



INDIANA REPERTORY THEATRE

THE HOUND OF THE BASKERVILLES

based on the original story by
Sir Arthur Conan Doyle

adapted by
R. Hamilton Wright & David Pichette

February 18 – March 15, 2015, on the OneAmerica Stage

STUDY GUIDE

edited by Richard J Roberts & Milicent Wright
with contributions by Janet Allen, Peter Amster
Kevin Depinet, Tracy Dorman, Thomas C. Hase, Gregg Coffin
Matthew McMahan, Meredith L. Granger

Indiana Repertory Theatre
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Janet Allen, Executive Artistic Director Suzanne Sweeney, Managing Director

www.irtlive.com



The Hound of the Baskervilles

based on the original story by Sir Arthur Conan Doyle

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Join Sherlock Holmes and Dr. Watson as Baker Street’s fabled detective duo investigate a deadly threat to the heir of the Baskerville estate. Will Victorian London’s keenest mind deduce the source of the monstrous mongrel before it claims another victim? Family secrets, a haunted hound, romance, and mysteries abound in Sir Arthur Conan Doyle’s timeless tale of supernatural suspense.

Estimated length: 2 hours, 45 minutes, including 2 intermissions

Recommended for students in grades 6 through 12.

THEMES, ISSUES, & TOPICS

The writings of Sir Arthur Conan Doyle

Folktales and the supernatural

Mystery conventions such as the “red herring”

Student Matinees at 10:00 A.M. on February 24 & 25, March 4, 10, 11, & 13

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The Unknown

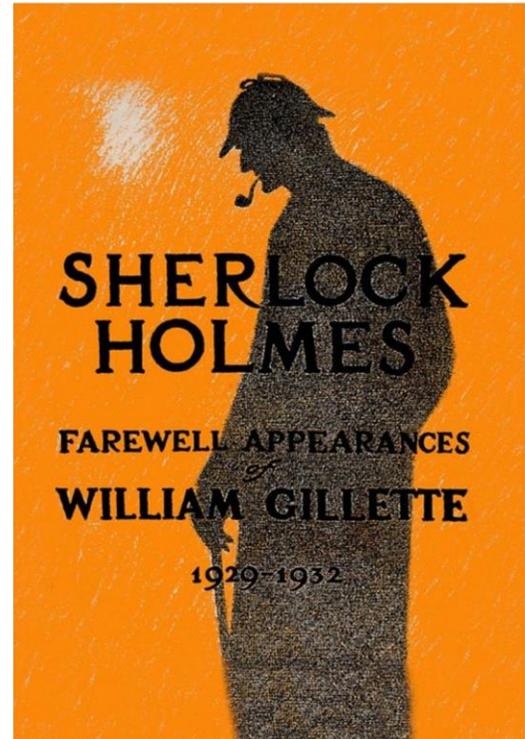
by Peter Amster, Director

"It's out there, and it's going to get you." This is the theme of many ghost stories: using the unknown as a tool of terror. And nobody did it better than Sir Arthur Conan Doyle in *The Hound of the Baskervilles*, perhaps his most popular and successful Sherlock Holmes tale. (Doyle's only possible rival in that contest might be Edgar Allan Poe, to whom Doyle pays homage in the *Hound*.) All the ingredients are here: a sinister city hiding a murderer; a remote village where another demented murderer is on the loose; a bleak countryside where one false step can be your last, where nobody will hear your screams. Add a giant monster of a fire-breathing dog—once thought to be only a myth, but now mysteriously tangible—frightening the locals (and us). The result is delicious terror.

The success of the *Hound* as a practically perfect murder/mystery/ghost story is validated by the number of movies, TV shows, graphic novels, and stage adaptations that it has spawned—including a *very* funny play by the same folks who wrote *The 39 Steps* (which I hope you saw here a few years ago). And now, here's a new *Hound*, dreamed up by some clever fellows in Seattle, that takes every advantage of live theatre and stagecraft to weave its spell and scare the daylights out of us.

But there's more! This new adaptation makes some small but significant alterations in the telling of the story. Yes, Holmes and Watson are still here, arguing, helping, rescuing, and admiring each other. (In the *Hound*, actually, Holmes absents himself long enough to give Watson some serious stage time, which Watson has always wanted. And deserved.) Our young hero is still dashing (and Canadian); and the cast of suspects is still interesting, complicated, and, well, suspicious. But the women in our play have been given more stage time and greater agency than the novel allowed them. Purists may sniff—they often do—but David Pichette and R. Hamilton Wright's new adaptation enhances the original, not only giving a more active voice to the women in the story, but adding a few surprises along the way (do *not* tell your friends).

At all events, I hope you enjoy this telling (and showing) of *The Hound of the Baskervilles*. And if we do our jobs well, I hope you will be impelled to go back and read the book (it's short) and appreciate its artistry. And ours.



Actor-playwright-producer William Gillette was a central figure in last season's *The Game's Afoot*, directed by Peter Amster.

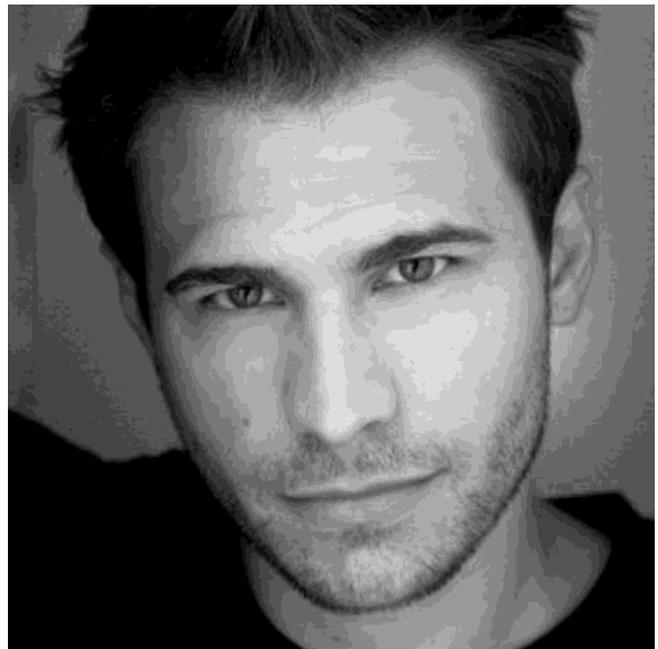
Our Continued Fascination with Holmes

by Janet Allen, Executive Artistic Director

Most anyone who converses in the English language can identify Sir Arthur Conan Doyle as the mastermind behind one of the great masterminds of all times, Sherlock Holmes. But Doyle was also a practicing physician, a spiritualist, a politically active reformer, and a man of varied literary pursuits. In fact Holmes became, for Doyle, something of a nemesis. In 1891, ten years before he penned *The Hound of the Baskervilles*, he wrote to his mother: “I think of slaying Holmes ... and winding him up for good and all. He takes my mind from better things.” His mother responded, “You won’t! You can’t! You mustn’t!” Savvy capitalist that he was, Doyle hiked his price, hoping that publishers wouldn’t bite. But they did, and as a result, Doyle became one of the best-paid authors of his time.

Holmesiana has certainly re-established itself as a cultural obsession. Thanks in no small part to the TV series *Elementary* (in which Dr. Watson is the thrilling Asian American actress Lucy Liu) and the BBC One series *Sherlock* (in which the dashing English actor Benedict Cumberbatch creates a Holmes that is at once sexy and something of a bedeviled savant), Holmes has reentered popular discourse with a vengeance. The Robert Downey Jr./Jude Law Sherlock movies prove that Holmes can appeal to a mainstream audience with sex appeal, wit, massive special effects, and violence. All these, combined with our apparently unquenchable desire for more *CSI* shows, create a fertile ground for stage adaptation.

