221B BAKER STREET IS A ROOM.

"YOU'RE IN A MEDIUM-SIZED FLAT. BROWN PATTERNED WALLPAPER ADORNS THE WALLS. A YELLOW SMILEY FACE HAS BEEN SPRAY-PAINTED ONTO ONE WALL AND SHOT THROUGH WITH SEVERAL WELL-PLACED BULLET HOLES. A WINDOW LOOKS OUT ONTO THE STREET. TO THE EAST IS THE KITCHEN. THERE'S A BEDROOM TO THE WEST. A STAIRWELL LEADS DOWN TO THE STREET. (IF YOU NEED HELP, SAY SOMETHING TO JOHN OR SHOW THINGS TO HIM. TAKE EVERYTHING. EXAMINE EVERYTHING--EVEN JOHN. SHOW EVERYTHING TO JOHN. YOU CAN EVEN TAKE YOUR CLOTHES OFF. TO GET THE WHOLE STORY, YOU BASICALLY HAVE TO SHOW EVERYTHING TO JOHN, EXAMINE EVERYTHING, AND DO SOME STUPID THINGS--OTHERWISE YOU CAN FINISH THE GAME AND NOT UNDERSTAND WHAT JUST HAPPENED. SEE YOUR INVENTORY BY TYPING 'INVENTORY').

" UNDERSTAND "BAKER STREET" AS 221B BAKER STREET.

UNDERSTAND "FLAT" AS 221B BAKER STREET.

JOHN WATSON IS A PERSON IN BAKER STREET.

UNDERSTAND "WATSON" AND "JOHN" AND "JAWN" AND "JOHN WATSON" AS JOHN WATSON.

THE SMILEY FACE IS IN BAKER STREET.

THE SMILEY FACE IS SCENERY.

THE DESCRIPTION OF THE SMILEY FACE IS "YOU WERE BORED."

THE DESK IS IN BAKER STREET.

THE DESCRIPTION OF THE DESK IS "A MESSY, MAHOGANY-WOOD DESK CLUTTERED WITH PAPERS AND REMNANTS OF OLD CASES. IT HAS ONE SMALL, CLOSED DRAWER."

IT IS FIXED IN PLACE. THE DRAWER IS PART OF THE DESK.

THE DRAWER IS AN OPENABLE AND CLOSED CONTAINER.

THE WINDOW IS IN BAKER STREET.

THE WINDOW IS SCENERY.

THE DESCRIPTION OF THE WINDOW IS "YOU PEER OUT ONTO THE STREET FAR BELOW YOU, WATCHING PEDESTRIANS CONCERN THEMSELVES WITH THEIR BUSINESS. IT APPEARS OVERCAST OUTSIDE."

UNDERSTAND "KISS [SOMEONE]" AS ROMANTIC KISSING.

ROMANTIC KISSING IS AN ACTION APPLYING TO ONE THING.

UNDERSTAND "HUG [SOMEONE]" AS LONELY HUGGING.

LONELY HUGGING IS AN ACTION APPLYING TO ONE THING.

UNDERSTAND "TALK TO [SOMEONE]" AS TALKING.

TALKING IS AN ACTION APPLYING TO ONE THING.

INSTEAD OF KISSING JOHN WATSON, SAY "'SHERLOCK! I...I...DON'T KNOW WHAT TO SAY.' YOU ENJOY MESSING WITH YOUR 'COLLEAGUE'."

A LAPTOP IS ON THE DESK. THE DESCRIPTION OF THE LAPTOP IS "A NONDESCRIPT-LOOKING MAC NOTEBOOK, CURRENTLY DISPLAYING JOHN'S BLOG. THE TITLE OF THE MOST RECENT POST IS: 'GREAT DETECTIVE BAFFLED! SHERLOCK TRIPS UP ON A SIMPLE CIPHER.' YOU SNORT IN DISGUST."

