

THE LOST FILES OF

SHERLOCK HOLMES



Case of the

Rose Tattoo™



ELECTRONIC ARTS®

THE LOST FILES OF
**SHERLOCK
 HOLMES**

COMMAND REFERENCE

ACTION	KEYBOARD	MOUSE
Display the Command menu	ENTER	Right-click
Highlight a command or menu option	TAB	Move mouse
Cancel a command or menu option	ESC	Left-click outside the command or menu box
Activate the highlighted command	ENTER	Left-click or select a menu option
Move Holmes/Watson around the game screen	Move the cursor to an empty spot, then press SPACEBAR	Move the cursor to an empty spot, then left-click
Display the name of inventory item or highlight a line of dialog	TAB	Move mouse
In the inventory, page to the end/beginning of the inventory	END / HOME	N/A
In the inventory, page backward/forward eight items at a time	PAGE UP / PAGE DOWN	Left-click the scroll bar arrows
Exit the inventory or close the dialog box	ESC	Left-click outside the inventory or dialog box
Select a line of dialog	ENTER / SPACEBAR / Dialog Number	Left-click
In the dialog, page to the end/beginning of the dialog	END / HOME	N/A
In the dialog, page backward/forward one item at a time	PAGE UP / PAGE DOWN	Left-click the scroll bar arrows
In the inventory, display the Command menu for an item	ENTER	Right-click
In the inventory, activate the default command for an item	SPACEBAR	Left-click



Activate the default command for an object, person, or exit (LOOK, TALK, or EXIT)	Highlight the hotspot, then press SPACEBAR	Highlight the hotspot, then left-click
In the Map screen, scroll down/up	N/A	Move the mouse
In the Map screen, scroll to the upper left/bottom right	N/A	Move the mouse
In the Journal, page to the end/beginning of the Journal	END / HOME	N/A
In the Journal, page backwards/forwards one page at a time	PAGE UP / PAGE DOWN	Left-click the arrows on the scroll bar
Skip the opening prologue	ESC	N/A

FUNCTION KEY SHORTCUTS

Load Game	F1
Save Game	F2
Access Inventory	F3
Display Options Menu	F4
Access Journal	F5
Toggle Music ON/OFF	F6
Toggle Sound Effects ON/OFF	F7
Toggle Voices ON/OFF	F8
Exit the game	F10

NOTE: A mouse is *required* to highlight hotspots, conduct lab experiments, and move the cursor around the game screen. The instructions in this manual assume you are using a mouse. Please refer to the Key Command summary above for complete keyboard instructions.

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This product has been rated by the Entertainment Software Rating Board. For information about the ESRB rating, or to comment about the appropriateness of the rating, please contact the ESRB at 1-800-771-3772.



INTRODUCTION

FORWARD

"There is nefarious business afoot, Holmes, if only you had the wit to see it."

So Dr. Watson chided me one chill evening in October, 1889. His stinging criticism was not undeserved. I had been, let us say, slow to perceive the dastardly crime that his efforts had begun to unearth. Not for the first time, my friend and colleague pointed me in the right direction. My muddle-headedness was understandable, of course, but only barely excusable.

We had been rattling around our rooms for nearly a week. Inactivity fueled contentiousness and fouled the air like a sulphurous fog. Just before things turned nasty, we received a summons from my brother, Mycroft. He asked us to the Diogenes Club for a consultation. Grateful for the diversion, we took off for Pall Mall. But, just as we arrived, an explosion levelled the Club and grievously injured Mycroft.

I was completely incapacitated by this cruel turn. Truth to tell, I took to moping. Watson, on the other hand, was activity itself. He made it his mission to get me off my backside. With perspicacity, inspiration, and a bit of luck he found the means to goad me into action. And a good thing, too. I will be forever grateful for his insight and persistence. In the end our inquiry preserved the national security, saved the sitting government from ridicule if not dismissal, and protected the honour of the royal family.

I believe Watson has documented the tortuous investigation and included it among his secret files. I'm sure he has invented some perfectly fanciful name for the adventure. However, that barely matters. The case won't see the light of day until all the principals are long gone. I trust him implicitly to give credit where it is due.

—S.H.

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THE CASE OF THE ROSE TATTOO

When the Diogenes Club exploded in Pall Mall, all England might have experienced the concussion. It certainly convulsed our world at 221B Baker Street. Grief and grave danger bit very close to home in this intriguing case from the Lost Files. In the end, its hard-won solution demanded all of Sherlock Holmes' prodigious powers of ratiocination, and his comprehensive knowledge of criminal practice.