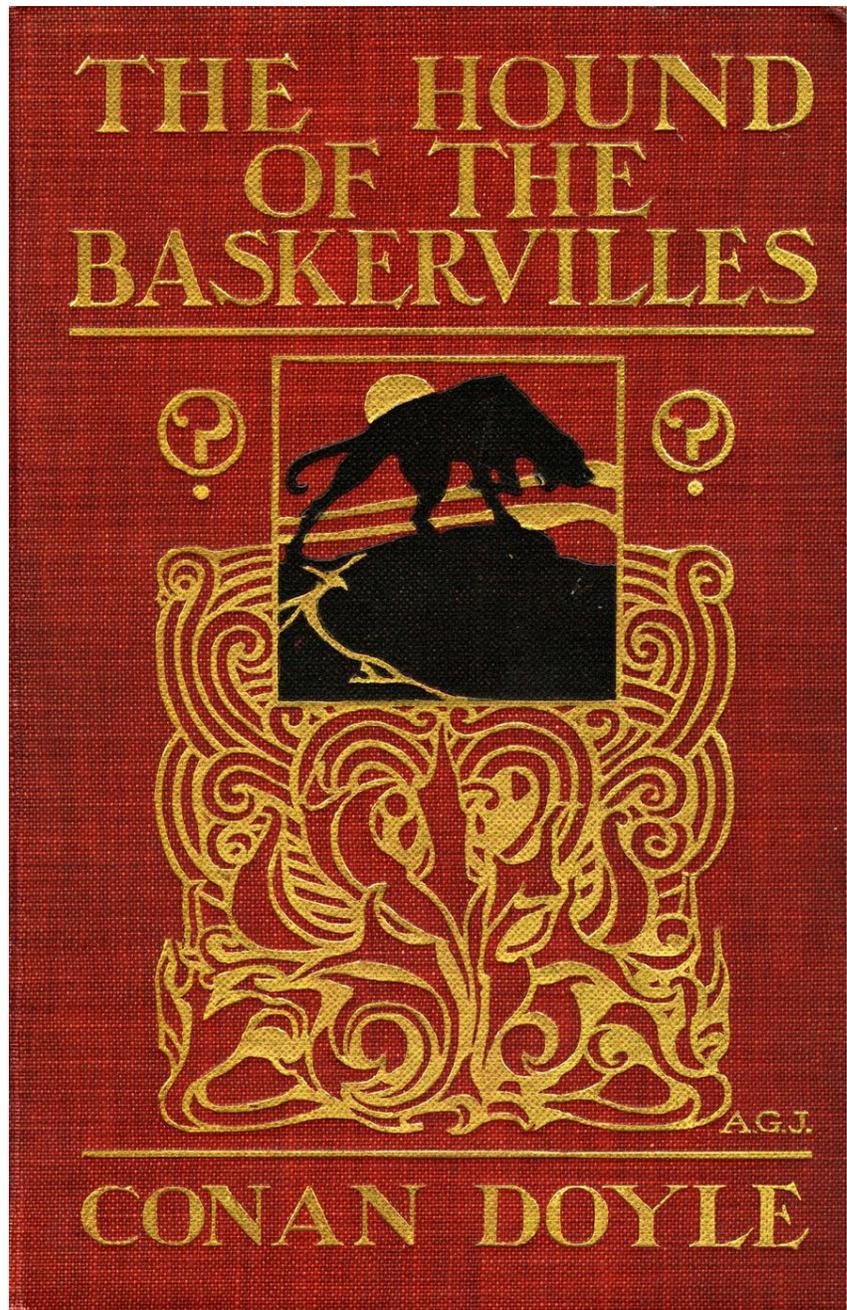
*The IRT’s production of The Hound of the Baskervilles features
Marcus Truschinski (left) as Sherlock Holmes
and Matthew Brumlow (right) as Dr. John Watson.*



The Hound of the Baskervilles not only tops lists of Holmes favorites, it has consistently remained in the list of 200 “Best Reads” of all English language novels. It has many elements that contribute to its timeless appeal: The mythic allure of an apparently supernatural beast, the resurrection of an old family curse, the romantic setting of the moors, the multiple layers of covered identity, and the taut progression of a crime thriller combine into a mentally engaging and emotionally thrilling ride. Give that recipe to a couple of savvy actor-adaptors, and the resulting confection is bound to hold delight!

We love this adaptation’s nuance. Onstage we can deeper character development than does film, where acting detail is often edited out in favor of special effects and visual storytelling. We like very much that this adaptation contains humor without being a send-up. Many of the current stage adaptations of Holmes’s exploits are decidedly tongue in cheek, which ultimately defangs the thriller aspects of the pieces. This adaptation honors Doyle’s original intentions while craftily deepening some of the character relationships.

We’ve put the play in the capable hands of Peter Amster—who has deftly directed a great many projects in this genre for us—and a cast of exciting actors from all over the Midwest. I have no doubt that the outcome will satisfy the most sophisticated and knowledgeable Holmes enthusiast, as well as the ninth grader encountering Doyle’s artistry for the first time. The game’s afoot!



The first edition of the novel, published in 1901.

Beyond Baker Street

Kevin Depinet Scenic Designer

How do you devise a world that so many people have imagined and dreamed about for more than a century? Well, we wanted to leave a big portion of that vivid environment up to the viewer's personal imagination. A few specific pieces of Victorian architecture and the suggestion of the treacherously rocky moors help to signify the creative landscape this play takes place within. With the help of Sir Author Conan Doyle, we hope to take you on an extraordinary journey that is sure to captivate and engage your imagination!



Preliminary drawing of Act 1, Scene 1 (detail), by designer Kevin Depinet.

Thomas C. Hase Lighting Designer

I love Sherlock Holmes. As a boy I read every one of the adventures many times over. The mystery of the stories and the solutions using deductive reasoning and clues fascinates me. It's not only the mysteries, though; but also the time and place where they are set: Victorian England, a world full of the change of the Industrial Revolution. Visually what fascinates me in this world is the half-light, the shade and shadows that it embodies. A world of absolute contrasts between darkness and light. I am eagerly looking forward to making this world come alive on the IRT stage.



Tracy Dorman Costume Designer

The Hound of the Baskervilles is a play that is great fun for a costume designer because it begins with a group of nine actors who are each asked to play numerous characters. Since it's a Sherlock Holmes mystery, we already know that disguise plays a part in the plot. In this play, in particular, there are a number of characters who are red herrings. A large part of the design process was creating the world through the characters who populate it—the London street scene and the village of Grimpen, for example. We set the play in 1889, so we're at the height of Victorian England. In general I wanted the palette to be dark and textural, to set the tone of suspense.



Costume renderings for *Sherlock Holmes* (above) & *Beryl Stapleton* (right) by designer Tracy Dorman.

Gregg Coffin Composer

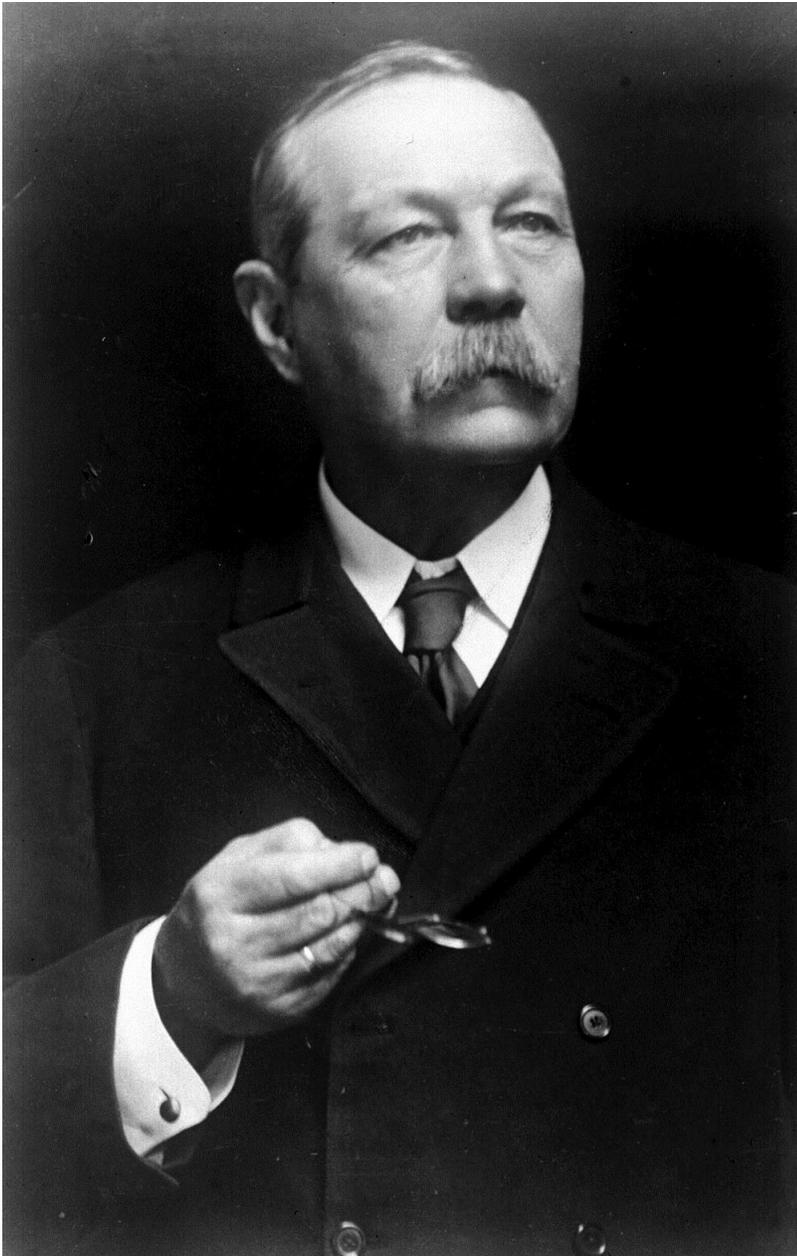
When Peter and I began our discussion about the music in *Baskervilles*, we kept returning to one word: *cinematic*. The score for the 1959 Peter Cushing–Christopher Lee movie version was composed by James Bernard, whose non-conventional use of the string section predated Bernard Herrmann's *Psycho* score by five years. Both men worked extensively in the field of cinematic horror scores, and it's their musical ideas that I'm building on as I compose the music for this IRT production.

Sir Arthur Conan Doyle

“It is an old maxim of mine that when you have excluded the impossible, whatever remains, however improbable, must be the truth.”

**—Sherlock Holmes,
“The Adventure of the Beryl Coronet”**

Scottish physician and writer Sir Arthur Conan Doyle was born in 1859 in Edinburgh, Scotland, and educated at a Jesuit preparatory school in Lancashire, England. He studied medicine at Edinburgh University, where he was inspired by the brilliant deductive skills of his mentor, Joseph Bell. While in school, Doyle worked as a ship’s doctor and later ran his own practice in Portsmouth, England.



During these years of study and practice, Doyle wrote and submitted several short stories to the literary magazines of the day. In 1887 Doyle first penned his most famous creation, Sherlock Holmes of Baker Street. By 1891, Holmes stories had become a fixture of the *Strand Magazine*.