INSTEAD OF SHOWING THE LAPTOP TO JOHN WATSON, SAY "'STOP TAKING MY THINGS! I'M VERY PROUD OF THAT BLOG, YOU KNOW!' YOU WONDER WHY JOHN FEELS THE NEED TO FORCE HIS OPINION ON EVERYONE ELSE IN THE WORLD."

THE DRAWER CONTAINS A SLIP OF PAPER.

THE DESCRIPTION OF THE SLIP OF PAPER IS "A NARROW SLIP OF PAPER DECORATED WITH A CURIOUS STRING OF NUMBERS: 13-5-13-4-22-12-14-35-20-13-41-33-21-3-23-1-5." UNDERSTAND "PAPER" AND "NUMBERS" AND "CODE" AND "SLIP" AND "CIPHER" AS SLIP OF PAPER.

INSTEAD OF TELLING JOHN WATSON ABOUT SOMETHING, SAY "'SHERLOCK, THERE'S THIS FASCINATING NEW CASE THAT ANDERSON TOLD ME ABOUT. YOU SHOULD GET WORKING ON IT.' YOU HARDLY THINK IT'S A MATTER OF IMPORTANCE. AS FAR AS ANDERSON IS CONCERNED, A TOASTER IS 'FASCINATING'."

INSTEAD OF ASKING JOHN WATSON ABOUT SOMETHING, SAY "'SHERLOCK, THERE'S THIS FASCINATING NEW CASE THAT ANDERSON TOLD ME ABOUT. YOU SHOULD GET WORKING ON IT.' YOU HARDLY THINK IT'S A MATTER OF IMPORTANCE. AS FAR AS ANDERSON IS CONCERNED, A TOASTER IS 'FASCINATING'."

INSTEAD OF DOING SOMETHING OTHER THAN ROMANTIC KISSING TO JOHN WATSON, SAY "'SHERLOCK, THERE'S THIS FASCINATING NEW CASE THAT ANDERSON TOLD ME ABOUT. YOU SHOULD GET WORKING ON IT.' YOU HARDLY THINK IT'S A MATTER OF IMPORTANCE. AS FAR AS ANDERSON IS CONCERNED, A TOASTER IS 'FASCINATING'."

INSTEAD OF SHOWING THE SLIP OF PAPER TO JOHN WATSON, SAY "'IS YOUR MEMORY REALLY THAT AWFUL, SHERLOCK? THAT'S FROM LAST WEEK'S CASE. REMEMBER, THAT GUY WITH THE TOUPEE GAVE IT TO YOU, SAYING HE FOUND IT ON HIS PORCH THE DAY BEFORE.' YOU REMEMBER NOW: THE MAN HAD NOT BEEN VERY INTERESTING; BY HIS APPEARANCE YOU WERE ABLE TO DEDUCE THAT HE WAS A NERVOUS TALKER, AN ASPIRING COOK, A BACHELOR, AND THE OWNER OF TWO CATS. YOU HADN'T BEEN ABLE TO SOLVE THE CIPHER, THOUGH."

EVERY TURN:

IF THE PLAYER IS IN A ROOM (CALLED THE CURRENT SPACE):

MOVE JOHN WATSON TO THE CURRENT SPACE.

THE FIREPLACE IS IN BAKER STREET. IT IS FIXED IN PLACE. THE DESCRIPTION OF THE FIREPLACE IS "ATOP THE MANTEL YOU SEE A FEW MORE PAPERS, A LARGE MIRROR REFLECTING YOUR GLORIOUSLY-CHEEKBONED FACE, AND A WICKEDLY SHARP KNIFE DRIVEN DEEP INTO A GAME OF CLUEDO."

ON THE FIREPLACE IS A KNIFE. THE DESCRIPTION OF THE KNIFE IS "A SHORT-BLADED YET DANGEROUS TOOL. IT MAY BE USEFUL TO HAVE."

