

# SHCD Adventures by Gaslight Patch Kit

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Latest version can be found on the Board Game Geek forum section for Adventures By Gaslight:

<https://boardgamegeek.com/thread/2786622/fixes-improving-adventures-gaslight>

Suggestions and corrections welcome!

## Introduction:

This patch kit includes several unofficial modifications, additions, and corrections to the game meant to increase your enjoyment of it. It includes a few kinds of changes to the game:

- The first category of changes are “**bugfixes**” -- they involve corrections to omissions we encountered while playing the game. These do not change the game in any meaningful way nor make it harder or easier, they simply aim to correct errors that make it impossible to legally find certain clue points.
- The second category of changes are “**elaborations**” -- they comprise additional questions to challenge your understanding of the mystery beyond the original questions in the box, and an additional **epilog** describing some possible explanations to various elements of the story that the original game leaves unexplained.
- The third category of changes are “**quality of life**” changes - they involve substantive changes and improvements to the underlying mystery and solution. These changes may be more controversial for some players. We have tried to stick to the original mystery as closely as possible, and make only the changes that we felt were needed to correct deficiencies in the story and solution. Some of these changes might be considered to make the game slightly “easier”, but only, in our opinion, by making implausible nonsensical elements minimally plausible. Check with others who have played the game on BoardGameGeek to decide for yourself whether these changes will improve your experience playing. The game remains incredibly challenging, and true to its original spirit.
- The fourth category of changes involve the **addition** of some end game **hints** that you may choose to read from before reading the solution. Read these only if you feel that they will help you to avoid reading the solution before you are ready.
- Lastly, we have rewritten some of the original end-game questions to be both less confusing and less revealing.

# Contents of the Patch Kit

- **Tips for Playing Adventures by Gaslight**
  - Some general tips for getting the most out of the game.
- **Additional Paris Exposition Recommended Eatery Map**
  - This new additional map is available when you arrive in Paris. Please note that like the Paris map, the items on this map correspond to **PA#s**. That is, if you want to go to circled location 98 on the map, you first look for PA98 on your clue list(s). If there is such an entry, you will read the clue # associated with PA98 on this list (not clue #98!).
  - As with the Paris map and legend, many points of interest on this map will not actually have associated clue points to read. Some entries may be found in the original clue point listing, while others may be found in the addendum of **\*new\*** clue point listings included with this patch.
  - Note that the #s on the new eatery map are independent from the #s on the main Paris map, and this map is not a replacement for the paris map, merely an additional resource.
- **Replacement Clue Point List**
  - A list of replaced/added clue points for London+Paris; consult first when looking up clue points.
- **Replacement Clue Point Text**
  - Text for the items in the Replacement Clue Point List.
  - Read these **ONLY** when you find reference to their clue points, either in the original game materials or in the new patch materials.
  - If the patch includes a replacement Clue Point entry, read only the **\*new\*** replacement and **\*not\*** the original, so that you do not see what content was added/changed.
  - Again, as with all clue points in the game, do **\*not\*** read these clue entries until you find a reason to visit their addresses.
- **Replacement End-of-game Questions**
  - Answer these, along with the new additional end-of-game questions that follow, at the end of the game **\*instead\*** of the original questions.
  - Do **\*not\*** read the original questions as they give away some info that they shouldn't, use these instead.
  - As with the original game, do **\*not\*** read these until you finish the game.
- **New Additional End-of-game Questions**
  - Some additional questions to test your understanding of the case.
  - As with the original game, do **\*not\*** read these until you finish the game.
- **New Last-chance Hints**
  - This section includes a large number of **\*optional\*** hints available to you after you read the final questions but before you try to answer them.
  - These will give you a second chance to head back into the field and rethink your theories of the case before proceeding to read the new solution.
- **Replacement Answer Sheet**
  - Read these answers **\*instead\*** of the originals.
- **Replacement Solution from Holmes**
  - Read the new solution explanation from Holmes **\*instead\*** of the original.
- **New Epilog**
  - This document provides explanations for some of the unsolved mysteries found in the game that you may be curious about.
  - Read this only **after** you have read the replacement solution.
- **Discussion of patch development**
  - This section will describe the motivations and justifications for the changes we have made.

# Tips for Playing Adventures by Gaslight

- Set expectations - It's very important to have the right expectations going into Adventures by Gaslight. It is a notoriously difficult and long, some say exhausting, case. Play it to inhabit the world of Sherlock Holmes, rather than because you want to be challenged with a clever puzzle to solve.
- The Adventures by Gaslight review area on the BoardGameGeek forum has some short reviews of the game that can be helpful, though be warned, you may stumble upon some unintentional hints: <https://boardgamegeek.com/boardgameexpansion/3223/sherlock-holmes-consulting-detective-adventures-ga/forums/63>
- This is a very long game with clues you will need to revisit and re-read. Keep careful notes about which clue points correspond to which information, so that you can easily go back to them if needed.
- This case in particular will benefit from taking a *completionist* approach. Make sure you note which clue points you have not yet seen and make sure to find a way to visit them all (but remember to only visit a clue point if you can reasonably say that you know why you would go there).
- Because of the difficulty of the case, we suggest that rather than trying to find affirmative evidence that *proves* a specific theory, you focus instead on simply formulating a consistent theory -- a theory of the events that makes some sense to you -- even if there is no direct proof for elements of it. Even this should pose a challenge.
- Use our new hint system only when desperate. We spent many hours and sleepless nights trying to understand the case, and many days fighting with the cipher. The hints are not meant to save you from such work! Play the game for the game's own sake -- allow yourself to struggle to the breaking point with the evidence before resorting to using a hint. Some hints may help you to make sense of an occasional piece of information (or end game question) which requires knowledge of holmes lore outside the game.

## Credits and History:

- The original Sherlock Holmes Consulting Detective game was created in 1981 by **Gary Grady & Suzanne Goldberg** who ran **Sleuth Publications** in San Francisco, California.
- The Adventures by Gaslight expansion was written by **Jacques & Nadine Thiriat** and was originally published in 1986 by **Jeux Descartes** in Paris as **L'AFFAIRE DE L'OISEAU DE PAPIER**. It was translated from French into English by **Catherine Theilen**.



**EXPOSITION RECOMMENDED EATERIES**  
(CAFES, RESTAURANTS, ETC.) see PA#



# Replacement Clue Point List

## LONDON:

- 9SE
- 37EC
- 47SW

## PARIS:

- PA20

# Replacement Clue Point Text

## 9SE (London)

We pass through the large and intimidating archway of Milibank Military Prison and approach the brightly lit visitors desk, protected by heavy iron gratings on all sides. The woman at the front desk -- as intimidating in her own way as the archway outside -- conveys an air of bureaucratic invulnerability.

We explain to her that we are trying to locate Wiggins' uncle, a distinguished military general. The receptionist seems cold to our entreaties and explains that personal information cannot be shared with anyone other than next of kin.

Wiggins seems to perceive that no amount of coinage will dislodge her, and instead spins a colorful yarn of Tontines and daring adventures. She is soon enthralled and seems anxious to be free of small rules set by small minds. She tells us to wait while she retrieves a file from a shelf behind her, scans it quickly with her eyes, and then slowly slides us a small piece of paper on which she has written:

*"R.M.M / R.M.A."*

Before we can ask her what it means she has turned her back to us and left the room. We sense that asking her for a clarification would only risk upending the entire interaction.

## 37EC (London)

We file into the familiar London Telegraph office, which appears to be undergoing some substantial renovations. Along the far wall a small team of carpenters is seated all in a row, loudly deliberating about the quality of their sandwiches and coffee.

Somewhat obscured by the renovations is a new counter, behind which we can see a room filled end to end with identical desks, each manned by a young woman, hair tied identically in a bun, staring blankly forward facing a row of plugs and receptacles and each holding her own black telephone handset in her hands.

We watch transfixed as the various women at their compact desks seem to operate oblivious of one another, plugging and unplugging cords and speaking in mechanical sounding voices into their handsets. A tiny man in overalls and spectacles, and leaning precariously over the counter from the top rung of a short ladder, is using a finely tipped brush touched with gold paint to finish the lettering on a sign above the counter that proclaims "Central London Telephone Office".

Wiggins begins at the Telegram desk, where the receptionist barely has a moment to recognize our presence before Wiggins is explaining how we are investigating a matter of the utmost importance to both Sherlock Holmes and inspector Lestrade of Scotland Yard, and that time is of the essence. Wiggins appears to believe he should not leave a gap in the conversation where thoughtful consideration might have time to take root.

It is to our benefit that the receptionist on duty is a new one, for he soon produces a summary list of recent telegrams sent and received.

Several entries catch our eye:

- *7am Monday May 20 - From Paris office to M.H. at Whitehall*
- *9am Monday May 20 - From London office to Interior Ministry, Paris*
- *7am Tuesday May 21 - From London office to interior Ministry, Paris*

Obviously pleased with his success at the Telegram station, Wiggins casts his eye to the Telephone office and proceeds over in large purposeful strides -- the rest of us following dutifully.

"Who's in charge here?" says Wiggins putting forth his best attempt to sound important. "We're on an urgent investigation on behalf of Sherlock Holmes and Inspector Lestrade and time is of the essence".

A thin wiry woman leans her head around the corner behind the counter and adjusts the wiry spectacles on her nose. "How can I help you gentlemen?"

Wiggins repeats his initial soliloquy in the off chance that she somehow missed it from where she was sitting, mere inches away, only to then realize that he doesn't quite know what to ask for. "Could you tell me, perhaps, umm... if any calls were made to 4 Sidmouth street in the last couple of days?"

The woman takes a long look at Wiggins and prepares herself as one might when explaining to a small child why he should not walk outside in the snow barefoot.

