



INDIANA
REPERTORY
THEATRE

Holmes and Watson

by Jeffrey Hatcher

September 25 –
October 21, 2018

on the IRT's
OneAmerica
Mainstage



STUDY GUIDE

edited by Richard J Roberts, Resident Dramaturg

with contributions by Janet Allen
Risa Brainin • Robert Mark Morgan
Devon Painter • Michael Klaers • Michael Keck
Randy Pease • Eden Rea-Hedrick

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HOLMES AND WATSON

BY JEFFREY HATCHER

Sherlock Holmes is presumed to be dead, but in this captivating new mystery, Dr. John Watson must uncover clues to discover which, if any, of the three new inmates could be the real Holmes. The inmates he encounters make compelling arguments to their identity; Watson could be close to reuniting with his friend and learning the secrets of his mysterious disappearance. Students will be enthralled following along with Watson to unmask the real Holmes, and keep him safe.

STUDENT MATINEES 10:00 AM on October 2, 3, 4, 9, 10, 17, & 18, 2018

ESTIMATED LENGTH Approximately 90 minutes

AGE RANGE Recommended for grades 6-12

CONTENT ADVISORY

Holmes and Watson is a fast-paced mystery that contains mild adult themes. A script preview is available upon request.

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THE STORY OF *HOLMES AND WATSON*

Sherlock Holmes was the creation of Sir Arthur Conan Doyle (Doyle's bio is on page 10). In 1887, the brilliant but eccentric detective Sherlock Holmes made his first appearance in a novel called *A Study in Scarlet*. The second Holmes novel, *The Sign of Four*, appeared in 1890. Then Doyle conceived what was then a new idea: a series of short stories based on one central character. The first of these stories was "A Scandal in Bohemia," published in 1891 in *The Strand* magazine. This is one of the original Doyle stories that is important to the play *Holmes and Watson*.

Sherlock Holmes was immensely popular from the first, and Doyle wrote two dozen stories over the next two years. But the author quickly became tired of his creation and killed him off in "The Final Problem" in 1893. After eight years of pressure from his readers, Doyle wrote *The Hound of the Baskervilles*, set before Holmes's death. This masterpiece only whetted the public's appetite, and two years later Doyle resumed the series with "The Adventure of the Empty House," explaining that Holmes had faked his own death at Reichenbach Falls.

Holmes and Watson is written by Jeffrey Hatcher, who is a dedicated Sherlockian. His 2011 play *Sherlock Holmes and the Adventure of the Suicide Club* inserts Holmes into a Robert Louis Stevenson novella. He also wrote the screenplay for the 2015 film *Mr. Holmes* starring Ian McKellen. Both of those works create new, non-Doyle adventures for Sherlock.

Holmes and Watson is set between the time when Holmes "died" at Reichenbach Falls in "The Final Problem," and his return to London in "The Adventure of the Empty House." Like both of Hatcher's previous Holmes works, it is one of hundreds of new, non-Doyle adventures that have been written by many authors, playwrights, and screenwriters over the last century. Those who only have a casual acquaintance with Doyle's famous characters can enjoy the play as a sly mystery with lots of twists and turns. Those who are serious Sherlockians can enjoy it as a new adventure that very cleverly slips into a hole in the Holmes timeline without violating any of the truths in the original stories; in fact, the play even provides a reason why Watson never wrote about this particular escapade.



Rob Johansen as Professor Moriarty & Matthew Brumlow as Sherlock Holmes in a scene from William Gillette's *Sherlock Holmes*, seen here as the play-within-a-play in the IRT's 2014 production of *The Game's Afoot* by Ken Ludwig. Photo by Zach Rosing.

OUR FASCINATION WITH SHERLOCK HOLMES

BY JANET ALLEN, EXECUTIVE ARTISTIC DIRECTOR

Welcome to the IRT's 47th season! As always, it is a pleasure to greet our audiences again, after a summer of preparation for the new season. Our industry will soon be apparent, as you enjoy the first of the nine productions we are crafting for you this season: a journey meant to delight you, provoke you, remind you, and surprise you, while inviting you to experience your humanity at its deepest layers of frailty, triumph, and discovery.

We open our season with a unique celebration of one of theatre's—and film and literature's—favorite characters, the inimitable Sherlock Holmes. There must be few if any cultures on the planet where the name "Sherlock Holmes" doesn't summon some sort of image or construct. Be it the Inverness-clad, Deer Stalker—sporting, Meerschaum pipe—smoking, clichéd figure of the early Holmes illustrations, or the suave, brainy, contemporary renditions by Robert Downey Jr. or Benedict Cumberbatch, the character of Sherlock Holmes has cut a wide swath in the zeitgeist of the past and present centuries. It is not surprising that there are many film and theatre iterations of this character, who uses logic and mental mastery (as well as some canny martial arts!) to solve crimes that no one else can solve. The theatrical possibilities are endless, offering excellent opportunities to writers and theatre artists of all kinds to create work that intrigues and delights audiences.

Holmes and Watson is derived from just this fascination: specifically, from the brain of one of contemporary American theatre's greatest Holmes brains, Jeffrey Hatcher. Jeff's take on Holmes is surprising at every turn, using some of Arthur Conan Doyle's own reversal techniques to craft a wholly new story. This production follows in a long line of Holmes plays the IRT has produced over its history—most recently, *The Hound of the Baskervilles* (in 2015) which was a literary adaptation of what is perhaps Doyle's most popular tale. *Holmes and Watson*, on the other hand, allows us to witness the flight of fancy of a playwright deeply immersed in the Holmes legends and writings, who has captured the voice of the legendary character, while crafting a plot that is entirely original, yet seems entirely plausible within the Doyle canon.

Jeff has cannily introduced into this Holmes tale the very contemporary idea of identity theft, imagining, as a quick glance at the program will tell you, not one, not two, but three Holmes characters, all claiming to be the "real" Holmes. Mistaken identity is a common plot device of theatre, used with great success by Shakespeare and many other playwrights. In the case of Holmes it makes perfect sense: who wouldn't want the fame and accolades that would come from successfully impersonating the master detective himself? But the premise also draws us deeper into some very real and primal human concerns: What comprises identity? What happens if those closest to us fail to

recognize us? How can identity be used to compromise us? In the era of cyber-communication, we are all genuinely concerned with these questions in all too real terms.