INSTEAD OF SHOWING THE KNIFE TO JOHN WATSON, SAY "'WHAT DO YOU THINK YOU'RE DOING WITH THAT?! YOU'RE DANGEROUS ENOUGH WITHOUT A BLADE IN HAND! PUT THAT DOWN!'"

INSTEAD OF EXAMINING JOHN WATSON, SAY "DRESSED IN USUAL SET OF LEATHER JACKET, COLLARED SHIRT AND JEANS. GREASE STAINS ON THE COLLAR OF HIS JACKET SUGGEST HE ATE A DOUGHNUT THIS MORNING IN AFTER GETTING DRESSED, BUT BEFORE HE PUT ON HIS JACKET. THE SKIN UNDER HIS EYES INDICATES THAT HE DID THIS VERY EARLY IN THE MORNING, SO HE DIDN'T WANT YOU TO SEE; YOU USUALLY EAT BREAKFAST TOGETHER. HE WOULDN'T EAT IT ALONE, AND HE ISN'T THE TYPE TO BUY DOUGHNUTS, SO HE MUST HAVE EATEN WITH SOMEONE ELSE. SUPERFICIAL CUTS ON HIS FACE INDICATE A HURRIED SHAVE JOB, SO HE WAS WORRIED ABOUT MISSING AN APPOINTMENT WITH SOMEONE FOR WHOM HE WAS EAGER TO LOOK HIS BEST. THE SCENT OF COFFEE IS ON HIS BREATH, AND HE HATES DRINKING COFFEE RIGHT AFTER BRUSHING HIS TEETH, SO HE MUST HAVE SKIPPED ON THAT TO SAVE TIME; IT WASN'T A ROMANTIC DATE, OR ELSE HE WOULD HAVE BRUSHED HIS TEETH AND SKIPPED THE COFFEE. IT WAS A BUSINESS DATE. BUT WITH WHOM? YOU CAN TELL BY HIS SHOES THAT HE HASN'T LEFT THE FLAT. THAT RULES OUT MOST PEOPLE. SOME REMAINING DIRT REMAINS ON THE FLOOR FROM WHERE WHOEVER-IT-WAS KNOCKED OVER THE PLANTER IN THE CORNER. ONLY ONE PERSON COULD BE THAT CLUMSY: ANDERSON."

THE MIRROR IS IN BAKER STREET. THE MIRROR IS AN OPENABLE AND CLOSED CONTAINER. IT IS FIXED IN PLACE. THE DESCRIPTION OF THE MIRROR IS "A LARGE AND UNREMARKABLE MIRROR. A HINGE PROTRUDES FROM ONE SIDE." THE BOX IS IN THE MIRROR. THE BOX IS AN OPENABLE, CLOSED, LOCKABLE, AND LOCKED CONTAINER. THE DESCRIPTION OF THE BOX IS "A LITTLE WOODEN BOX WITH A SILVER KEYHOLE. SOMETHING RUSTLES AND RATTLES INSIDE IT." THE SILVER KEY UNLOCKS THE BOX. A SET OF PHOTOGRAPHS IS INSIDE THE BOX. THE DESCRIPTION OF THE SET OF PHOTOGRAPHS IS "A FEW SNAPSHOTS OF A YOUNG WOMAN WITH RED HAIR AND CONSERVATIVE DRESS. BRUISES ON HER RIGHT WRIST INDICATE THAT SHE IS A BADMINTON PLAYER AND RIGHT-HANDED. HER EXPRESSION SUGGESTS DISTRESS. SHE WEARS AN EXQUISITE NECKLACE OF FINE RUBIES WHICH ARE UNDOUBTEDLY PRICELESS. THERE IS SOMETHING WRITTEN ON THE BACK OF ONE, BUT IT'S TOO SMALL TO SEE. YOU SHOULD EXAMINE THE WRITING." THE WRITING IS PART OF THE PHOTOGRAPHS. THE DESCRIPTION OF THE WRITING IS "[IF THE PLAYER IS NOT CARRYING THE MAGNIFYING GLASS]IT'S TOO SMALL TO READ.[OTHERWISE]YOU USE THE MAGNIFYING GLASS. IT SAYS, 'IN THE GRATE BENEATH THE BENCH.' WHAT COULD THAT MEAN?[END IF]".