"I'm afraid we don't keep those kinds of records, sir. Telephones do not operate in a way conducive to such record keeping. And even if we did, the telephone office operates under the strictest of confidences. If there's nothing more.." and with that she turns and heads towards a door at the back of the room.

Before we can consider our next move, we notice the furtive glance of one of the women sitting at the desk nearest us. A long look back from us is enough of an invitation to get her off her feet.

“Did you say you work for **the** Sherlock Holmes? The famous detective?” “I was on duty yesterday and handled several calls from that residence.”

She tells us that she remembers an outgoing call from four Sidmouth street sometime that afternoon -- somewhere between noon and 3pm. The call was perhaps 5 minutes in length, and was followed shortly thereafter by a longer return call to that residence.

She can't remember the address of the other party, but she believes it was a business or office of some sort rather than a residence. She adds that she remembers that the initial caller was a woman who sounded nervous or distressed.

She also has a faint memory of another odd call to that residence, or one nearby, from a man who it occurred to her might be disguising his voice.. But she can't remember what time or even what day that call occurred -- only that it was sometime in the last week or so.



## 47 SW (London)

The director of the military hospice agrees to see us and we enter his office. He asks us to forgive him for having made us wait so long, explaining that he had to take care of a few administrative details. He is a bald man, of medium height, with a sharp look in his eye. He invites us to sit down and asks the object of our visit.

"We are working for Sherlock Holmes, and we are trying to find information about Peter Rucastle. We have reason to believe that he was an old soldier. We were hoping that someone here might know of him."

"No one of that name has ever resided here," answers the director. "Of that I am sure. I have never heard the name."

He pauses, taking a cigarette out of an elaborate silver case, decorated at the center with a military emblem. He lights his cigarette, exhales a cloud of blue smoke over his work table and continues, "If you would like, I can take you to the main sitting room, where our boarders like to gather. They play chess or cards, but their main preoccupation is to spend hours talking about the glories of the battles of their youth. Perhaps one of them can help you."

We follow the director along a corridor and into a large room which seems more like a military museum than a sitting room. To our left stands a large bookshelf apparently filled with books on the military, no doubt glorifying the British army and tracing the stories of valiant soldiers. Flags, sabres and military accessories hang on the wall to our right.

The other walls are decorated with maps of England and paintings of illustrious battles. The room is furnished with arm-chairs and small tables around which sit old men. As the director had told us, some are playing cards while others quietly talk among themselves.

"Gentlemen," says the director in a friendly voice addressing the pensioners, "these young men seek information on a retired soldier, Peter Rucastle. Were any of you acquainted with him?"

Apparently no one has heard of him, for they all shake their heads.

"He was called 'The General,' I believe," adds Wiggins.

An elderly soldier with a face burned by the sun of all the continents on which the soldiers of his Majesty have marched, struggles to his feet and comes towards us slowly. He says, "Yes, I believe I remember someone by that name. I did not know him personally, but a dear friend of mine who is now dead, spoke to me about him several times. I think he lived by Smithfield Market. I can't remember anything else, and I'm not quite sure of that."

We thank the old man, and Wiggins escorts him back to his armchair. Then we leave the drawing room, accompanied by the director whom we thank warmly for his hospitality and his assistance.

## PA20

Entering the expansive offices of Le Figaro at 20 Rue Druvot, de Villard is warmly embraced by an older gentleman with a gray beard, large spectacles, and dressed in a miss-match of clothing items of various shades of brown. The two exchange pleasantries and wide smiles, and Villard seems to engage the man in a more hushed conversation before returning to us.

"The editor is an old friend of mine", says de Villard. "I've asked him if he's heard any gossip about criminal activity in Paris that might not have made its way into the paper yet. He didn't have much to say -- he seems to think everyone's a criminal in Paris.

"I enquired about Giraud and he said that one of his reporters believes that the French underworld boss, who has a reputation of high connections with foreign and domestic spy services, has recently been working with some dangerous British partners, and it's not clear which of them is ultimately in charge.

"Apparently they don't trust each other completely and suspect each other of being riddled with informants and independent operators with flexible allegiances.

"It's like a bird's nest" says Villard, gesturing with his hands in a manner that suggests a knotted mixture of interwoven parts.

Villard continues: "He also mentioned continuing rumors about the defection of a french scientist to a foreign government this past monday. It's all very hush-hush. He says the government is suppressing the story, possibly because the foreign government may be a French ally and they don't want to cause an international incident.

"I also asked him about the recent explosions at the post office and perfume factory. He said it's just the nature of these infernal machines -- he's surprised the newspaper press hasn't blown up yet." Villard points towards the giant whirling machine occupying the entire wall of the room across from us, its drums and rollers spinning wildly while men on either side stand idly by holding buckets of dark syrupy liquid at the ready.

# REPLACEMENT TO ORIGINAL END-GAME QUESTIONS

*These are just the original questions, some slightly reworded, some removed.*

- **Q1:** Where are Mrs. Thacker's porcelain birds?
- **Q2:** ORIGINAL QUESTION REMOVED - SEE REPLACEMENT
- **Q3:** ORIGINAL QUESTION REMOVED - SEE REPLACEMENT
- **Q4:** ORIGINAL QUESTION REMOVED - SEE REPLACEMENT
- **Q5:** Where is Henry Thacker?
- **Q6:** What role did Anny Forster play?
- **Q7:** What role did Nigel O'Brady play?
- **Q8:** What role did Mike Collier play?
- **Q9:** For what great and lasting accomplishment is Francois le Villard remembered today?
- **Q10:** What can be found in the basement of the Cox Bank?
- **Q11:** What is the significance of the postcard we receive at Parsons & Sons? What is the significance of the old London Times newspaper we receive in Paris?
- **Q12:** What does the secret message in the agony column mean?
- **Q13:** Who is McWyre and what is his full name?
- **Q14:** What is the relationship between the young man at the Salvation Army headquarters and the flower girl at Covent Garden?
- **Q15:** Who was responsible for the murder of Peter Rucastle and why?

# NEW ADDITIONAL END-GAME QUESTIONS

*Also answer these **new additional** questions to test your understanding of the mystery.*

- **NAQ1:** What did Henry go to do on Monday morning? Whom did he meet with, if anyone?
- **NAQ2:** What role did Mycroft play?
- **NAQ3:** What role did the Porcelain birds play?
- **NAQ4:** Why did no one answer the door for the tailor's delivery?
- **NAQ5:** What is the significance of Rucastle's items (burned note, cigarette note, postcards, stamps)?
- **NAQ6:** Explain the burglary.
- **NAQ7:** What is the significance of the J.M. agony column entry?
- **NAQ8:** Why does Mrs. Thacker periodically re-arrange her birds?

# LAST CHANCE HINTS

Before Holmes can explain his solution of the case, you may choose to conduct a few more interviews with people who may have some additional knowledge about the case.

**IMPORTANT #1:** Adventures by Gaslight is meant to be a fiendishly difficult and ambiguous case. It is not intended that you finish it with a clear understanding of all of the evidence, motives, and actions of the participants. You should expect to spend several **hours** at the end of the game trying to make sense of the evidence and clues. You should **\*NOT\*** read these clues simply to confirm your theory of the case. Once you can formulate a reasonably coherent, consistent theory of the case and answer the final questions you should cease reading hints and do so. The hints should only be used as a last resort if you are truly lost.

**IMPORTANT #2:** Reading even just the **questions** in the hint section will provide substantial information to you. Be careful not to read anything unless you need to.

**IMPORTANT #3:** Your reputation in the eyes of Holmes will be reduced for each question you ask -- **only read questions and answers when you feel it is absolutely essential to your enjoyment of the case!!!!!!**

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**NOTE:** Some questions/actions will have multiple hints in a sequence. Try to read **ONLY** as far as you need to, in order to come up with plausible answers to the questions.

**NOTE:** Each hint topic has been put on its own page to make it less likely that you will accidentally read an answer you don't mean to.



HINT: Ask Sherlock Holmes about the cipher

- **Q1: Watson pulls Holmes off to the side and asks him about the strange agony column codes.. We listen in.. “Holmes, it’s plain to see there’s a secret message in the May 21. London Times here, but I haven’t the slightest idea how to read it! Can you shed some light?”**
  - A1: “It’s clearly a form of book cipher, Watson. And there are 3 important components to the message as you can clearly see. The three components are 1) The first set of 6 letters, CBFCH; 2) The initial sentence, ‘Early discussion of genuine sale old piano to widow and company; 3) the 11 sets of numbers each containing 3 digits.”
- **Q2: Watson stares at the newspaper blankly and looks back at Holmes for more guidance.. “Holmes, I’m afraid I don’t follow..What does the initial ‘CBFCH’ item mean?”**
  - A2: As you have no doubt discerned, the entire cipher hinges on those five letters! “One might imagine that the letters designate the recipient of the message, or are perhaps an acronym for instructions to decode it, such as ‘Calculate Binomial Theorem for Column Headers’, but the answer is much simpler. If we merely write out the number associated with each letter, we get 32638.. It’s the number for the March 5th London Times newspaper!”
- **Q3: Watson pulls the paper to close to his eyes and peers intently at the numbers “Could you just explain the numbers, Holmes?”**
  - A4: There are 11 triplets consisting of 3 digits each. They may seem random but to the careful eye there are patterns afoot! Note the range of the digits. The first digit ranges only from 1 to 4. The second has a larger range, from 1 to 10. The third digit is the strangest of all for it ranges from 0 to 8. Small ranges all of them, but the 0 is particularly unusual.”
- **Q4: Watson twirls his mustache as he contemplates the coded message intently. “Holmes, I think I need some more assistance with the meaning of the first two digits”**
  - A5: Holmes pauses as if to savor the moment, or perhaps the taste of this tobacco, before continuing.. “The nature of a book cipher is that the code will indicate the location in the source document of each letter or word. The range of the first digit, going from 1-4, suggests that it is fact identifying the column number of the item in question. The next digit, ranging from 1-10, would naturally refer to the article or paragraph number in the column.”
- **Q5: Watson continues, “Yes but Holmes, the starting sentence of the message still confounds me.”**
  - A3: “Watson, you must remember to consider all possible connections between clues. As in this case, the fact that there are 11 number triplets, and exactly 11 words in the leading sentence. It could be coincidence or intentional misdirection, but I suspect in fact, there is a connection between these two items. We must uncover what it is, Watson!”