At the helm of this production is one of our greatest imaginers, former IRT associate artistic director Risa Brainin. Risa has the distinct advantage of knowing Mr. Hatcher personally, and, as this is still a relatively new play, that access is very beneficial. She is also a great one for a puzzle, bringing a finely honed sense of curiosity as well as prodigious theatrical skill to her work. She led the charge on a very different kind of mystery last season, *The Curious Incident of the Dog in the Night-Time*, which was widely and deservedly praised, so we know that this journey will be brilliantly conceived and nuanced in its clues.

We are also delighted to have cast many IRT favorites in this production, opening our season not only with a wonderful theatrical ride that will appeal to our multigenerational audience, but acted by a group of talented actors that our audiences know and love.

So let the mystery fest begin! And welcome to what we intend will be IRT's best season ever!

*Matthew Brumlow as Dr. Watson & Marcus Truschinski as Sherlock Holmes
in the IRT's 2015 production of The Hound of the Baskervilles. Photo by Zach Rosing.*



THE JOY OF MYSTERY

BY RISA BRAININ, DIRECTOR

What is it about mysteries that we love so much? There is something so satisfying about solving a mystery, right? It is fun, it is challenging, and when you reach the end, you feel a sense of accomplishment. Sherlock Holmes is *the* great icon of mystery stories in modern fiction. Since the character was born in 1887, he has been brought to life in literally thousands of ways, including novels, short stories, plays, radio dramas, TV shows, films, and even video games. He holds the Guinness record for “most portrayed movie character in history.”

Whether you have read the books or not, we all have an image of the character. In fact, the character is so specifically etched in our minds, that some people even believe he was a real person! I recently went to the Sherlock Holmes Museum in London, which is a replica of Holmes’s house on Baker Street complete with wax figures of characters. It was a bit strange to be there in the “home” of a fictional character! There are enormously long lines—every single day—to get into this museum. The fan base is extraordinary.

So, with all of the zillions of portrayals out there, how does one tell a new tale about this very old and beloved character? Leave it to Jeff Hatcher to figure that one out. Hatcher has taken the period of time between Sir Arthur Conan Doyle’s “The Final Problem,” where Holmes is supposedly “killed” by his arch nemesis Moriarty, and “The Adventure of the Empty House,” when he returns. In that moment, Hatcher hypothesizes a wonderful mystery.

I’ve always been a huge fan of Jeffrey Hatcher’s work, and have enjoyed directing several of his plays over the years. What I love most, and something most evident in this piece, is his ability to weave a complex story with humor and pathos. You get all of the fun of solving a Sherlock Holmes mystery, and you get a little bit more. With his ironic (and sometimes sardonic) sense of humor, he is a master of dramatic tension and release. Oh, how I adore anything Hatcher! He knows that if you are here tonight, you likely know and love Sherlock Holmes. If you do, get ready to enjoy a new classic tale. If you are new to Mr. Holmes, we hope you’ll enjoy stepping into his world tonight to solve the mystery.



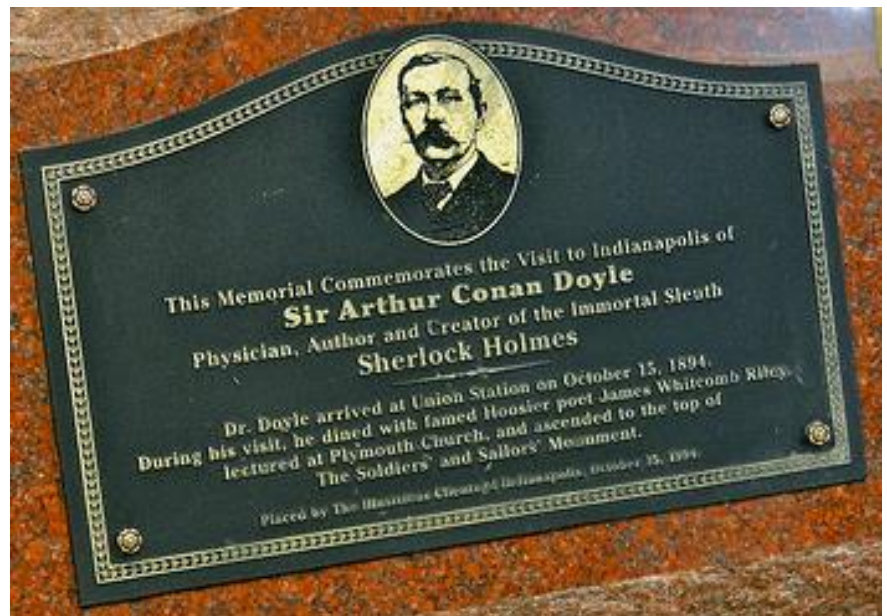
The IRT's 2012 production of Dr. Jeckyll & Mr. Hyde by Jeffrey Hatcher, directed by Risa Brainin.

THE ILLUSTRIOUS CLIENTS

In 1894, Arthur Conan Doyle, creator of Sherlock Holmes, visited Indianapolis on a lecture tour. In 1923, Sir Arthur returned to Indianapolis and was a guest at the Claypool Hotel at the corner of Washington and Illinois Street. 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. In 1945, 13-year-old Jerry Williamson came to the Indiana Theatre and saw *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 a period of success and then decline, the club revived in 1977 and thrives to the present, with a large, active membership, nine meetings each year, and membership open to anyone at least sixteen years old and interested in Sherlock Holmes.

Today, the Lilly Library at Indiana University owns Sir Arthur Conan Doyle's original autographed manuscript of the Holmes tale "The Adventure of the Red Circle." In 1994, 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 (*right*) 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.