INSTEAD OF SHOWING THE BOX TO JOHN WATSON, SAY "'HUH. HOW DID THAT GET THERE? IT'S LOCKED, THOUGH, SO IT'S NOT OF MUCH USE. I SUPPOSE YOU'LL HAVE TO FIND A KEY. HAVE YOU CHECKED EVERYWHERE IN THE HOUSE?' YOU DON'T KNOW WHY JOHN FEELS THE NEED TO STATE THE OBVIOUS."

INSTEAD OF SHOWING THE PHOTOGRAPHS TO JOHN WATSON, SAY "'WHERE DID YOU GET THOSE? THAT'S THE WOMAN FROM THE CASE ANDERSON TOLD ME ABOUT! SHE RECENTLY HAD A SET OF JEWELS STOLEN FROM HER HOUSE. NO-ONE KNOWS WHO DID IT OR EVEN THE MOTIVE FOR DOING SO. SHE ASKED SPECIFICALLY FOR YOU.' YOU NARROW YOUR EYES AND CONCENTRATE ON THE PHOTO. NO, YOU HAVEN'T SEEN THIS WOMAN BEFORE. YOU'RE SURE OF IT."

AFTER OPENING THE MIRROR, SAY "YOU TOOK A HINT FROM THE WOMAN AND INSTALLED A HINGE IN YOUR MIRROR A WHILE AGO. IT SWINGS OPEN EASILY, REVEALING A BOX."

THE KITCHEN IS EAST OF BAKER STREET. "JOHN HAS FOLLOWED YOU HERE. IT'S FAITHFUL, BUT A LITTLE CREEPY. ONE OF YOUR VARIOUS SCIENTIFIC EXPERIMENTS BUBBLES AND STEAMS ON THE COUNTER. A REFRIGERATOR STANDS AGAINST THE FAR WALL. A MICROWAVE SITS ABOVE THE COUNTER TO YOUR LEFT. THERE'S PROBABLY NOTHING OF VALUE IN EITHER." THE MICROWAVE IS IN THE KITCHEN. IT IS A CLOSED, OPENABLE CONTAINER. THE DESCRIPTION OF THE MICROWAVE IS "A NORMAL MICROWAVE. DOUBTLESSLY ANDERSON WOULD FIND IT FASCINATING." THE REFRIGERATOR IS IN THE KITCHEN. UNDERSTAND "FRIDGE" AS REFRIGERATOR. THE REFRIGERATOR IS AN OPENABLE, CLOSED CONTAINER. A DISEMBODIED HEAD, A SANDWICH, AND SOME EYEBALLS ARE IN THE REFRIGERATOR. INSTEAD OF TAKING THE DISEMBODIED HEAD, SAY "WHILE YOU CAN SEE THE MERIT IN THIS EXPERIMENT, YOU HAVE OTHER THINGS TO DO." UNDERSTAND "EYES" AS EYEBALLS.

AFTER TAKING THE EYEBALLS, SAY "DON'T BOTHER PUTTING THEM IN THE MICROWAVE. IT NEVER GETS ANY MORE INTERESTING." THE SANDWICH IS EDIBLE. THE DESCRIPTION OF THE SANDWICH IS "A NORMAL SANDWICH ON RYE BREAD WITH FRESH TOMATOES AND BASIL. IT SMELLS DECENT, FOR A SANDWICH." AFTER EATING THE SANDWICH, SAY "IT WAS DELICIOUS. NOW DO SOMETHING USEFUL."

INSTEAD OF SHOWING THE EYEBALLS TO JOHN WATSON, SAY "'STILL NOT AMUSING, SHERLOCK. GO PUT THOSE BACK IN YOUR LITTLE FREAKISH FRIDGE MORGUE.'"