With Mycroft's life hanging by a thread at St. Bart's, Holmes had retired to his room in deep despair. His condition was more than a caution. Casting myself in an uncharacteristic role, I resolved to find occupation for him. Little did I realise that I would set a complex and troubling investigation in motion.

My primary objective was to entice Holmes from his doldrums. Unexpectedly, I found precious little encouragement at Scotland Yard. There was, however, some speculative talk about the Diogenes explosion. It was not a flight of brilliance that prompted me to join the conversation. I was desperate to divert Holmes. The Diogenes conflagration was simply the last resort.

Like Holmes, I had accepted the official explanation for the explosion: a tragic accident, nothing more. In the course of my inquiries, however, I came to an altogether different opinion. I visited various sites to gather clues. Initially, I discovered less than Holmes would have done, were he on the case. I moved more slowly, acted less decisively, and extracted less information. Not surprisingly, people were less willing to talk to me. In the end I happened upon a critical piece of evidence, and was able to convince Holmes (in a volatile but persuasive manner) to put his powerful brain to a mystery more perplexing and potentially more lethal than A Study in Scarlet. Revivified, Holmes embarked upon the multiple mysteries that constitute perhaps his greatest challenge: The Case of the Rose Tattoo.

Come, then. Light the lamp. Settle into a comfortable chair, marshal your wits, and prepare for some serious sleuthing. Like Holmes, you'll need to interrogate numerous suspicious persons, ferret out incriminating and illuminating evidence, perform experiments at the lab table, and draw conclusions from your keen observations. Your field of action is a microcosm of Victorian England. You'll confront the leaders of the Empire in their drawing rooms, clubs and offices, and venture into the squalid hovels of London's notorious East End. To solve this baffling case, you must act bravely and decisively. There is not a moment to lose. The consequences of failure are too grotesque to contemplate.

—Dr. John H. Watson, M.D., late of Her Majesty's Indian Army



INSTALLING AND RUNNING THE GAME

DOS INSTALLATION

Complete installation instructions and system requirements are included with the enclosed Reference Card. However, this section provides enough information to get most users up and running quickly.

1. Insert *The Lost Files of Sherlock Holmes* CD in your CD drive.
- The Lost Files of Sherlock Holmes* CD must remain in the CD drive to play the game.
2. At the DOS prompt, type **d:**[ENTER] to change to your CD drive (substitute the correct letter of your CD drive if other than 'D:').
3. When you see the 'D:' prompt, type **install** [ENTER] to start the installation program. The Install menu appears.
4. The program automatically installs the game to the directory C:\HOLMES2. Click **I**NSTALL to begin installation, **C**ANCEL to quit.
- If you want to change the install directory, click on **C**HANGE **I**NSTALL **D**IRECTORY at the menu screen. At the new menu, select the drive you want to install to, type in the name of the directory you want and click **O**K. Click **C**ANCEL to return to the Install menu.
- The SetSound utility automatically runs after the install. It allows you to select and configure your sound card for MIDI music and digital audio, attempting to pick the best driver and settings for each. If you would like to change them at a later time, type **setsound** when in the HOLMES2 directory. Follow the on-screen instructions to make changes to these configurations.
5. Once installation is complete, type **holmes2** at the C:\HOLMES2 prompt to begin the game.
- If this is the first time you've played, watch the prologue; it contains vital information about the case. To skip the prologue, press [ESC]. You begin the game on 221B Baker Street. See *The Game Screen* on p. 8.

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INSTALLATION FOR WINDOWS® 95

1. Start the Windows 95 operating system.
2. Insert *The Lost Files of Sherlock Holmes* CD into your CD drive. The Autoplay screen appears.
 - The *Lost Files of Sherlock Holmes* CD must remain in the CD drive to play the game.
 - To view last minute updates and information, click the **READ ME** button. When you're done reading, select **FILE > EXIT** to return to the Autoplay screen.
 - To quit without installing, select **QUIT**.
3. To install the program, click **INSTALL**. The Install menu appears.
4. The program automatically installs the game to the directory C:\HOLMES2. Click **INSTALL** to begin installation, **CANCEL** to quit.
 - If you want to change the install directory, click on **CHANGE INSTALL DIRECTORY** at the menu screen. At the new menu, select the drive you want to install to, type in the name of the directory you want and click **OK**. Click **CANCEL** to return to the Install menu.
 - The SetSound utility automatically runs after the install. It allows you to select and configure your sound card for MIDI music and digital audio, attempting to pick the best driver and settings for each. If you would like to change them at a later time, run **setsound** from the HOLMES2 directory. Follow the on-screen instructions to make changes to these configurations.
5. Once installation is complete, close the install window and select **RUN HOLMES** from the Autoplay screen.

