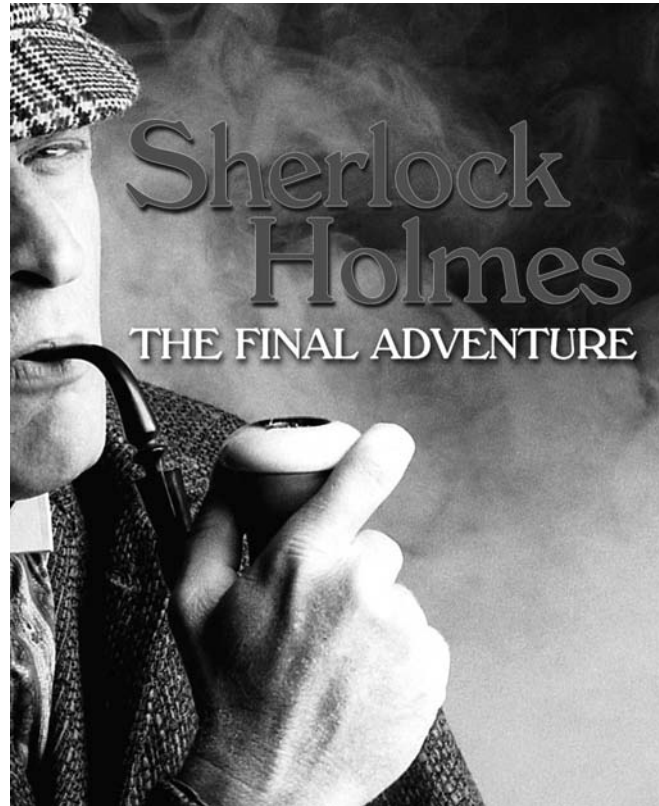


P.L.A.Y.

(Performance = Literature + Art + You)

Student Matinee Series



By Steven Dietz

Directed by Tim Ocel

Based on the original 1899 play by

William Gillette and

Sir Arthur Conan Doyle



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Dear Educators,

It's a new school year and a new season at Geva. With five great productions in this year's P.L.A.Y. Student Matinee series, including three adaptations from literary classics, I feel like I've gotten everything on my back-to-school wishlist. What great conversations we can share with students this year!

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Even as we celebrate the literary pedigree of this year's offerings, we can also admit that a great writer's stature sometimes seems to get in the way of honest inquiry. It can be easy for our students (and, if we're honest, us too) to reference a general sense of the work's significance without truly re-investigating. But just scratch the surface of the Sherlockian universe – not only the work, but all that has grown from it – and I dare you not to be astonished.

Holmes has been characterized as one of the three best known personalities in the world, sharing that honor with only Mickey Mouse and Santa Claus. Don't you want to figure out how he got there? In Holmes's sixty cases of record there are thirty-seven definite felonies where the criminal was known to him, and in fourteen of these cases Holmes freed the guilty person. Don't you want to figure out what makes him tick? Holmes's methods are still actively studied by real-world professionals in the twenty-first century. Don't you want to know what he still has to teach us?

Sir Arthur Conan Doyle's superlative sleuth has fueled infinite study and creativity. We offer this production as one latest piece of supporting evidence, and the pages of this guide are just a preview of all there is to uncover. Thank you sharing this investigation with us and with your students.

Sincerely,



Kathryn Moroney
Associate Director of Education

Cast of Characters

Sherlock Holmes

Dr. John Watson

Professor James Moriarty

The King of Bohemia

Irene Adler

**James Larrabee
(a.k.a. Godfrey Norton)**

**Madge Larrabee
(a.k.a. Marie)**

Sid Prince

Policeman

Swiss Messenger

Clergyman

*“Come, Watson - we must walk
the path to its end!”*

Sherlock Holmes

From the playwright, Steven Dietz

To be clear: I am no expert on Sherlock Holmes. I'm a writer of plays. I take stories and try to provide a blueprint for how they might be spoken and acted on stage. But, having been asked to write a few words about the remarkable world which Arthur Conan Doyle invented – a world that I have been traveling in, of late – I offer these thoughts to the Holmes experts and neophytes alike.