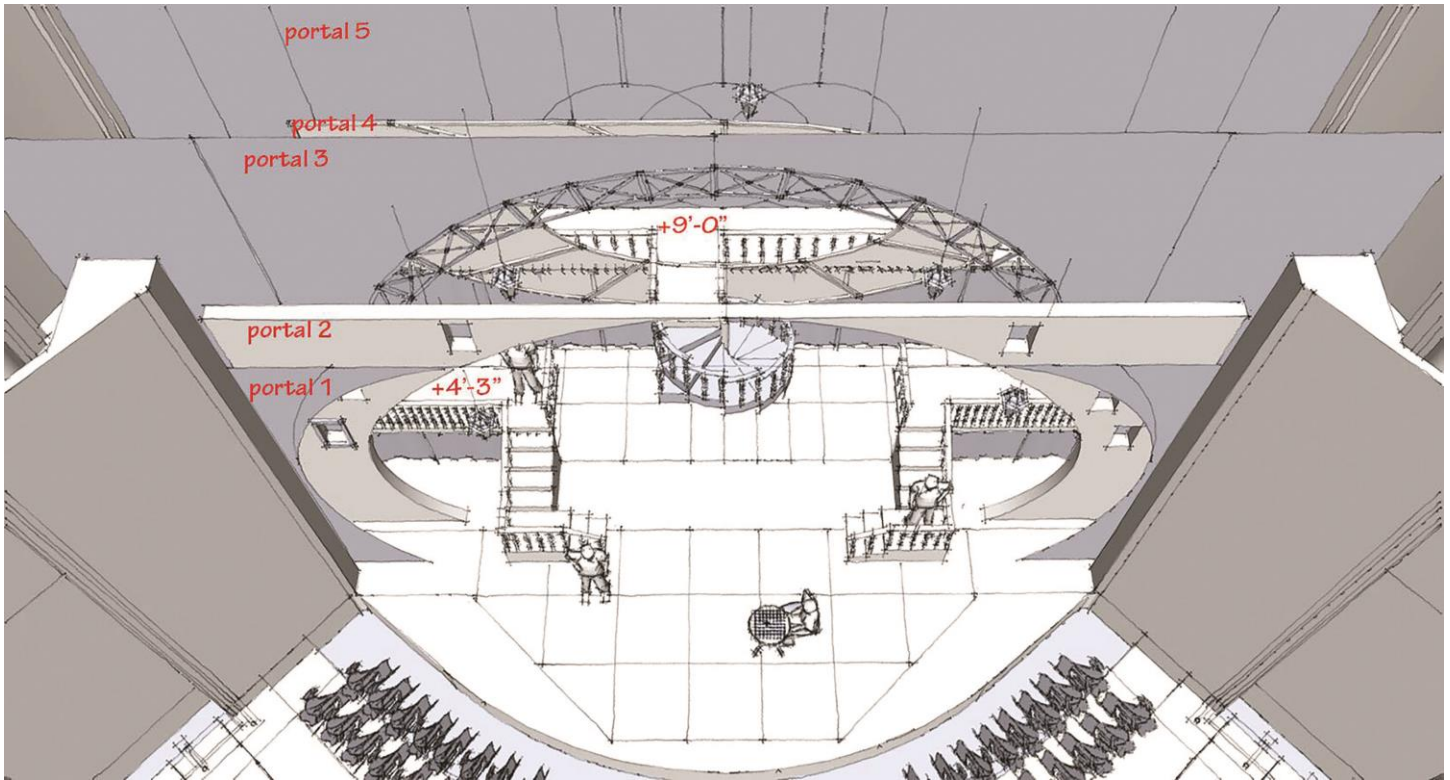


Meredith L. Granger He was a member of the Illustrious Clients for 28 years, many of those serving as vice president. On various stages around the country he portrayed Holmes, Watson, Dr. Joseph Bell (Doyle's mentor and model for Holmes), and Moriarty. He also acted twice on the IRT stage, in State of the Union in 2000 and in Dial "M" for Murder in 2017. Meredith wrote this guest article for the IRT study guide for The Hound of the Baskervilles in 2015. Sadly, in December 2017, Meredith died unexpectedly. We mourn his passing and remember his generous spirit.

A DARK & STORMY NIGHT

ROBERT MARK MORGAN SCENIC DESIGNER

The set for *Holmes and Watson* should be, like the play itself, wrapped in mystery. The location where Jeffrey Hatcher has set his play is a designer's dream, simply because of the limitless possibilities it presents to an artist: a fortress that became a lighthouse and then became an insane asylum. No one knows (including me) what that *looks* like ... and that's wonderful! We've attempted to approach the set and staging in layers with the knowledge that, like the Holmes story itself, it will reveal itself to you as the play goes on. We drew our visual inspiration from a variety of sources, including screen captures from films, random textures, colors, and a book simply called *Asylum*. The results of that six-month design process from research to finished set ends tonight with the set you see before you. I hope you enjoy the journey.



Preliminary computer rendering by scenic designer Robert Mark Morgan.

MICHAEL KLAERS LIGHTING DESIGNER

This is such a fun play to do. It jumps around and doesn't let us get settled. Controlling primary and secondary focus is critical to telling the story. The lights have a few jobs, including: They have to tell us when we leave the island, and where we go when we do leave. They have to help us interrogate everyone who has information we need. They have to make sure that in the swirly reality of the set we never get our feet too firmly planted. Some of these can be accomplished with color and texture in the light. Some of it needs direction and motion. But the most important job for the lights is to help us know where to look first and where to look second.

DEVON PAINTER COSTUME DESIGNER

This wonderful mystery adventure is shrouded in Victorian English styles and includes extreme characters with surprising secrets that I found fun to design. In addition to reading *The Complete Works of Sherlock Holmes*, I studied Doyle's wonderful illustrators—Sidney Paget primarily. I also watched many versions of Sherlock Holmes, both modern and historical, which examine different aspects of the characters. It was fascinating to compare and contrast them; a “bohemian” Sherlock Holmes, as we view it today, may look different than the one in the illustrations, but all of them informed a design that felt right for this particular mystery.



Preliminary costume sketches for Dr. Watson and Professor Moriarty by designer Devon Painter.

MICHAEL KECK COMPOSER

In addition to his proficiency with observation, forensic science, and logical reasoning, Sherlock Holmes is an accomplished violinist. In Doyle's first Holmes novel, *A Study in Scarlet*, we learn that he is particularly fond of Mendelssohn's *Lieder ohne Worte* (*Songs without Words*), a sequence of beautiful melodies which is the inspiration for our score featuring solo violin.

DOYLE AND HOLMES

BY RICHARD J ROBERTS, DRAMATURG

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 Allen 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. After eight years of pressure from his readers, Doyle wrote *The Hound of the Baskervilles*, set before Holmes's death. This masterpiece only whetted the public's appetite, and two years later Doyle resumed the series with "The Adventure of the Empty

House,” explaining that Holmes had faked his own death at Reichenbach. Ultimately, Doyle wrote a total of four novels and 56 short stories featuring Sherlock Holmes.

