

From the London fog, there comes a man, a brilliant thinker and
legician, the methods of his strange profession, fiction, fact romance,
address two, Twenty one Baker Street, London. Go and see
him at his lodgings, tell your story, tell your problems, to the man we
All should know as our Sherlock Holmes. His life is spent
in one long effort to, a secret police therefore solving
mysteries is his pleasure, this man, in the future they say that there
is not a crime in which he cannot solve but must warn you,
there is only in the world a small number of men of such mentality
Waits for such a case, there sits the mysterious accidents of every kind, the
mystery of the ancient bones. Merely a ghost, he would
seek the final answer, come back to us, it must be me Sherlock
Holmes. In the London you will find no equal in
deduction, without Watson. (Directly
street, as I speak there is a visitor. Holmes: me.
Sherlock Holmes, Watson: Mr. Watson my Holmes
away could be of himself I wanted to be everywhere but I've
often thought that I could do as well in the science of deduction. Watson: (laughs) Then go ahead,

STARRING /
Mettant en vedette:

Jay
Baruchel

IN THE RÔLE OF / Dans le rôle de:

Sherlock Holmes



A SEGAL CENTRE
PRODUCTION /
UNE PRODUCTION DU
CENTRE SEGAL

BV/de: GREG KRAMER, BASED ON THE WORKS OF / Basé sur
l'œuvre de: SIR ARTHUR CONAN DOYLE, DIRECTED BY / Mise en scène
de: ANDREW SHAVER

2013 MAY 5 to MAY 26
5 MAI au 26 MAI

CENTRE
SEGAL
PERFORMING ARTS
ARTS DE LA SCÈNE

Please note: There is absolutely no photography permitted in the theatre.
Please see page 18 for the Segal Centre's policies.

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PRODUCTION

... Greg Kramer	Writer	...
... Andrew Shaver	Director	...
... James Lavoie	Set & Costume Designer	...
... Luc Prairie	... ..	Lighting Designer	...
... Jesse Peter Ash	... ..	Sound Designer	...
... George Allister & Patrick Andrew Boivin	... ..	Video Designers	...
... Jean-François Gagnon	... ..	Fight Director	...
... Zach Fraser	... ..	Movement Coach	...
... Merissa Tordjman	... ..	Stage Manager	...
... Sarah-Marie Langlois	... ..	Assistant Stage Manager	...

For a complete list of everyone who was involved in this production, visit www.segalcentre.org/sherlock-holmes
Call or [email](mailto:Lucie.Lederhendler@segalcentre.org) Lucie Lederhendler 514.739.2301 ext. 8360
Or keep your program when you come to see the show!

2.) The ladies and gentlemen engaged in this production.

Characters:

Sherlock Holmes

a London-based consulting detective with fantastic reasoning abilities and great skill in disguise and forensic science.

Dr. John Watson

a veteran doctor with steady hands for surgery and firing weapons. Also Sherlock Holmes' friend and flatmate.

Professor James Moriarty

a criminal mastermind who aims to take over the world, one nefarious, multi-national plot at a time.

Colonel Sebastian Moran

a highly educated Englishman and employee of Professor James Moriarty. A better shot than even Dr. Watson.

Inspector George Lastrade

an inspector at Scotland Yard, one of the few champions of the consulting detective in the entire force.

Lady Irene St-John

the well-to-do-American wife of Lord Neville St.John

Orchid (aka Ona Schwarzkopff)

a Chinese-born, German educated proprietor of the Black Orchid Opium House in London

Mrs. Hudson

a widow and Mr. Holmes and Dr. Watson's landlady.

Constable Rance

a dirty cop and henchman of Professor Moriarty.

Constable McIlroy

a clean cop, who is a little too trusting.

Cuthbertson

the butler of Lord and Lady Neville St.John's country estate.

Jay Baruchel
Jay Baruchel

Karl Grabosha
Karl Grabosha

Kyle Gatehouse
Kyle Gatehouse

Graham Cuthbertson
Graham Cuthbertson

Patrick Costello
Patrick Costello

Gemma James-Smith
Gemma James-Smith

Dina Aziz
Dina Aziz

Mary Harvey
Mary Harvey

Matthew Gagnon
Matthew Gagnon

Trent Pardy
Trent Pardy

Chip Chuipka
Chip Chuipka

3.) A synopsis.

ACT I

London, England – the end of the 19th century. Jack the Ripper has left his mark, electricity is entering the public sphere, Scotland Yard is still in its infancy, and the opium wars are done. Lord Neville St. John, an outspoken opponent of opium, gives a moving speech in the House of Lords to ban the drug. A vote on the matter is imminent.

Doctor John Watson, freshly out of the British Army in Afghanistan, is looking for a new place to live when he bumps into an old friend from medical school, who puts him in touch with one Sherlock Holmes, who just happens to be looking for someone to share his rooms at 221B Baker Street. Watson is intrigued by Holmes' methods of deduction which appear to be uncannily accurate. The two men agree to share rooms. It is suggested that Watson could be Holmes' biographer – Watson has no idea at this point just what he is getting into.

Meanwhile, in the docklands, Professor James Moriarty, notorious criminal kingpin, is plotting to thwart the upcoming opium vote in the House of Lords. His long-time assistant, Colonel Sebastian Moran, and the enigmatic Orchid, who runs the Black Orchid opium house, join him. Their scheme includes getting rid of Lord Neville St. John and an experimental form of assassination, which mimics drowning.

A fortnight later, two things happen simultaneously: a 'drowned man' is discovered by a couple of Constables under suspicious circumstances, and Lord Neville is abducted – witnessed by his American wife, Irene. So it is that Inspector Lestrade and Lady Irene both converge on Sherlock Holmes' rooms – one after the other – in desperate need of help from the 'world's only consulting detective'.

It doesn't take Sherlock long to link the two cases – and after some sleuthing involving some muddy footprints, some rust stains and a visit to the morgue, Holmes and Watson are off following the trail into the depths of Fleet Street's broadsheet printers, while Lestrade and Lady Irene (in disguise as a man) pay a visit to Professor Moriarty to see if they can glean some clues as to the whereabouts of Lord Neville. Unbeknownst to our heroes, Moriarty has set Colonel Moran the evil task of murdering Lord Neville at his country home in King's Pyland – a two hour train ride to the west of London.

At the end of Act I, everyone converges on King's Pyland to discover Lord Neville, shot to death in his locked study.

ACT II

Sherlock interrogates the staff of King's Pyland and discovers that Lord Neville was not as innocent as they may have thought – in fact it appears that he and Colonel Moran had been long friends – even though it appears that Moran is guilty of Neville's murder. Still trying to figure out the connections in this puzzling case, on the way back to London, Lady Irene vanishes from the train in the darkness of a tunnel. All clues lead to dead ends and the case is put on hold.

Sherlock falls into one of his black moods. He spends days at Baker Street, indulging in drugs to salve his wounded ego. Even Watson can't pull him out of his attempts at diversion. Finally, after a seemingly casual comment from Watson, Sherlock hits upon the proper way of viewing the case and his energy and resolve return to him.

What follows is a mad chase through the opium dens and streets of London, including a vigil in an empty house and a trick with a waxwork dummy. The game culminates at a box at the theatre where Moriarty and Orchid are watching a production of *Dr Jekyll and Mr Hyde*. The game is up.