HINT: Ask Sherlock Holmes about the cipher contd.

- **Q6: Watson struggles to keep up with Holmes “Yes but Holmes, the third digit, the strange one -- how are we to make sense of that one?”**
- A6: Holmes reveals a sly smile, pausing for effect.. “Well Watson, you might have expected that the third digit would tell us how many letters or words to count forward in the indicated paragraph. But that theory runs into several problems. First, we have this triple here with value 0 -- why suddenly start counting at 0? Furthermore, look at the range of these digits -- how would the man encoding this be able to specify a letter or word past the 8th item? Surely you can see that this third digit is the key to indicating the target letter or word, but it can't be acting in isolation.”
- **Q7: Watson looks confused, “Holmes, I’m still confused by the meaning of the initial sentence. Can you explain it’s meaning?”**
- A7: Holmes seems exasperated at Watson: “My dear Watson, that the message seems nonsensical and agrammatical is precisely the point you should be focused on! It’s meaning is irrelevant. Instead, pay attention to the elementary facts. 11 words in the sentence, and 11 triplets in the code. This is not mere coincidence. Each word in the sentence corresponds to one of the codewords. And with 4 pieces of information for each target item, it should be obvious that we are dealing with a code message consisting of words not letters -- for letters could be far more concisely located. Now look closely at the words in isolation -- do you see now how they might be used in conjunction with the 3rd digit?”
- **Q8: Watson seems on the verge of a breakthrough.. “I’ve almost got it Holmes.. I can almost see it..”**
- A8: “Yes Watson, I believe it will soon be obvious to you.. The first digit refers to the column number, from left to right. The second digit refers to the article paragraph number, from top to bottom. The last digit has a range starting at 0. That must be an offset number, sometimes having the value of a 0 offset. All that’s left now is to combine the sentence word associated with each codeword with the last digits, and find the specific word being indicated. Even you can see it now, Watson, surely.”

## HINT: Talk to Mike Collier

- **Q: We ask Mike Collier to stop by Baker Street and tell us about his activities on Monday May 20th.**
- A: Mike Collier explains how he went straight to work at the Florist, where they can give him a complete alibi, and then was briefly home after work before coming over to pick up Anny -- and his landlady can vouch for that. He confirms that he and Anny stayed for the entire performance of the play and would be happy to tell you all about the plot line of the play if you're curious.
  
- **Q: We ask Mike Collier about his time with the Salvation Army.**
- A: He tells us he has volunteered there for the last 10 years.. He doesn't have strong feelings any more about religion, or poverty -- though he was at one time quite outraged by the poverty around him. He also says has no particular attachment to the Salvation Army organization -- it's just that he wants to feel like he is doing something to help others. He doesn't really pay much attention to Cecilia Sipton or Major Barabara -- he's not interested in gossip or society status, and he doesn't think Anny cares about that stuff either.
  
- **Q: We ask Mike Collier to look through the Cab Log Register from Monday May 20th.**
- A: Mike Collier doesn't make a habit of using the hansom cabs regularly but finds the cab that he and Anny used to go to the Elephant & Castle that evening shortly after 7pm.

## HINT: Talk to Inspector Lestrade

- **Q: We begin by asking Inspector Lestrade the meaning of “Dresde 1834”**

- A: “It’s not important”, says Lestrade, “what’s important is that a hansom cab driver can always be counted upon to shed the light of truth upon a common criminal’s alibi.” “A man may lie -- indeed a woman may even occasionally be expected to lie -- but a horse... A horse does not even know how to lie.” he concludes, quite pleased with himself.

- **Q: But why are you so sure that Anny is guilty of the theft?**

- A: “It’s quite simple. First, she obviously lied about attending the play. I have seen a production of School of Scandal myself - a delightful romp. Our miss Anny Forster claimed to have just seen it that evening but could remember not a single scene from the entire play. Secondly, she exhibited the clear signs of nervous criminality, being barely able to still her hands or look the police investigator in the eye. Thirdly, and most importantly, she claims to have spent the afternoon prior to the play at home in her mistresses’ house, but her story kept changing, and a hansom cab driver clearly remembers driving her from the Thacker residence to the crime infested neighborhood of Southeast London where she no doubt involved herself in some unsavory business regarding those porcelain birds.”

- **Q: And your evidence regarding Nigel O’Brady’s involvement?**

- A: “Ah well, you know of his criminal history of course. From my experience a leopard of his background is reluctant to exchange his spots. He’s a careful and clever man, with a sharp wit. Fortunately in his case, as in Mrs. Forsters, a cabbie has outed his lies, and remembers distinctly taking him to follow directly in Mrs. Forster’s hoofprints, so to speak. No doubt the two criminals met up at their destination to finalize their villainous plans.”

## HINT: Talk to Inspector Lestrade contd.

- **Q: What was your impression of Amelie Thacker?**

- A: "A remarkable woman. She seemed terribly shaken by the burglary; it's clear her nerves are still rattled and she seems to me to be reliving the awful evening over and over in her own mind."

- **Q: Have her statements about Monday evening been consistent?**

- A: "Quite so. She was awakened by a sound, and came down to find her birds gone and her husband's office ransacked. She said she didn't think anything had been taken from the office, but on further questioning confided that she really wouldn't know if there had been."

- **Q: And what did she say about her activity during the day?**

- A: "Reading -- she spent the day reading. We've confirmed that with some observers outside her apartment, who have stated they clearly saw her throughout the day reading and talking on the telephone."

- **Q: And what did she say about the birds?**

- A: "She seemed quite upset about their disappearance. She said something about being drawn to them because they represented purity, or honesty, or innocence, or something like that. I told her not to worry, that she could always start a new collection, but the idea seemed to make her blanch."

- **Q: What was her general demeanor?**

- A: "Well you know the normal population is not accustomed to being the victim of a crime -- they don't have the experience we police have. I told her she'd be surprised how soon this would all be behind her and how fast her life would get back to normal. She just looked out the broken glass window and I heard a hitch in her breath as if she was about to cry. I remember now, she asked me an odd question at that point, which I wrote off to the shock of the situation. She asked me if I had ever been to Adelaide."



## HINT: Talk to Inspector Gregson

- **Q: We ask inspector Gregson how he can be so sure that the dead body at London Tower wasn't a suicide**
- A: "We considered the possibility of a suicide" says Gregson. "The angle of the crossbow quarrel would make sense if he fired it up into his own chest.. Grizzly thought, just grizzly. But it's simply impossible. For one, we can see from the crossbow that his arms aren't long enough to pull the trigger and the fact that he was still wearing his shoes would have precluded him from firing it with his toes. Even more conclusive however, is the angle of the quarrel -- while it is angled from below, it's not nearly at a steep enough angle to have been fired upward into his body from a vertical position. No, someone else had to have fired it, that much is clear."
- **Q; "Can you tell us if it's possible he was shot while at the top of the tower and fell after being hit?"**
- A: "Dear god man," says Gregson, " have you seen the body? Do you have any idea what a fall of that height would do to man? If the body had fallen from such a height don't you think it would have been the first you'd notice?!"

HINT: Talk to Peter Rucastle's acquaintances

- **Q: We spend some time in the more rundown pubs of East Central London, in the neighborhood of Spitalfields Market, buying drinks for shabbily dressed men with no shortage of war injuries, and ask around about Peter Rucastle, the old vet.**
- A: Most describe him as a sullen man, somewhat down on this luck and somewhat resentful of the upper class who seemed ungrateful for this long military service. He was an uneducated man, often seen asking for handouts, but seemed to have some sense of fairness and good temper, until he had too much booze in him, at which point he would be prone to boasting and cussing, talking about schemes and plans, and occasionally threatening others with his connections to one local criminal or another.

## HINT: Talk to Mrs. Rose Rylott

- **Q: We stop by the home of Rose Rylott, who has agreed to answer a few more questions we have. We can't help but ask her about the painting on her wall.**
- A: Mrs. Rylott has to work hard to keep down a chuckle. "The Fighting Temeraire," she says, "it's a reproduction, but it reminds me of my father for some reason. I live comfortably from his inheritance but I'm not rich enough to afford an original."
- **Q: We ask her to look through the Cab Log Register from Monday May 20th.**
- A: Mrs. Rylott doesn't make a habit of riding in cabs and describes spending all day Monday playing charades with friends.
- **Q: We ask her if she can think of any reason we shouldn't believe what we're told by her brother's wife, Amelie.**
- A: "I can't tell you much about Amelie.. I tried to befriend her when my brother first came back from Paris, but she seemed so standoffish. I don't know if it was because she was hiding something, or if she was just one of those people who like to keep to themselves. It definitely made me uneasy around her. My brother seems to love her, though, and I never saw anything to suggest she doesn't love him too. I just hope he won't regret marrying her one day."