THE COMPARTMENT IS PART OF THE MICROWAVE. THE COMPARTMENT IS AN OPENABLE, CLOSED CONTAINER. THE JEWELS ARE IN THE COMPARTMENT. THE DESCRIPTION OF THE JEWELS IS "A SET OF FLAWLESS RUBIES, NO DOUBT THOSE WHICH YOU'VE BEEN SENT TO FIND."

INSTEAD OF OPENING THE COMPARTMENT WHEN THE PLAYER IS NOT CARRYING THE KNIFE, SAY "YOU CAN'T OPEN IT WITHOUT REMOVING THE SCREWS."

AFTER OPENING THE COMPARTMENT WHEN THE PLAYER IS CARRYING THE KNIFE, SAY "YOU REMOVE THE SCREWS WITH THE KNIFE, OPEN THE COMPARTMENT, AND DISCOVER SEVERAL PRICELESS JEWELS."

THE SCIENTIFIC EXPERIMENT IS IN THE KITCHEN. UNDERSTAND "EXPERIMENT" AS SCIENTIFIC EXPERIMENT. IT IS FIXED IN PLACE. THE DESCRIPTION OF THE EXPERIMENT IS "VARIOUS TUBES AND ERLENMEYER FLASKS ARE ARRANGED ON THE COUNTER IN A FORMATION THAT WOULD BE UTTERLY NONSENSICAL TO THE AVERAGE MIND. IT'S BASICALLY A HOMEMADE PCR KIT YOU HAVE USED TO ASSIST YOU IN SEVERAL CASES. A CONTAINER OF ACID SITS TO THE SIDE OF THE EXPERIMENT." THE CONTAINER OF ACID IS IN THE KITCHEN. UNDERSTAND "ACID" AS THE CONTAINER OF ACID. THE DESCRIPTION OF THE ACID IS "ONCE DILUTED, YOU CAN USE THIS AS A BUFFER FOR GEL ELECTROPHORESIS. IN ITS UNDILUTED FORM, HOWEVER, IT IS VERY CORROSIVE."

AFTER TAKING THE ACID, SAY "YOU TAKE THE ACID. NOT IN THAT WAY, THOUGH. YOU'RE DRUG-FREE...RIGHT NOW."

INSTEAD OF SHOWING THE ACID TO JOHN, SAY "'STOP PICKING UP DANGEROUS THINGS AND BRANDISHING THEM AT ME, DAMMIT!'"

THE PLAYER IS WEARING A BLACK COAT, A DARK BLUE SCARF, A PURPLE SHIRT, AND A PAIR OF BLACK PANTS.

AFTER TAKING OFF THE BLACK PANTS, SAY "'STILL NOT WEARING PANTS, SHERLOCK?'"

AFTER TAKING OFF THE PURPLE SHIRT, SAY "'NOW PEOPLE WILL DEFINITELY TALK. PUT THAT BACK ON. I DON'T WANT TO SEE YOUR PASTY ALIEN TORSO.'"

EVERY TURN:

IF THE PLAYER IS NOT WEARING THE PURPLE SHIRT AND THE PLAYER IS NOT WEARING THE BLACK PANTS:

SAY "[ONE OF]'SHERLOCK YOUR NAKEDNESS IS MAKING ME UNCOMFORTABLE.'[OR]'IS THIS EVEN RELEVANT TO THE CASE WHY ARE YOU NOT WEARING CLOTHES.'[OR]'PUT YOUR CLOTHING BACK ON SHERLOCK. IT IS NOT AMUSING.'[AT RANDOM]".