NOTE: You must install *The Lost Files of Sherlock Holmes* before you select **RUN HOLMES**.

- If this is the first time you've played, watch the prologue; it contains vital information about the case. To skip the prologue, press **[ESC]**. You begin the game on 221B Baker Street. See *The Game Screen* on p. 8.



STARTING THE GAME FROM DOS

1. Insert *The Lost Files of Sherlock Holmes* CD in your CD drive.
2. At the DOS prompt, move to the directory where the game is installed. By default, it is installed in C:\HOLMES2, so you would type:


```
c: [ENTER]
cd\holmes2 [ENTER]
```
3. To start the program, type **holmes2 [ENTER]**. The Title screen appears and the prologue begins.

STARTING THE GAME FROM WINDOWS 95

1. Insert *The Lost Files of Sherlock Holmes* CD in your CD drive.
 2. Start the Windows 95 operating system.
 - NOTE:** If you insert the CD into the CD drive after the Windows 95 operating system is already running, the Autoplay screen appears. Click **RUN HOLMES** to continue.
 3. If the Autoplay screen does not appear, open the My Computer folder by double-clicking on the MY COMPUTER icon on the desktop.
 4. Open the C: drive (or the drive on which you installed the HOLMES2 directory, if different) by double-clicking on the C: drive icon.
 5. Open the HOLMES2 folder by double-clicking on the HOLMES2 folder icon. (If you installed to a different directory, double-click the appropriate folder.)
 6. Start the program by double-clicking the Holmes2 file.
- ☛ **EA TIP** To start the game more quickly, right-click and drag the Holmes2 file onto your desktop and release the right mouse button. Select **CREATE SHORTCUT(S)** here to place a shortcut icon on your desktop. To start the program, double-click *The Case of the Rose Tattoo* shortcut icon.

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THE GAME SCREEN



Watson

Text box

Holmes

Cursor

We've taken the mystery out of the controls and put it in the plot where it belongs. Navigating the game screen, selecting commands, and moving Holmes and Watson from one place to another are easily achieved.

HOTSPOTS

Move your cursor over the game screen: Text appears, indicating a hotspot. The hotspot text is the name of an object or character. Whenever you see text, you can click on that spot.

A left-click activates the default command for that hotspot (e.g., LOOK or TALK or EXIT), while a right-click brings up the Command menu, from which you can choose additional commands.

MOVING AROUND THE GAME SCREEN

Holmes and Watson automatically move to many hotspots when the hotspot is activated. However, you can also move them to other areas of the game screen.

To move Holmes or Watson to a different area of the game screen, move the cursor to a blank space (one without a hotspot) and left-click, or press SPACEBAR.

Make sure you thoroughly investigate all locations by moving Holmes or Watson to the far corners of a site. In some rooms, there is more than first meets the eye. As Holmes and Watson move, the screen scrolls, and as it scrolls you may discover new doors, rooms, or hotspots to explore.



COMMANDS

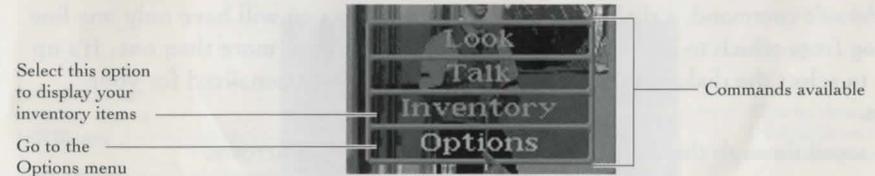
There are many commands in *The Case of the Rose Tattoo*. Some commands are common to all the objects and characters in the game; for example, you can LOOK at everything that has a hotspot, and a text description of that character or object appears. Some commands are peculiar to a particular item; for example, you might be able to PICK a flower, or SMELL it, but you won't be able to PICK a nose.