Other fictional detectives had appeared before Holmes, including characters created by Edgar Allan Poe (“The Murders in the Rue Morgue”) and Emile Gaboriau (“L’Affaire Lerouge”). But Holmes captured the public imagination like few other literary figures have ever done. Doyle himself, however, quickly became tired of his creation and killed him off in “The Final Problem” in 1893. Popular demand prevailed, and Doyle revived Holmes eight years later in *The Hound of the Baskervilles*. Ultimately, Doyle wrote a total of four novels and 56 short stories featuring Sherlock Holmes.



Sir Arthur Conan Doyle with his children.

From 1899 to 1902, Doyle served as a physician in the Boer War. Upon his return, he wrote *The Great Boer War* (1900) and *The War in South Africa: Its Causes and Conduct* (1902), for which he was knighted.

Although Holmes might be considered the literary icon of empiricism, Doyle was profoundly interested in spiritualism. This irony cultivated many of Doyle's mystic beliefs, which included fairies, psychic powers, and communication with the dead. He wrote several books on the subject, including *The Coming of the Fairies* (1921), *The History of Spiritualism* (1926), and *The Edge of the Unknown* (1930), where he argues that his friend Harry Houdini had supernatural powers.

Doyle died in 1930 from heart disease at his home in Sussex. The first of many Sherlock Holmes societies was founded in 1934, and such organizations still actively debate the finer points of the detective's work. Whole books have treated Holmes and Watson as actual historical figures, filling in gaps and calculating dates from clues in the stories. More than 70 actors have portrayed Holmes in some 250 films. The IRT's production of *The Hound of the Baskervilles* is only the latest element in our ongoing fascination with Sir Arthur's indelible detective.

—Matthew McMahan

The Mystery and Allure of Dartmoor

“Over the green squares of the fields and the low curve of a wood there rose in the distance a gray, melancholy hill, with a strange jagged summit, dim and vague in the distance, like some fantastic landscape in a dream.”

—*Dr. Watson’s first view of the moor in Conan Doyle’s novel*

The Hound of the Baskervilles begins, as do many of the Holmes tales, in London at 221B Baker Street. But most of the story takes place in Dartmoor, a sparsely populated area of moorland located in the county of Devon in the West Country, the triangle of land that points out from the southwest corner of England between Wales and the English Channel. At 368 square miles, Dartmoor is the largest open space in southern England, preserved since 1951 as national park land.

Dartmoor extends across a large expanse of granite bedrock covered with low-growing heather, bracken, gorse, and wild grasses. The rolling hills are punctuated by the occasional hawthorn or rowan tree. The wide moorland is capped with many exposed granite hilltops known as tors: large, free-standing rock outcroppings that rise abruptly from the surrounding slopes. Cattle, ponies, and sheep graze the open fields, while wild rabbits and foxes share the vegetation with a large variety of birds and butterflies. The weather is often cloudy and overcast; Dartmoor is one of Great Britain’s heaviest rainfall centers.



Several tors cropping out through the hills of Dartmoor.

A mire in Dartmoor.

The vast, open landscape of Dartmoor is dotted here and there with lonely stone cottages and farmhouses, and even a few small villages. Conan Doyle's Baskerville Hall, Merripit House, Lafter Hall, and Grimpen are all fictional places—but they were inspired by real locations in Dartmoor, and each embodies the unique spirit of the place.



Dartmoor is rich in antiquities and archaeology, including dozens of prehistoric standing stones, hut circles, and ancient stone tombs. With its bleak weather, scattered populace, and barren hills, no wonder Dr. Watson calls Dartmoor “... this most God-forsaken corner of the world.” But he goes on to say that, “The longer one stays here the more does the spirit of the moor sink into one’s soul, its vastness, and also its grim charm.”

Central to the novel is the Great Grimpen Mire, thought to be inspired by Dartmoor’s real Fox Tor Mire. A mire is formed when rainfall accumulates on the granite shelf, leading to the growth of moss, which decays and forms thick layers of peat. The peat absorbs rainwater quickly and distributes it slowly, so the moor is rarely dry. In areas where water accumulates, dangerous bogs or mires can result. Some of these, topped with bright green moss, may look and even feel solid enough, but the soft ground can easily shift. Fox Tor Mire covers an area of roughly 250 acres. In the dry summer, it can be a tranquil place where herds of ponies and cattle graze upon the lush vegetation. But in wet weather, its landscape is shrouded in mists that hide dark pools of liquid peat that can suck the unwary down to his or her death.

Conan Doyle leaves it to the character of Jack Stapleton, a relative newcomer to Dartmoor, to try to articulate its strange appeal: “‘It is a wonderful place, the moor,’ said he, looking round over the undulating downs, long green rollers, with crests of jagged granite foaming up into fantastic surges. ‘You never tire of the moor. You cannot think the wonderful secrets which it contains. It is so vast, and so barren, and so mysterious.’”

SHERLOCK HOLMES AND HIS PEERS

While Sherlock Holmes may be the most famous detective in all of literature, he certainly was not the first. Holmes belongs to a bevy of great sleuths, both professional and amateur, whose tradition spans from the mid-1800s through today. Edgar Allen Poe's "The Murders in the Rue Morgue" is considered by many to be the first detective story; it inspired many mysteries to follow, including Wilkie Collins's *The Moonstone* (1968) and Charles Dickens's *The Mystery of Edwin Drood* (1870). Here are some other notable detectives in the mystery fiction canon:

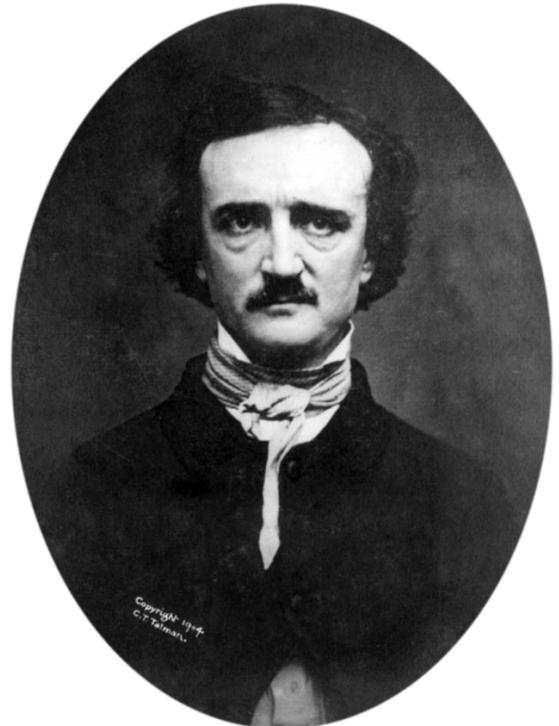
C. Auguste Dupin

created by Edgar Allen Poe (right)

introduced in "The Murders in the Rue Morgue" (1841)

appeared in three short stories

Credited as the first true mystery detective, Dupin established the groundwork on which many literary detectives are based. His method of deduction was based on what Poe terms "ratiocination," the combination of scientific logic with artistic imagination. As Sherlock Holmes's stories are told by Dr. Watson, Dupin's stories are narrated by a close personal friend; like Holmes, Dupin reveals the final solution first before offering the reasoning behind it. Perhaps in ironic homage to Dupin, in *A Study in Scarlet*, Holmes calls Dupin "a very inferior fellow ... very showy and superficial."



Monsieur Lecoq

created by Émile Gaboriau

introduced in The Lerouge Affair (1866)

appeared in five novels and one short story

Émile Gaboriau has often been dubbed the founding father of the modern detective novel. His Monsieur Lecoq is an agent of the French Sureté, the civil police force in France. He solves his cases by gathering several minute clues and then drawing logical conclusions that amaze his colleagues. He too was considered to be a major influence on Holmes, who calls him "a miserable bungler" in *A Study in Scarlet*.

Hercule Poirot

created by Agatha Christie (opposite above right)

introduced in The Mysterious Affair at Styles (1920)

appeared in 33 novels and 54 short stories

A retired Belgian detective, Hercule Poirot's primary strategy is to unravel the psychology of both victim and murderer through cunning conversation with suspects. It was his maxim that "in the long run, either through a lie, or through truth, people were bound to give themselves away" (*After the Funeral*, 1953). When Christie's last Poirot novel, *Curtains*, was published in 1975, Poirot was the first fictional character to be given an obituary in the *New York Times*.



Miss Jane Marple

created by Agatha Christie (right)

introduced in Murder at the Vicarage (1930)

appeared in 12 novels

Miss Jane Marple is an elderly spinster who often acts as an amateur detective. Although she appears as an innocuous and easily confused old woman, her outstanding understanding of human nature and sharp wit allow Miss Marple to solve mysteries that stump the local police in her small English village.

Perry Mason

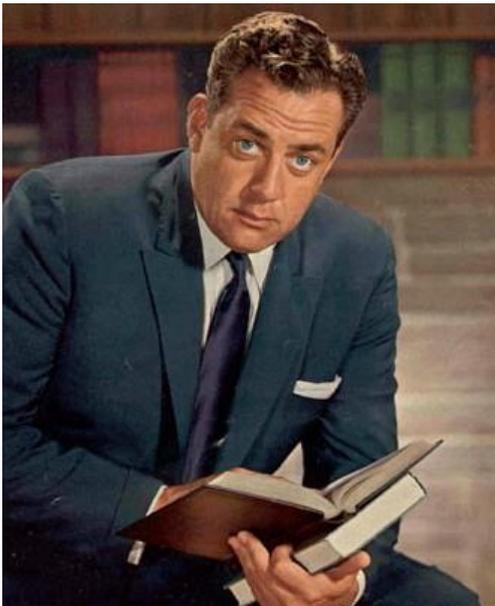
created by Erle Stanley Gardner

introduced in The Case of the Velvet Claws (1933)

appeared in more than 80 novels

Perry Mason is a lawyer whose clients are typically charged with murder. Mason usually exonerates his clients by finding the real murderer in the process. The character was also very popular on television, appearing from 1957 to 1966 in one of television's most successful and longest running lawyer series, and in more than 25 made-for-TV movies from 1985 to 1993.

below: Raymond Burr as Perry Mason.



