OPEN    | PAY    |
| PUT            | SIT   | TAKE  | TALK    | TELL   |
| WAIT           | WEAR  |       |         |        |

## Adverbs

|           |         |          |             |         |
|-----------|---------|----------|-------------|---------|
| CAREFULLY | CLOSELY | FAIRLY   | FURIOUSLY   | QUICKLY |
| SILENTLY  | SWIFTLY | SUDDENLY | IMMEDIATELY | MADLY   |
| STEADILY  | WARMLY  | SOFTLY   | QUIETLY     |         |

## Prepositions

|       |      |         |      |      |
|-------|------|---------|------|------|
| ABOUT | FROM | IN      | INTO | OF   |
| OFF   | OUT  | THROUGH | TO   | WITH |

## Special Commands

|      |         |       |       |      |
|------|---------|-------|-------|------|
| LOAD | NOPRINT | PAUSE | PRINT | QUIT |
| SAVE |         |       |       |      |

Due to the immense size and complexity of this game it is impossible to guarantee that it will ever be completely error free.

A great deal of time has been spent testing this program to ensure it will behave as described within these instructions.

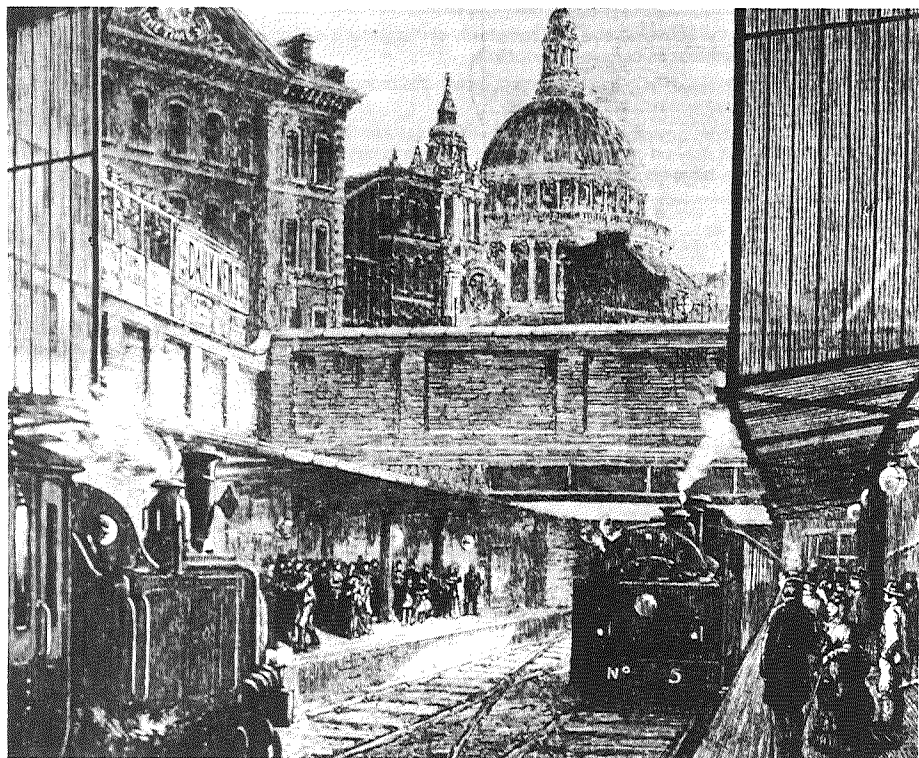
If, however, any problems are found we would like to know about them so that future versions may be corrected. We would also like to hear any comments or criticisms you may have about the game.

This booklet and the *Sherlock* program are copyright © 1984, Beam Software.

ENGLISH and ANIMATION are trade marks of Melbourne House.

The program was written as a group effort, headed by Philip Mitchell.

The cover design is by Lynda Warner.



*On the London Underground*

Published by:

 **MELBOURNE  
HOUSE  
PUBLISHERS**

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Be the world's greatest sleuth — in the most advanced and challenging game ever. For the first time ever, an adventure game in which you can talk with intelligent characters, ask them questions and argue with their conclusions — all in everyday English sentences.

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In 'Sherlock', the world of the famous private detective comes vividly to life. Time passes naturally; day turns to night, racing towards the inescapable deadline. You must ensure Sherlock has sufficient time to sleep, money to travel on public transport and other necessities. And you can rely on Dr. Watson to help you collate information, or gather clues.

'Sherlock' makes the maximum use possible of your computer and is the result of 15 months' work by a team led by programmer Philip Mitchell, the author of 'The Hobbit'. The text and graphics of 'Sherlock' makes it the most exciting and sophisticated adventure game yet devised.

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Melbourne House makes the choice of your next computer adventure elementary.



The sample screen above is from the Commodore 64 version.