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.

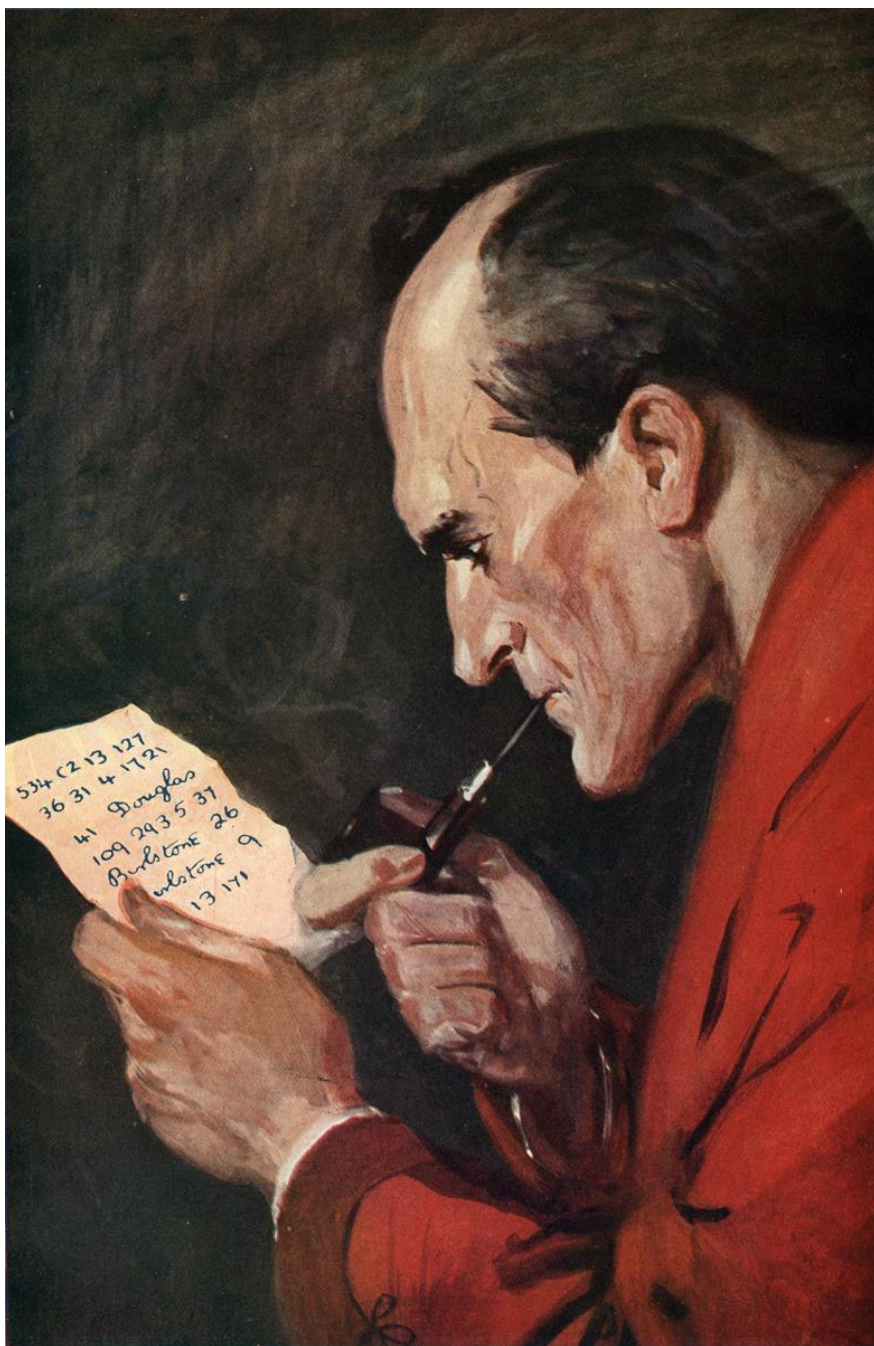
Although Holmes might be considered the literary icon of empiricism, Doyle was profoundly interested in spiritualism. This irony cultivated many of Doyle’s mystic beliefs, such as fairies, psychic powers, and communication with the dead. He wrote several books on the subject, including *The Coming of the Fairies* (1921), *The History of Spiritualism* (1926), and *The Edge of the Unknown* (1930), where he argued 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. Nearly 100 actors have portrayed Holmes in more than 300 films and television programs. Dozens of authors since Doyle have written their own Holmes stories, novels, films, and plays. The IRT’s production of Jeffrey Hatcher’s *Holmes and Watson*—one of those new creations—is only the latest chapter in our ongoing fascination with Sir Arthur’s indelible detective.

(above) Although Sydney Paget was famous for his original drawings of Sherlock Holmes, when Arthur Conan Doyle saw this illustration by Frank Wiles in the *Strand Magazine* in 1914, he said, “This comes closest to my conception of what he really looks like.”

(opposite) This 1927 painting of Arthur Conan Doyle by Henry L. Gates hangs in the National Portrait Gallery, London.



HOLMES AND ...

DR. WATSON

Dr. John Watson is Sherlock Holmes's closest friend and biographer. The first Holmes novel, *A Study in Scarlet*, Watson, establishes that he received his medical degree from the University of London and was trained as an assistant surgeon in the British Army. He served in India and Afghanistan, where he was wounded in 1880. Watson is introduced by his friend Stamford to Sherlock Holmes, who is looking for someone to share a flat. Watson witnesses Holmes's skills of deduction on their first case together, but when Holmes is not given any credit by the press, Watson begins writing about him. In adaptations, Watson is sometimes depicted as lovable but incompetent. This characterization is largely the creation of Nigel Bruce in a series of films with Basil Rathbone from 1939 to 1946. In the stories, Watson is quite bright, if lacking in Holmes's uncanny insight. Holmes often praises him for his courage and intelligence, while at the same time disparaging his conventional thinking. Watson serves as a perfect foil for Holmes: the archetypal Victorian gentleman against the brilliant, emotionally detached analytical machine.