Philip Marlowe

created by Raymond Chandler

introduced in The Big Sleep (1939)

appears in seven novels

Philip Marlowe is the preeminent figure in a genre known as hardboiled crime fiction, which features a tough, unfiltered presentation of crime and violence. He is an hard-nosed, wise-cracking, alcoholic private eye who is not afraid to fight his way through sticky situations.

Marlowe was most famously played by Humphrey Bogart in the movie *The Big Sleep* in 1946.

—Matthew McMahan

From the Detective's Mouth:

On forensic science, its influences, and its myths

Dr. John Goodpaster is the director of the Forensic Sciences Program and an associate professor of chemistry at Indiana University–Purdue University–Indianapolis. He has an M.S. in criminal justice and a Ph.D. in analytical chemistry from Michigan State University. He previously served as a forensic chemist with the U.S. Bureau of Alcohol, Tobacco, Firearms, and Explosives' ATF Laboratory in Maryland. Here Dr. Goodpaster talks about the field of forensic science and its influences, developments, and myths.

IRT: What is your definition of forensic science?

JG: Well, the generally accepted definition is any science applied to the law. So, it is a science, like chemistry, but applied to questions that are legally relevant, involving both criminal and civil law.

In your opinion, what would you pinpoint as the top innovation in the field?

Well, obviously DNA was huge. DNA technology came out in the 1980s but continues to revolutionize the way in which we investigate crime. The biggest and most obvious power behind DNA is that it can individualize. It can say, "That blood stain was made from that person's blood, to the exclusion of all other people." The ability to say that with confidence is huge. And, when you think about DNA, it's everywhere. You're whole body is full of it. So whenever you leave anything like blood, hair, or anything behind, you're leaving DNA behind.

How old is the practice of forensic science as we understand it today?

In my opinion, I would put it back in the late 1800s. That's when you first saw people trying to individualize evidence. One thing they tried to do—the precursor to fingerprints—was to use the actual physical dimensions of a person to keep track of them. That faded out rather quickly, as you can imagine, because of fingerprint technology. The field of fingerprints came along and people realized taking someone's fingerprints is a great way to find them later because the fingerprint doesn't change and its very complex. That was all developing in the late 1800s.



What are some steps a young person can take to become a forensic scientist?

First, they need really solid skills in the areas of math and science. Most forensic scientists are chemists and biologists, so those two fields would definitely be good to look into. But, just about any area of science can lead into the field. Getting a college degree is pretty much required,



and I would even recommend going on to get a graduate degree. There are many places you can go to get a degree in forensic science, including IUPUI.

Are there any prevalent myths you'd like to debunk?

Oh, yes! Because in a TV show they only have 45 minutes to portray certain things, everything happens at a really fast pace. A real investigation is much longer, much more drawn out. For example, a DNA analysis may take up to two weeks before you can get a result. In an explosives case, sometimes you can get it done in a day, and other times it may take months. Same thing with hair/fiber exams. The process can take weeks. Second are the resources. The resources you see on TV are far and above what you actually find in real state forensic laboratories. The government simply doesn't have the budget that CBS does. A real lab can't afford the kinds of fancy equipment on those shows, which is too bad.

What influence do you think Sherlock Holmes had on the field?

Oh, he's great. I've read Sherlock Holmes, and he's been the inspiration for I think almost every fictional scientific detective since, especially in the area of trace evidence, finding really small bits of materials and drawing conclusions from that. Ironically, some of the things written about in Sherlock Holmes predated the reality. In one of his books, he talks about a chemical experiment that tested whether or not a red substance was blood. At the time, they weren't able to do that, but now we can.

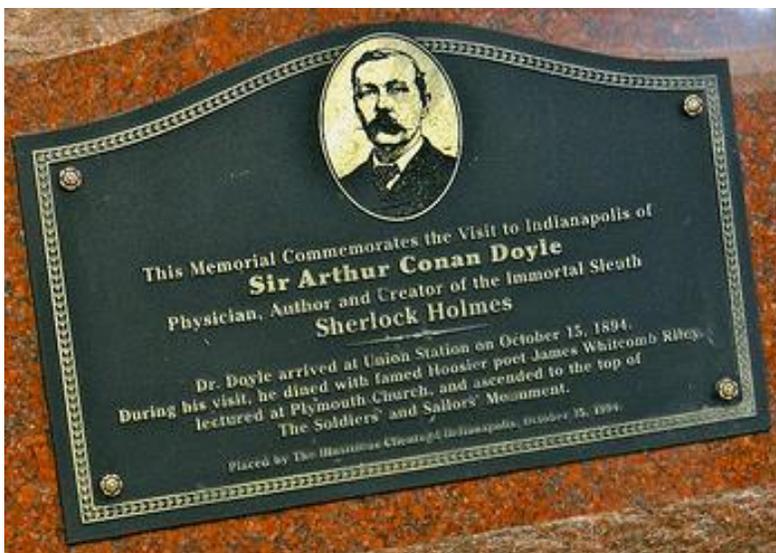
—Matthew McMahan

The Illustrious Clients

The community of Sherlock Holmes aficionados extends over several continents and many countries. Perhaps surprisingly, the city of Indianapolis, far from London, is featured in the following tale.

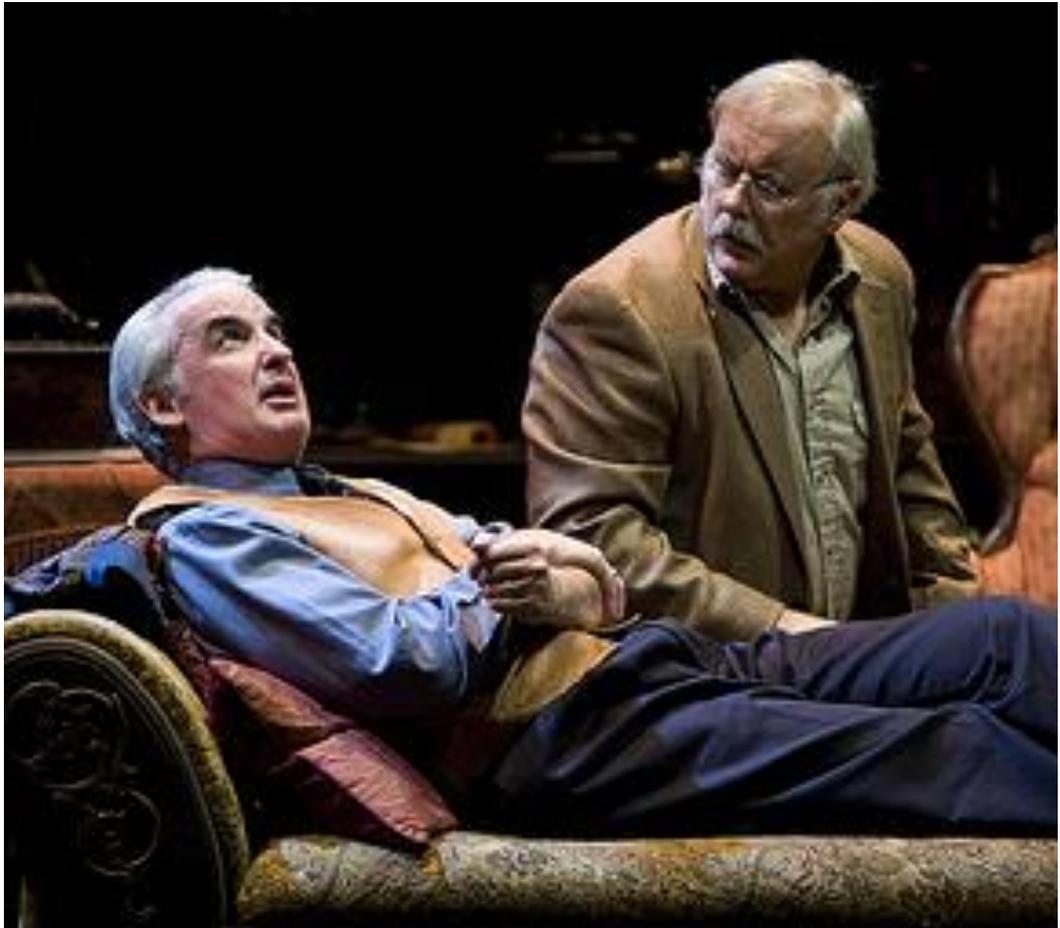
In 1894, Arthur Conan Doyle, creator of Sherlock Holmes, visited Indianapolis on a lecture tour. He snapped some photographs from the top of the not-yet-completed Soldiers' and Sailors' Monument, had dinner with famous poet James Whitcomb Riley, delivered his speech, and departed the next day. In 1923, Sir Arthur returned to Indianapolis and was a guest at the Claypool Hotel at the corner of Washington and Illinois Street. In correspondence, he made observations on some of the shortcomings of large cities in nearby states; he described Indianapolis as "an old friend." The original manuscript for the introduction to his book *Through the Magic Door* was written on stationery of the Claypool Hotel. Four years after Doyle's visit, the Indiana Theatre would be constructed mere yards away from the Claypool Hotel.