In true Sherlock tradition, all loose ends are tied up in this final confrontation – with the added twist that Moriarty ends up walking free and Irene remains the 'woman that got away' ...

Synopsis text by Greg Kramer.

Dear Audience,

Set at the end of the 19th Century in London, England, *Sherlock Holmes* is a synthesis of the sixty Sherlock Holmes tales penned by Sir Arthur Conan Doyle: four novels and fifty-six short stories. These stories comprise 'the canon', beloved by aficionados the world over.

The common factor of all the stories without exception is the extraordinary relationship between Sherlock Holmes and his 'biographer' Dr. Watson. Without this duo, there would be no stories, no adventures, and no curious cases. The clients and crimes change from story to story; Holmes and Watson endure.

Ultimately, however, a play cannot be a collection of unrelated bits and pieces; it must take on its own momentum to be satisfying. For this reason, the plot of this version of *Sherlock Holmes* is original, although its structure adheres to the detective boilerplate, if not invented by Conan Doyle then certainly popularized by him and now seen in practically every TV detective series: the detective is approached with a crime, the crime is investigated, puzzled over and finally solved. On the way, observation, deduction and analysis of various clues keep us on our toes. Often in Holmes adventures, there is a 'vigil' where the loose ends of the case are explained to Dr. Watson as they wait for the criminal to turn up (usually at night and in the dark). Out of chaos comes order – an understandable desire for a society that was going through immense changes and which had just endured the terror that was 'Jack the Ripper'.

In this particular plotline, we have Sherlock's arch enemy – Moriarty – in charge of the 'baddies'. The issue at hand is the legislation to ban opium (which didn't happen fully until early in the 20th century) in the aftermath of the opium wars of the Far East. It is well-known that Sherlock was an intravenous user of both cocaine and morphine; the anti-drug argument thus becomes complex when our hero is also a user.

Also putting an appearance into the main plotline is a variation of the Irene Adler character (who appears in *Scandal in Bohemia*) – the one woman who ever made an impression on Sherlock and, of course, the 'one that got away'. In this case, it's Irene St. John, American wife to Lord Neville St. John an outspoken opponent of opium in the House of Lords. It is the kidnapping of Lord Neville that sparks our story.

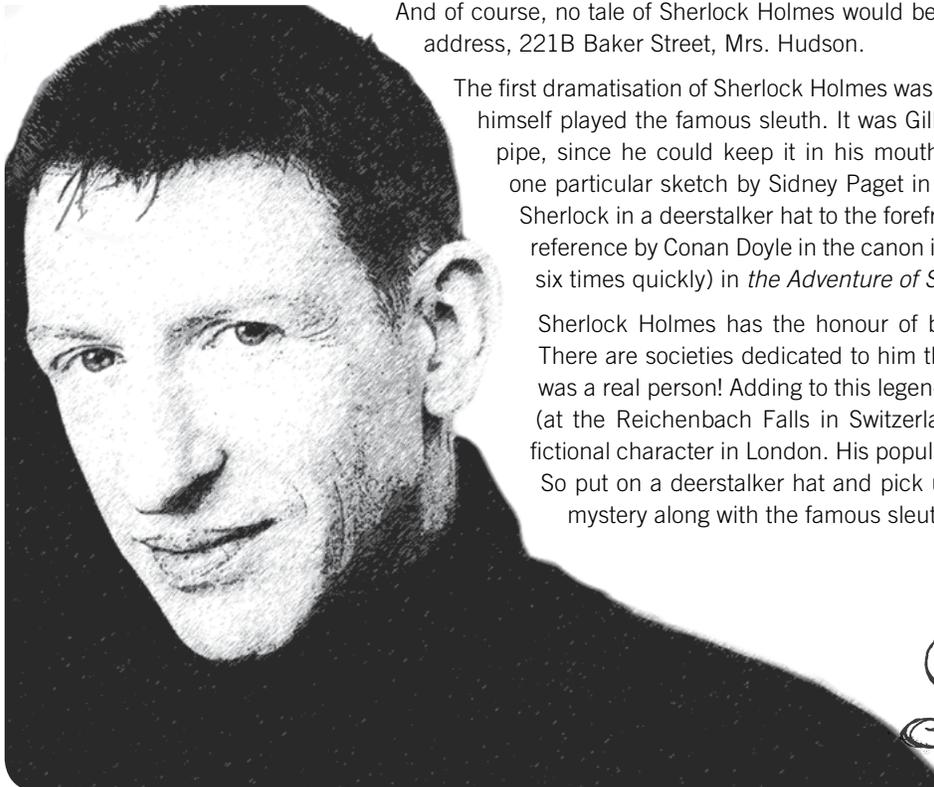
Many iconic moments have been woven into this plot – from the very first meeting of Sherlock and Watson, through a murder in a locked room in a country house to a race through the streets of London in Hansom cabs. The trademark deductions, the chemical analysis, red herrings, the observation of mud and rust stains – they're all here, too. This is an adventure, rendered theatrically with some actors playing many roles, turning on a sixpence as the scene demands.

Just as Watson is Sherlock's right-hand man, Colonel Moran stands by Moriarty, carrying out the dirty work. The enigmatic Orchid runs her opium houses with a strict hand, while Chief Inspector Lestrade from the newly-formed Scotland Yard does his best to maintain law and order, aided (and hindered) by his Constables.

And of course, no tale of Sherlock Holmes would be complete without the landlady of that infamous address, 221B Baker Street, Mrs. Hudson.

The first dramatisation of Sherlock Holmes was done by William Gillette in 1898 in which Gillette himself played the famous sleuth. It was Gillette who invented the (now) iconic meerschaum pipe, since he could keep it in his mouth without masking his face onstage. And it was one particular sketch by Sidney Paget in *The Strand* magazine that brought the image of Sherlock in a deerstalker hat to the forefront of public consciousness – otherwise the only reference by Conan Doyle in the canon is to an 'ear-flapped travelling cap' (try saying that six times quickly) in *the Adventure of Silver Blaze*.

Sherlock Holmes has the honour of being the most dramatized character in history. There are societies dedicated to him the world over – including some that maintain he was a real person! Adding to this legend are plaques at the place of his supposed death (at the Reichenbach Falls in Switzerland) and the first museum ever dedicated to a fictional character in London. His popularity as a character remains immense to this day. So put on a deerstalker hat and pick up a magnifying glass – see if you can solve the mystery along with the famous sleuth of Baker Street!



Enjoy the show,

Greg Kramer

4.) The stories.

Arthur Conan Doyle's Sherlock Holmes stories are in the public domain, which, for published works in Canada, generally goes into effect 50 years after the publication. Creative Commons Canada published this simple flowchart:

(click to enlarge)

The last of the 56 Sherlock Holmes stories was published in 1927, and Arthur Conan Doyle passed away in 1930.

There are a number of digital libraries and archives that provide access to texts that are now under public domain. Look at page 17, "further reading." for some of those.