PROFESSOR MORIARTY

Professor Moriarty is a criminal mastermind often considered Holmes's archenemy. Despite his depiction in most Holmes adaptations as the detective's greatest nemesis, Moriarty appears only twice in the Doyle canon. A mathematical genius and head of an organized crime network, Moriarty was originally created by Doyle solely for the purpose of bringing about Holmes's death in the short story "The Final Problem." Doyle later featured him in the novel *The Valley of Fear* as well, which was published after "The Final Problem" but set before Holmes and Moriarty's apparent deaths. Although Doyle eventually brought Holmes back to life, Moriarty's death at Reichenbach Falls was apparently genuine; Holmes reminisces about him in five of the later short stories, but he never reappears.

IRENE ADLER

Irene Adler's only actual appearance in Doyle's work is in the short story "A Scandal in Bohemia," although she is mentioned in four other stories as well. Adler is a retired American opera singer and former lover of the King of Bohemia. The King hires Holmes to deal recover an incriminating photograph, but Adler escapes Holmes's plot to entrap her, making her one of the very few characters to outwit the detective. As a result, Holmes develops a deep respect for her cunning. Although Watson states that Holmes never felt "any emotion akin to love" for Adler, she is frequently depicted in adaptations as Holmes's love interest. At the beginning of "A Scandal in Bohemia," Watson refers to her as "the late Irene Adler," suggesting that she died sometime between 1888 (the year in which the story is set) and 1891 (the year of the story's publication).

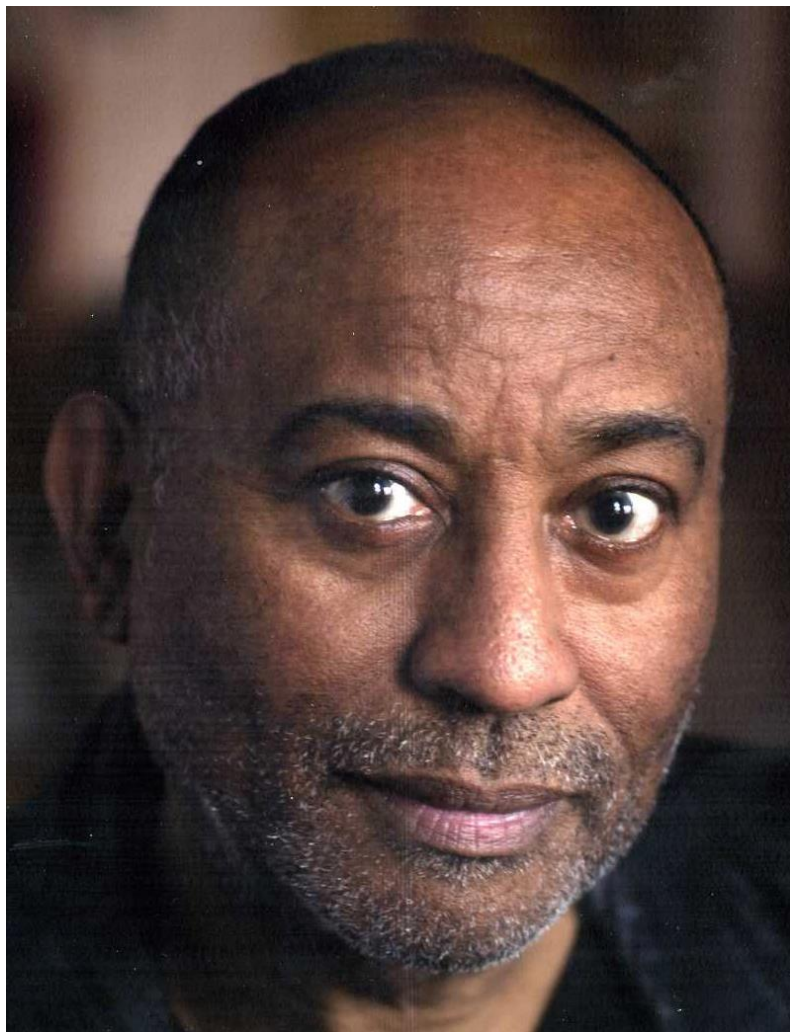
COMPOSER

MICHAEL KECK

At the IRT, Michael Keck has written music for A Raisin in the Sun, Dr. Jekyll & Mr. Hyde, Rabbit Hole, Gem of the Ocean, Searching for Eden, As You Like It, all three productions of Looking Over the President's Shoulder, and this season, Holmes and Watson. An actor as well, he both played the DJ and created music for April 4, 1968: Before We Forgot How to Dream.

HOW DID YOU FIRST GET INTERESTED IN THEATRE?

I grew up in Zebulon, North Carolina, on the outskirts of Raleigh. My parents were big on reading, and they took me to Saturday morning story time at the public library. Then the kids in the neighborhood would bring those stories to life out in the back yard, with dances and music or whatever.



Our tiny little junior-senior high school had a small theatre program, but I was mostly into music then. When we did a theatre program or an opera—I remember once we did *Amahl and the Night Visitors*—Miss Emily May Kelly, our choral teacher, asked me to be involved with it. I think she just recognized that I could do a bunch of different things. So she made me generalissimo, and put me in charge of whatever—running the lights, pulling the curtains, maybe some music, maybe run in and say a line—and I became her go-to person for anything that she needed. But my main focus was music. I sang, and I tried to play the trombone, but my arms were too short, so they gave me a trumpet, and then a clarinet, and a bunch of other things.

*Michael Keck as the DJ
in the IRT's 2015 production of
April 4, 1968:
Before We Forgot How to Dream
by James Still.
Photo by Zach Rosing.*

SO THEN YOU STUDIED MUSIC IN COLLEGE ...

No, I was pre-med: biology, chemistry. But I was out working when I was in college, I had my union card from a little touring variety show that I had been in. So I was in the American Federation of Musicians, then I got my SAG/AFTRA card because I was doing a lot of commercials. When I got out of school and started looking around to see what I wanted to do next, I was already in the groove and paying for my college bills by doing shows. None

of the medical schools I was looking at had anything about wellness, or preventative medicine, which is what I was interested in. And I kept getting gig after gig after gig after gig. I sold some songs to RCA, then I transferred to Columbia, one of my songs got picked up by Atlantic. So I just kept writing music, and going on the road doing shows, and I never thought to go back for another six years of medical training.

HOW DID YOU TRANSITION FROM BEING A PERFORMER TO BEING A COMPOSER?