Much of the popularity of Sherlock Holmes, in my opinion, seems to resolve around one simple and enduring fact: it's fun to see someone get caught; to see the truth be found out. And only in these Conan Doyle stories, it seems, is the truth so immutable, so resolute, so imminently findable. The truth in Holmes is elusive, but never subject to debate. How refreshing this is in an age where "truth" is a word that comes in plural form; where, in any twenty-four-hour news cycle, many conflicting "truths" are presented about the exact same issue – leaving us hungry for one person to stand up and say: "Nonsense. All of it. Here's the nub of the matter." Enter Sherlock Holmes.

Though groundbreaking in their day, these are not what we would call "modern" stories – they do not celebrate ambiguity and the gray areas of the human heart. They are profoundly and unapologetically archetypal stories – emerging from the formidable shadow of Dickens and Poe – stories in which bad people do bad things and good people suffer and a coolly rational detective, armed with little more than guile and wit, solves the crime.

Then why do they last? Perhaps because we remember the man first, then the stories. Holmes, the man, is as complex as his cases are simple. He is "modern" in the extreme. He craves adventure, solitude, escape and elation. He is anxious, moody, vain, opinionated, caustic and empirical. He could wipe the floor with Donald Trump.

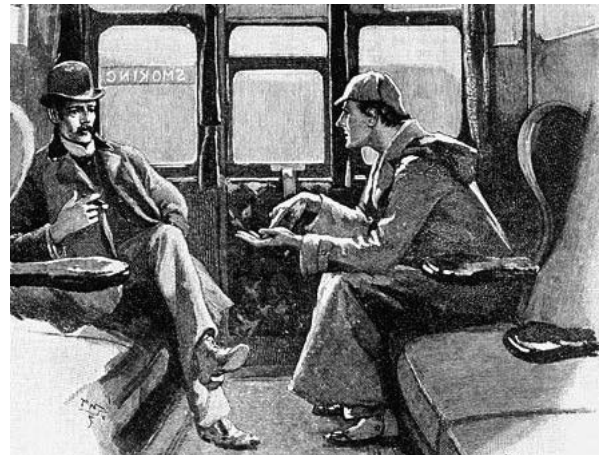
What's more, in Conan Doyle's most ingenious device, these stories of detection are built not on the slippery slope of crime – but on the enduring bedrock of friendship. As a playwright whose fundamental task is to make one's characters necessary to each other, Sherlock Holmes and Doctor Watson are a dream come true. Literature has few rivals for the heady, imperious Holmes and the great-hearted, long-suffering Watson. These men are necessary to each other in the extreme, and their friendship – in all its colors, contradictions and complexities – is, to my mind, Conan Doyle's singular and lasting achievement.

The stories, then, last the way a friendship lasts: because they are at once familiar and unforgettable. They stay with us through days both remarkable and mundane, adventures grand and forgotten; through love and loss and a thousand wonderful conversations about nothing at all. All that Conan Doyle requires of us is that we take that first step, turn that first page, and enter in.

The game is afoot. Enjoy.

Steven Dietz © 2007

"Where, nowadays, is the man whose financial and marital states might be read from the condition of his hat? Where, for that matter, is the hat?" There are many arguments that the Holmes stories are not "modern." Define "modern" and how it applies to literature and Holmes.



above: The illustration and others throughout this guide were drawn by Sidney Paget for *The Strand*. Paget was responsible for introducing Holmes's famous deerstalker cap as seen here.