In 1934, columnist and editor Christopher Morley founded the Baker Street Irregulars, still the largest and best-known Holmes club in the United States. It is the parent organization of many local clubs founded since. In 1945, 13-year-old Jerry Williamson of Indianapolis enjoyed a double feature at the Indiana Theatre: the latest Abbott and Costello film (the reason he was in attendance) and *House of Fear*, a Basil Rathbone film that was Jerry's introduction to the world of Sherlock Holmes. The next year, Jerry founded the Illustrious Clients, a local Sherlock society. After thriving for fifteen years or so, the group became inactive. In 1977, following a Sherlock Holmes symposium at the University of Notre Dame, Michael Whelan (now president of the Baker Street Irregulars) and historian William Lutzholz formed a Holmes club in Indianapolis and revived the name "The Illustrious Clients." This club survives and thrives to the present, with a large, active membership, nine meetings each year, and membership open to anyone at least sixteen and interested in Sherlock Holmes.



In 1994, Wessex Press, now Wessex/Gasogene Press, now one of the leading Sherlockian publishing interests in the world, was founded in Indianapolis. That same year, the Illustrious Clients of Indianapolis erected a permanent marker at Union Station (*left*) to commemorate the one hundredth anniversary of Arthur Conan Doyle first visit to Indianapolis. It was the first permanent tribute to Doyle in North America.

*The IRT's 2008
production of
Sherlock Holmes:
The Final Adventure
by Steven Dietz
featured
Jonathan Gillard Daly
as Sherlock Holmes
and Mark Goetzinger
as Dr. Watson.*



Today, the Lilly Library at Indiana University owns Sir Arthur Conan Doyle's original autograph manuscript of the Holmes tale "The Adventure of the Red Circle." A Sherlockian

symposium is held in Indianapolis or Bloomington every few years with an impressive line-up of figures from the world of stage and screen and noted scholars lecturing on related topics.

The Hound of the Baskervilles is the IRT's fifth Holmesian production. Ken Ludwig's *The Game's Afoot*, produced last season, focused on William Gillette, a famous stage interpreter of Sherlock Holmes, and opened with a scene from "A Scandal in Bohemia." In 2008, the IRT produced *Sherlock Holmes: The Final Adventure* by Steven Dietz, and in 1990 *Sherlock's Last Case* by Charles Marowitz. In 1982 the IRT produced the world premiere of *Operetta, My Dear Watson*, a musical by then-artistic director Tom Haas that featured songs by Gilbert and Sullivan.

The show must go on; the game is afoot.

—Meredith L. Granger

Meredith L. Granger has been a member of the Illustrious Clients for 26 years, many of those serving as vice president. On various stages around the country he has portrayed Holmes, Watson, Dr. Joseph Bell (Doyle's mentor and model for Holmes), and Moriarty. Our thanks to him for this special guest article.

Holmes's Only Vice

Believe it or not, the world's greatest detective was known to use cocaine and opium habitually throughout the Sherlock Holmes canon. In *The Sign of the Four*, Watson reports that he has witnessed Holmes inject himself with cocaine up to “three times a day for many months” to relieve himself of the “dull routine of existence.”

While for us, cocaine abuse of this nature would be considered pathologically criminal, in Holmes's time, drugs were not understood as well as they are today. In fact, drugs were not outlawed until the first few decades of the twentieth century. Cocaine itself was not banned until World War I, when rumors swelled that Germans were selling cocaine to British troupes.

Before this, medicines including opiates and stimulants were readily available to everyone without prescription. Often times, opium would be used to relieve severe pain, coughing, or diarrhea. Sigmund Freud used cocaine to treat his family for a variety of ailments, and even wrote the essay “Über Coca” to promote its effects.



Not long after, however, many of cocaine's advocates (including Freud) started recanting their support after evidence of its dangers became apparent: dangers including addiction, paranoia, heart attacks, infections, and hallucinations.

Though Holmes's drug abuse was profound, in “The Adventure of the Missing Three-Quarter” Watson says that he had ably “weaned him from that drug mania which had threatened once to check his remarkable career.” However, Watson also admits that Holmes's addiction could never be cured outright: “I was well aware that the fiend was not dead, but sleeping; ...and that the sleep was a light one.”

—Matthew McMahan

Indiana Academic Standards Alignment Guide

Reading – Literature

RL.1 – Read and comprehend a variety of literature independently and proficiently

RL.2 – Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas

RL.3 – Build comprehension and appreciation of literature, using knowledge of literary structure and point of view

RL.4 – Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning

Sample: *11-12.RL.2.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).*

Mood and tone are vital to the sense of mystery in *The Hound of the Baskervilles*. Analyze the ways in which the theatrical production visualizes Doyle’s descriptions in order to elicit the appropriate feeling in the audience. Cite examples from the text in your answer.

Reading – Nonfiction

RN.2 – Extract and construct meaning from nonfiction texts using a range of comprehension skills.

Sample: *8.RN.2.1: Cite the textual evidence that most strongly supports an analysis of what a text says explicitly as well as inferences drawn from the text.*

Read [this review](#) from the premiere of *The Hound of the Baskervilles* in Seattle, Washington. Determine or identify the reviewer’s overall feeling for the production and explain which parts of the text lead you to that conclusion, and why.

Reading – Vocabulary

RV.3 – Build comprehension and appreciation of literature and nonfiction texts by determining or clarifying figurative, connotative, and technical meanings

Sample: *9-10.RV.3.1: Analyze the meaning of words and phrases as they are used in works of literature, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings.*

In the final scene, Holmes proclaims, “The fog is lifting, I see. Nature once again providing the appropriate metaphor.” What is the metaphor, and why would Holmes choose to acknowledge it at that moment? Explain your answer thoroughly.

Media Literacy

ML.1 – Develop and enhance understanding of the roles of media and techniques and strategies used to achieve various purposes

Sample: *9-10.ML.1: Critically analyze information found in electronic, print, and mass media used to inform, persuade, entertain, and transmit culture.*

Sherlock Holmes is one of the most famous detectives in history, and influences storytellers into the modern day. Begin with this list of [Mystery Fiction TV Tropes](#). Identify other current media, including television, film, and print, that either uphold these tropes, or change them in creative ways. Compare and contrast the similarities and differences between Sherlock Holmes and *Baskervilles* and the stories you choose.

Resources

The Original Stories

Sir Arthur Conan Doyle wrote 56 short stories and 4 novels featuring Sherlock Holmes. The 4 novels are *A Study in Scarlet*, *The Sign of the Four*, *The Hound of the Baskervilles*, and *The Valley of Fear*.

The original Sherlock Holmes stories and novels are available in most book stores.

At the library, they are filed under 823 Doyle.

On line, the stories are available at:

The Baker Street Connection: <http://www.citsoft.com/holmes3.html>

Mysterynet.com <http://www.mysterynet.com/holmes/sherlock-holmes-stories.shtml>

Sherlockian.net <http://www.sherlockian.net/canon/index.html>

In 1927, Sir Arthur Conan Doyle selected what he regarded as his best Sherlock Holmes short stories for *Strand Magazine* of London. He set them down in descending order of merit with his all-time favorite listed as number one.

1. "The Adventure of the Speckled Band"
2. "The Redheaded League"
3. "The Adventure of the Dancing Men"
4. "The Final Problem"
5. "A Scandal in Bohemia"
6. "The Adventure of the Empty House"
7. "The Five Orange Pips"
8. "The Adventure of the Second Stain"
9. "The Adventure of the Devil's Foot"
10. "The Adventure of the Priory School"
11. "The Musgrave Ritual"
12. "The Reigate Squires"

Other Books

The Complete Guide to Sherlock Holmes by Michael Hardwick

Articles on Doyle, Holmes, and Watson, as well as a Who's Who of Characters; synopses of and quotes from the stories.

The Bedside, Bathtub, & Armchair Companion to Sherlock Holmes

by Dick Riley & Pam McAllister

With more than 200 illustrations, this book includes articles on the many illustrators of Holmes, Victorian life, Doyle, London, fictional detective, actors who have played Holmes, Holmes societies, capsules of each story, and much more.

The Doctor and the Detective by Martin Booth

A biography of Sir Arthur Conan Doyle.

The Sherlock Holmes Scrapbook edited by Peter Haining

Articles, newspaper cuttings, letters, memoirs, anecdotes, pictures, drawings, and photographs.

The Mystery Lovers' Book of Quotations by Jane Horning

More than 1,500 quotes from the great mystery writers, arranged by author and cross-indexed by theme.

The Craft of Crime by John C. Carr

Conversations with a dozen top writers of crime fiction.

The Murder Book by Tage la Cour & Harald Mogensen

A richly illustrated history of crime fiction, from Edgar Allen Poe to Ian Fleming.

Encyclopedia of Mystery and Detection

edited by Chris Steinbrunner & Otto Penzler

600 articles on authors and their detectives as well as films, pulp magazines, and related genres such as gothic romance and adventure stories.

The New Annotated Sherlock Holmes: The Novels by Arthur Conan Doyle,

edited by Leslie S. Klinger

The Original Illustrated Sherlock Holmes by Arthur Conan Doyle

and Illustrated by Sidney Edward Paget

The Pictorial History of Sherlock Holmes by Michael Pointer

Films

Benedict Cumberbatch & Martin Freeman play Sherlock and Watson in the BBC One series *Sherlock* (2010-), seen in America on PBS. A 2012 episode is *The Hounds of Baskerville*.