I was on the point of asking him what that work might be, but something in his manner showed me that the question would be an unwelcome one. I pondered over our short conversation, however, and endeavoured to draw my deductions from it. He said that he would acquire no knowledge which did not bear upon his object. Therefore all the knowledge which he possessed was such as would be useful to him. I enumerated in my own mind all the various points upon which he had shown me that he was exceptionally well-informed. I even took a pencil and jotted them down. I could not help smiling at the document when I had completed it. It ran in this way—

1. Knowledge of Literature.—Nil.
2. Philosophy.—Nil.
3. Astronomy.—Nil.
4. Politics.—Feeble.
5. Botany.—Variable. Well up in belladonna, opium, and poisons generally. Knows nothing of practical gardening.
6. Geology.—Practical, but limited. Tells at a glance different soils from each other. After walks has shown me splashes upon his trousers, and told me by their colour and consistence in what part of London he had received them.
7. Chemistry.—Profound.
8. Anatomy.—Accurate, but unsystematic.
9. Sensational Literature.—Immense. He appears to know every detail of every horror perpetrated in the century.
10. Plays the violin well.
11. Is an expert singlestick player, boxer, and swordsman.
12. Has a good practical knowledge of British law.

When I had got so far in my list I threw it into the fire in despair. "If I can only find what the fellow is driving at by reconciling all these accomplishments, and discovering a calling which needs them all," I said to myself, "I may as well give up the attempt at once."

From *A Study in Scarlet*. Chapter II *The Science of Deduction*.

When I glance over my notes and records of the Sherlock Holmes cases between the years '82 and '90, I am faced by so many which present strange and interesting features that it is no easy matter to know which to choose and which to leave. Some, however, have already gained publicity through the papers, and others have not offered a field for those peculiar qualities which my friend possessed in so high a degree, and which it is the object of these papers to illustrate. Some, too, have baffled his analytical skill, and would be, as narratives, beginnings without an ending, while others have been but partially cleared up, and have their explanations founded rather upon conjecture and surmise than on that absolute logical proof which was so dear to him. There is, however, one of these last which was so remarkable in its details and so startling in its results that I am tempted to give some account of it in spite of the fact that there are points in connection with it which never have been, and probably never will be, entirely cleared up.

From *The Five Orange Pips*

One of the most noteworthy stylistic choices of the original Sherlock Holmes stories is that they are in the style of reportage, similar to the style of a documentary. They are by and large written as a chronical by Dr. Watson. Of the four that do not adopt that structure, two are narrated by Holmes himself, and in way consistent to characters that are being presented as non-fiction:

The ideas of my friend Watson, though limited, are exceedingly pertinacious. For a long time he has worried me to write an experience of my own. Perhaps I have rather invited this persecution, since I have often had occasion to point out to him how superficial are his own accounts and to accuse him of pandering to popular taste instead of confining himself rigidly to facts and figures. "Try it yourself, Holmes!" he has retorted, and I am compelled to admit that, having taken my pen in my hand, I do begin to realize that the matter must be presented in such a way as may interest the reader. The following case can hardly fail to do so, as it is among the strangest happenings in my collection, though it chanced that Watson had no note of it in his collection. Speaking of my old friend and biographer, I would take this opportunity to remark that if I burden myself with a companion in my various little inquiries it is not done out of sentiment or caprice, but it is that Watson has some remarkable characteristics of his own to which in his modesty he has given small attention amid his exaggerated estimates of my own performances. A confederate who foresees your conclusions and course of action is always dangerous, but one to whom each development comes as a perpetual surprise, and to whom the future is always a closed book, is indeed an ideal helpmate.

From *The Blended Soldier*

5.) A biography of Holmes' maker and the man who inspired him.

Arthur Conan Doyle

was born in 1859 to a violent alcoholic father in a poor Irish Catholic household. He struggled to become a medical student at the University of Edinburgh, which he entered at the age of 17. In 1877, he became a student of

Dr. Joseph Bell

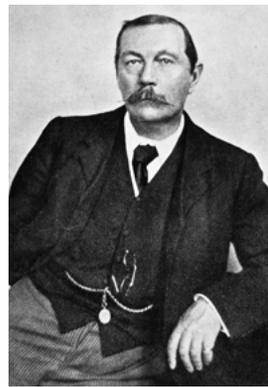
a lecturer and surgeon. Bell's friend and colleague Henry Duncan Littlejohn, worked as a consultant to Scotland Yard. He asked Bell to apply his knowledge to the autopsy of an apparent murder victim. She had been stabbed several times but only died two weeks later, making the cause of death difficult to establish. Bell was able to conclusively determine that the woman had died of an infection originating in the wounds, and that it was therefore murder.

After the success of that collaboration, Bell began to augment his already substantial knowledge with the studies of toxicology, chemistry, pathology, and graphology. He was called in on another investigation when Elizabeth Chantrelle, the wife of the wealthy French linguist Eugene Chantrelle, died of apparent coal gas poisoning. Bell found several inconsistencies at the crime scene - she did not smell of gas and she had vomited - both symptoms that are inconsistent with gas poisoning. Through the process of elimination, Bell determined that the most likely agent of poisoning was opium. With a working hypothesis, investigators unearthed a recent purchase of a large quantity of opium, a new life insurance policy, and a pattern of abuse from Mr. Chantrelle towards his wife. He was found guilty in court and sentenced to death by hanging. In his last words, Chantrelle listed Littlejohn and Bell as the agents of his verdict. In spite of Bell's efforts to stay out of the public eye, this public declaration bestowed upon him a certain notoriety.

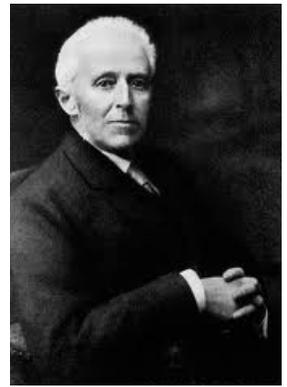
At the same time that Bell experienced celebrity, he chose Doyle from all of his students to work as his assistant. The etiquette surrounding student-teacher interactions was very rigid in Victorian England, and as Doyle spent time with Bell, his impression of him as cold, distant, and calculating was supported.

In 1881, Doyle graduated with a medical degree and opened a small practice in Southsea England that struggled financially. He began writing short stories to supplement his income.

Meanwhile, a favourite topic of the English press was police incompetence, often accusing the police of trying to find guilt instead of truth. It was in this climate that Doyle remembered his mentor, and in 1887 he wrote *A Study in Scarlet*, Sherlock Holmes' first appearance. In this story, the character's physical description mirrors Bell's appearance exactly. It sold 40,000 copies in its first year.



A.C. Doyle



J. Bell

In the summer of 1888 a rash of gruesome homicides in London's Whitecastle district left the whole city terrified. After a fourth body was found, Bell and Littlejohn were called upon once again. The police had a list of three suspects and a number of letters from the supposed murderer that had been mailed to Scotland Yard, a handful of which were deemed authentic, signed *Jack the Ripper*. Bell and Littlejohn studied the handwriting to create a profile of the murderer, and came to the same conclusion. The murder remains unsolved.

After Sherlock Holmes became internationally famous, Doyle wrote a letter to Bell and to the press, crediting him as the inspiration. The press enjoyed calling him "The Real-Life Sherlock Holmes," much to Bell's chagrin.

Bell and Holmes retired in the same manner--in the country with their wives and horticultural hobbies. Bell died in 1911 at the age of 74, leaving a legacy of forensic science that has forever changed the practice of crime solving.