*"Mr. Holmes is not just any man.
Underestimate him at your peril."*

Professor James Moriarty

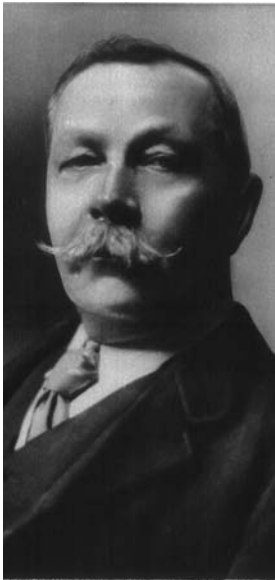
Synopsis



above: Holmes and Moriarty
at Reichenbach Falls

The newspaper proclaims Sherlock Holmes is “dead and vanished.” A grieving Dr. Watson relates the events that led to the great detective’s fate. On the eve of triumph over his arch-enemy, criminal mastermind Professor Moriarty, Holmes finds his life in danger, and plans to flee London in the company of his long-time companion. Unexpectedly, the King of Bohemia arrives to request Holmes’s services. The King’s happiness in his imminent wedding is threatened by his erstwhile love and the revealing photograph she possesses. This is a woman who fascinates Holmes as well: famed opera singer Irene Adler. Dismissing Watson’s entreaties to continue their flight from London, Holmes takes the case. Holmes discovers that the star has married a man named Godfrey Norton, and constructs a ruse to uncover the location of the compromising photograph in their home. When Holmes attempts to retrieve the photograph, he finds a note confessing that the newly wed Mrs. Norton saw through his deception; the photograph and the couple have vanished. Further reflection convinces Holmes that the lady is in fact being held against her will by her new husband, who is not really Mr. Norton but Moriarty’s man, James Larrabee. With Holmes’s two cases now intertwined, he races to save Irene Adler, recover the photograph and capture Moriarty. In the course of the chase Holmes outmaneuvers the criminals, but Moriarty succeeds in tracking him to Switzerland and is committed to Holmes’s destruction.

Sources



above: Sir Arthur
Conan Doyle

Sherlock Holmes: The Final Adventure is an original contemporary play loosely based on the 1899 play *Sherlock Holmes* by William Gillette and Sir Arthur Conan Doyle. Gillette was an American actor and primarily responsible for the script. (“May I marry Holmes?” Gillette inquired while composing a draft. “You may marry or murder or do what you like with him,” Conan Doyle replied.) Gillette was famed for his more than 1300 stage performances as Holmes over the course of thirty years; his portrayal became synonymous with Holmes for a generation, and some of his contributions, such as the curving pipe he preferred, have endured to this day.

The 1899 play, in turn, draws on two principal sources. “A Scandal in Bohemia” was the first of the Sherlock Holmes short stories to appear in *The Strand* in 1891; eventually all the Holmes stories except the two earlier novels appeared there. The story introduces “the woman” of Holmes’s career, and transforms Watson’s role from chronicler to active participant in the adventures. Holmes’s arch-nemesis Moriarty is referenced in only three of the stories, and “The Final Problem” with its dramatic depiction of the encounters between criminal and sleuth is now cherished even as its hero was mourned in 1893.

“There were no footprints returning.”

Dr. John Watson

Detectives on the (Literary) Scene

Sherlock Holmes cannot be called the first literary detective, though he is commonly credited as the greatest. Literary criticism of 1901 makes reference to the “thousands of tales of detection” published in the previous three years. Even then, however, only three detectives were notable: Dupin, Lecoq, and Holmes. Interestingly, Holmes himself dismisses the other two in his very first appearance. Either Holmes or Conan Doyle must have felt confident that Holmes would make an indelible impression on his field, and indeed, Dupin and Lecoq are largely forgotten.



above:
William
Gillette as
Sherlock
Holmes

Watson compares Holmes to the hero of “The Murders in the Rue Morgue” by Edgar Allan Poe. Published in 1841 and widely considered the first modern detective story, this tale of a mother-daughter murder that baffles the police marked the debut of amateur detective C. August Dupin. Holmes calls Dupin “a very inferior fellow...very showy and superficial. He had some analytical genius, no doubt; but he was by no means such a phenomenon as Poe appeared to imagine.” Comparison does reveal that both Holmes and Dupin are intensely cerebral characters who alternate between extremes of creative and scientific temperament. Poe also established the character of the detective’s partner and chronicler – nameless in Poe’s tales – who is less intelligent than the detective but serves as a sounding board.

Dating still closer to Conan Doyle’s writing, French author Émile Gaboriau is credited as the creator of the detective novel. Between 1866 and 1880 he wrote six works in which his detective, Monsieur Lecoq, solves a host of baffling crimes. But “Lecoq was a miserable bungler,” in Holmes’s eyes: “That book made me positively ill...I could have done it in twenty-four hours. Lecoq took six months or so. It might be made a textbook for detectives to teach them what to avoid.”

The first significant detective in English literature, Inspector Bucket in Charles Dickens’ *Bleak House* may have been the prototype of the official representative of the police department: honest, diligent, stolid and confident, albeit not very colorful, dramatic or exciting. Wilkie Collins contributed Sergeant Cuff in *The Moonstone*. Cuff solved his cases with perseverance and energy rather than genius. While the inspectors of Scotland Yard do not figure prominently in *Sherlock Holmes: The Final Adventure*, readers of Conan Doyle’s stories will find interesting comparison between Cuff, Bucket and Holmes’s colleagues in the other adventures.

If detectives before Holmes can be tallied as a salient few, the descendants that followed are too numerous to count.