I started writing little songs in junior high, and the local black radio station recorded them and played them on weekends. So I was always writing music, and performing music, and acting, but they were all sort of separate. There was a casting director, Sylvia Mays, and I was in her acting class, and she said to me, I think you're a really good actor for these commercials, but you'd be better if you were in the theatre. So she sent me to Bill Hamilton at 7 Stages down in Atlanta. And I was acting in his experimental shows, and then they found out that I was a musician. So then every time I was in a show around town, I was doing the music, too. And my career just grew. Some people know me as both an actor and a composer, and some people only know me as one and don't have any idea I also do the other. It's all the same to me. I love them both.



WHAT IS IT ABOUT MUSIC THAT SPEAKS TO YOU?

Music is always a character in my life. Music has the same things as any narrative. There's tempo, and there's rhythm, and there's emphasis on operative words, just as in music there'd be emphasis on particular notes. There's a pacing that's very much like language, and I find that music speaks to me in those same terms: where the emphasis is, whether its rubato or in a tempo beat, whether it's something light and lyrical like a Schubert piece, or something very bluesy and sultry like a Robert Johnson piece. They both have their narratives, and they both have their human connection that resonates on a spiritual level.

Music has a healing resonance. Certain tones stimulate certain Chakras that make us feel or relate in a particular way. Music attracts me in that way, because I get a sense of what that narrative is. And when you combine music with text, I can understand where those frequencies need to be, so that you can have music, but the actors can actually be heard around the music. There's a certain way of carving out the tonalities and frequencies so language can speak through and the music can exist at the same time. I relate to music and it teases out my feelings about the narrative because it actually is its own narrative, and I just get drawn into that.

And quite honestly, there is no particular genre that attracts me any more than others. Mixing African beats with Asian flutes and Celtic harps, and putting, I don't know, a jazz saxophone on top of it—that world combo plate kind of music fascinates me. Because even though music is specific to culture and place, it is the universal language. When you put all that stuff together, those different energies push against each other, and that's what excites me: the ability to speak through a lot of different cultures.

YOU TALK ABOUT MUSIC IN VERY THEATRICAL TERMS. DO YOU THINK ABOUT ACTING IN MUSICAL TERMS?

I think of them both in the same frame. When I do my own shows, writing my own music for my performances, I think of the music as another character. It allows me to figure out how to create a musical tension, and a narrative tension, that I can navigate on stage. Then when I'm dealing with actors like I am here at the IRT, and creating music for them, as I'm composing I'm paying attention to who they are as actors, so that the music becomes a counterpoint—or if it's not contrapuntal, it's relatable, depending on what needs to happen theatrically at that moment.

WHAT DO YOU LIKE ABOUT WORKING AT THE IRT?

Everything! Top-down bottom-up, it feels like a community of people who have the right idea, in my view. It has a sense of community, and ensemble. I love it when I see the same people I've met before, how wonderfully talented they are, but yet generous in spirit. That's not always the case. A lot of theatres, the guests come in, and we have less agency, and less access to that vibe because we are the out-of-towners. I have always felt like a part of IRT every time I walk in the door. I've always felt like my ideas were valued, and that people trusted me, which is important. I feel heard. I can tell you, that's not the case everywhere. I have always felt trusted and valued at the IRT, not only from the top down, but the actors, the crew—we've all become family. I am not the outsider.

ALIGNMENT GUIDE

Seeing a performance at Indiana Repertory Theatre is a great way to help make connections for students and facilitate their understanding of a text. Some key literature standards to consider on your trip would be:

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
 - Sample: 9-10.RL.2.2: *Analyze in detail the development of two or more themes or central ideas over the course of a work of literature, including how they emerge and are shaped and refined by specific details.*
- RL.3 – Build comprehension and appreciation of literature, using knowledge of literary structure and point of view
 - Sample: 11-12.RL.3.2: *Analyze a work of literature in which the reader must distinguish between what is directly stated and what is intended (e.g., satire, sarcasm, irony, or understatement) in order to understand the point of view.*
- RL.4 – Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning

READING - NONFICTION

- RN.2 – Extract and construct meaning from nonfiction texts using a range of comprehension skills
 - Sample: 8.RN.2.3: *Analyze how a text makes connections and distinctions among individuals, events, and ideas.*

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.3.3: *Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.*



BEFORE SEEING THE PLAY

DISCUSSION QUESTIONS

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?

What other mystery plays, books, or movies have you read or seen besides *Holmes and Watson*? What elements of the mystery genre establish mood, tone, and atmosphere? What do you believe are the key ingredients of an engaging mystery?

Ever since Edgar Allan Poe introduced the first literary detective—C. Auguste Dupin—in his short story “The Murders in the Rue Morgue,” readers, moviegoers, and theatre audiences have loved detectives. Why do you suppose we are fascinated by detective stories? Is it our desire to have a hero? Is it the fun of trying to solve the mystery along with the detective? Do we need the cause to be revealed so we can come to an understanding of the actions and thereby have peace of mind? What do you think?

The relationship between Holmes and Watson is a constant throughout Doyle's stories and novels and is also explored in most adaptations. How would you describe this relationship? What does the relationship mean to Watson? What does it mean to Holmes? Why is Watson necessary to Holmes? Is Holmes necessary to Watson? Why or why not?

WRITING PROMPT

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.

VOCABULARY EXERCISE

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 *Holmes and Watson*:

caldron	charlatan	consternated	corroborated
entreaty	falsity	fictive	fortnight
hemoglobin	loquacious	ruse	sherry
subliminal	surmise	surreptitiously	vortex

AFTER SEEING THE PLAY

DISCUSSION QUESTIONS

Were you able to solve any of the mysteries in the play before the characters did? What led you to your conclusions? What clues did you note along the way? What clues did you miss? What revelations surprised you?

Arthur Conan Doyle's story "A Scandal in Bohemia" is the only Sherlock Holmes story in which Irene Adler appears. In the story, Holmes makes it very clear that while he admires Adler, he is not in love with her. Do you believe his assertion? Despite Holmes's claims, many adaptations depict Adler as his love interest. Why do you think this is the case? Are Adler and Holmes a good match? Why or why not?