Jonny Lee Miller & Lucy Liu play Sherlock Holmes and Dr. Joan Watson in the CBS series *Elementary* (2012-)

Robert Downey Jr. & Jude Law play Sherlock and Watson in the films *Sherlock Holmes* (2009) and *Sherlock Holmes: A Game of Shadows* (2011)

Holmes and Watson are depicted as boarding school students in *Young Sherlock Holmes* (1985)

Jeremy Brett played Sherlock Holmes in 41 episodes of “The Adventures of Sherlock Holmes” produced by the British television company Granada Television between 1984 and 1994 and shown in the United States on PBS.

Basil Rathbone starred as Sherlock Holmes in 14 films in the 1930s and 1940s, including *The Hound of the Baskervilles*, *The Adventures of Sherlock Holmes*, *The Voice of Terror*, and *The Secret Weapon*.

Other detective series and films include:

- Castle* series (2009-)
- The Departed* (2006 – rated R)
- Veronica Mars* series (2004-2007) & film (2014)
- CSI* series franchise (2000-)
- Memento* (2000 – rated R)
- L.A. Confidential* (1997 – rated R)
- Law & Order* series (1990-2010)
- Who Framed Roger Rabbit* (1988)
- The Rockford Files* series (1974-1980)
- Murder on the Orient Express* (1974)
- Columbo* series (1971-2003)
- Vertigo* (1958)
- Rear Window* (1954)
- The Third Man* (1949)
- The Big Sleep* (1946)
- Laura* (1944)
- The Maltese Falcon* (1941)
- The Thin Man* film series (1934-1947)

Websites

Sherlock Holmes International

<http://www.sherlock-holmes.org/english.htm>

- Websites for Sherlock
- Multimedia Holmes
- Sherlock and the Written Word
- Sherlock's Fans
- Sherlockian Places to Visit
- Sherlockian Items for Sale

221 B Baker Street

<http://221bakerstreet.org/>

- Stories
- Pictures
- Other links
- What's new

Sherlocktron

<http://members.cox.net/sherlock1/Sherlocktron.html>

- Sherlockian societies
- Sherlockian publications
- Sherlockian merchandise and dealers
- Manuscripts of canonical stories with their present locations
- Members of the Baker Street Irregulars and Adventuresses of Sherlock Holmes

The Diogenes Club

<http://www.diogenes-club.com/>

- The Library (texts)
- The Strangers' Room (links)
- The Gallery (graphics)
- The Secretary's Office (characters and Sherlockians)

Discovering Sherlock Holmes

<http://dickens.stanford.edu/sherlockholmes/index.html>

Favorite TV crime solving duos

<http://www.tvguide.com/galleries/favorite-tv-crime-1034712/photo/ca80f3ee-e8e7-47bc-8114-698db41cd73a/>

Gasogene Books: Dedicated to the Study of Sherlock Holmes and his World

<http://www.wessexpress.com/html/fixedpoint.html>

Before Seeing the Play

Discussion:

What other mystery plays or movies have you seen? What elements of the mystery genre establish mood, tone, and atmosphere? What do you believe are the key ingredients of an engaging detective mystery?

Activities:

Compare and contrast several fictional detectives various authors have created. What are their differences and similarities? What if any are their idiosyncrasies? What makes them engaging to readers that authors are able to write series? What are the interesting sidekicks these detectives have? Here are a few to get the discussion started and to spark further reading in this genre:

Dog on It (The Chet and Bernie Mystery Series) by Spencer Quinn

Ghost Hero (Bill Smith/Lydia Chin Novels) by S. J. Rozan

Devil in a Blue Dress (Easy Rawlins Mysteries) by Walter Mosley

An Unsuitable Job for a Woman (Cordelia Gray Mysteries, No. 1) by P.D. James

A Is for Alibi (Kinsey Millhone Alphabet Mysteries, No. 1) by Sue Grafton

A Share in Death (Duncan Kincaid/Gemma James Novels) by Deborah Crombie

If Walls Could Talk (Haunted Home Repair Mystery) by Juliet Blackwell

Agatha Christie's detectives Miss Marple and Hercule Poirot

As with any piece of literature, plays contain words that are not part of our everyday vocabulary. In an effort to increase both your students' reading and spoken vocabulary, have them review the meanings of these words found in *The Hound of the Baskervilles*.

| | | | |
|---------------|-------------|--------------|------------|
| Abstruse | Obsequious | Pip | Gainsay |
| Piquant | Stagnation | Abhor | Lurid |
| Venerable | Precipitous | Intercession | Reticent |
| Prevarication | Derision | Fractious | Consigned |
| Denizens | Besotted | Subterfuge | Skulking |
| Inducement | Progenitor | Conciliatory | Sublunary |
| Chagrined | Histrionic | Extricate | Distraught |
| | Stultifying | Tedium | |

After Seeing the Play

Discussion

Although murder is a horrifying crime in reality, it makes for very popular entertainment in fiction and drama. Why do you suppose we are fascinated by detective mysteries in all formats? Is it our desire to have a hero? Do we need the cause revealed so we can come to an understanding of the actions and thereby have peace of mind? What do you think?

Many actors have played Sherlock Holmes through the years. Discuss what makes Holmes an attractive role for actors. Read one or two of the many Sir Arthur Conan Doyle stories of Sherlock Holmes and make a list of Sherlock's characteristics. What makes this particular character so appealing after all of these years?

The relationship between Sherlock and Watson is a constant throughout the series of stories and novels. Why is Watson necessary to Holmes? Is Holmes necessary to Watson? Why or why not?

Discuss the role of disguise in the play. Are disguises freeing or restrictive to the character in the play? When, if ever, do we see the true selves of the characters? Are there times in your life when you find you are wearing a disguise literally and figuratively? Are disguises freeing or restrictive to in our lives?

Watson gets very angry with Holmes for not confiding his plans to him. Why does Watson feel this way? Is his reaction logical? Is it fair? Do you support Holmes's decision? Why or why not?

What do you believe to be keen skills for observation? Actors develop their skills of observation in their training. What other professions do you believe use the skill of observation? How do you suppose such people put this skill into practice? What is the difference between really observing and simply seeing or watching? Is there a greater advantage to observing unnoticed than to be a known observer? When is observation a necessity?

You've heard the phrase "The Butler did it!" In both fiction and the real world, often servants, the poor, and other low status persons are the first suspected of certain crimes. Why do you think this is? How many first suspected Barrymore and/or his wife of the crime of killing Sir Charles Baskerville, and why? Who thought it might be the tinker? What led you to that reasoning?

Discuss the art and power of seduction and the personality trait of charisma and how they play out in the story.

In the play, the Reverend Elliot Desmond refers to “superstitious nonsense.” Do you think superstition is nonsense? Or can you site situations in which you have found certain superstitions have validity? In your opinion, how have superstitions grown and survived through the ages? Why do you think every religion, culture, and country has superstitions? What superstitions have you discovered are universal? Have you or anyone you know ever encountered a person who is a seer, clairvoyant, fortune teller, or tarot card reader? How did you or the other person find the experience? How does the air of superstition serve the story of *The Hound of the Baskervilles*?

The differences between men and women have been a point of discussion, research, and commentary for centuries. In what ways has the depiction of women in writing and on screen made advancements? In what ways has it not?

(see <http://www.feministfrequency.com/2009/12/the-bechdel-test-for-women-in-movies/>)

How might the depictions of the characters Beryl Stapleton, Mrs. Hudson, and Mrs. Barrymore be considered dated and sexist? In what ways might they be seen as more modern than the typical Victorian female character? Discuss the relevance of gender issues in today’s society and political climate. Explore positive and negative role models, examples and images both past and present, and their impact on world gender issues. Discuss how far women have come since the Victorian era. What still needs to evolve for women in today’s world?

How do the plot and story of the play depend upon the manners, courtesies, and customs of the Victorian era? How would the story be different if set in modern times? Compare the manners and decorum of the Victorian era with today. What has changed drastically for good or bad? What has remained intact? Look at relationships between men and women, men and men, social standing, the clergy, professions and the gentry, urban and rural life, public and private life....

Writing Prompts

Write a review of the play. What moments made an impression on you? How do the elements of scenery, costumes, lighting, and sound work with the actors' performance of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Post your review on the IRT website: <http://reviews.irtlive.com/>

Even in this century letters are sent to 221B Baker Street, London. Are there any unsolved mysteries in your school? Write a letter to Sherlock Holmes asking his help with the case.

How often have you been to a movie or a play and seen the words "adapted for the screen or stage by..."? How often have you read a novel, short story, or an article and thought that would make a good play or stage or screen? What was it about that piece that you believed made it a story the public would want to see? Try your hand at adapting a portion of one of the many Sherlock Holmes short stories. What do you need to help move the story along and what can be lost? Take into account the challenge of reworking the necessary points of exposition into dialogue. Add some staging notes about the set, costumes, and lighting. Why not have some friends read it aloud?

Readers like the detective characters in mysteries such as Nancy Drew and the Hardy Boys, Nero Wolf, Easy Rawlins, Jim Chee, Jane Tennison, Kinsey Millhone, Jessica Fletcher, and of course Sherlock Holmes. Try your hand at creating a contemporary detective of your liking. To develop a full character, ask and answer questions: Where and when does your character live? What are his or her likes and dislikes? How did he/she get into this line of work? What are his or her dreams, nightmares, and aspirations? Family history? Often writers will give their detective character a significant personal obstacle, vice, or quirk: Sherlock Holmes uses drugs, Jane Tennison is an alcoholic, Jim Chee has bad luck in love, and Nero Wolf has numerous eccentricities. Perhaps your character could have a foible.