THE BEDROOM IS WEST OF BAKER STREET. "YOUR COLLEAGUE HAS FOLLOWED YOU INTO YOUR BEDROOM. HE'S CERTAINLY PERSISTENT. YOUR BED IS STILL UNMADE, THE WHITE SHEETS CRUMPLED OVER THE MATTRESS. A VIOLIN SITS IN THE CORNER. ATOP YOUR DRESSER ARE YOUR NICOTINE PATCHES AND YOUR MAGNIFYING GLASS. SITTING ON THE FLOOR IS THAT ODD DEERSTALKER HAT EVERYONE SEEMS TO LOVE." THE DEERSTALKER HAT IS IN THE BEDROOM. THE DEERSTALKER HAT IS WEARABLE. UNDERSTAND "HAT" AS DEERSTALKER HAT. THE DESCRIPTION OF THE DEERSTALKER HAT IS "A RIDICULOUS HAT. WOULD BE MORE USEFUL AS AN OVEN MITT."

INSTEAD OF SHOWING THE DEERSTALKER HAT TO JOHN WATSON, SAY "YOU EXASPERATEDLY EXPLAIN TO JOHN HOW RIDICULOUS THIS HAT IS. IT'S AN EAR-HAT. WHAT IS IT SUPPOSED TO BE USED FOR, KILLING PEOPLE WITH ITS EAR-FLAPS? JOHN IGNORES YOUR PERFECTLY LOGICAL ARGUMENT AND INFORMS YOU THAT IT IS, IN FACT, A DEERSTALKER HAT."

AFTER WEARING THE DEERSTALKER HAT, SAY "GREAT. NOW YOU FEEL RIDICULOUS."

THE VIOLIN IS IN THE BEDROOM. THE DESCRIPTION OF THE VIOLIN IS "A BEAUTIFUL INSTRUMENT THAT YOU CHERISH DEEPLY. YOU PLAY A FEW BARS OF TCHAIKOVSKY'S 4TH SYMPHONY. JOHN WINCES AT THE SOUND; HE'S JUST AMAZED BY THE BEAUTY. SOMETHING DOESN'T SOUND RIGHT, THOUGH. THERE'S A RATTLING SOUND COMING FROM INSIDE THE VIOLIN. YOU SHOULD SEARCH THE INTERIOR."

INSTEAD OF SHOWING THE VIOLIN TO JOHN WATSON, SAY "'I HATE THAT PIECE. STOP PLAYING THAT PIECE. I DON'T CARE IF IT'S TCHAIKOV-WHOEVER'S GREATEST WORK. AND YOUR VIOLIN SOUNDS WORSE THAN USUAL. I SOUNDS LIKE THERE'S A PAPERCLIP STUCK INSIDE OR SOMETHING.' YOU DECIDE TO IGNORE HIS BLATANT DISREGARD FOR FINE ROMANTIC MUSIC AND CONSIDER WHAT HE HAS SAID ABOUT THE VIOLIN. IT DOES SOUND A BIT...OFF."

THE INTERIOR IS PART OF THE VIOLIN. THE SILVER KEY IS INSIDE THE INTERIOR. UNDERSTAND "INSIDE" AS THE INTERIOR.

THE MAGNIFYING GLASS AND NICOTINE PATCHES ARE IN THE BEDROOM. THE DESCRIPTION OF THE NICOTINE PATCHES IS "YOU CAN'T CONCENTRATE WITHOUT THESE, BUT YOU DON'T NEED THEM RIGHT NOW." THE DESCRIPTION OF THE MAGNIFYING GLASS IS "A COMPACT, SLIDE-OPEN, RECTANGULAR MAGNIFIER. YOU NEVER LEAVE THE FLAT WITHOUT IT."