To make your way through the game, you must LOOK at objects, TALK to people, PICK UP items to place them in your inventory, and affect the game environment through many similar interactive commands.

Whenever your cursor passes over a hotspot on the game screen, you can perform the default command for that item by left-clicking. If it is an object hotspot, the LOOK command is the default, and a text box with a description of that object pops up. The default command for a character hotspot can be either LOOK or TALK.

To see other commands that may be available for a particular hotspot, right-click when the cursor passes over the hotspot. The Command menu appears, listing available commands.

THE COMMAND MENU



You can make a selection from the commands that appear, or access your Inventory (p. 11), or the Options menu (p. 18). INVENTORY and OPTIONS always appear; they are the default commands.

Below you'll find a brief discussion of some of the more common commands and how to use them. This is just a partial list. The game contains many actions and corresponding commands—with a click of the mouse you can perform these actions with ease.

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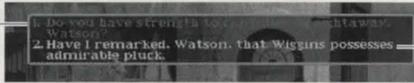
LOOK

Holmes has an uncanny power of observation, one which he uses to its full potential to delve into the most pernicious problems. Use the LOOK command to get a description of an object or person. When this command is active, the on-screen cursor resembles a magnifying glass.

TALK

Use the TALK command to converse with someone. Not everyone who appears on the screen can be talked to, and not everyone who can be talked to will want to. Sometimes you must LOOK at someone before you can talk to him/her, i.e., the TALK command will not appear until you have looked at a character. At other times, you may need to investigate a little further, use something from your inventory, or solve a puzzle before the chosen character will answer all your questions.

Text that is dim has already been asked. You can choose these lines again to hear the conversation again.



Bright text lines indicate dialog that has not yet been chosen.

When you select TALK, or if you left-click on a character hotspot that has TALK as its default command, a dialog box opens. Sometimes you will have only one line of dialog from which to select; however, you will often have more than one. It's up to you to select the dialog you want, though you are never penalized for your choices.

☐ To scroll through the dialog options, click the up/down arrows.

PICK UP

Use this command to add items to your inventory. See *Using Your Inventory* on p. 11.

EXAMINE

Use this command to look more closely at an object. Sometimes this command also serves to add the examined item to your inventory, and sometimes you can perform another command after you've examined an item. Always right-click on an item to see if there are other commands available.

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MOVE

The MOVE command doesn't move Holmes from place to place; it moves an object. When you MOVE an object, always LOOK at it or the spot you've uncovered—new information can usually be found.

OPEN

The OPEN command can be used to open a door in order to exit a room or location. You can also OPEN boxes, chests, drawers, etc.

EXIT

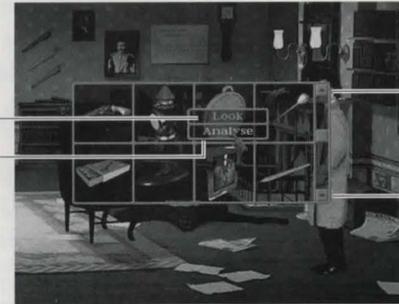
This command lets you exit a room or location—you do not exit the game. Sometimes you will need to find a hotspot to exit. See *Moving Around London* on p. 13 for more information.

USING YOUR INVENTORY

As Holmes or Watson, you collect objects that will help you during your investigation. These items are stored in your inventory and can be displayed by selecting INVENTORY from the Command menu. A window opens to display the items in your inventory.

Left-click on an inventory item to LOOK at it.

Right-click on an item to see if other commands are available.



Click on these arrows to scroll up/down through the inventory items.

You can always LOOK at an inventory item by left-clicking on the item. You often get new information about an item when you LOOK at it after you have placed it in your inventory.

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Pay careful attention to the descriptions given for inventory items—they may hold clues to the future use of the item.

When another command becomes available for an inventory item, you can see it by right-clicking on the item. These commands are only available for that item, and should be used in the current location. If you're stymied in your investigation, try running through your inventory items to see if new commands have become available. You may discover that new commands have appeared and they offer ways to manipulate an inventory item.

Some of the commands you'll discover for your inventory items:

GIVE	Give an item from Holmes' inventory to another character. You might want to GIVE a character money, or proof of your identity.
SHOW	Show an item from Holmes' inventory to another character. Showing a reluctant witness an item can often prompt them to provide more information.
USE	Use an item on a character or an object in the environment.
ANALYSE	Take an item from Inventory and Analyse it with the Lab Table at 221B Baker Street. You must be inside 221B for this command to be available.