How many adaptations of Holmes stories have you seen? How has the role of Watson been portrayed in different ways? Compare, for example, Nigel Bruce in the Basil Rathbone films with Martin Freeman in Benedict Cumberbatch's *Sherlock* series. How are they alike? How are they different? How is the depiction of Watson handled in *Holmes and Watson*? How do they differ from the Watson found in the original stories? How do you think Watson should be portrayed?

Doyle's original Sherlock Holmes stories have titles that reference particular cases, such as "The Adventure of the Crooked Man" or "The Problem of Thor Bridge." Many adaptations also use titles designed to suggest danger and adventure, such as *Sherlock Holmes and the Voice of Terror* and *Sherlock Holmes Faces Death* (both films from the series of 1940s adaptations starring Basil Rathbone). This play is called simply *Holmes and Watson*. Why do you suppose the playwright chose such a simple, straightforward title? Do you think the title is effective? Why or why not? What alternate titles might you suggest?

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?

Sherlock Holmes is renowned for deductive reasoning, which depends on keen observation. What abilities and skills are required for good 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?

WRITING PROMPTS

The popularity of the detective genre means that authors have created countless fictional detectives. Choose a fictional detective (Nancy Drew, Miss Marple, Perry Mason, etc.) and compare and contrast him or her with Sherlock Holmes. What skills or abilities do this detective and Holmes have in common? Do they come from similar or different backgrounds? How are their approaches to detective work similar or dissimilar?

After reading about different fictional detectives, invent one of your own! Consider the following factors regarding your detective: How old? Where from? What kind of training (if any)? Where do they live? What kind of typical cases? What methods used? Is there a sidekick? An archenemy? Greatest strength? Greatest personal shortcoming?

Between television, films, novels, board games, radio, stage plays, and video games, the character of Sherlock Holmes has been adapted well over 1,000 times. Some adaptations, like this one, retain the original Victorian setting. Others, like the British television series *Sherlock* and the American television series *Elementary*, place Sherlock Holmes in a modern setting. Watch an episode of one of these shows and contrast it with *Holmes and Watson* or another adaptation that keeps the Victorian setting. What kinds of changes are made to modernize the story? Does the contemporary setting affect the characters' personalities? Does it alter the way they solve cases?

The Victorian view of mental illness was very different from our modern understanding, as the treatment of the three Holmeses in the asylum demonstrates. Do some research about Victorian views on mental illness and how it was treated. How has our understanding in this area changed in the 21st century? What impact has this different understanding had on how mental illness is treated today?

Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects – scenery, lights, costumes, sound, direction, and acting – as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? 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? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to:

education.irt@gmail.com

ACTIVITIES

Be a detective: This Holmes-themed online challenge invites you to test your powers of observation. <http://www.oneonlinegames.com/games/spotthedifferencesherlockholmes>.

You will be shown a “before” and an “after” picture. You must spot the differences in the time limit to win. Good luck!

Make your own murder mystery: Participate with your classmates in the game “Murder.” You’ll need at least six players—even more is better! Start by standing in a circle and closing your eyes. Your teacher will then walk around the circle and tap each person on the shoulder one time. One person will be tapped twice. This person is the murderer. Now, open your eyes and leave the circle. You can walk around the room, chat with your friends, etc. The murderer will be walking around as well. To kill you, the murderer will make eye contact with you and wink. You must then count to ten (to give the murderer time to walk away) and then fall to the floor and die a dramatic death. All living players should pay attention and try to identify the murderer. If you think you have it figured out, you can make an accusation (note that you can only make an accusation if you have not yet been “killed”; you cannot accuse the murderer during the ten seconds between their winking at you and your death). If your accusation is right, congratulations! You are a top-notch detective and the winner of the game! If your accusation is wrong, that’s too bad – you go to jail for false testimony and are out of the game. If three people make false accusations, the murderer is declared the winner.

HOLMES AND WATSON WORD SEARCH

Another mystery: the names of several characters and items related to *Holmes and Watson* are hidden in this word search. They may be listed forward, backward, up, down, or diagonally.

T P S K G J K C N M V R U L Z	SHERLOCK
S A S Y L U M G R C V X F J I	HOLMES
H A V A D C Q P P B G T O A S	WATSON
E D R O T C E P S N I N C E H	MORIARTY
R L P X M J Q G N I O E M W R	ADLER
L E M O S Y G O R S S L V E K	REICHENBACH
O R O J M G S S T N O W I V Y	ASYLUM
C J R U U R H A O H D C M L T	INSPECTOR
K S A M E Y W F B E H H I P P	DELUSION
V G N T F I Y I L E N E Q E W	FONSECA
W J T G N W J U N L I I J A Z	PATTERSON
O A D G M I S B D S L O J M L	VIOLIN
P R M O R I A R T Y O Q L I V	MORAN
T T Y K O C V D T T I B Y L I	
C R K N H M U H B B V L J G K	

RESOURCES

THE ORIGINAL SHERLOCK HOLMES STORIES BY ARTHUR CONAN DOYLE

A Study in Scarlet (novel)

The Sign of the Four (novel)

The Adventures of Sherlock Holmes (short stories)

The Memoirs of Sherlock Holmes (short stories)

The Hound of the Baskervilles (novel)

The Return of Sherlock Holmes (short stories)

His Last Bow (short stories)

The Valley of Fear (novel)

The Casebook of Sherlock Holmes (short stories)

HOLMES FILM & TV ADAPTATIONS

The Hound of the Baskervilles (1939): Basil Rathbone stars as Sherlock Holmes; he played the detective in 13 other films as well

The Hound of the Baskervilles (1959) : British film adaptation of Doyle's novel starring Peter Cushing as Holmes; Cushing played Holmes in several other films as well

Sherlock Holmes (1984-1994) : Granada Television series starring Jeremy Brett as Holmes; Brett's performance is often considered the quintessential portrayal of the detective

Sherlock (2010-): BBC television series starring Benedict Cumberbatch and Martin Freeman as Holmes and Watson in a contemporary setting

Elementary (2012-): CBS television series starring Jonny Lee Miller and Lucy Liu as Holmes and Watson in modern-day New York City

Mr. Holmes (2015) : British film starring Ian McKellen as an elderly Holmes thinking back on his past; written by Jeffrey Hatcher, playwright of *Holmes and Watson*

OTHER MYSTERY BOOKS

"The Murders in the Rue Morgue" by Edgar Allan Poe – the short story that introduced literature's first great detective, C. Auguste Dupin