THE SIDEWALK IS BELOW BAKER STREET. "YOU DESCEND THE STAIRS AND EXIT THE FLAT, JOHN FAITHFULLY AT YOUR SIDE. TRAFFIC CROWDS THE STREET IN FRONT OF YOU, PEDESTRIANS BUSILY GOING ABOUT THEIR DAYS. TO YOUR RIGHT IS A TREE, LOOKING WILTED IN THE OVERCAST, BITTER AIR. TO YOUR LEFT IS A WOODEN BENCH." THE TREE IS IN THE SIDEWALK. IT IS FIXED IN PLACE. THE DESCRIPTION OF THE TREE IS "IT'S A SMALL TREE, BARELY MORE THAN A SAPLING. A LONG STRAND OF RED HAIR HANGS CURIOUSLY IN ONE OF THE LOWER BRANCHES. THE DIRECTION IN WHICH IT HANGS SUGGESTS THAT SOMEONE WITH RED HAIR PASSED BY HERE, TOWARDS THE FLAT, RECENTLY." THE LONG RED HAIR IS ON THE TREE. THE DESCRIPTION OF THE LONG RED HAIR IS "A FINE RED HAIR, LIKELY A WOMAN'S. ITS TEXTURE INDICATES THAT IT IS OFTEN STRAIGHTENED AND STYLED, BUT WAS RECENTLY PUT INTO SOME SORT OF CONSTRICTING HAIRSTYLE, LIKE A BUN."

INSTEAD OF SHOWING THE HAIR TO JOHN WATSON, SAY "'HEY, THAT LOOKS FAMILIAR. I MET SOMEONE WITH RED HAIR RECENTLY...THAT'S RIGHT! LADY EDWARDS HAS RED HAIR! SHE MET WITH ANDERSON AND I THIS MORNING TO DISCUSS THE MISSING JEWELS.'"

THE BENCH IS IN THE SIDEWALK. THE DESCRIPTION OF THE BENCH IS "A NORMAL WOODEN BENCH. ANDERSON MIGHT FIND IT SCINTILLATING." THE BENCH IS FIXED IN PLACE. THE GRATE IS PART OF THE BENCH. THE DESCRIPTION OF THE GRATE IS "UNDERNEATH THE BENCH, THERE IS A METAL GRATE. SOMETHING SEEMS TO BE INSIDE IT, BUT YOU CAN'T FIT YOUR HAND THROUGH. YOU MUST OPEN IT SOMEHOW." THE GRATE IS AN OPENABLE AND CLOSED CONTAINER.

INSTEAD OF OPENING THE GRATE WHEN THE PLAYER IS NOT CARRYING THE ACID, SAY "YOU CAN'T OPEN THE GRATE. MAYBE YOU CAN BREAK THE METAL SOMEHOW."

AFTER OPENING THE GRATE WHEN THE PLAYER IS CARRYING THE ACID, SAY "YOU USE THE ACID TO CORRODE AND WEAKEN THE METAL, BUT IT'S STILL TOO HOT TO TOUCH. YOU CAN SEE A BIT OF FOIL INSIDE. YOU CAN TRY TO TAKE IT, BUT YOU CAN'T UNTIL YOU HAVE SOMETHING--ANY CLOTH WILL DO--TO PROTECT YOUR HANDS." THE FOIL IS IN THE GRATE.

INSTEAD OF TAKING THE FOIL WHEN THE PLAYER IS WEARING THE HAT, SAY "YOU NEED SOMETHING TO PROTECT YOUR HANDS."

INSTEAD OF TAKING THE FOIL WHEN THE PLAYER IS NOT CARRYING THE HAT, SAY "YOU NEED SOMETHING TO PROTECT YOUR HANDS."