Holmes has been found in:

- *Dick Tracy
 - *Miss Marple
 - *Perry Mason
 - *Frank Columbo
 - *Encyclopedia Brown
 - *Nancy Drew
 - *The Hardy Boys
 - *Harriet the Spy
 - *Monk
 - *Gregory House, M.D.
 - *Dr. Spock
 - *Inspector Clouseau and more...
- Where can you find Holmes’s influence?

Compare and contrast Holmes with one of his more contemporary descendants.

Read about one of these other figures and compare them to Holmes. What traits do they have in common? Do you agree that Holmes is the superior detective? Does a superior detective make the story superior? Explain your criteria.

“My entire life has been a frantic attempt to escape from the dreary commonplace of existence.”

Sherlock Holmes

A Life of His Own

Consider the following footnote from a contemporary text:

“Some students of the Master Detective contend that he is indeed still among the living. Their principal proof for this contention is the observation that the death of one so famous would not have gone unreported by The Times of London, which has to date published no obituary for Holmes. Others sneer that Sherlock Holmes was a fictional character. However, such a wild assertion will not be considered in a work as serious as these volumes.”

A curious phenomenon has developed around the world of Sherlock Holmes that has no obvious parallel in literature. It is not uncommon for Holmes scholars to treat the stories as historical events and the protagonists as real figures. Conan Doyle is often referred to as Dr. Watson’s literary agent, and countless volumes have been dedicated to establishing the protagonists’ biographies, correcting Conan Doyle’s errors, and reading between the lines to determine why Watson might have concealed an identity or deliberately obscured the true history for his public accounts.

Do the sum of his many unique qualities and the specificity of his enigmatic personality combine to make Sherlock Holmes particularly real? Did the vivid depiction of London in Watson’s accounts, bursting with details of train schedules and famed performers visiting town, make the stories feel as authentic as daily news when they were first published? Why do so many contemporary readers choose to digest the stories as memoirs rather than fiction? Do readers of detective stories need their own mysteries to solve? Perhaps this credible universe is still too enticingly incomplete; the stories reveal sufficient errors, ambiguity and omissions to inspire passionate study and debate in generations of scholars and fans.

The illusion of Holmes’s existence was powerful from the very beginning. In 1892 an article called “The Real Sherlock Holmes” by “Our Special Correspondent” quoted Holmes as complaining about the way Conan Doyle had plagiarized Dr. Watson and misrepresented the cases. *The Strand* immediately received letters asking if the great detective was real. (The magazine cleverly replied that it had not made his personal acquaintance, but would certainly call upon him if ever it needed a mystery to be investigated.)

For his part, Conan Doyle was concerned that the immense popularity of the Holmes stories would ultimately distract both himself and his readers from his more serious writing. Holmes must be killed. “The idea was in my mind when I went on holiday with my wife to Switzerland, in the course of which we saw the wonderful falls of Reichenbach, a terrible place, and one which I thought would make a worthy tomb for Sherlock, even if I buried my banking account with him.”

Londoners donned black armbands after reading of Holmes’s death, and 20,000 people reportedly cancelled their subscriptions to the magazine. “I have been much blamed for doing that gentleman to death, but I hold that it was not murder, but justifiable homicide in self-defense,” wrote Conan Doyle, “since, if I had not killed him, he would certainly have killed me.” Whether or not he would have wished it so, Holmes and Conan Doyle live on in their combined achievements. In 2002 the Royal Society of Chemistry in Britain awarded an Honorary Fellowship to its first fictional inductee, Sherlock Holmes.

Imagine studying another work of fiction as if the story had really happened. How would that change the way you read the work? Would your attention be drawn to different details? Would you investigate differently to “research” the story? Consider different genres; is this only possible with historical fiction?

Has other fiction been mistaken as fact? Has other fiction prompted such a striking response from its audience? What was the cause? What do those works have in common with the world of Sherlock Holmes?

“Your heart, at last, has overthrown your head.”

Dr. John Watson

His Perfect Match



For varying reasons, Professor Moriarty, Irene Adler and Dr. Watson have all been called Sherlock Holmes's perfect match. Consider Holmes's strengths and weaknesses. What motivates him? What is he looking for in his cases and in his life? Who is indispensable to him? Does Holmes really need anyone? Does one of these relationships define his actions more than the others?

“Without Moriarty, London would be a singularly uninteresting place.” How does Holmes respond to the threat and challenge of Moriarty's plans? How do Holmes and Moriarty regard one another? Is Moriarty a “perfect villain?” How much do Moriarty and Holmes have in common?