HINT: Talk to a porcelain expert at Sothebys

- **Q: We stop in to Sothebys to speak to an expert in Porcelain, hoping to get some clarifications about the nature of the porcelain birds. We ask about the possibility that some documents or objects might be hidden within the porcelain figures themselves.**
- A: "It's certainly possible," we're told, but the holes would have to be very expertly cut after they were made, and the defects would be obvious to the naked eye.
- **Q: "Are you sure," we ask? "Is it possible they could be constructed with the prior intention of being used as secret containers?"**
- A: "I suppose anything is possible," he says, " but it's highly unlikely for such small objects. They would only be able to contain the tiniest of objects. And even in that case it would likely be *\*exceedingly obvious\** to anyone examining the birds that they were intended to be used as containers.
- **Q: We persist with one last possibility. "Would it be possible for the original artist to construct the figurines with some small objects sealed away within the figures, undetectable?"**
- A: The man from Sothebys seems to be reaching the limit of his patience with us. "Again, anything is possible, but any object secreted away before firing of the porcelain would be likely destroyed during the process, would rattle, and would require the destruction of the porcelain to retrieve. It's unfathomable to me that someone would go to such trouble for such an inefficient means of concealment."

Hint: Talk to Dr. Agar

- **Q: We ask Dr. Agar if he might tell us a little bit more about the nature of Mrs. Thacker's nervous condition and any recent observations he might have made.**
- "Mrs. Thacker has always had a bit of a nervous condition through all the years I've known her," he says. "But it does seem like she has been unusually anxious over the past few weeks. I asked her what was wrong but she insisted nothing had changed. Now that you mention it, though, it did seem a little odd that she was looking down into her clenched hands as she was answering."



HINT: Talk to Dr. Henry Thacker's colleagues

- **Q: We ask around London University College for opinions about Henry Thacker and his behavior in recent days.**
- A: Everyone we talk to seems to think fairly highly of Mr. Henry Tacker, or else view him as a bit of an eccentric with little care for money or fame. "His father had such a reputation," one colleague says, " but the son seems content to relax in his father's shadow -- he's not a risk taker." Another says "He'd never do anything to risk sullyng his father's reputation. He's very conscious of the family reputation." Another adds "He's oblivious to everything but his research.. He's step on his own toes if they weren't attached to his feet."
- **Q: We ask more specifically about his wife.**
- A: "He adores his wife," we're told, "he'd do anything for her." Another adds with what we perceive as a tinge of jealousy that Mr. Thacker talks about his wife as if she's "the perfect angel who could do no wrong."

HINT: Ask around the southeast London warehouse area for witnesses

- **Q: We ask around the warehouse area of southeast London for general information about the area**
- A: After being bounced around between several remarkably similar looking bearded and gruffy old men, we finally locate the landlord of 21 Jonathan street who confirms that he rents a workshop there to Mr. Thacker, which the family also uses as a kind of storage shed. With minimal prodding he admits that he occasionally sees Mr. Thacker through the window writing, sketching, and playing with toys. When asked if he has seen Mrs. Thacker there alone he says he can't recall, but he does remember seeing her there on occasion in the presence of her husband.
- **Q: We decide to canvas the area for any witnesses who might have seen anything on Monday afternoon.**
- A: No one seems to have any solid memories of single women with baskets around the area, but we do find one short old lady with a dusty red scarf wrapped around her head, sweeping up the stoop at 57 Tyers street, who tells us that on Monday afternoon she noticed a group of several well dressed men disembark from two fancy horse driven carriages and hurry into the workshop across the street. It seemed suspicious to her, but then a beat later she adds that nearly everything and everyone in that neighborhood seems a little bit suspicious to her lately.

HINT: Ask Henry Ellis about anonymous tips to the London Times

- **Q: We ask Henry Ellis if the London Times has received any additional information about the theft since Monday.**
- A: Henry Ellis seems excited to have our help running down the latest gossip. “I’ve heard the standard rumors about shadowy networks of master criminals” he says, “and we did get an unusually professional looking anonymous letter the other day claiming to know for a fact that Henry Thacker has been working on a top secret report for the government and that it was stolen during the burglary. I called my sources at Whitehall but they’ve just issued the standard denials and no-comments. Maybe you have a contact who would know if there’s any truth to it?” There is a thick moment of silence as the question hangs in the air unanswered.

HINT: Talk to Fred Porlock about the postcard

- **Q: We stop by Parsons & Son toy shop to have a word with Fred Porlock. He won't meet with us directly but he does agree to provide some additional information through an intermediary.**
- A: "Don't read too much into that postal card", we're told, "you'll get yourself lost in the trees and miss the view of the forest. Sometimes the point of a postal card is just to share an adventure with an old friend, or it's a way to introduce new friends to old ones. It's just something I thought you might be interested in."
- **Q: Frustrated and desperate to understand the formula and numbers on the postcard, we insist on additional information about the postal card.**
- A: "There's nothing important about it, I assure you -- the equation is just meant to suggest the identity of he whose name is best not spelled out explicitly."

HINT: Ask H.R. Murray more about the Rucastle items

- **Q: We stop by unannounced at the office H.R. Murray to ask for more information about the objects found at Peter Rucastle's house. We knock gently when we hear him snoring from outside the door.**
- A: "Is this about my cat again?" says Murray, concerned. "No," we reply, "we have a few more questions about these items. Can you tell us anything about this cigarette box?" Murray turns it over as if seeing it for the first time "Well, it's French for sure, and expensive. No tax stamp so probably purchased in France and sent over as a personal gift. Also no filter, so I'm guessing it's a man who's been smoking them. Or else one pretty rough and ready woman..."
- **Q: "What about this box of stamps we found?"**
- A: "Hmm, can't tell you much about these. They're all unused but some look like they've been scrounged from the gutter and others seem brand new. No secret writing on them or anything like that, at least that I can see."
- **Q: "And this collection of postcards from Adelaide?"**
- A: "To my eyes, Wargins, these appear to be ordinary run of the mill postal cards available in every tourist town in Europe."
- **Q: "And what can you tell us about this burned note?"**
- A: Murray stares intently at the note as if he is trying to conjure up the missing paper that has been burned away. "There seems to be some writing which got burned up", he says, turning it upside down and then right side up. "probably made more sense before the fire." Wiggins doesn't blink but simply waits to see what manner of wisdom will come next. None follows.

HINT: Ask Jasper Meeks about the dead body at London Tower

- **Q; “We have some more questions about the body that was found at London Tower.” we ask sir Jasper. “Can you tell us if there was any sign of damage from falling?”**
- A: “The body didn’t fall from any particular height -- in fact it’s not clear to me that he wasn’t killed elsewhere and simply posed at London Tower for effect.”
  
- **Q: “Can you tell us any more about the scratches on his face?”**
- A: Sir Jasper thinks for a bit and then replies “Well.. The scratches are quite regular and seem to be moving from the bottom of his face to the top -- perhaps indicative of being dragged feet first?”
  
- **Q: “And the strange black mark on the back of his fingernail?”**
- A: “I still haven’t gotten around to analyzing it”, says Meeks, “but it can’t be all that significant -- I see things like that all the time on bodies -- black marks on fingers from ink, injury, or illness. It’s nothing new to me.”

HINT: Inquire at Somerset house about the cook Mary Flanagan

- **Q: We drop by Somerset house to clear up some confusion about Mary Flanagan**
- A: "We're investigating a Mary Flanagan, an elderly spinster orphan from Chester," says Wiggins. He tilts the record book up towards the woman on duty at the office of records and taps his finger on an entry. "This seems to be our girl, but the birth certificate says born in Eighteen Eighty Seven -- that can't be right.." "Maybe it's not your girl, or maybe it's a mistake in the records -- god knows these books are full of 'em. Especially orphans, no one spends much time worrying about the birthdays of orphans. You can file a correction form at the main desk if you feel it's important."



## HINT: Talk to Mycroft Holmes

- **Q: We find Mycroft sitting at the Diogenes club and surrounded by mustachioed men we do not recognize. He gestures at us as if to tell us to hurry up, communicating wordlessly that he has little time for us today.**
- A: “We have a few issues we were hoping you could help us to understand”, says Wiggins, and takes a deep breath as if steadying himself. “On the morning of Monday May 20, could you tell us your whereabouts?” Mycroft leans back as if in realization that he has been invited to a game he knows how to play well. “It was an unexpectedly busy morning for all of us at Whitehall. I’m afraid I was rarely in one place for long.”
- **Q: With Mycroft’s answer we seem to all simultaneously realize that this will be a more challenging conversation than anticipated. “And what about the Thackers, specifically -- did you meet with them on Monday?”**
- A: Mycroft appears undaunted, “I spoke with both Mr. and Mrs. Thacker at length on Monday, throughout the day in fact.”
- **Q: “And have you any idea now where Mr. Thacker might have gone? Is he in hiding? Or perhaps kidnapped?”**
- A: Mycroft continues breezily, as if enjoying hearing his own improvisations. “A man in service to his country may be called away to help at unexpected moments. During such times he may disappear without warning, or indeed reappear without warning. No man is an Island, Wiggins, and sometimes the actions of one man, or indeed of a woman, may require an agile adaptation of one’s plans. But a disappeared man may simply be a busy man -- it’s rarely a matter of personal danger.”
- **Q: “Mycroft, you speak as if this is all some inconsequential puppet show. Is this part of some operation being run by the Ministry of War?”**
- A: “Lord Holdhurtz appears by all measure to be a good and trustworthy man, but my obligations are too great to unnecessarily place my trust in any man other than the man I meet in the mirror each morning.”
- **Q: “Did this Thacker mess have anything to do with the defector we’ve heard about?”**
- A: “I assure you I know nothing about any French defector. But if I did, I can assure you further that it would have been the last thing on my mind yesterday evening, and I suspect Mr. Thacker would answer similarly.”
- **Q: We are beginning to think we will leave more confused than when we arrived. Wiggins simply stares at Mycroft in silence.**
- A: “Don’t look so perplexed, Wiggins. It’s all worked out fine -- everyone has played their part and the battlefield has been ceded no better, but also no worse, than when the day began. Talk to my brother, he has more patience than I do for explaining the motives of mice and men.”