6.) An overview of Victorian England.

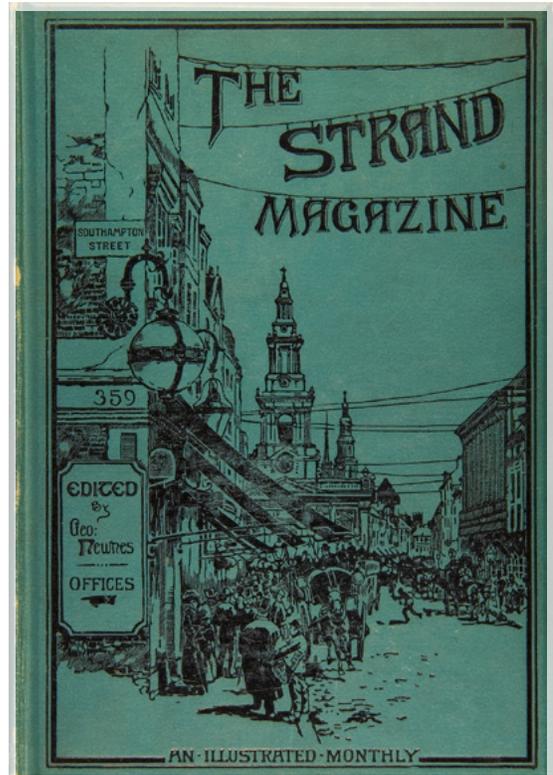
The Victorian Era is the period of time that Queen Victoria ruled the British Empire, from 1837 until 1901. During this time, Britain was the most powerful nation in the world in terms of finance, trade, and military strength. By the end of Victoria's reign, almost a quarter of the world population were British subjects.

The Industrial Revolution began in the 18th century with the 1769 application of the Steam Engine to boats, trains, and factories, and inventions like the cotton gin in 1794 and the sewing machine in 1846. Much of the necessity for manual labour from production was removed. In 1866, dynamite changed the efficiency of mining operations. The 1844 invention of the telegraph and the telephone in the 1870s also saved time and resources as people could communicate over very long distances very quickly. Also in the 1870s, electric lightbulbs extended the times of day and locations in which work could be performed. In 1855, a cheap and effective method for making steel would start an urban boom, beginning with the factory work in urban centres and continuing with the building of a steel-based infrastructure.

With this urbanization came rampant poverty; urban workers crammed into small and polluted residences. These poor health conditions were aided somewhat when Louis Pasteur suspected that germs caused many diseases and invented some vaccines, though tuberculosis, a fatal and wide-reaching epidemic, was not among those curtailed.

The above inventions changed fashion and design as well. Clothing no longer had to be meticulously hand-sewn to be ornamented, but fabrics like laces and trimming could be made and attached by machines, and new advances in chemistry created fabric dyes that were brighter and cheaper than the organic dyes of old.

The expansiveness of the British Empire both increased the number and style of fabrics that were acceptable for both women and men, as well as style options based on weather, such as thin ribbon ties for men.



Cover of an 1894 edition of Strand Magazine, which published many Sherlock Holmes stories.



7.) A description of reason.

Sherlock Holmes deduces the solution to the mysteries he encounters, meaning that he draws on the wealth of things he knows about the way the world works until he has a causal narrative that makes sense. In other words, he explains the details of any environment he finds himself in, knowing that there is a reason, or a cause, for their presence.

The alternative to deductive reasoning is inductive reasoning, which starts with observations and builds to a greater, more general, idea of how the world works. The experiment that Holmes is performing when Watson first meets him is an example of these two types of reasoning being used to the same end:

Inductive reasoning: Upon noticing that this chemical agent reacts to hemoglobin, Sherlock hypothesizes that this chemical can be used to determine if a substance is hemoglobin.

Deductive reasoning: Upon confirming that this chemical can be used to determine whether a substance contains hemoglobin, if you apply this chemical to something and it reacts in the way that it reacts to hemoglobin, there is haemoglobin present.

To simplify the reasoning:

The chemical agent will be called **X**

Hemoglobin will be called **H**

and the Reaction looks like **R**

So:

If **X** contacts **H**, then **R**.

If **X** contacts **not-H**, then **not-R**.

If **X** does **R**, then **H**.

Or even more simply:

X --> H = R

X --> H̄ = R̄

X --> R = H

Abductive reasoning is similar to this except that it allows for some degree of ambiguity. Abduction recognizes that there can be an infinitely large number of possible causes, and strives to cut that number down by ignoring the unlikely ones and highlighting the likely ones. When Holmes sees a particular type of mud on Lady St. John's shoe, he deduces that she was at the docks, but in fact, he abduces that it is more likely that she got mud on her shoe by walking in the place where that mud is on the ground wearing those shoes, as opposed to that she took the shoes of someone who walked in that place, that someone put mud from that place on her clean shoe, that someone put mud from that place on a pair of shoes that Lady St. John later borrowed, et cetera. Common sense and an awareness of how the world generally works is key to Abductive reasoning.

While Deductive and Inductive reasoning were articulated long ago by philosophers in Ancient Greece, Abductive reasoning was only laid out in 1867 by the American Philosopher Charles Sanders Peirce.

The redundancies in these methods of reasoning exist to express how things can be true, not just that things are true. On the next page is an excerpt from an original story that uses all of these methods of reasoning in different ways.

8.) Holmes' methods of detection.

Below is an excerpt from an A. C. Doyle story that is used in the play. To the right is the simplified, deductive version of it.

"He was a man of untidy habits,—very untidy and careless. He was left with good prospects, but he threw away his chances, lived for some time in poverty with occasional short intervals of prosperity, and finally, taking to drink, he died. That is all I can gather."

I sprang from my chair and limped impatiently about the room with considerable bitterness in my heart.

"This is unworthy of you, Holmes," I said. "I could not have believed that you would have descended to this. You have made inquiries into the history of my unhappy brother, and you now pretend to deduce this knowledge in some fanciful way. You cannot expect me to believe that you have read all this from his old watch! It is unkind, and, to speak plainly, has a touch of charlatanism in it."

"My dear doctor," said he, kindly, "pray accept my apologies. Viewing the matter as an abstract problem, I had forgotten how personal and painful a thing it might be to you. I assure you, however, that I never even knew that you had a brother until you handed me the watch."

"Then how in the name of all that is wonderful did you get these facts? They are absolutely correct in every particular."

"Ah, that is good luck. I could only say what was the balance of probability. I did not at all expect to be so accurate."

"But it was not mere guess-work?"

"No, no: I never guess. It is a shocking habit,—destructive to the logical faculty. What seems strange to you is only so because you do not follow my train of thought or observe the small facts upon which large inferences may depend. For example, I began by stating that your brother was careless. When you observe the lower part of that watch-case you notice that it is not only dented in two places, but it is cut and marked all over from the habit of keeping other hard objects, such as coins or keys, in the same pocket. Surely it is no great feat to assume that a man who treats a fifty-guinea watch so cavalierly must be a careless man. Neither is it a very far-fetched inference that a man who inherits one article of such value is pretty well provided for in other respects."

I nodded, to show that I followed his reasoning.