Observe a painting from a writer's point of view. Some choices could be Van Gogh's *The Potato Eaters*, Edward Hopper's *Nighthawks*, Renoir's *Le Moulin de la Galette*, or George Seurat's *A Sunday Afternoon on the Island of La Grande Jatte*. Write a paragraph describing the atmosphere, mood, and setting. Use sensory imagery such as smells and sounds of the location. What emotions are in the air? What might be the time of day? Set the scene for your readers and pull them into your world. Use the painting as a detective uses clues to create a story for what is happening in the painting.

Activities

In groups, discuss those areas of knowledge each participant feels is his/her area of particular expertise. Once you have this list of your combined knowledge, create a mystery story that makes use of each group member's area of expertise. Each of you might have to do a little additional research to find the necessary tidbit to make your dialogue believable. (Example: If your group has the detective discover a plant on the bottom of the victim's shoe, then the expert on plants needs to research what type of plant you want discovered and why it is that particular plant and share the plant's properties with the readers or listeners.) Your group will have to decide from whose point of view you are telling the story. Also, remember the basic elements of a good story are character, setting, conflict, and resolution. Try improvisation to help move along your dialogue and to maintain or capture your characters' voices. Or your group might make your detective mystery a radio drama. All the above perimeters apply but you have the added element of dramatizing sound and making a recording live or otherwise.

Compare and contrast Sherlock Holmes and another literary or cinematic detective of your choosing. Perhaps you can have a class debate on which detective is most effective or which will withstand the test of time and technology.

Sherlock is quite popular in all the social media these days. Have the students investigate and create their own Pinterest, Instagram, Facebook, and Twitter pages about Sherlock Holmes, Dr. Watson, or Sir Arthur Conan Doyle.

Most people enjoy whodunit and who-are-you guessing games. You can adapt these games to make them relevant to your class work. Create your own detective game for your class.

In playing Celebrity, you can make the name cards relevant to what you are teaching and reading. <http://www.howdoyouplay.net/party-games/how-to-play-the-celebrity-game.html>

You can adapt the setting and characters of a mystery game or Shakespeare game. http://www.amazon.com/How-To-Host-Murder-Guilty/dp/1582362297/ref=pd_sim_t_8?ie=UTF8&refRID=1HTHRN94492KCZ144T20

<http://www.mymysteryparty.com/?qclid=CKPY6cbTycMCFYQ9aQodcLMAqA>

<http://www.amazon.com/Shakespeare-Box-The-Taming-Shrew/dp/0761123814>

http://www.educationworld.com/a_news/teaching_improvisation_techniques_brings_creativity_mental_flexibility_classroom-928959238

Shakespeare Quote Activity

Shakespeare is often quoted to illustrate a point, to accentuate themes, or to enhance dialogue. In Pichette and Wright’s adaptation of *The Hound of the Baskerville*, there are several Shakespeare quotes misattributed by Sherlock Holmes.

First have the students try to match the quote to the play. Then have them go on line to learn about context and meaning, individually, in groups, or as a whole class.

Titles may be used once or multiple times:

***Hamlet* *Macbeth* *Julius Caesar* *Henry IV, Part I* *Henry V*
Romeo and Juliet *A Midsummer Night’s Dream* *As You Like It***

- | | |
|---|-------------------|
| 1. “The course of true love never did run smooth” | quoted from _____ |
| 2. “Might be the be-all and end-all—here” | quoted from _____ |
| 3. “Lord, what fools these mortals be!” | quoted from _____ |
| 4. “Out of the nettle, danger, we pluck this flower, safety” | quoted from _____ |
| 5. “The better part of valor is discretion” | quoted from _____ |
| 6. “Once more unto the breach, dear friends, once more” | quoted from _____ |
| 7. “The lady doth protest too much, methinks” | quoted from _____ |
| 8. “O, I am fortune’s fool!” | quoted from _____ |
| 9. “Double, double toil and trouble” | quoted from _____ |
| 10. “Beware the ides of March” | quoted from _____ |
| 11. “All the world’s a stage” | quoted from _____ |
| 12. “Something wicked this way comes” | quoted from _____ |
| 13. “Ambition should be made of sterner stuff” | quoted from _____ |
| 14. “The time is out of joint | quoted from _____ |
| 15. “Parting is such sweet sorrow” | quoted from _____ |
| 16. “How weary, stale, flat, and unprofitable Seem to me all the uses of this life.” | quoted from _____ |

Catch Phrase Matching Game

Sherlock Holmes created some well-known catch phrases such as:

“The game is afoot, Watson!”

“Elementary, my dear Watson.”

“When you have eliminated the impossible, whatever remains,
however improbable, must be the truth.”

Match these other famous catch phrases with who said them.

For bonus points, find out when or where the phrases were first used.

- | | |
|---|---------------------------|
| 1. “Ask not what your country can do for you, but what you can do for your country” | a. Charlie Brown |
| 2. “That’s one small step for man, one giant leap for mankind.” | b. Maya Angelou |
| 3. “Good Grief!” | c. Albert Einstein |
| 4. “All great achievements require time.” | d. Dr. Seuss |
| 5. “Being powerful is like being a lady: if you have to tell people you are, you aren’t.” | e. Mahatma Gandhi |
| 6. “Good night, and good luck.” | f. William Shakespeare |
| 7. “Imagination is more important than knowledge.” | g. Margaret Thatcher |
| 8. “I never thought I’d land in pictures with a face like mine.” | h. Martin Luther King Jr. |
| 9. “All that glitters is not gold.” | i. Edward R. Murrow |
| 10. “An eye for an eye only ends up making the whole world blind.” | j. John F. Kennedy |
| 11. “Be who you are and say what you feel, because those who mind don’t matter, and those who matter won’t mind.” | k. Audrey Hepburn |
| 12. “Injustice anywhere is a threat to justice everywhere.” | l. Neil Armstrong |

The Word's Afoot!

Greetings, Gumshoes! Often, literary criminals and detectives will leave behind clues in the form of anagrams, words or phrases formed by rearranging the letters of another word or phrase. For example, "Angel" is an anagram of "glean." Can you decode these anagrams? Read the clues and rearrange the letters to discover the hidden message!

1. It's our canny leading author.
2. Moderately Neat My Answer
3. Shockers Made for Novel Sleuth
4. So! Pay for terrorism.
5. I'll make a wise phrase.

Popular Pairings Activity

Test your Sherlock “mind palace” by filling in the second half of these famous pairs.

Adam and _____

Anthony and _____

Batman and _____

Beauty and _____

Bert and _____

Beyoncé and _____

Bonnie and _____

Booth and _____

Brother and _____

Castle and _____

Cats and _____

Church and _____

David and _____

East and _____

Elsa and _____

George and _____

Heaven and _____

Holmes and _____

Homer and _____

Jack and _____

Lone Ranger and _____

Macaroni and _____

Mickey and _____

Mulder and _____

Nick and _____

North and _____

Oil and _____

Peanut butter and _____

Penn and _____

Phineas and _____

Pride and _____

Bubble and _____

Rhythm and _____

Right and _____

Romeo and _____

Scrooge and _____

Sense and _____

Shaggy and _____

Sherman and _____

Son and _____

Starsky and _____

Stop and _____

Thunder and _____

Treble and _____

War and _____

(to the Teacher: Add your school colors)

Answers

Shakespeare Quotes:

- | | | | |
|----------------------------|----------------------------|---------------------------|-----------------------------|
| 1. <i>Midsummer</i> | 5. <i>Henry IV, Part 1</i> | 9. <i>Macbeth</i> | 13. <i>Julius Caesar</i> |
| 2. <i>Macbeth</i> | 6. <i>Henry V</i> | 10. <i>Julius Caesar</i> | 14. <i>Hamlet</i> |
| 3. <i>Midsummer</i> | 7. <i>Hamlet</i> | 11. <i>As You Like It</i> | 15. <i>Romeo and Juliet</i> |
| 4. <i>Henry IV, Part 1</i> | 8. <i>Romeo and Juliet</i> | 12. <i>Macbeth</i> | 16. <i>Hamlet</i> |

Catch Phrases:

12-h, 11-d, 10-e, 9-f, 8-k, 7-c, 6-l, 5-g, 4-b, 3-a, 2-l, 1-j

The Word's Afoot:

- | | |
|----------------------------------|------------------------|
| 1. Arthur Ignatius Conan Doyle | 4. Professor Moriarty |
| 2. Elementary, Dear Watson | 5. William Shakespeare |
| 3. Adventures of Sherlock Holmes | |

Popular Pairings:

| | |
|-------------------------|---|
| Adam and EVE | Antony and CLEOPATRA |
| Batman and ROBIN | Beauty and THE BEAST |
| Bert and ERNIE | Beyoncé and JAY Z |
| Bonnie and CLYDE | Booth and BRENNAN |
| Brother and SISTER | Castle and BECKETT |
| Cats and DOGS | Church and STATE |
| David and GOLIATH | East and WEST |
| Elsa and ANNA | George and MARTHA |
| Heaven and HELL | Holmes and WATSON |
| Homer and MARGE | Jack and JILL |
| Lone Ranger and TONTO | Macaroni and CHEESE |
| Mickey and MINNIE | Mulder and SCULLY |
| Nick and NORA | North and SOUTH |
| Oil and WATER | Peanut butter and JELLY |
| Penn and TELLER | Phineas and FERB |
| Pride and PREJUDICE | Bubble and SQUEAK |
| Rhythm and BLUES | Right and LEFT |
| Romeo and JULIET | Scrooge and MARLEY |
| Sense and SENSIBILITY | Shaggy and SCOOBY-DOO |
| Sherman and MR. PEABODY | Son and DAUGHTER |
| Starsky and HUTCH | Stop and GO |
| Thunder and LIGHTENING | Treble and BASS |
| War and PEACE | <i>(to the Teacher: Add your school colors)</i> |

Vocabulary

British History & Terminology

Afghanistan

In the very first Holmes story, “A Study in Scarlet” (1887), Watson states that he served in the Second Anglo-Afghan War and was wounded at the Battle of Maiwand (July 1880) by a bullet in the shoulder.

banns

The banns of marriage are the public announcement in a Christian parish church of an impending marriage between two specified persons. The purpose of banns is to prevent invalid marriages.

baronet

A baronetcy is the only British hereditary honor that is not nobility. A baronet ranks below (in order) royalty, a duke, a marquess, an earl, a viscount, and a baron, but above (in order) a knight and untitled gentry. A baronet is addressed as “Sir.” In the play, Sir Henry is a baronet.