“One actor can never fool another.” How is Irene Holmes's equal? When “the game is afoot,” does Irene become more than just another piece in the game? What makes Irene fascinating and why does she affect Holmes? Is he ever vulnerable to her? What does romance mean to Holmes?

“I should be lost without my Boswell.” What does this remark mean about Holmes and Watson's relationship? Does it fully describe their relationship? Why does Holmes need Watson? What does Watson have that Holmes does not? Why does Holmes involve Watson in this dangerous final case?



clockwise from top left: costume renderings by Pamela Scofield for Holmes, Moriarty, Watson and Adler

“We are two men who share a shadow; our every move betrays us - one to the other.”

Sherlock Holmes

CSI: London of the Late 19th Century

In *A Study in Scarlet* Watson describes London as that “great cesspool into which all the loungers and idlers of the Empire are irresistibly drained.” Industrialization expanded London’s physical size almost eightfold between 1810 and 1900, incorporating many new, diverse neighborhoods; the population grew from about 850,000 citizens in 1810 to almost 5 million by the turn of the century. With the growth of the city came an explosion of new construction, but also a spate of pollution, disease and poverty.

Inevitably, the urban sprawl of London also bred crime. A detective bureau was added to Scotland Yard in 1842, consisting of two plainclothes detectives; by 1868 fifteen detectives were employed. Ten years later detectives and constables were separated, and the detective department was renamed the Criminal Investigation Department. By the end of the century the English public was familiar with official detectives and would recognize Holmes’s unique status as an independent consulting detective. Certainly his services would have been useful; in 1880 in the Metropolitan police district encompassing most of London, 23,920 felonies were reported, and 13,336 persons were apprehended for felonies. In 1888, one year after the publication of the first Holmes story, Jack the Ripper’s infamous serial killings began.

Watson’s description of London as a “cesspool” does not present a wholly balanced view of a dynamic cosmopolitan capital. Sherlock Holmes’s London was home not only to criminals, but also to some of the greatest celebrities of the era. Innovation and progress thrived in their city, and the shadows of many prominent Londoners (and visiting dignitaries, like the King of Bohemia) fall across the adventures of Holmes and Watson.

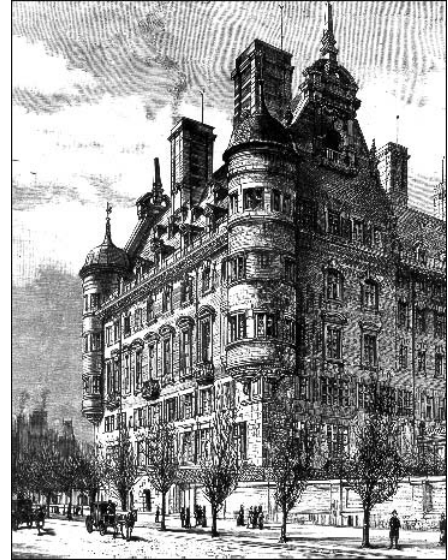
But speaking of crime...doesn't the “hero” use cocaine?

In the 1880s, cocaine was a new drug used as a local anesthetic and as a nerve tonic. Cocaine or cocaine derivatives were used in throat lozenges, gargles and wines, and were thought to be harmless. Nonetheless, Watson is highly critical of Holmes’s reliance on the drug for stimulation between cases.

Holmes: *“I suppose that its influence is physically a bad one. I find it, however, so transcendently stimulating and clarifying to the mind that its secondary action is a matter of small moment.”*

Watson: *“Consider the cost! Your brain may, as you say, be roused and excited, but it is a pathological and morbid process, which involves increased tissue change and may at least leave a permanent weakness. You know, too, what a black reaction comes upon you. Surely the game is hardly worth the candle. Why should you, for a mere passing pleasure, risk the loss of those great powers with which you have been endowed?”*

~*The Sign of Four*



above: New Scotland Yard, 1890

Compare London’s expansion with what growth of this scope would mean in your hometown. Can you compare this rate of growth with anywhere in the world today?

Has there been a change in the most common crimes over history? In cities compared with suburban or rural areas? In different parts of the world?

Why do you think the playwright chose to include Holmes’s drug use in the script? What might it communicate about Holmes in that moment?

“Good old Watson - you are the one fixed point in a changing age.”