To Use an Inventory Item:

1. Select INVENTORY from the Command menu. A window opens, displaying eight items. Click on the up/down arrows to scroll through your entire inventory, or click and drag the bar to the right of the window.
2. To see if an action command is available, right-click on the item you want. If it is, left-click on the Command, then drag the item to the person or thing with which you want to use the item. Text appears verifying your command.
 - For example, to GIVE a button to Wiggins, you would open your Inventory, right-click on the button you picked up to see if the GIVE command was available. You'd then left-click GIVE and drag the button to Wiggins. When text appears outlining your command, "Give BUTTON with Wiggins," click the mouse button.

- Sometimes the command is successful and sometimes it's not. If you get a no effect response, look for another character or object to interact with.
- To close the Inventory window, left-click anywhere outside the window.

MOVING AROUND LONDON

The Case of the Rose Tattoo has many different locations. Each location is represented by an icon on the Map screen. Each location can consist of several different rooms or sites within that location. For example, 221B Baker Street appears as the first icon on the Map screen. However, that location contains three sites: the street in front of the flat, the front parlor, and Holmes' bedroom.

- To exit a location, find the Exit or To The City hotspot and left-click. These hotspots are usually found along the edges of a location.

—or—

- Find the door or hotspot that leads from the room and right-click to summon up the Command menu. Select the appropriate command (OPEN or EXIT) and left-click or press the SPACEBAR.
- To exit a site or room within a location, look for the appropriate hotspot at the edges of the current site. For example, you may be in the Morgue at St. Barts. You want to go to the New Patients ward. Move the cursor around the edges of the game screen until you see the To the New Patients Ward hotspot, then left-click or press the SPACEBAR.

THE MAP SCREEN

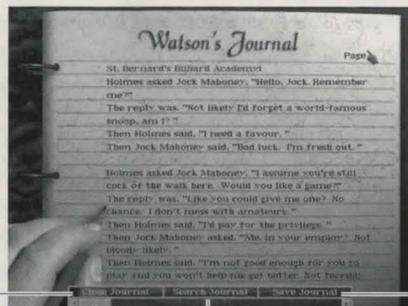
When you leave a location, the map of London appears. Icons representing the different locations mentioned in your investigation appear on this map. There are over twenty different icons for the entire investigation, with new icons appearing as you gain the information you need. Each location has a name.

- To see a location's name, move your cursor over the icon. The name appears.
- To travel to a location, move your cursor over the icon and left-click.

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WATSON'S JOURNAL

Use Watson's Journal as a tool to review your progress in the game. Watson begins making his notes after Holmes takes over the investigation, therefore the Journal only becomes available at that time. The good doctor records conversations, but not your observations: you may wish to keep your own notes on objects or people you look at in each location.



Return to the game screen.

Save to a text file for printing.

Search for a specific word or text string.

Click to scroll quickly through the text.

Click on the arrows to page back/forward, one page at a time.

To Use the Journal:

- Right-click on Dr. Watson to reveal the Command menu and select JOURNAL. Watson's Journal opens.
 - You can also press **F5** to access the Journal.
 - You can page backwards/forwards in the Journal by clicking on the left/right arrows, or by pressing **PAGE BACK** / **PAGE FORW.**
- To search for a particular word or string of text, select SEARCH JOURNAL. A text box opens with a blinking cursor.

Rose Tattoo

- Type in the word or string of text you want. Select either SEARCH BACKWARDS or SEARCH FORWARDS; the program will take you to the first instance it finds of the text. If there are no instances, "Text Not Found!" appears.
- Keep searching, forwards and backwards, to see all the instances of the chosen text. To stop the search, select ABORT SEARCH or press **ESC**.
- Select CLOSE JOURNAL or press **ESC** to put away the journal and return to the case.

Saving the Journal:

- Select SAVE JOURNAL. A text box opens with the name of the current file and directory, e.g., CAHOLMES2\JOURNAL. A blinking cursor indicates that you can type in a name.
- Type in a name for the Journal and press **ENTER**. The Journal file is saved as a .TXT file, which you can access to print.

USING THE LAB TABLE

Holmes can be relied upon to avail himself of his Lab Table in any serious investigation, and *The Case of the Rose Tattoo* is no exception. You can use the lab table to ANALYSE or EXAMINE an object more closely. Check your Inventory when you are at 221B Baker Street to see if an item can be analysed at the Lab Table.