HINT: Ask Watson about Holmesian history and some lingering questions we don't know how to answer

- **Q: We find Watson organizing some recent notes regarding Holmes' latest exploits, and ask him about some final lingering questions that seem out of place, and whether they might be related to Holmesian lore outside of our recent adventure.**
- A: Watson looks at us with a puzzled expression. "You never know when information from a past case might be needed, so it's best to maintain detailed and copious records for safe keeping. Some cases are even ongoing to this day." In addition to his latest files we see on his desk a book on the exploits of Francis Villard and a play related to the salvation army.

# Replacement Answer Sheet

*These are just the original questions, some slightly reworded, some removed, and with indications for which ones involve knowledge of facts outside of the game (in literature, etc.).*

- **Q1: Where are Mrs. Thacker's porcelain birds?**
  - The porcelain birds are in Henry Thacker's workshop at 21 Jonathan street. We know this by general evidence indicating that there was *not* a burglary, particularly the lack of a trail for Toby, as well as the carriage register, further supported by the eyewitness report of the bobbie, who saw a woman get out of a hansom carrying a wicker basket and leaving the neighborhood without it. *[answer unchanged from original casebook]*
- **Q2: ORIGINAL QUESTION REMOVED**
- **Q3: ORIGINAL QUESTION REMOVED**
- **Q4: ORIGINAL QUESTION REMOVED**
- **Q5: Where is Henry Thacker?**
  - Henry Thacker is no doubt by now back to debriefing the French defector, under Mycroft's guidance at the Ministry of War (Whitehall). However it is possible that he is still in his workshop where he joined Mycroft to help prepare a last minute decoy version of his report. We know that he planned to be at the Ministry of War for a prolonged period -- the evidence of the contents of the Cummins and Goin's delivery from Selfridges, especially the Vera Cruz port, together with Mycroft's attitude of unconcern are the basic indications for this deduction.
- **Q6: What role did Anny Forster play?**
  - Anny Froster played the role of her mistress Monday afternoon, as she sat in the window wearing the blonde wig. Of course, she played a larger role in the overall drama since her actions in Adelaide triggered the entire blackmail plot. *[answer unchanged from original casebook]*
- **Q7: What role did Nigel O'Brady play?**
  - Nigel O'Brady warned his brother Paddy McWyre, by means of the secret message in The Times, that the document transmitted by Charles Attard was a forgery. He knew this because he followed Mrs. Amelie Thacker to Jonathan street, and must have observed or overheard actions within the workshop. He may also have been the original source of information concerning the subject of Thacker's research, and was no doubt involved in the blackmail plot against Mrs. Amelie Thacker..
- **Q8: What role did Mike Collier play?**
  - Mike Collier was in no way involved with the theft. *[answer unchanged from original casebook]*
- **\*Q9: For what great and lasting accomplishment is Francois le Villard remembered today?**
  - *Within the lore of Sherlock Holmes*, Franois le Villard was the original translator into French of Watson's accounts of the adventures of SHerlock Holmes, the world's first consulting detective. Doyle, the literary agent, was lucky to find de Villard, a man of literary abilities who was so familiar with Holme's methods and the man himself. *[See Arthur Conan Doyle, The Sign of Four]*

- **\*Q10: What can be found in the basement of the Cox Bank?**
  - *Within the lore of Sherlock Holmes*, Watson's old metal dispatch case containing all his notes and the unpublished adventures are in the basement of the Cox Bank. *[See Arthur Conan Doyle, The Problem of Thor Bridge]*
- **Q11: What is the significance of the postcard we receive at Parsons & Sons? What is the significance of the old London Times newspaper we receive in Paris?**
  - The mathematical formula on the postcard implicates Moriarty, who is said to have written a treaty on the Binomial Theorem.
  - The page of the March 5th London Times contains the key to the secret message.
- **Q12: What does the secret message in the agony column mean?**
  - "The reports not genuine \* Original documents at 21 Jonathan St London" *[answer unchanged from original casebook]*
- **Q13: Who is McWyre and what is his full name?**
  - Paddy McWyre is the step-brother of Nigel O'Brady; his name having evolved from his birth name of Patrick Maguire (see *birth records at Somerset*). Despite the striking resemblance between McWyre and Wiggins, we know of no relationship between them.
- **\*Q14: What is the relationship between the young man at the Salvation Army headquarters and the flower girl at Covent Garden?**
  - The young man at the Salvation Army is George Bernard Shaw. His "speech" to his friend appeared in the preface to "Major Barbara," a play in which he talks about the Salvation Army. The flower merchant is Eliza Doolittle, a character in Shaw's play "Pygmalion". *[answer unchanged from original casebook]*
- **Q15: Who was responsible for the murder of Peter Rucastle and why?**
  - Moriarty had Rucastle killed to make an example out of him, for having loose lips and telling others about the blackmail plans (either while drunk at a bar, or deliberately to police).

**\* Denotes Questions that require knowledge of facts outside of the game.**

# ANSWERS TO NEW END-GAME QUESTIONS

- **NAQ1: What did Henry go to do on Monday morning. Whom did he meet with, if anyone?**
  - Henry Thacker was unexpectedly called in to Whitehall by Mycroft to help with the debriefing of a Paris engineer by the name of "Ader", who specialized in heavier-than-air flight research. Ader was a French military/government engineer who appeared to unexpectedly "defect" to the British intelligence in the early hours on Sunday night / Monday morning.
- **NAQ2: What role did Mycroft play?**
  - Mycroft took a carriage to the Thacker residence on Monday morning at 8am to tell Mr. Henry Thacker about the arrival of the French flight engineer, and to ask Mr. Thacker to come to Whitehall to help with the debriefing.
  - Mycroft was not initially aware of any blackmail plot.
  - At some point in the afternoon he received a call from a distraught Mrs. Amelie Thacker who confessed she was being blackmailed and was supposed to turn over her husband's report that evening.
  - Mycroft then called her back with a plan to help facilitate the construction and delivery of a decoy copy of the report to the blackmailers, to feed them faulty information.
- **NAQ3: What role did the Porcelain birds play?**
  - None to speak of.
  - The birds were solely of emotional value to Mrs. Amelie Thacker. To help her stage a convincing robbery that would warrant reporting in the paper, she hid the birds in the family's workshop. If she were not so emotionally attached to the birds she may have simply disposed of them.
- **NAQ4: What explains the failure of the tailor delivery at the Thacker house?**
  - On Monday afternoon, Mrs. Amelie Thacker and Annie Forster used wigs to exchange identities so that Mrs. Thacker could leave the house without being seen, and while appearing to be at home reading in front window. When the delivery girl from the tailor arrived unexpectedly, Anny Forster, dressed as Mrs. Thacker, ran away not knowing who was at the door or what to do.
- **NAQ5: What's the significance of Rucastle's items (burned note, cigarette box, postcards, stamps)?**
  - **The cigarette box** was used to communicate to Peter Rucastle the details of the original planned handover of the report. The original plan was for Mrs. Amelie Thacker to hand over the document to Peter Rucastle at the George & Vulture pub, whereafter Rucastle would deliver it to Charles Attard (CA) at the Spitalfield Market (SM). The use of Peter Rucastle was an attempt to shield Charles Attard from exposure should anything go wrong. When Moriarty had Peter Rucastle killed on Sunday night, Charles Attard was forced to pick up the document himself at the George & Vulture. The meaning of the terms "Erasmus" and "CI" are now only known to Charles Attard, but we can deduce that they may have been a codename for Mrs. Thacker and some indication of where to meet at Spitalfield Market ("Commercial & Lamb" street?), and that the date and time of the meeting may have been communicated verbally or pre-arranged.
  - **The burned note:** The contents of the burned note have gone to the grave with Peter Rucastle, but we can assume from the bad handwriting that it was a note he wrote for himself to keep track of the details of the blackmail plan, including "4 Grey's Inn Road, London" the address of

the Thacker's residence, and perhaps a list of steps to be carried out on the day of the exchange ("she gives the papers TO ME").

- **The postcards:** The postcards were used by Peter Rucastle to write intimidating blackmail notes to Mrs. Amelie Thacker during the initial stages of the blackmail plot.
- **The box of stamps:** Peter Rucastle was a poor man, and collected unused stamps from wherever he could (handouts, etc.) as a source of extra money.

- **NAQ6: Explain the burglary?**

- The burglary was staged by Mrs. Amelie Thacker, after she returned from handing over the report to Charles Attard at 7:30pm at the George & Vulture pub.
- At the time the burglary was staged, Mrs. Thacker had already confessed to Mycroft about the blackmail plot, so there was no need to try to fool Mycroft or her husband Henry into thinking there was a burglary.
- However, for her blackmailers (and any eventual purchasers of the stolen report) to feel confident that Mrs. Thacker would be free from suspicion of being involved in the theft of the report, it was important to stage a fake burglary wherein it appeared that some thieves had stolen it.
- In fact, it may be that both the blackmailers and Mycroft independently suggested to Mrs. Thacker that a burglary be staged, as both had their own reasons to want Mrs. Thacker to be beyond suspicion and available for future dissemination of her husband's research.
- Mrs. Thacker moved the birds from her house to the workshop for several reasons. First, she thought that their absence would make the burglary seem more believable. Second, the birds had always represented purity and honesty to her, and they had lately become a reminder of her moral failures in that regard, and third, she put the birds in the basket that she brought to the workshop so she would have an excuse for her excursion if stopped by someone -- she would simply say that she was taking the birds to be valued or sold.
- Why did Mrs. Thacker tell police investigators that no documents were missing from the house? The plan may have been for Mrs. Thacker to tell police that documents may indeed have been stolen from the house, but she was nervous about revealing too much knowledge about where the documents were stored etc. and just feigned ignorance about anything else being missing. Later Mycroft will leave an anonymous tip with the London Times leaking the fact that the original report was stolen during the burglary, in order to provide Mrs. Thacker with plausible deniability for their disappearance in the eyes of the blackmailers.