"It is very customary for pawnbrokers in England, when they take a watch, to scratch the number of the ticket with a pin-point upon the inside of the case. It is more handy than a label, as there is no risk of the number being lost or transposed. There are no less than four such numbers visible to my lens on the inside of this case. Inference,—that your brother was often at low water. Secondary inference,—that he had occasional bursts of prosperity, or he could not have redeemed the pledge. Finally, I ask you to look at the inner plate, which contains the key-hole. Look at the thousands of scratches all round the hole,—marks where the key has slipped. What sober man's key could have scored those grooves? But you will never see a drunkard's watch without them. He winds it at night, and he leaves these traces of his unsteady hand. Where is the mystery in all this?"

From A.C. Doyle *The Sign of the Four: Chapter 1: The Science of Deduction*

1.)

- Only a financially comfortable man would own a nice watch.
- This watch is nice.
- The owner was financially comfortable.

2.)

- Only careless men let nice watches get scratched.
- This watch is scratched.
- This watch belonged to a careless man.

3.)

- Watches that have been pawned have a particular kind of scratch.
- This watch has that kind of scratch.
- This watch has been pawned.

4.)

- Only people whose financial situation fluctuates pawn their watches.
- This watch was pawned.
- The owner of this watch had fluctuations in their financial situation.

5.)

- A shakey hand would scratch the keyhole.
- The keyhole is scratched.
- The owner had a shakey hand.

6.)

- A shakey hand is caused by excessive alcohol consumption.
- This man had a shakey hand.
- This man consumed alcohol excessively.

Of course, these conclusions alone do not add up to the summary that Sherlock delivers in the first place. There are a number of factors that could have resulted in the physical evidence he observed on the watch, but he eliminated unlikely possibilities and connected the likely possibilities in a way that formed the full description of a man, based on his knowledge of human behaviour.

9.) Some mental exercises to try before seeing the play.

Read a few Sherlock Holmes stories, such as (titles are linked) :

The Man With the Twisted Lip

A Scandal in Bohemia

The Sign of the Four

The Adventure of the Creeping Man

Two characters figure in almost every adaptation of the Sherlock Holmes stories: Professor Moriarty and “The Woman”, Lady Irene. In the stories, however, Lady Irene does not appear until *A Scandal in Bohemia*, his third story. After that, she is vaguely referenced in terms of the case in three other stories, out of 56. By the same token, Professor Moriarty doesn’t appear until *The Final Problem*, which is chronologically the 26th story in the cannon, and is referenced only in memory in five other stories.

Ask: Why would an adaptation utilize these relatively minor characters?

Consider how opposites figure in character development:

Man and Woman; Hero and Villain; Challenge and Ease.

Ask: How does the presence of these characters shape Sherlock’s character?

Dr. John Watson appears in the vast majority of adaptations. The stories are largely written in his voice, as we saw on page six. The character of Sherlock Holmes is framed from Watson’s outside, and somewhat bewildered, perspective.

Ask: What function does Watson serve from a literary perspective?

Sherlock has a notoriously difficult personality, and Dr. Watson is his friend. Consider the other relationships that Sherlock has, and discuss them, considering your answers from question one. Consider also Dr. Watson’s military experience.

Ask: What function does Watson’s character serve from a psychological perspective?

Consider the effect that the industrial revolution had on the world, using ideas of globalization, trends, fashion, and achievement.

Ask: How does innovation affect society?

Consider the quote by Isaac Newton, “If I have seen further, it is by standing on the shoulders of giants,” and research the concept of “Multiple discovery.”

Compare: How is the industrial revolution like the information age of the last 20 years?

While you watch Greg Kramer’s *Sherlock Holmes*, consider these questions. How does the Victorian Era inform the production?

Consider the design: **Set**
 Costumes
 Lighting
 Music

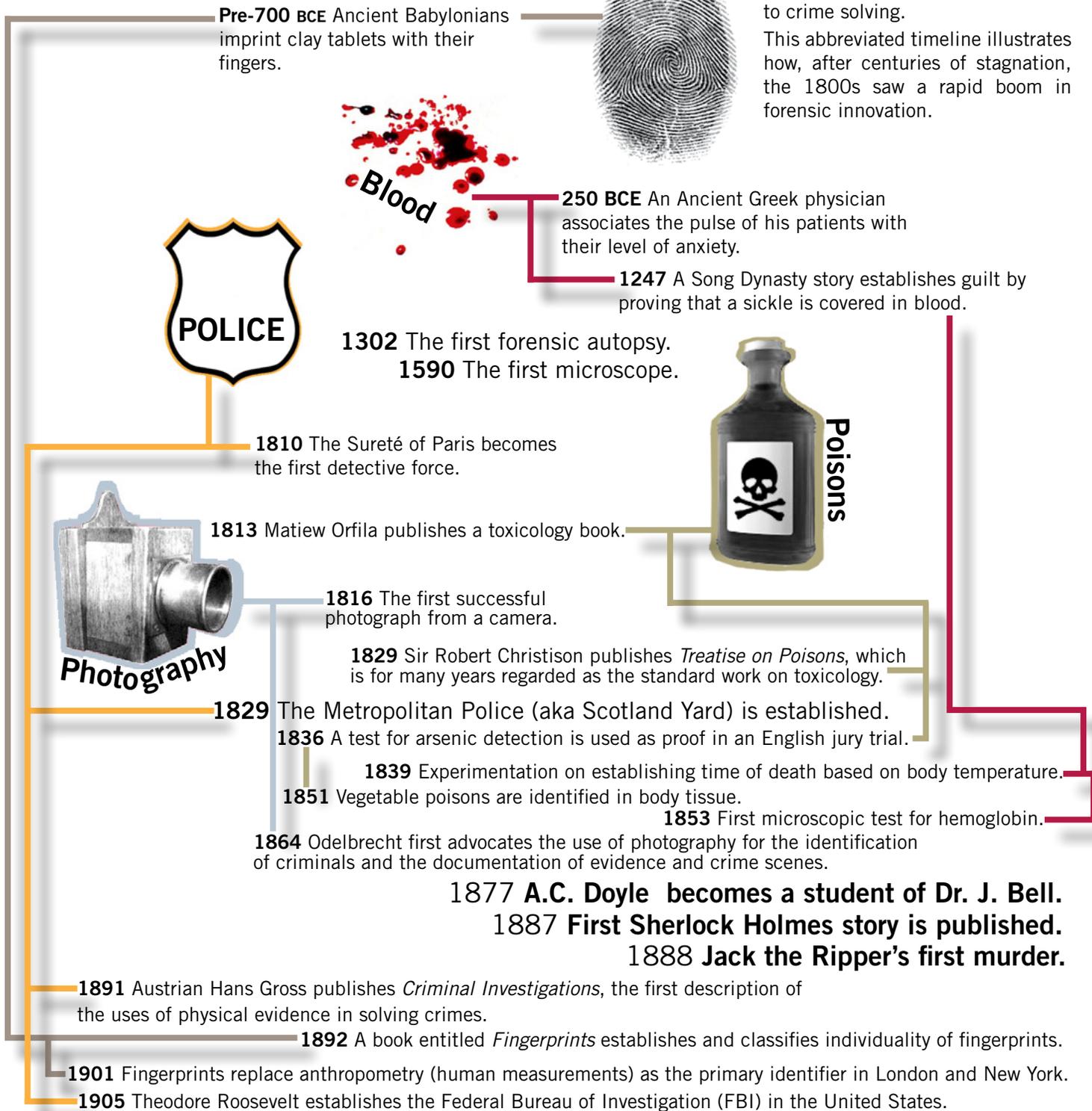
Consider performance: **Vocabulary**
 Pacing
 Body Language
 Etiquette

10.) A select history of forensics.