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Once you've sat down at the Lab Table, you must manipulate the chemicals, test tubes, magnifying glass, matches, and other items to complete your experiments. Try everything if you're not sure how to conduct a specific experiment, then try items in a different order if you are still not successful. Common sense and an inquiring mind are all you need to master the lab components. Remember to LOOK at any items you ANALYSE once the experiment ends.

1. Left-click and drag on the Lab Table item you want to use.
 2. Drag the item over to the object you want to use it with. For example, left-click and drag on the matches and move them over to the Bunsen burner.
 3. Release the mouse button to start the process. If the combination you selected is correct, then that part of the experiment will be performed. Taking the above example, the matches will light the Bunsen burner.
- Some experiments require that you use the chemicals and lab implements in a prescribed order. You may be using the right things but in the wrong order—keep trying different permutations.

PLAYING DARTS

At some point during this prodigious investigation, you may be called upon to roll up your sleeves for a friendly game of darts.

Bull's-Eye is worth
25 points on the outer ring,
50 points for dead center.

Vertical
aiming bar

Triple-score
section

Double-score
section



You can play darts with either the keyboard or the mouse. Left-clicking or pressing the SPACEBAR initiates the movement of the dart hand.

1. To begin the game, left-click or press the SPACEBAR. Holmes' dart hand moves across the screen horizontally.
2. When it gets to the spot that you want, left-click or press the SPACEBAR again. The red vertical aiming bar to the left of the dart moves upwards.
3. Left-click or press the SPACEBAR a third time to stop the bar at the desired location, and Holmes throws the dart.

You have three darts for every turn. You and your opponent take turns in sequence. You must complete a game to exit the dart board screen—you cannot abort a game of darts.

301, 501, AND CRICKET

You have your choice of three different dart games: 301, 501, and Cricket. The rules for 301 and 501 are fairly simple: you and your opponent both start with the same score (either 301 or 501, depending upon the game). Each player throws three darts and the score of each throw is deducted from your total. The player that reaches zero first, without going over, wins. For your final throw you don't have to use all three darts to reach zero, but you must score the exact number without going over. If you do go over, you relinquish your turn and must start again at that number on your next turn.

For example, if your total is 22 points, you can choose to reach 22 with one, two, or three darts. However, you cannot go over that final amount, i.e., score 23 points or more. If you do score more than 22 points, you are "busted" and must let your opponent take his turn. Your score returns to 22 for your next turn.

The game of Cricket is a little trickier. You and your opponent must each try to hit the Bull's-Eye and the numbers 20–15 three times. The player who first reaches this goal for each number (and the Bull's-Eye) can then keep trying to hit that spot for points. As soon as the other player hits that number or the Bull's-Eye three times, the spot is closed out and no longer generates points when hit. The person who closes out all the numbers, and scores the highest, wins. You can also achieve a three time hit with one dart by hitting the triple score spot for the number. If you hit the dead center of the Bull's-Eye, it counts as two hits.

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THE OPTIONS MENU

Select this menu to modify, load and save games, to modify sound and text options, or to quit the game.



- LOAD GAME** Select this option to load a saved game. You must have saved a game for any to appear.
- SAVE GAME** Select this option to save a game in progress. See *Saving and Loading Games* on p. 19.
- MUSIC** Toggle the music in the game ON/OFF. You can also adjust the volume by clicking and dragging the Slider. The music sets the mood and can give you a bit of inspiration.
- SOUND EFFECTS** Toggle the sound effects and voices ON/OFF. You can also adjust the volume by clicking and dragging the Slider.
- TEXT WINDOWS** Toggle the text windows ON/OFF. If you have Voices OFF, you can't change this option. If Text Windows is toggled OFF, object descriptions, as well as the questions you choose that are spoken by Holmes and Watson, still appear in text windows (i.e., so you can select a specific line of questioning).



- CHANGE FONT STYLE** Keep clicking on this option to cycle through the different font styles available for the game. The menu changes its font style as you click, so you can preview the different fonts and select the one you like best. Changing the font affects all text in the game.
- TRANSPARENT MENUS** Toggle ON/OFF. When the menus are transparent, you can see through them to the game screen background. To concentrate on the text, turn OFF the transparent menus.
- QUIT** Select this option to quit the game and exit the program. Be sure you've saved your game before you exit. When prompted "Are you sure you wish to Quit?", select YES to quit and NO to return to the game.