- **NAQ7: What is the significance of the J.M. agony column entry?**

- Moriarty has killed Peter Rucastle and wants to send a message to anyone else in his organization (and involved in the blackmail plot specifically) that he will punish anyone who might consider double-crossing or backing out on his organization.

- **NAQ8: Why does Mrs. Thacker periodically re-arrange her birds?**

- Although the use of the birds as a way of sending secret messages is something Holmes considers, in the end it turns out to be exactly as Mrs. Amelie Thacker describes, simply a youthful diversion -- or perhaps more recently a nervous habit associated with guilt and remorse.

# Replacement Solution from Holmes

This text is adapted from the original case book for the game with minor modifications.

“Wiggins, my friend, it would seem that your path has crossed with that of my dear brother Mycroft’s and that you have found yourself at the heart of an intrigue to which he holds the key.”

All eyes converge on Holmes. The silence which now reigns emphasizes the impression that time has been suspended. Lestrade, whose face has gone, to great effect, from brick red to a blanched gray, holds a bit of muffin in his hand which he hesitates to bring to his mouth. Gregson is immobile. Watson slowly uncrosses his legs and recrosses them in the other direction just as slowly. Holmes smiles softly, visibly happy to have us languish in suspense a few moments more. He takes a long draw from his pipe, exhales a cloud of smoke over the table, and then glances at his violin with a wistful look. We fear for an instant that he will seize the instrument and throw himself into one of his improvisations, but, fortunately for us, he goes on to pursue his point.

“If you would be so kind, gentlemen, as to listen, I will tell you the story as it unfolded, then I will answer any questions that you may have afterwards. We know a mysterious visitor came to the Thacker’s door the morning of the theft. In browsing the register of the central carriage depot, we can see that a coach had arrived, at about the same hour, from the Ministry of War, where my brother currently is working. This could be but a coincidence, of course, *though the description of the visitor would seem improbably consistent with that of my brother*. We also know that Thacker left his house at noon. The registry indicates that a carriage left five Grey’s Inn Road at three minutes after noon and went to Whitehall. This, however, could not be a mere coincidence. He was undoubtedly on his way to see Mycroft. Mycroft’s attitude showed that he was not really concerned about Thacker’s whereabouts, in contrast to the Minister of War, Lord Holdhurst, if the urgent telephone call received at Scotland Yard is any indication. It was, in fact, Mycroft who orchestrated the disappearance of Henry Thacker.”

The silence dominating the drawing room becomes even more oppressive.

“The reason for the 8am visit by Mycroft to the Thacker residence was no doubt to inform him of the apparent defection that morning of an important French military engineer. This engineer has been working on heavier-than-air flying machines -- the very same subject that Mr. Thacker had been tasked to research. Mycroft no doubt wanted Mr. Thacker’s assistance in the sensitive debriefing of this man, a Mr. Ader.”

“Mr. Thacker informed his wife that he would be preoccupied for the next few days -- though obviously said nothing of the reason due to the top secret nature of the matter. He instructed her to send the help away for the next few days, and told her that she should herself leave and take her governess with her. He spent a few hours organizing his working papers and then packed them, along with the only copy of his top secret report, in his briefcase, and left for Whitehall.”

“It is at this point, gentlemen, that Mrs. Thacker began to panic.. You see, unbeknownst to Mr. Thacker -- or Mycroft for that matter -- Mrs. Amelie Thacker was, at this juncture, deep in the throws of a sinister blackmail plot.”

Lestrade has once again turned a shade of red brick as he vainly tries to swallow the muffin without choking. Gregson remains immobile. Holmes continues. “Mrs. Amelie Thacker has for weeks been the subject of blackmail threats to pressure her to deliver the report that Mr. Thacker had been preparing, and it was precisely on this Monday evening that she had agreed to hand it over. She had expected Mr. Thacker to spend

the day at the Cigar club playing chess, but the sudden visit by Mycroft threw all of her plans into chaos and confusion.”

Holmes takes a long drag from his pipe and seems to cast himself into the mind of his subject as he continues first slowly, and then increasingly rapidly.

“Consider the state of our Mrs. Thacker. She has, with guilty conscience, agreed to deliver her husband’s report to the blackmailer, and suddenly Mycroft has appeared under mysterious circumstances, whisking her husband away for reasons unknown. She no doubt finds her mind racing with fears that she has been discovered and no doubt imagines the police breaking down the doors to her house at any moment. Consider her panic when she discovers that her husband’s report -- normally kept within the safe during his Monday outings, was in fact \*not\* in the safe, but was instead still in the possession of her husband, now at location unknown. The panic must have become unbearable as she realized it was now impossible for her to hand over the report to the blackmailers as agreed, and that it was only a matter of ..”

Holmes interrupts himself as he draws an interminable breath from his pipe and blows a cloud of acrid smoke over the table before continuing. “It was in fact, time for our Mrs. Amelie Thacker to come clean and confess.”

“Really, Holmes, surely you can’t be serious!” exclaims Watson, whose face has suddenly become purple. “I can’t believe this charming young woman, even if she is French...”

“My dear Watson, I see your weakness clearly. Always ready to fly to the rescue of the weaker sex. But rest assured, Amelie is not the angel that you imagine and as you will no doubt portray her in your chronicles where you have a tendency, as I have often pointed out, to put the accent on the sentimental and sensational side of the little matters with which I occupy myself.

“Amelie’s life in Adelaide, where she met Anny Forster, was hardly what we would call exemplary, but Amelie was a brave young woman who, under the pressure of events, decided to ameliorate her situation.

“She came back to Paris under the dramatic circumstances you know, joining the Philip Arneau Theater Company. Then she married Thacker in eighteen-eighty-six and came to London where she took Anny Forster into her service.

“Without ever being perfectly integrated into what our friend Langdale calls ‘society,’ she nevertheless succeeded in making herself accepted in London, where her qualities and her devotion were unanimously recognized, as Cecilia Sipton among others will tell you.

“But the ghosts of her past came back to haunt her, and this man who holds himself in the middle of London like a spider in the middle of its web threatened to reveal everything if she did not agree to collaborate with him and steal her husband’s documents.

“We know that Amelie had been in a state of heightened anxiety for the last week or so, as described by Doctor Agar, no doubt because of the ongoing blackmail letters. But on Monday she realized she had run out of options. She feared she had already been discovered by Mycroft, and she feared the repercussions from the blackmailers should she fail to turn up with the report at the evening’s planned rendezvous.”

Holmes pauses, taking three short draws from his pipe before exhaling and seeming to force himself to slow down for a more poignant effect.



“The first thing she did was dispatch the butler, whose role we will come back to later, and confided in Anny the nature of the dilemma she now found herself in. Whether Anny was aware of the blackmail plot prior to this or not, she was now brought into the fold.

“Then Mrs. Amelie Thacker did the only thing she could think of to do. She picked up the house telephone and called Mycroft at the Ministry of War to confess.

“The telephone office receptionist confirms that a short call went out from the Thacker residence to the Ministry of War sometime that afternoon between noon and 2pm, and then a longer call incoming from the Ministry of War to the Thacker residence soon after.

“Mycroft is a practical man -- one of course must be in his occupation -- and he would have received her confession without acrimony, but instead as a baker might receive an extra delivery of eggs. Indeed, he set about to bake a cake.”

“What do you mean, bake a cake?” asks Lestrade, unable to resist the culinary reference.

“In the business of spycraft”, replies Holmes, pivoting to face Lestrade, “one does not arrest criminals if they can be used to the advantage of the crown. Mycroft must have taken a few moments to formulate a plan, and then called Mrs. Thacker back with instructions on how to proceed.

“Mrs. Thacker was told to make arrangements to sneak down to the workshop studio rented by her husband in South East London, at or about 4pm, where she would receive a hastily prepared decoy copy of the report, which Mycroft and Thacker would immediately begin preparing. A disguise would be necessary in the event that she was being watched by the blackmailers. She may have preferred that Mycroft bring the document to her but he no doubt would have concluded that it was too big a risk to do so if the house was under surveillance by Moriarty’s men.

“Amelie was further told by Mycroft that there would be a need to stage a fake burglary attempt to provide some explanation for the blackmailers and their clients as to why Amelie was free from suspicion as being the source of the report. In fact, that blackmailers no doubt suggested to her the very same thing -- though for the purposes of shielding her from suspicion by the authorities.

“The creation of the decoy document would have required the participation of both Mr. Thacker and Mycroft, to ensure that it had enough real details to be convincing, but without giving away any key insights and discoveries. Given that Mr. Thacker’s workshop contained so much of his work materials they no doubt traveled there to prepare it and await the arrival of Mrs. Thacker.

“In order to deceive anyone hoping to follow Mrs. Thacker’s movements, Amelie and Anny decided to swap identities. Anny played the role of Amelie, and Amelie played the role of Anny. It wasn’t very difficult. Anny’s role was very simple, and Amelie was an actress. The two wigs found at the Thacker home were thus employed.

“In the guise of Anny, Amelie went to the southeast London workshop, transporting her collection of porcelain birds with her. The disappearance of the birds would help to make the burglary more believable, but they would also provide an excuse for her outing -- if she was stopped she would simply make up some story about taking the birds to be sold or valued. They also no doubt gave her an excuse to be rid of the birds, which had in the past always reminded her of purity and innocence, but which had, in the recent weeks begun to fill her with guilt and sadness.”

"Meanwhile, while her mistress traversed London, Anny, who had disguised herself as Amelie, sat by the window of the drawing room, holding a book in her hand. This is the perfect explanation of the incident described by the Amateur Mendicant John, the incident confirmed by the tailors of the West End.

"Arriving at her husband's workshop, Amelie quickly packaged her birds for storage on an empty shelf, and collected the newly prepared decoy report from Mycroft."

"When Amelie arrived back at her home, carrying the decoy report bundled within her dress, the two women each returned to their proper roles. Amelie gave Anny the evening off and offered her two seats at the theater in order to be left alone.