[Click Here](#) to access a more complete timeline. As Isaac Newton put so poetically on the previous page, invention can only occur when the knowledge needed to create something new is already known.

For example, from the earliest proof of the *knowledge* that fingers leave unique and individual marks, it took almost two millenia to systematically *apply* that knowledge to crime solving.

This abbreviated timeline illustrates how, after centuries of stagnation, the 1800s saw a rapid boom in forensic innovation.



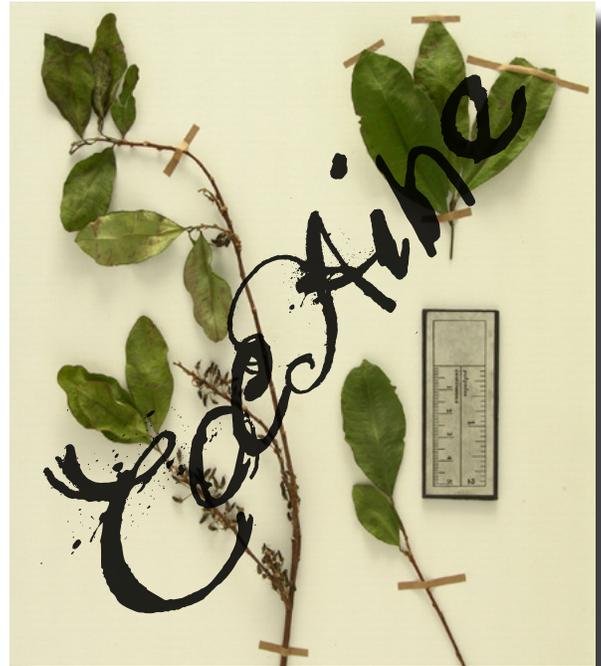
11.) Holmes', *ahem*, hobbies.

Cocaine comes from the leaves of the coca tree that works as a stimulant, appetite suppressant, and a topical anesthetic. It is indigenous to South America, where the native people have taken advantage of its unique properties for over a millenium. The basic symptoms of low doses of cocaine inebriation are euphoria, physical energy, high self-esteem, and obsessive focus or paranoia, or fixation on a single element of the user's environment.

When the Spanish Empire arrived in these regions in the 16th Century and discovered the benefits of the plant, they began to tax the crop.

The specific chemical of cocaine was only isolated and purified in 1855. Practitioners of Western medicine quickly started experimenting with its anesthetic properties. Cocaine was used to treat morphine addiction, and was publicly endorsed by Sigmund Freud as an effect-free solution to personality problems. Coca leaves were included in the recipe for *cocawine* and *Coca-Cola*, and an American drug-manufacturer included cocaine in various forms in its inventory.

At the end of the 19th Century, cocaine use was on a sharp rise, largely by labourers in the US who were trying to increase their productivity. A large part of the American proletariat was African-American, and cocaine use became associated with aggression and sexual predation by a frightened, racist, enfranchised public.



Opium comes from the seeds of a specific poppy. The sap contains high amounts of a chemical called morphine, as well as some codeine. It is dried for transportation, and often purified into heroin, which is stronger, more pure, and less bulky. The flower is indigenous to Asia Minor, but today can be grown in many parts of the world.

Any drug derived from this poppy sap is called an opiate. Opiates affect the brain, initially stimulating parts of the brain in an intense rush of pleasure, then affecting deeper areas, resulting in an all-encompassing feeling of profound contentment or happiness. Muscles relax and breathing slows. Users will often feel nausea and tension in the bowels. Opiates are powerful pain relievers because they function at the brain instead of the source of the pain, ultimately making the patient believe that there is no pain.

There are records of recreational or religious opium inebriation that go back as far as 5000 BCE. Medically, it was used as an analgesic, a sleep aid, and as a component in euthenasia.

The British East India Company traded large quantities of Indian Opium to China, where usage increased exponentially until the Opium Wars (see next page). In Europe, recreational use was more associated with exoticism and orientalism, and opium dens like those that Arthur Conan Doyle describes catered primarily to a clientele of Chinese immigrants and only the occasional adventurous European partier.

12.) The Opium Wars.

Also known as the Anglo-Chinese Wars, The Opium Wars were two conflicts between China's Qing Dynasty and the British Empire. Opium use in China had increased by 2,250% when it began to be consumed recreationally during the 18TH Century, and almost all of their supply was imported from India by the British East India Company, who in turn would bring souvenirs such as silks and ceramics back to Western Europe, where they were wildly popular.

The Chinese court was torn between legalizing the trade in order to tax it and condemning it all together. Various edicts were issued during the 18TH Century, but they did not stop the trade. Finally, in 1838 an aggressive campaign forced dealers to turn over their inventory by literally baracading them in their factories and refusing them access to food. They also boarded ships outside of Chinese water to destroy their cargo, and all British merchants were required to sign a bond that they would not deal in opium or they would be killed.

From the perspective of the British Government, this campaign was one of arbitrary plundering and destruction of property. In 1840, the British Indian Army met the coasts of China. Though the Chinese had elegant weaponry, it was no match for the muskets, cannons, and steamships of the British Empire. When Beijing and the Imperial Palace were threatened, they surrendered.

The terms of their surrender, in the Treaty of Nanjing, were harsh, including the payment of an indemnity, the opening of five ports, and the ceding of Hong Kong.

This treaty continued to be negotiated, with the British seeking more trade, including the legalization of opium, tariff exemption, and British ambassadors in Beijing, all of which the Qing government resisted. In 1856, officials boarded a British-registered ship and removed its crewmen for alleged piracy. The British Empire and its allies began attacking forts along the Pearl River in 1857, subsequent to the Indian mutiny. Once again, the Chinese were forced to surrender, and with the Treaty of Aigun opened even more ports to foreign trade. These terms were immensely unpopular with the government and the fighting resumed, culminating in an enormous battle outside of Beijing. The Chinese army was destroyed, leaving Beijing open to the Anglo-French forces, who freed prisoners and looted the palaces, burning the Old Summer Palace to the ground as punishment for tactics the Chinese had used.

The Convention of Peking held all the terms and more of the Treaty of Aigun. The defeat of the Qing army by a smaller and foreign force had adverse effects on the reputation of the Dynasty, which would last for only 50 years more.



Left margin: A detail of calligraphy by Lin Zexu, the Leader of the 1938 campaign.
Above: Unknown artist. From *Ten scenes recording the retreat and defeat of the Taiping Northern Expeditionary Forces, February 1854 - March 1855* c. 1850s.

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13.) A list of some Sherlocks since the original stories.

It would be impossible to fit all of the times that the character of Sherlock Holmes has been adapted to film, much less to include writing, visual arts, music, and radio. It has been asserted that he is one of the most prolific characters in the history of cinema.