SAVING AND LOADING GAMES

The Case of the Rose Tattoo is a complex and multi-faceted interactive adventure. You are never penalized for any path you take or any decision you make. You do not have to save a game to complete a line of investigation, or to return to specific plot twist because you've run into a dead end. You may want to save games to use like Bookmarks, going back to them to see the story lines emerge in a different order. Of course, you'll also want to save a game any time you stop playing.

To Save a Game:

1. Select SAVE GAME from the Options menu or press **F2**. A window opens with 30 slots to enter a name. You can save up to 30 separate games.
2. Highlight slot 1 with the cursor and click or press **ENTER**.
 - Press **ESC** to exit from a slot and the list.
3. Type in a name, and press **ENTER**. The game is saved and can now be retrieved from the list. The next time you save a game, you can select a new slot or a "filled" slot to over-write the existing game.

SHERLOCK HOLMES

To Load a Game:

1. Select LOAD GAME from the Options menu or press **[F]**. A window opens with a list of your saved games.
 - Press **[ESC]** to exit from a slot and the list.
2. Select the game you want and press **[ENTER]** or click the mouse button. The game loads and you begin at the point where you last saved the game.

HINTS AND TIPS

The hints and tips listed below will not give away any puzzles or spoil the thrill of the chase. Instead, they suggest a style of play that should prove successful.

- Before you begin the hunt (especially as Holmes), explore and LOOK at everything at 221B Baker Street. It's well worth knowing what aids to the investigation you have in your very own flat.
- TALK to Watson whenever you come to a dead end. He is a reservoir of information and has wonderful suggestions for revivifying your investigation.
- Always LOOK at everything in a location. Be sure to LOOK at the characters with whom you speak. The descriptions may contain clues to the characters' personalities, giving you ways to manipulate or, shall we say, influence their behavior.
- Be sure to LOOK at an item *after* you've placed it in your Inventory. It may reveal new information.
- Use the Journal to review conversations.
- If you think a conversation is over, LOOK around a location and manipulate the environment. TALK to Watson, LOOK in your Inventory, then try talking to the person again; new lines of dialog may appear.
- Always do everything to the environment that you can. If a command is available and you haven't used it, chances are you're missing the one bit of information you need. For example, Holmes MOVEs a potted plant in a suspect's conservatory. The EXAMINE command is now available. He EXAMINEs the area and finds a key to a safe. (This is just an example; it does not occur in the game.)

- If you feel as though you are wading in hip-high cement, make your way back to 221B Baker Street and see if something has changed there. Always TALK to Wiggins. He's a valuable resource and knows London as well as Holmes. You may want him to help with the legwork.
- Treat the game as you would a real investigation. There will be red herrings, unproductive leads, and recalcitrant witnesses. Sometimes you may want to see or talk to someone but they won't want to see or talk to you. Don't get discouraged. Try something else, then come back later. They may also seek to deceive you—don't believe everything you hear. Always consider your source and compare what a character says to what you know to be the truth from your observations.

THE LOST FILMS OF
**SHERLOCK
 HOLMES**

APPENDIX

OCTOBER, 1889

For nearly twenty years, no country has exploited the relative calm that has characterized international affairs better than Great Britain. She has become Europe's preeminent power, tending her profitable empire while increasing her naval strength and remaining "splendidly isolated" from foreign entanglements.

The continent's other states are not entirely happy with England's "benevolent" dominance, and the robust scent of repose is beginning to fade. Respectful, close-knit relations among the states are starting to fray as each seeks a tactical advantage in asserting its own imperial ambitions.

In this era of might guarantees right, armament research and development proceeds relentlessly. From England to Russia, from Sweden to Spain, more lethal weapons, war ships, and artillery are being designed and manufactured. The '80s have already witnessed deadly improvements in naval artillery, small arms (Maxim air-cooled machine gun, Enfield rifle, Mark series of revolvers), and high explosives (new chemical combinations, delayed action fuses, etc.).

This unprecedented expansion in competitive activity has given rise to a proportionate amount of international intrigue, and supplied a potential spark for the tinder box which is Europe. In the midst of this explosive atmosphere it is only fit that we find the Master Detective embroiled in a high profile case.