"When Anny and Mike Collier departed, Amelie took the decoy document to the tavern across from the Allegro as she had been instructed. Then she went home, changed herself, unmade the bed, and simulated the burglary. She called the police, appearing distraught over the disappearance of her collection of porcelain birds, but unsure about how to respond to questions about whether any documents had been taken from the house."

"What role did the butler play in all this?" asks Wiggins.

"I'm coming to that. O'Brady, of course, did not go for a walk in Hyde Park as he claimed, but watched his mistress instead. He was, in fact, a participant in the history of the affair, as you will see. He evidently noticed the switching of roles between Amelie and Anny, and, as Amelie left the house disguised as her own servant, he followed her, as we determined by examination of the central carriage register.

"Once he followed her to the workshop, he must have either observed Mrs. Thacker's actions through a window or overheard the discussion inside. Either way, it must have been obvious that Mrs. Thacker was retrieving a newly prepared copy of the document and would not be handing over the real one.

"Then he went to see his mother, Molly Maguire, where he composed the message which he then took to the office of The Times. No doubt you recognized the enigmatic message in the agony column of Tuesday's paper.

"The Englishman who calls himself McWyre in Paris is none other than the step-brother of Nigel O'Brady. McWyre, Maguire, the surnames are not difficult to link together."

"But why did O'Brady send this message to McWyre instead of Moriarty?"

"No doubt because he hoped to use what he had learned to his own ends. His brother seems to have wasted no time in trying to sell the report to foreign interests behind the back of Giraud and Moriarty. Perhaps they hoped to sell it before its authenticity could be verified, or perhaps they knew that Moriarty would never permit the document to be sold once he learned it was fake, for fear it would damage his reputation. Whatever the case, I believe you may have saved his life by arresting O'Brady, Inspector."

"Any questions, gentlemen?"

"To whom was this report to have been given?"

“Giraud, no doubt, who hoped to sell it to a foreign power. Evil often allies itself with evil, and Giraud and Moriarty sometimes work together.”

“What was the meaning of the postal card left for us at Sam Parsons?”

“Our unknown friend was simply passing on evidence to us that Moriarty was working with the French criminal underworld. The mathematical formula brought to mind the personal research conducted by Moriarty’s treatise on Newton’s binomial.”

“And this secret message in the May 21st London Times, ” pursues Watson, “I still haven’t understood how we were to decode it.”

“It is true,” replies Holmes, “that it was not very easy, but a rigorous attempt should allow you to arrive at a logical solution.

***---- NOTE: For an explanation of the newspaper cipher, please read the new hint entries that can be found in this patch kit, or the original explanation from Holmes in the original case book (p.23). ----***

“Everything should be clear now, I think,” says Holmes, turning towards Watson.

# NEW EPILOG

In the days and weeks following the events at four Sidmouth street, more pieces of the puzzle begin to fall into place.

The story of Peter Rucastle, the old military vet, turned out to be an unhappy one. He had settled in Adelaide after some war or another, and frequented the clubs where Mrs. Amelie Thacker once performed. He may have even been friends with the man that Anny is said to have killed.

Sometime in the early months of 1889 he bumped into Mrs. Thacker, now rich and well off, while standing in line at the Salvation Army hospice for a free meal. The sight of Mrs. Thacker, now rich and with Anny her governess by her side, must have left him in shock.

In the drunken days that followed that unexpected encounter, he began regaling anyone who would listen with the story of the three murderous young women who had escaped from justice in Adelaide, and how he had run into two of them volunteering at the Salvation army, now rich and well to do. One of the men that overheard this tale was Nigel O'Brady, none other than the butler for the Thacker's, and a man with connections to the French crime underworld through his brother Patrick Maguire (aka Paddy McWyre).

The news is fortuitous for O'Brady, who has recently observed that Mr. Thacker is conducting work for the military intelligence services. O'Brady informs his brother of the work by Mr. Thacker and what he has overheard. This information eventually filters through McWyre's French boss, Giraud, and from there to the London criminal James Moriarty. Moriarty formulates a plan to blackmail Mrs. Thacker into handing over her husband's report on heavier-than-air flying machines so that it can be sold to foreign intelligence services.

From what we gather, it appears that Mrs. Thacker resisted early blackmail entreaties, while keeping them secret from her husband. She discreetly hired the services of a local private investigator, who she charged with rebuffing the blackmailers, expecting they might back off after meeting resistance. On March 5th, one of Moriarty's men attempted to confront her at the Elephant & Castle theater. When her man turned up dead at the theater and no suspect charged, Mrs. Thacker resigned herself to the blackmailer's demand.

The humiliation of being hauled back to Adelaid to face charges of murder and absconding must have been unthinkable. Not to mention the prospect of her mother turned out and penniless, the destruction of her marriage, and the now demonstrably real possibility of a violent death at the hands of a sophisticated blackmail operation.

As for Peter Rucastle, he proved to be an unreliable intermediary for the blackmailers. He was overheard by Moriarty's men drunk and rambling alternately about a coming payday, and the unfortunate woman who was being forced to betray her country on fear of punishment for a crime she did not commit. Whether Rucastle had already reached out to the police with stories of a blackmail plot, or whether he was bound to attract the attention of the law with his loose talk, word got back to Moriarty that he was a liability. On the night of Sunday, May 20th, Moriarty's men arranged a meeting with Rucastle near the Tower of London, under the pretenses of discussing the upcoming planned handover of documents. Rucastle probably never saw the crossbow quarrel that struck him in the dark alley, fired by a crouched nameless figure with a dark soul of his own.

Soldiers under the employ of Moriarty's gang dragged him by his feet ignominiously into London Tower, a roman coin placed in his jacket pocket. This was a crime staged to draw the attention of the London papers, and the message would be clear for all with eyes to see, that Moriarty could go anywhere, reach anyone, and would punish all who might betray him or put his plans at risk. To emphasize the point, an agony column entry

was submitted to warn those in the know what fate was in store for them if they ever crossed Moriarty.

That black mark on the fingernail of Peter Rucastle's left hand? Maybe just ink, or maybe a simple bruise on the body from being dragged feet first into London Tower -- or maybe some small dark part of Rucastle's soul drawn to the surface in a desperate attempt to escape the confines of his body in the final moments of his unhappy life.

Anny Forster was eventually let out of jail with no charges. Lestrade defended his initial investigation and refused to admit any failure on his part in concluding that the servants had conspired to commit the burglary. Lestrade found it decidedly suspicious that Anny Forster had not been able to describe a single meaningful element from the play she had claimed to have just attended with her finance, Mike Collier -- though one would be forgiven for wondering why Mike Collier had never been interviewed to check her alibi. But most suspicious was the fact that the hansom cab drivers had unwaveringly described both Anny and the butler, Nigel O'Brady, as having taken cabs from the house to a seedy criminal neighborhood in southeast London, which they both adamantly denied as having ever happened. In Lestrade's experience from previous cases over the years, the hansom cab drivers were the most sure fire source of evidence to put the clear lie to a suspect's alibi.

Nigel O'Brady was similarly set free, though it was known by the security services that he had been involved in the blackmail plot due to the secret message decoded in the newspaper. Mycroft intended to keep an eye on him perhaps with some hope of turning him to work for England eventually. He was, however, dismissed from the employ of the Thacker's, along with the family's long time cook, Mrs. Flanagan. Without a full notion of the scope of the blackmail attempt, Mr. Thacker simply felt he had no other option than to fire everyone, hand out generous pensions, and start with a clean slate. All but Anny of course, who stayed on.

At the end of the day, neither Mycroft nor Moriarty got what they wanted. The decoy document that Moriarty obtained was worth little to him after it became clear that it was not genuine. Paddy McWyre did manage to sell a few copies to unsuspecting foreign governments before that became common knowledge, but he may soon find himself on the run from Giraud and Moriarty, eager to maintain their reputation for being "honest" thieves. Mycroft for his part, had hoped to use Mrs. Thacker, with her newly established bonafides, to pass along additional decoy information to foreign spies, but so far no one has heard back from the blackmailers or knows the whereabouts of Charles Attard. As a small consolation to Mycroft, the events of May 21 at least seemed to put to rest the recent rumor that Lord Holdhurst was somehow involved in secretly passing information to foreign spy agencies..

Mrs. Thacker (and her governess Anny) are currently under the protection of Mycroft and are under no risk of being returned to Adelaide. Whether their past will eventually catch up with them no one can say. Mrs. Amelie Thacker, for her part, still cannot bare to return the porcelain birds to the display cabinet in the house at four Sidmouth street -- they remain carefully packed up, in a box on a dusty shelf, at the workshop on Jonathan street, wrapped in thick layers of old newspaper, where they are likely to remain for a great long while.

# Discussion of patch development

This section will describe the motivations and justifications for the changes we have made.

Do **\*NOT\*** read these until you have finished playing the game and read the solutions.

You can watch our full 40+ hour playthrough of Adventures by Gaslight on the Co-op for Two YouTube channel here: <https://www.youtube.com/watch?v=OF3b56xzfZA>. This patch kit is the result of that playthrough and includes a few kinds of changes to the game.

The first category of changes are “**bugfixes**” -- they involve corrections to omissions we encountered while playing the game. These do not change the game in any meaningful way nor make it harder or easier, they simply aim to correct errors that make it impossible to legally find certain clue points.