The Westing Game by Ellen Raskin – young adult novel about a group of contestants competing to solve a mystery and win a large fortune

Murder on the Orient Express by Agatha Christie – classic whodunnit with a brilliant twist

When You Reach Me by Rebecca Stead – young adult novel about a teenage girl solving a mystery in 1970s New York

The Maltese Falcon by Raymond Chandler – the quintessential hardboiled detective thriller

The Curious Incident of the Dog in the Night-Time by Mark Haddon – young adult novel about an autistic boy who attempts to solve a murder case

A Study in Charlotte by Brittany Cavallaro – young adult novel about the high school-aged descendants of Holmes and Watson solving a mystery at their modern-day boarding school

GLOSSARY

blackjack

A small, easily concealed club made from a weight wrapped in leather attached to a coil spring. It features a strap or lanyard by which to carry the weapon on the non-weighty end.

braces

Another term for suspenders, used to hold up one's trousers.

calling card

Calling cards were immensely popular among the upper classes during the Victorian era: small cards, similar to business cards, showing the name and perhaps the address of a person, couple, or family. Calling cards were presented when making social visits or enclosed when sending gifts.

catatonic

Catatonia is a form of insanity involving a seizure or trance that can last for hours or days.

colloquies

Conversations.

cutter

A small, lightweight boat designed for speed rather than to hold many passengers. A cutter typically has one mast. Cutters are frequently used by the authorities, such as the U.S. Coast Guard.

Derringer pistol

This term refers broadly to any small handgun that is not a revolver or semiautomatic pistol. The term comes from a misspelling of the name of Henry Deringer (1786-1868), inventor of a small handgun.

deus ex machina

This Latin phrase literally means "god from the machine" and is used to describe a plot device wherein an apparently unsolvable problem is suddenly resolved by the unexpected intervention of a new character, object, event, or ability. The term originates from the practice in Ancient Greek theatre of using machines to bring the actors playing the gods onstage, either by lowering them down from above with a crane or by having them rise from the ground through a trapdoor.

doppelganger

A German word that literally means "double-goer": a lookalike or double of another person.

garotte

A wire, cord, or other apparatus used for strangling. A stick is often used to tighten the garotte. They were widely used in the 17th and 18th centuries as assassination devices.

hypnoid state

The Victorian practice of hypnotherapy was a popular treatment for a variety of ailments, endorsed by the British Medical Association in 1892. Hypnotism was most commonly used by Victorian physicians to try to stop unhealthy behaviors, such as alcohol or drug use, through direct suggestion.

inspector

In the British police force, inspector is the second supervisory rank, senior to a sergeant, but junior to a chief inspector. Primary duties include overseeing a force of constables and sergeants in their day-to-day policing work, as well as special roles such as supervising road traffic policing.

Lake District

A mountainous region in northwest England with 20 major lakes, famous for its beautiful landscape.

mass delusion

A condition in which a group of people share the false belief that they are all the same famous figure. The Napoleon Delusion is a popular stereotype of the beliefs of delusional patients.

Mendelssohn's *lieder*

Felix Mendelssohn (1809-1847) was a renowned German composer, pianist, and conductor. *Lieder ohne Worte* (*Songs without Words*) includes eight volumes of six short lyrical piano pieces each.

Oedipus Rex

A Greek tragedy by Sophocles (497-406 BC). It depicts the fate of Oedipus, King of Thebes, a mythological figure who was destined to kill his father and marry his mother.

penny dreadful

Cheap, sensational popular literature produced in Britain during the 19th century. Costing only a penny per installment, these serial stories featured lurid tales about criminals or the supernatural.

plumber's rocket

A small rocket that does no damage, but creates a thick cloud of smoke. Victorian plumbers used smoke rockets to release smoke into pipes as a way of testing for leaks.

poor hospital

Victorian poor hospitals were usually charitable institutions run by religious orders. Designed to serve those who could not afford private medical care, poor hospitals were often overcrowded and under-resourced, with the close proximity of patients actually hastening the spread of disease.

psychical trauma

Mental or emotional trauma; “psychical” means of or related to the psyche—the mind, soul, or spirit.

Puss in Boots

This popular fairytale dates back to the 1500s. It tells the story of a clever cat who uses trickery to gain wealth, power, and marriage to a princess on behalf of his master, the penniless son of a miller. In the United Kingdom, *Puss in Boots* is a popular holiday show.

schooner

A small sailing vessel with two or more masts. The schooner's speed and ability to sail in shallow waters once made it a popular choice for both pirates and recreational boaters.

Scotland Yard

The headquarters of the Metropolitan Police Service in London. The name comes from the location of the original headquarters, which had a rear entrance on a street called Great Scotland Yard.

shallop

A light sailboat typically used for coastal fishing. About thirty feet long and equipped with oars, a mast, and sails, a shallop can carry roughly a dozen individuals.

skiff

A shallow, flat-bottomed boat with a sharp bow and a square stem, easily handled by one person.

stiletto

A thin dagger with a long, needlelike point, primarily used for stabbing, dating back to 15th-century Italy. The term "stiletto heels" is derived from their resemblance to this blade.

strychnine

A highly toxic, colorless, bitter alkaloid frequently used as a pesticide. When inhaled or swallowed, it causes poisoning that results in muscular convulsions and eventual death via asphyxiation.

subconscious or unconscious

Sigmund Freud (1856-1939) described the human mind as resembling an iceberg. The *conscious* is the part of the iceberg above the water, consisting of the thoughts, memories, feelings, and ideas of which a person is aware at any given moment. The *subconscious* is the portion of the iceberg that is underwater but still visible, consisting of the thoughts and ideas that a person could potentially bring into his or her conscious mind; something that is "in the back of your mind" is in the subconscious. The *unconscious* is the portion of the iceberg that is so far below the surface of the water that it cannot be seen, consisting of the ideas, memories, and feelings that a person is not aware of, but that nevertheless influence behavior.

subliminal

Subconscious, something that is present but of which a person is not fully aware.

superintendent

Superintendent is the fifth-highest rank in the British police force (chief constable is the highest rank, followed by deputy chief constable, assistant chief constable, and chief superintendent). A superintendent ranks higher than an inspector or a chief inspector.

truncheon

A short, thick stick carried as a weapon by law enforcement or security personnel.

THE ROLE OF THE AUDIENCE

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.