"THE BEST AND WISEST MAN WHOM I HAVE EVER KNOWN"

—John H. Watson, M.D., of *Sherlock Holmes*, "The Final Problem" —

"What is it that we love in Sherlock Holmes?"

The late Edgar W. Smith asked, and answered, that question in an editorial first published in the Baker Street Journal's second issue.

"We love the times in which he lived, of course, the half-remembered, half-forgotten times of snug Victorian illusion, of gaslit comfort and contentment, of perfect dignity and grace. The world was poised precariously in balance, and rude disturbances were coming with the years; but those who moved upon the scene were very sure that all was well: that nothing ever would be any worse nor ever could be any better..."

"But there is more than time and space and the yearning for things gone by to account for what we feel toward Sherlock Holmes. Not only there and then, but here and now, he stands before us as a symbol—a symbol, if you please, of all that we are not, but ever would be. His figure is sufficiently remote to make our secret aspirations for transference seem unshameful, yet close enough to give them plausibility. We see him as the fine expression of our urge to trample evil and to set aright the wrongs with which the world is plagued. He is Galahad and Socrates, bringing high adventure to our dull existences and calm, judicial logic to our biased minds. He is the success of all our failures; the bold escape from our imprisonment.

"Or, if this be too complex a psychological basis to account for our devotion, let it be said, more simply, that he is the personification of something in us that we have lost, or never had. For it is not Sherlock Holmes who sits in Baker Street, comfortable, competent, and self-assured; it is ourselves who are there, full of tremendous capacity for wisdom, complacent in the presence of our humble Watson, conscious of a warm well-being and a timeless, imperishable content. The easy chair in the room is drawn up to the hearthstone of our very hearts—it is our tobacco in the Persian slipper, and our violin lying so carelessly across the knees—it is we who hear the pounding on the stairs and the knock upon the door. The swirling fog without and the acrid smoke within bite deep indeed, for we taste them even now. And the time and place and all the great events are near and dear to us not because our memories call them forth in pure nostalgia, but because they are a part of us today. "That is the Sherlock Holmes we love—the Holmes implicit and eternal in ourselves."

(adapted from *The Annotated Sherlock Holmes*, ed., William S. Baring-Gould)

THE LOST FILES OF
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 HOLMES**

CREDITS

The Case of the Rose Tattoo is the second adventure created from the Lost Files of Sherlock Holmes. Electronic Arts and Mythos Software have reprised the collaboration that produced the first adventure, the award-winning *Case of the Serrated Scalpel*.

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Sherlock Holmes and Dr. Watson were created by Sir Arthur Conan Doyle and appear in stories and novels by him. Use of Sherlock Holmes characters here by arrangement with Dame Jean Conan Doyle.

THE LOST TIPS OF
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TECHNICAL SUPPORT

If you have questions about the program, our Technical Support Department can help. Please be sure to include the following information in your letter, fax, or e-mail message:

- Computer manufacturer
- Operating system (Windows 95, DOS 6.22, etc.)
- CPU type and speed in MHz
- Amount of RAM
- Sound card type and settings (address, IRQ, DMA)
- Video card
- CD-ROM
- Mouse driver and version
- Joystick and game card (if any)
- A copy of the CONFIG.SYS and AUTOEXEC.BAT files from your hard drive.
- A description of the problem you're having.

If you need to talk to someone immediately, call us at (415) 572-2787 Monday through Friday between 8:30 AM and 4:30 PM, Pacific Time. Please have the above information ready when you call. This will help us answer your question in the shortest possible time. **No hints or codes are available from (415) 572-2787. You must call EA's HINTS & INFORMATION HOTLINE for hints, tips, or codes.**

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In **Australia:** For Technical Support and Game Hints and Tips, phone the EA
 HOTLINE: 1 902 261 600

(95 cents per min.) CTS 7 days a week 10 AM—8 PM.

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Need Help? Call EA's HINTS & INFORMATION HOTLINE for recorded hints, tips, and passwords 24 hours a day, 7 days a week!

In the **US**, dial 900-288-HINT (4468). 75c per minute (95c for first minute).

In **CANADA**, dial 900-451-4873. \$1.15 (Canadian) per minute.

If you are under 18, be sure to get a parent's permission before calling. Hotline requires a touch-tone telephone. Call length determined by user; average length is four minutes. Messages subject to change without notice.

THE LOST FILES OF

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