- In London, we had a very hard time locating Peter Rucastle even though we knew to look for him. The lesser problem is that the key location where critical Rucastle info can be found, is called the “**Royal Military Museum**” in the old version of the SHCD directory, but called the “**Royal Military Asylum**” in new versions of the directory that we were using. The more substantial problem is that these locations are not listed in the category/building (yellow pages) section of the directory, and only in the white pages, whereas the military buildings in the category section are unhelpful. We felt like that was not in keeping with the spirit of SHCD, so we added a new clue, a somewhat cryptic note at the Milibank Military prison, which IS in the category directory, which suggests that information can be found at “R.M.S. / R.M.A.” we felt this would provide some minimal nudging to not give up on their search for him.
- [new in patch v1.2.01 released 3/21/22] Also regarding Peter Rucastle, the long clue at the military museum/asylum gives away a rather substantial spoiler if players visit it before they have deduced that Rucastle is the tower victim. In the original clue it reads: ***“We are working for Sherlock Holmes, and we are trying to find information about Peter Rucastle. Perhaps you read of the body found at the foot of the Bloody Tower. We have reason to believe that the victim is Peter Rucastle and that he was an old soldier.”*** That line is inappropriate and we provide a replacement clue for this location (47SW) that simply removes the underlined part above. Thanks to bgg member fergusdog for pointing out this bug!
- In Paris, we reached the end of the game with 4 or 5 clue points that we could not find reference to, even though we knew what we were looking for and had a street name, just not a specific address. These seemed to be bugs/mistakes in the printing (perhaps bugs only in the English version?) that involved missing numeric addresses, such as for the chinese restaurant, which is mentioned both in a clue and in the newspaper, but without the critical address number.
- In addition, one of our favorite clues in Paris, the place where you can buy the London Times (whose address in paris is only mentioned in the London paper and is thus a devious and wonderful clue), makes reference to a specific cafe on a specific street -- whose address you SHOULD logically be able to find on the Paris map, but cannot.
- We very much wanted to solve this Cafe spatial clue in a way that rewarded clever thinking. Our solution was to create a new map of “Recommended Eateries at the Paris Exposition” with 30+ numbered cafes and restaurants all over Paris. The vast majority of these locations do not have entries in the clue book, and so they discourage simple random exploration. BUT for the few places where you know the approximate location or street name, they will be cleanly located. This new map solves the important Cafe clue but also clues regarding McWyre’s contacts, the house that Thacker used to live in, etc. And will do no harm if the players find references to these places that we somehow overlooked.

The second category of changes are “**elaborations**” -- they comprise additional questions to challenge your understanding of the mystery beyond the original questions in the box, and an additional **epilog** describing some possible explanations to various elements of the story that the original game leaves unexplained.

- We were somewhat disappointed that we were not asked about certain things we were proud to have figured out, and disappointed to not hear explanations for some mysteries that confounded us.
- So we have taken the liberty of posing some additional questions and writing an **epilog** imagining some possible answers to mysteries that the original game never resolved, and which we hope provides more of an **emotionally satisfying closure** to the case.

The third category of changes are “**quality of life**” changes - they involve substantive changes and improvements to the underlying mystery and solution. These changes may be more controversial for some players. We have tried to stick to the original mystery as closely as possible, and make only the changes that we felt were needed to correct deficiencies in the story and solution. Some of these changes might be considered to make the game slightly “easier”, but only, in our opinion, by making implausible nonsensical elements of the solution minimally plausible; we have not intentionally tried to make the game easier.

Regarding our changes:

- In the end, we were disappointed by some details of the solution presented by the original authors.
  - In the original ending, Holmes describes that Mycroft was aware that an attempt would be made to reveal the contents of Mr. Thacker’s report, but he does not know how. He therefore visits Mr. Thacker on Monday morning at 8am in order to ask him to quickly draw up a decoy version of the report and leave it at the office where it will hopefully be stolen, while he returns to work safely at Whitehall.
  - Mycroft however, does not know that Mrs. Amelie Thacker is involved in the plot to release the document. She decides that with her husband’s unexpected and unexplained disappearance that she will take the opportunity to herself create a decoy version of the document and hand it over that evening. So she makes a copy of the copy and purposely adds her own errors.
  - Holmes explains that after the hand off, Mrs. Thacker staged the burglary in order that she would have the courage to confess everything to her husband as soon as he returned.
- The parts we found hardest to swallow were:
  - The idea that Mycroft pulled Henry away because he expected a theft attempt of the document, but would then leave the wife alone at risk and not monitor the house, made no sense.
  - The idea that Mrs. Thacker staged the burglary to give her time to get the courage to confess to her husband, made no sense to us. We needed a better explanation for why a burglary was staged.
  - The idea that Amelie could make a fake decoy copy of the document on her own and know what info to change seemed implausible -- though one could argue she might naively think she could.
  - The idea that Mrs. Thacker was acting spontaneously on Monday to duplicate and deliver her own fake document seemed to be contradicted by the cigarette note on Rucastle suggesting that the meeting was pre-planned before Sunday night.
  - The idea of two simultaneous, independently created, fake copies of the document, produced on Monday at the last moment, seemed far fetched.
- We spent days and exchanged hundreds of emails after playing the game, trying to come up with a consistent solution to the evidence that we had gathered during the course of the game. The most difficult elements to reconcile involved:
  - a) whether Mrs Thacker was giving in to blackmail without telling her husband or whether she was working with Mycroft all along. The secretive behavior seemed to suggest she was



operating on her own, but the behavior of Mycroft and his arrival did suggest that he knew about the plot and that they were working together.

- b) more specifically, if the burglary was staged, for whose benefit?
- And so, keeping as closely as possible to the original story, and using as much of the original ending explanation text as possible, we came up with a variation that we felt was more believable. Whether it is indeed more believable is up to you to decide.
- The core change we made was to give Mycroft and Henry a different reason for Mr. Thacker's unexpected departure, which precipitates an unplanned change to Mrs. Thacker's plans. This necessitates some last minute unplanned improvisations on the part of the players that feels to us more believable, both emotionally and logistically.
- We added this change via the unexpected defection of a French engineer to British intelligence, inspired by an off-hand mention in one of the Paris clues. (Note that at a high-level military intelligence agency, even a friendly defector would be a real possibility and a significant event; allies are also competitors).
- We did not want to make the game easier, so in general we were content to leave players with the very difficult challenge of imagining a consistent story without being given definitive proof. But we did feel like we needed to add a small element to support the idea that there was an independent cause to the arrival of Mycroft at 8am on Monday and the disappearance of Henry, unrelated to any blackmail or planned theft. So we added a couple of new clues that allude to this storyline.
- These clues are placed at **37EC**, the telegraph office in the London directory and **PA20** the location of Le Figaro newspaper office in Paris. These are clues that don't need to be explicitly referenced from other clues. Clever players should encounter these locations during a thorough visiting of likely-relevant places of interest. We tried not to make the clues too obvious. In addition, the PA20 clue also tries to clean up a little unneeded confusion about the connection between Moriarty and Giraud.

The fourth category of changes involve the **addition** of a large number of optional end-game **hints** that players may choose to read from before trying to answer questions:

- These are simply our attempt to provide an optional "soft-landing" for such a long hard game.
- Players who finish the game but are in the dark, may choose to gently get a bit of help in specific areas without spoiling their ability to solve the rest of the case. Most of the hints are used to steer players away from some red herring or piece of evidence that might be a sticking point or could have led the player in the wrong direction.
- Hints may also allow people to realize they have misunderstood some important element and give them a chance to reformulate their theories before reading the solution.

Lastly, and we have rewritten some of the original end-game questions to be both less confusing and less revealing.

- We replaced a couple of the end-game questions (#2, #3, #4) because they seemed to unnecessarily leak information to the player (that the birds were somewhere they should know and accompanied by some other evidence, that the "original" documents were somewhere known, and that we should know who "planned" the theft as opposed to who carried it out, respectively).

Note on previous versions of the patch, v2:

- In our first version of the patch we modified the **rules** about when you receive the postcard and March 5 London Times newspaper, in order to improve the pace and clarity of the game experience,
- Our reasoning was:



- 1. That the newspaper cipher is HARD. It is made substantially more confusing because it is paired with a postcard that contains both a complicated equation and some numbers of unknown value on the front.
- 2. Because of the pairing of the newspaper and the postcard, players may spend an inordinate amount of time trying to link the two and use the postcard equation and/or numbers to help decipher the newspaper message.
- 3. Indeed players have complained on the BGG Gaslight forum section of struggling to make sense of the postcard equation when really they are not meant to do anything with the equation other than realize it signifies Moriarty's involvement.
- 4. We felt that this misunderstanding could cause substantial and unnecessary frustration and wasted time.
- 5. Our least invasive fix for this was simply to SPLIT the delivery of the postcard and the March 5 newspaper into separate disconnected unrelated events, which hopefully makes clear that they are not related.
- 6. An additional benefit of this, from our perspective, is that it shifts the complicated deciphering activity into act 2 of the game (Paris), where gameplay can feel short and somewhat lacking, and out of act 1 of the game, which already feels very long and complicated. We feel that balance creates a better arc and pace and provides a nice act 2 reveal.
- However much we loved this change, we became concerned that players would feel distressed and disappointed that they would not be able to visit any locations related to stories in the Mar 5 newspaper because they only discover it when they get to Paris. So despite our feeling that moving the newspaper to come when they get to Paris had huge advantages described above, we later decided that it was too big a chance that not everyone would appreciate.
- With the post card back where it was originally, we added an additional optional hint to really hammer home that the postcard is not relevant for decoding anything.
- Keeping with this same spirit of not making the game easier, we removed the indications we had previously added denoting which game questions had to do with holmes lore requiring outside knowledge of material outside the game, and instead added an optional hint to point player to which questions were of this type.

#### Historical note:

- The French scientist mentioned in the game, "Mr. Ader", seems likely to be a reference to "Clément Ader" (<https://www.britannica.com/biography/Clement-Ader>), 1841-1926, of whom there is no record in the history books of loyalty to any country other than France. Whether the events of May 21, 1889 described in the game somehow caused Mr. Ader to reconsider his plans, or whether the entire defection was just a misunderstanding, or a complicated ruse prepared by the French, we do not know.