Classification: **Adventure**

\* Includes **Graphics**

**English** language input  
**Animation** of characters

Level: **Advanced Adventure**

Average completion time:

Several months

Written in 100% machine  
language



Melbourne House Publishers

# COMMODORE 64 VERSION

# SHERLOCK

## AMENDMENTS TO BOOKLET

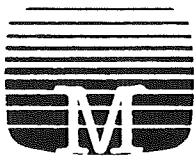
### Page 11    **SPECIFYING DIRECTION**

Use function keys to specify direction:

- F1 — north
- F3 — east
- F5 — south
- F7 — west

### Page 17    **RECORDING PROGRESS OF ADVENTURE**

Not applicable to Commodore 64, i.e. a printer cannot be used with Commodore 64 version of Sherlock.



Melbourne  
House



# SHERLOCK

## WHERE TO BEGIN

Sherlock is more than just an adventure with problems to solve and a goal to achieve. It is a journey into the era of Victorian England and the world of Sherlock Holmes.

The game has been designed as a complex challenge for even the most experienced of adventurers, and novice and intermediate games players may require some help in entering the world of Sherlock.

To provide this assistance four scripts are provided. Each one takes you through a different aspect of the game. The first two give an introduction to communicating with the computer and exploring London by means of catching trains and cabs. Scripts three and four offer more help with some of the early problems in the game, in addition to a sample conversation with various people.

So there you are, a few hints. But from now on you're on your own!

**1.** OPEN PLAIN DOOR  
NORTH  
TAKE CHINAMAN'S DISGUISE  
SOUTH  
SAY TO WATSON "HELLO"  
WEAR DISGUISE  
LOOK  
SAY TO WATSON "HELLO"  
OPEN MY DOOR  
WEST  
DOWN  
TAKE OFF DISGUISE  
UP  
EAST

**2.** OPEN MY DOOR  
SAY TO WATSON "COME  
WITH ME"  
WEST, WAIT  
DOWN, OPEN FRONT DOOR  
SOUTH  
HAIL CAB  
SAY TO CABBIE "TAKE ME  
TO BUCKINGHAM PALACE  
ROAD"  
CLIMB INTO CAB  
SAY TO CABBIE "GO TO  
BUCKINGHAM PALACE  
ROAD"  
WAIT, WAIT, WAIT  
CLIMB OUT  
PAY 1/- TO CABBIE  
EAST, EAST, EAST, WAIT  
GET INTO TRAIN  
WAIT, WAIT, LOOK, LOOK  
GET OUT OF TRAIN  
NE

**3.** TAKE LAMP  
SIT IN MY ARMCHAIR  
WAIT UNTIL 8:20  
GET OUT OF MY ARMCHAIR  
OPEN MY DOOR  
WEST, DOWN  
OPEN FRONT DOOR  
SOUTH  
HAIL AND GET INTO CAB  
SAY TO CABBIE "GO TO  
KINGS CROSS ROAD"  
WAIT, WAIT, WAIT  
PAY CABBIE 6D  
CLIMB OUT OF CAB  
NE, NE, NE, NE  
WAIT UNTIL 9:15  
GET INTO TRAIN  
WAIT UNTIL 10:30  
GET OUT OF TRAIN  
SOUTH  
WAIT

**4.** OPEN MY DOOR  
WEST, DOWN  
OPEN FRONT DOOR  
SOUTH  
HAIL CAB  
CLIMB INTO CAB, SAY TO  
CABBIE "GO TO KINGS  
CROSS ROAD"  
WAIT, WAIT, WAIT  
CLIMB OUT. NE, NE, NE, NE  
SAY TO LESTRADE  
"DAPHNE IS GUILTY"  
SAY TO LESTRADE "BASIL IS  
INNOCENT"  
SAY TO LESTRADE "BASIL  
KILLED MRS JONES"  
WAIT UNTIL 9:15  
CLIMB INTO TRAIN  
WAIT UNTIL 10:30  
CLIMB OUT OF TRAIN  
SOUTH, SOUTH, WEST SOUTH  
SOUTH, OPEN LARGE DOOR  
SOUTH, OPEN HEAVY DOOR  
EAST, OPEN DINING ROOM  
DOOR  
SOUTH, OPEN PLAIN DOOR  
WEST  
SAY TO COOK "TELL ME  
WHAT HAPPENED"

The sun streams in the two broad windows in your sitting room. There is a pipe rack to the right of the sofa. Bullet pock marks are the feature of one wall, and charts and diagrams fill another. An acid stained table sits in the corner. To the west there is your door. To the north there is a plain door. You can see an oil lamp, your armchair and watsons armchair. In watsons armchair there is Watson. Watson is carrying the daily chronicle.  
Watson looks up from the paper and says "Good morning Holmes."

You wait.

Mon 08:01am :🐉:🐉:🐉:🐉:🐉:🐉:🐉:🐉

+

armchair. In watsons armchair there is  
Watson. Watson is carrying the daily  
chronicle.

You get the oil lamp.

You examine the oil lamp.  
You see an oil lamp.

You talk to Watson.

You talk to Watson.

You go north.

You are in a small closet. To the south  
there is a plain door. You can see a  
china mans disguise and an old mans  
disguise.

Mon 08:18am :🐛🐛🐛🐛🐛🐛🐛🐛🐛🐛🐛🐛

> SAY WATSON.

> GET CHRONICLE.

YOU CANNOT GET THE DAILY CHRONICLE.

> N.

> +