Celtic

The six territories recognized as Celtic nations are Brittany (in northwest France), Cornwall (the southeastern tip of England just west of Dartmoor), Wales, Scotland, Ireland, and the Isle of Man (in the Irish Sea).

the Crown

In English jurisprudence, the Crown is the state in all its aspects.

Great Rebellion

The Great Rebellion usually refers to the wars that took place in England, Ireland, and Scotland between 1639 and 1651, after all these three kingdoms had come under the rule of the same monarch. The English Civil War included the execution of Charles I by the English parliament in 1649.

Kedgeriee

Kedgeriee is a dish consisting of fish, rice, parsley, eggs, curry powder, and butter or cream. It is one of many breakfast dishes that, in the days before refrigeration, converted yesterday’s leftovers into hearty and appealing breakfast dishes, of which bubble and squeak is probably the best known.

minister of Parliament

Departmental ministers in the British government are the equivalent of American cabinet secretaries.

Prince Albert

Prince Albert (1819-1861), Queen Victoria’s husband, was German.

Queen Victoria

Victoria (1819–1901) was Queen of the United Kingdom from 1837 until her death.



Queen Victoria and Prince Albert in 1861.

Sir Hugo

Sir Hugo is thought to be inspired by Squire Richard Cabell, who lived in Dartmoor in the 17th century. The squire would gallop across Dartmoor accompanied by hounds said to be the size of ponies. After he died, it was said that a phantom, fire-breathing pack of dogs came baying across the moor to howl at his tomb. To silence his restless spirit, the villagers built a thick granite mausoleum around Cabell's grave.

toff

In British English slang, a toff is a derogatory stereotype for someone with an aristocratic background or belonging to the landed gentry, particularly someone who assumes an air of superiority.

yeoman

In the late 14th to 18th centuries, yeomen were farmers who owned land. In social status, they were below the landed gentry, but above tenant farmers.

Science & Other Vocabulary

antiquarian

The term is used for those who study history with particular attention to ancient artifacts, archaeological and historic sites, and/or historic archives and manuscripts.

apostate

One who has abandoned or renounced religion.

bittern

Bitterns are wading birds that belong to the Heron family, often found in marshy areas. The male's call sounds like the bellow of a bull or a foghorn, and on a still night can be heard up to two miles away.

Boswell

James Boswell (1740–1795), Scottish lawyer, diarist, and author best known for his biography of English literary figure Samuel Johnson (1709-1784), still considered one of the greatest biographies ever written. Boswell's surname is now used as a term for a constant companion and observer, especially one who records those observations in print. In "A Scandal in Bohemia," Holmes himself says of Watson, "I am lost without my Boswell."

brachiocephalic

Brachiocephalic is an alternative spelling for brachycephalic, which is the shape of a skull shorter than typical for its species.

burial mound

There are more than 180 known burial mounds from the late Neolithic and early Bronze Age (c. 2500 BCE to c. 1500 BCE) on Dartmoor.

butcher's bill

a military expression for the count of soldiers killed after a battle



A Dartmoor kistvaen (burial mound).

dime novel

A catch-all term for several forms of late 19th-century and early 20th-century popular fiction, including “true” dime novels, story papers, five- and ten-cent weekly libraries, “thick book” reprints, and even early pulp magazines. Dime novels are the antecedent of today’s mass market paperbacks and comic books.

dolichocephalic

A dolichocephalic skull is relatively long skull.

drayman

A drayman was historically the driver of a dray, a low, flat-bed wagon without sides, pulled generally by horses or mules that were used for transport of all kinds of goods.

flagon

A vessel for serving liquid: with a spout for pouring, as a pitcher; or with a hinged lid, as a stein.

Lepidoptera

In biological classification, the Lepidoptera are a large order of insects that includes moths and butterflies.

Michaelmas

The feast of Saint Michael the Archangel, September 29.

Mycroft

Sherlock’s older and reputedly smarter brother, Mycroft, is mentioned in four of Conan Doyle’s stories. He holds an important position in the British government that is shrouded in some secrecy.

parietal fissure

The parietal bones are those in the human skull which, when joined together, form the sides and roof of the cranium. Mortimer is probably referring to the sagittal suture, the jagged seam between the left and right parietal bones of the skull running from the top of the head to the back of the skull.

phosphorous

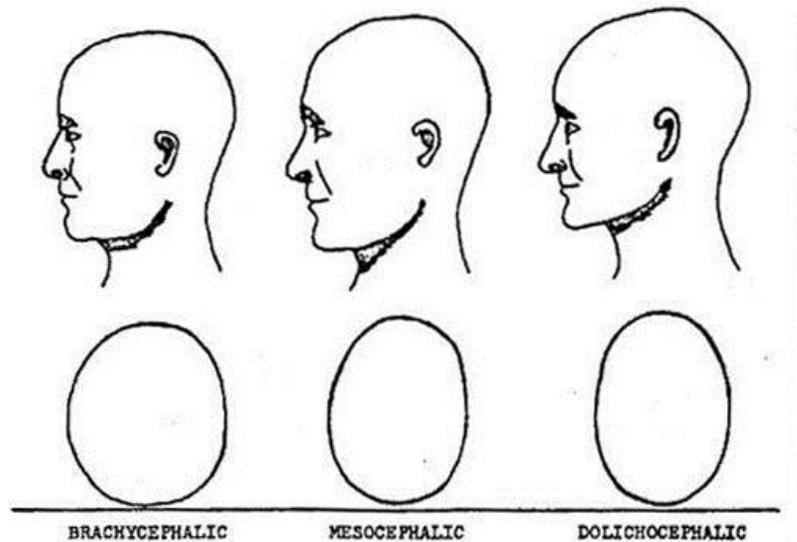
Phosphorus is a chemical element that exists in two major forms—white phosphorus and red phosphorus. White phosphorus emits a faint glow upon exposure to oxygen.

phrenology

Dr. Mortimer appears to be a student of phrenology, a pseudoscience primarily focused on measurements of the human skull, based on the concept that certain brain areas have localized, specific functions or modules. Now regarded as obsolete, the discipline was very popular in the 19th century.

Purdey

James Purdey & Sons – or simply “Purdey”– is a famous British gunmaker of London, and the name is synonymous with the very finest sporting shotguns and rifles.



rarebit

A savory sauce of melted cheese and various other ingredients poured over slices of toasted bread.

sack

Sack is an antiquated term referring to white fortified wine imported from Spain or the Canary Islands.

scarp

An escarpment (or scarp) is a type of cliff, formed by the movement of a geologic fault, or a landslide.



A scarp.

shirred eggs

Shirred eggs are baked with butter in a flat gratin dish until the whites have set and the yolks are thickened. They are usually served in the dish in which they were baked.

sprats

Sprats are small oily fish similar to sardines. In Northern Europe, European sprats are commonly smoked and preserved in oil, which retains a strong smoky flavor.

supra-orbital development

Supraorbital refers to the region immediately above the eye sockets, where in humans the eyebrows are located. In other words, Holmes has a prominent brow.

teamster

Originally, the term *teamster* referred to a person who drove a team of draft animals, usually a wagon drawn by oxen, horses, or mules.

tinker

A tinker was originally an itinerant tinsmith, who mended household utensils.

trap

A trap is a light two-wheeled or sometimes four-wheeled horse- or pony-drawn carriage, usually accommodating two to four persons either face-to-face or back-to-back.

trencher

A platter or plate for the serving of meat.

weir

Essentially, a small dam that pools water behind it while also allowing water to flow steadily over its top.

Works of Art – Kyle Ragsdale & the IRT

This summer the IRT initiated a unique collaboration with one of Indianapolis's most prolific artists, Kyle Ragsdale. IRT executive artistic director Janet Allen worked with Kyle to create an original piece of art to represent each of the IRT's nine plays that make up the upcoming 2014-15 season. The IRT will use these images throughout the season and display them in the theatre. The IRT hosted a First Friday event in October to unveil these original pieces as well as some of Kyle Ragsdale's other pieces.

"Baskervilles was fun because I could look at movie posters and other ways that it had been represented before. I have been working with the period costumes for six years, so I'm really familiar with that era, and it's kind of spooky, too—which I like."

—Kyle Ragsdale

The Hound of the Baskervilles *by Kyle Ragsdale*



Going to the Theatre: Audience Role & Responsibility

You, the audience, are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:



Leave mp3 players, cameras, mobile phones, and other distracting and noise-making electronic devices at home.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink must stay in the lobby.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call because this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.