Maurice Costello as Sherlock Holmes in *Adventures of Sherlock Holmes; or, Held for Ransom*. 1905, USA. Directed by J. Stuart Blackton.

Viggo Larsen in many of the 13 short films by the Nordisk Film Company, Denmark, 1908-1911.

Mack Sennett in 11 short comedies by the American Biograph company, USA, 1911.

Harry Arthur Saintsbury in *The Valley of Fear*. 1916, United Kingdom. Directed by Alexander Butler.

Eille Norwood in two feature-length and 45 short films by Stoll Pictures, United Kingdom, 1921-1923. Directed by Maurice Elvey.

Clive Brook in *The Return of Sherlock Holmes*. 1929, USA. Directed by Basil Dean.

Basil Rathbone in 14 feature films; two were produced by 20th century Fox and 14 by Universal Pictures. USA, 1939-1946.

Ronald Howard in the "Sherlock Holmes" TV series. USA, 1954-1955 (39 episodes). Produced by Sheldon Reynolds.

Peter Cushing in *The Hound of the Baskervilles*. 1959, United Kingdom. Directed by Terence Fisher.

Robert Stephens in *The Private Life of Sherlock Holmes*. United Kingdom, 1970. Directed by Billy Wilder.

Michael Pennington in *The Return of Sherlock Holmes* TV movie that aired on CBS in 1987.

Jeremy Brett in "The Adventures of Sherlock Holmes." United Kingdom, 1984-1994 (41 episodes). Produced by Granada Television.

Christopher Plummer in *Murder by Decree*. 1979, United Kingdom and Canada. Directed by Bob Clark.

Christopher Lee in three feature films, one in 1962 and two in 1990 and 1991.

Robert Downey, Jr. in *Sherlock Holmes*, the 2009 feature-length action film. Produced by Warner Bros. Pictures et al, directed by Guy Ritchie.

Benedict Cumberbatch in "Sherlock," a British television series that sets the original stories in the present day. 2010-present.



Peter Cushing



Maurice Costello



Robert Stephens



Viggo Larsen



Michael Pennington



Mack Sennett



Jeremy Brett



Harry Arthur Saintsbury



Christopher Plummer



Eille Norwood



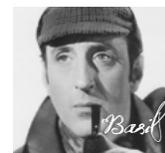
Christopher Lee



Clive Brook



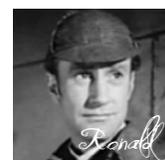
Robert Downey, Jr.



Basil Rathbone



Benedict Cumberbatch



Ronald Howard

behind: Sidney Paget's original 1892 illustration from *the Strand Magazine*.

14.) After seeing the play, mull these things over.

ASK: Did you enjoy the play?

Write a review.

Write a short article, advising the reader to attend the play, or to avoid it. Support your opinion with examples from the performance.

- Include:
- 1.) A short synopsis. Include the actors playing the characters you reference.
 - 2.) A general description of the design, including the names of the designers.
 - 3.) A description of the themes of the play.
 - 4.) Of those three elements of a review, choose at least one and describe a moment that you found successful or unsuccessful.
 - 5.) Conclude your review with a summary of your experience of seeing the play.



Write a letter to the team.

Consider points 1, 2, and 3 of the review, and write a letter to the performers.

You can mail your letter to:

Sherlock Holmes Actors
c/o Segal Centre for Performing Arts
5170 chemin de la Côte-Sainte-Catherine
Montréal (Québec) H3W 1M7

Or email it to: groups@segalcentre.org

ASK: Why did the play look like it did?

The set, costumes, and atmosphere (lighting, sound) of this production are all quite dark and minimal, and use modern elements, such as the video projection and fabrics. In your opinion, does this historical inaccuracy help you relate to the story or does it distance you from it? Why? Specifically what elements are Victorian and which are modern?

THE STORY:

Write a synopsis of the story without including the detectives. Can you recall the crimes that took place and why?

When Holmes ingests drugs, how does it affect his mind? How did the staging of drug-induced hallucinations make you feel?

How does highlighting unreliable eyewitness testimony aid in the story of the mystery?

Above: An illustration of Sherlock Holmes by Sidney Paget.

15.) Online resources.

Project Gutenberg:
www.gutenberg.org/

Project Gutenberg Canada:
www.gutenberg.ca/

The complete Sherlock Holmes for download and html viewing:
<http://sherlock-holm.es/>

Public domain flowchart:
www.sfu.ca/archives2/cprt/cprt_cdnpubdom-flowchart.pdf

A more complete timeline of the history of Forensics can be viewed at:
www.forensicsciencecentral.co.uk/history.shtml

An interactive timeline of the Industrial Revolution:
www.softschools.com/timelines/industrial_revolution_timeline/40/

A good explanation of reasoning, with references to Sherlock Holmes:
www.commonseatheism.com/?p=3703

Video Documentary :
From *Sherlock Holmes The True Story of Dr. Joseph Bell*. Documentary movie
Produced and Directed by Christopher Rowley. A Cinenova Productions, Inc Production
w/ Discovery Channel Canada (c) True Sherlock Pictures Inc.
www.youtube.com/watch?v=zaEvY6zPZbY

Click on pictures to open their web location, except:
Background Illustration page 15: Sherlock Holmes by Sidney Paget, 1893. Detail.
From the Wikipedia commons.
upload.wikimedia.org/wikipedia/commons/7/73/Paget_holmes.png

Miscellaneous:
A dictionary of Victorian Slang:
www.archive.org/stream/passingenglishof00wareuoft#page/n5/mode/2up

Bartitsu, the gentleman's martial art:
www.bartitsu.org

The Segal Centre's YouTube channel:
www.youtube.com/user/SegalCentre

A note about the fonts in this guide:
The script in this study guide, "Quilted Butterfly," was designed by David Kerkhoff, and is available for free download at dafont.com.
The tyewriter font, "Mom's Typewriter," was designed by Christoph Mueller and is available for free download at dafont.com.

16.) Etiquette is really so important.

1. *Sherlock Holmes* will be performed in the main theatre of the Segal Centre. Performances at the Segal are for both groups and the general public. It is important that everyone be quiet (no talking or rustling of materials) during the performance, so that others do not lose their immersion in the “world of the play”. Please do not unwrap candy, play with zippers, or play with your programme.