AFTER TAKING THE FOIL, SAY "YOU USE THE RIDICULOUS HAT TO PROTECT YOUR HANDS FROM THE STILL-HOT METAL. YOU TAKE THE FOIL." THE DESCRIPTION OF THE FOIL IS "A PIECE OF REFLECTIVE FOIL, INSCRIBED WITH THE NUMBERS '34-12-4-5-32-5-5-5-31-22-23-30-13-30-35-34' IT APPEARS TO BE THE SAME CIPHER AS ON THE SLIP OF PAPER IN THE DESK.[IF THE PLAYER IS NOT CARRYING THE SLIP OF PAPER]BUT EVEN YOU CAN'T JUST SOLVE THIS CIPHER. IT'S INCOMPLETE. YOU NEED THE OTHER HALF FROM THE DESK DRAWER.[OTHERWISE]YOU USE JOHN'S LAPTOP TO DO SOME RESEARCH. ALL OF THE NUMBERS IN THE CIPHER ARE BASE 6--THIS YOU ALREADY KNEW. HOWEVER, WHEN CONVERTED TO BASE 10, THEY STILL DON'T MAKE SENSE: BOTH BITS OF CODE ARE COMPLETE NONSENSE. BUT IF YOU COMBINE THEM IN JUST THE RIGHT WAY--ALTERNATING LETTERS BETWEEN ONE AND THE OTHER--THEY FORM THE MESSAGE: 'I'VE HIDDEN THE JEWELS IN YOUR MICROWAVE.' THERE MUST BE A SECRET COMPARTMENT IN THE MICROWAVE. YOU SHOULD EXAMINE IT.[END IF]".

THE DESCRIPTION OF THE COMPARTMENT IS "A SMALL COMPARTMENT ON THE BACK OF THE MICROWAVE WITH FOUR SCREWS HOLDING THE COVER IN PLACE. IT LOOKS LIKE IT CAN BE OPENED."

INSTEAD OF SHOWING THE SILVER KEY TO JOHN WATSON, SAY "'WHERE DO THESE THINGS KEEP COMING FROM? IT LOOKS LIKE IT CAN UNLOCK SOMETHING WITH A SILVER KEYHOLE.' JOHN, MUST YOU REALLY STATE THE OBVIOUS CONSTANTLY?"

UNDERSTAND "PHOTOS" AS PHOTOGRAPHS.

INSTEAD OF SHOWING THE FOIL TO JOHN WATSON, SAY "'IT'S THE SAME CIPHER AS BEFORE! MAYBE IT'S THE KEY OR SOMETHING.'"

UNDERSTAND "SECRET COMPARTMENT" AS COMPARTMENT.

AFTER TAKING THE JEWELS: SAY "'GOODNESS! THAT WAS TOO EASY FOR YOU.' YOU TURN AROUND TO SEE THAT A RED-HAIRED WOMAN HAS FOLLOWED YOU INSIDE. HER WRIST INDICATES EXCESSIVE BADMINTON PLAYING. SAFFRON STAINS ON HER FINGERS SUGGEST A LOVE OF THE CULINARY ARTS. A FEW FINE HAIRS ON HER SKIRT IMPLY THAT SHE IS THE OWNER OF TWO CATS. 'WELL, IF IT ISN'T LADY EDWARDS, WHOSE JEWELS WENT MISSING YESTERDAY. YOU DID ALL OF THIS JUST TO TEST ME?' YOU SAY. 'EVEN DRESSING AS A MAN--WITH A WIG TO HIDE YOUR HAIR--SO THAT YOU COULD GIVE ME THE FIRST HALF OF THE CIPHER? WHAT WAS THE POINT?' SHE MAKES AN IMPATIENT GESTURE AND REPLIES, 'I WAS BORED. I HAD ACCESS TO YOUR FLAT WHILE MEETING WITH DR. WATSON AND MR. ANDERSON. IT'S NOT MY FAULT THAT THEY WEREN'T PAYING ATTENTION AND YOU WEREN'T EVEN AWAKE YET. BESIDES, MY PARENTS WOULD HAVE GIVEN ME COMPENSATION FOR THE JEWELS.' YOU CONTEMPLATE WHETHER TO RETURN THE JEWELS TO THIS WOMAN, AND ULTIMATELY HAND THEM OVER. 'THEY'RE USELESS TO ME,' YOU SAY. 'I DON'T CARE WHAT YOU DO WITH THEM. JUST GET OUT OF MY FLAT. I'VE GOT TO GO TO MY MIND PALACE.'"; END THE GAME IN VICTORY.