2. Do not put your feet on the back of the seat in front of you and please do not climb over seats.

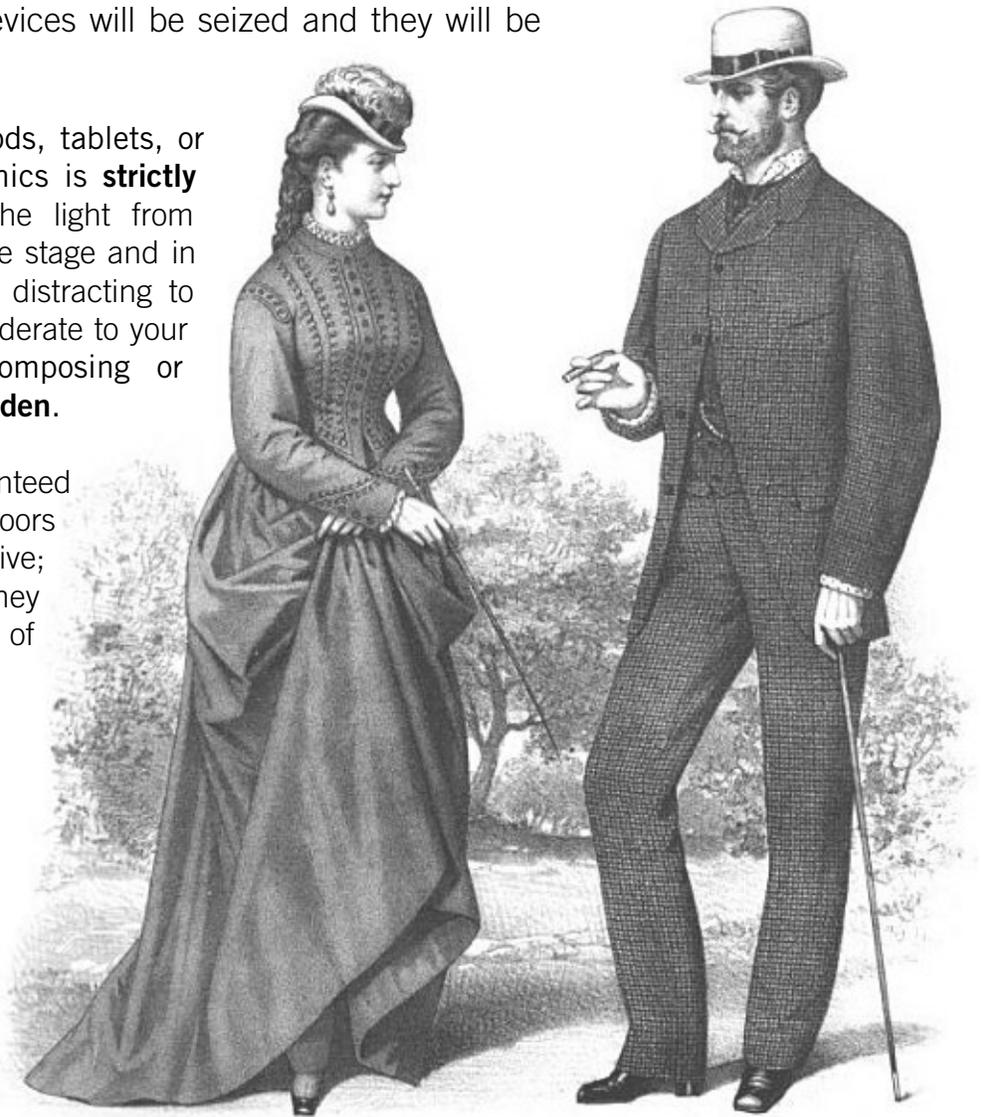
3. If you plan to take notes on the play for the purpose of writing a review, please do not try to write them during the performance. Seeing you do this can be distracting for the actors. Please wait until intermission or after the performance is finished to write your reflections.

5. **Absolutely no photos or video may be taken** without the express consent of management. Violators’ devices will be seized and they will be removed from the theatre.

5. Use of cell phones, iPods, tablets, or other self-illuminating electronics is **strictly prohibited** in the theatre. The light from these devices is visible from the stage and in the audience. It is extremely distracting to the artists on stage and inconsiderate to your fellow audience members. Composing or reading text messages is **forbidden**.

6. Your seat is only guaranteed until the moment the theatre doors close. Late entry is very disruptive; if a patron is tardy we ask that they please follow the instructions of our front-of-house staff.

7. ENJOY THE SHOW!



17.) Thank you so kindly for your feedback.

It would be a pleasure to hear about your experience at the Segal Centre.

1. How would you rate your experience?
Extremely positive 1 2 3 4 5 Extremely stressful

2. How much do you feel your group benefited from the experience?
Very much 1 2 3 4 5 Very Little

3. Would you recommend the experience to other group leaders?
Wholeheartedly 1 2 3 4 5 Never

4. Will you consider bringing a group to the theatre again?
Wholeheartedly 1 2 3 4 5 Never

5. What did you enjoy most about coming to see the play?

6. What aspect of coming to the theatre did you find problematic?

We welcome all additional comments.

Reply to:
Lucie Lederhendler,
Educational Outreach and Group Sales Coordinator
Segal Centre for Performing Arts
groups@segalcentre.org
Tel: 514.739.2301 ext. 8360
Fax: 514.739.9340

18.) Greg Kramer 1961 - 2013

“We mourn the passing of our dear friend and colleague, Greg Kramer. We cherish the time we spent with Greg, an inspired and talented actor, director and writer, musician and magician. Greg devoted his life to art. We honour his memory and legacy by continuing on with his final gift to the world, his *Sherlock Holmes*.”

Paul Flicker
Artistic Producer

*To stop loving and being lovable is the real death.
The other is little beside it—Ezra Pound*

Thaumaturgy is the art of working magic—wonderworking—in real life, through the direct experience of living. First coined by John Dee, conjuror to Queen Elizabeth I and, most agree, the role model for Shakespeare’s Prospero. The world is full of miracles, some mundane, some quietly impossible, others joltingly inexplicable. It always amazes me that I haven’t exploded in the night.

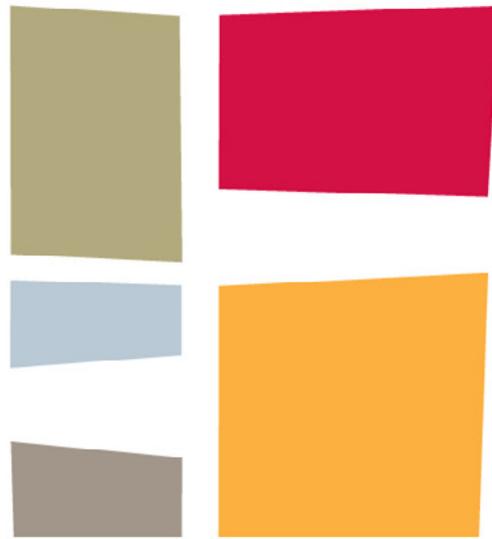
Life—as dear Billy Burroughs so succinctly said—is a terminal, sexually transmitted disease.

By rights, I should be dead. Most of my friends during the 80s and 90s ended up on a quilt or a memorial wall. I was certain I was going to join them; but here I am, more than 20 years later, still breathing—albeit with one lung. (Take it from Ganesha, the one-tusked elephant deity: you don’t need two.)

Theatre and performing is my religion. The mysteries of acting, the forces that come into play when people gather together and focus on a performance—it’s powerful. Writing is another mystery: one-on-one telepathy through the magic of symbols. Can I tell when somebody is reading one of my books? Of course not. But I think I can tell while I’m writing whether I’m connecting to someone in the future. Certain words have impact.

We’ve come a long way in the last 50 years. Equality is at least a goal we can agree upon, although it often gets confused with conformity. We’re all mad, nobody has the handle on what is right or what is wrong; the sooner we acknowledge this, the better.

Greg Kramer



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514.739.2301

This guide was compiled by Lucie Lederhendler for the Segal Centre for Performing Arts. Please contact her for resources, permissions, or any other questions at extension 8360, or llederhendler@segalcentre.org .
April 2013.