Sherlock Holmes

Forensics: Fact and Fiction

On television today, programs such as “CSI,” “Law & Order,” “Bones” and “The Unit,” which focus on solving and punishing crimes of all shapes and sizes, enjoy tremendous popularity. Meanwhile, applications to study forensic science in the real world have also drastically multiplied in recent years. In order to get a little perspective on separating fact from fiction, we questioned Kathleen Hum who works for the Onondaga County Center for Forensic Sciences.

Any ideas as to the upsurge in popularity of forensic science?

TV shows such as “CSI”, which glamorize the field, have made forensic science very popular. Also, with the increased use of forensic science to help solve many high-profile cases, forensic science is a common topic in the newspapers, news and magazines these days. People find it fascinating to find out what “allegedly” goes on behind the scenes of all of the crimes that they hear about in the news.

How does the field differ from the portrayals on television and in movies?

“Real-life” forensics is quite different than how it is portrayed in fictional TV shows and movies. The biggest problem with TV/movies forensics is the VERY short time line in which they portray analysis being completed for cases, or how quickly cases are solved, which gives the general public a false impression as to how much work and time is involved with forensic analysis. We have encountered instances in which even officers wonder why cases are not completed in a matter of days. In fact, many cases often take weeks, months, and possibly years of work to complete. Another problem is that the portrayals often make it seem that there will be physical evidence that can be forensically analyzed for every case. Many cases, due to various reasons, do not have any physical evidence to show that a murder, rape, assault, etc. has occurred. Thus, these days the average person expects that evidence should be forensically analyzed for a case, and if no forensic analysis has been done, then there must be something wrong with the case or that a crime did not actually occur.

How much of the job relies on technology and scientific expertise, and how much is intuition and experience?

Forensics, depending on the specific specialty within the field, is largely based on scientific technology. For example, many of the techniques that are used in a Biology/DNA, drug chemistry or toxicology section are commonly used in other scientific laboratories for research or clinical purposes. However, experience and intuition do also play important roles in forensic analyses. Experience and intuition allow us to become more familiar with how to better analyze a piece of evidence and to test evidence in ways that may not be obvious to an inexperienced person.

Which skills do you use on a regular basis?

A wide variety of skills are used when working in forensic science – not only does it require intensive knowledge regarding forensic science and your specialization (e.g. biology, chemistry, computer science, etc.), analytical, communication and problem solving skills are part of what we do on a daily basis. In addition to performing our scientific analyses on evidence in the laboratory, forensic scientists are expected to communicate regularly with police officers and lawyers regarding investigations; we provide testimony for hearings, grand juries and court trials, and we provide presentations and lectures at schools, colleges and other public settings.

Find a news report about a criminal investigation that included forensic analysis. What role did the forensic evidence play? What would be different if that evidence had not been available?

Do you watch any programs or films that feature forensic analysis? Can you spot instances when you think accuracy has been sacrificed for dramatic storytelling?

How would Holmes answer this question?

How well would Holmes succeed with the varied job expectations of a contemporary forensic scientist? How well would you?

“So it is true what they say? You are a thinking machine and nothing more?”

King of Bohemia

Thinking Like Holmes

As when the audience first meets Holmes in Dietz's play, Conan Doyle's stories often begin with a virtuoso display of Holmes's talent for "deduction." Logicians, scientists and investigators alike have endeavored to analyze and replicate the talent that Holmes models. In fact, as of 2007, Sherlockian deduction was included in a training program for military intelligence officers and civil servants in Britain.

Holmes's critical process consists primarily of gathering a large body of evidence, hypothesizing a number of possible explanations and then proceeding to determine which explanation is best. His success at this brand of deduction is due to his mastery of both a huge body of specialized knowledge of things like footprints and poisons, which he uses to make relatively simple inferences, and the fine art of ordering and weighing competing explanations of a body of evidence. In Holmes's method it is important to eliminate as many alternative theories as possible. Watson makes several attempts to perform Holmesian deductions, but fails to recognize other equally probable circumstances and is almost always wrong.



What other fields make use of Holmes's style of critical thinking?

Consider the list on the left before attending the performance. Which reasoning does Holmes demonstrate in this play? Which does he use in other work that you have read? Find another character, real or fictional, who employs one of these methods. Keep looking until you have seen every approach in use.

What is the definition of circumstantial evidence? How is it handled in investigations and criminal trials?

Holmes explains his principles throughout the stories :

- *"It should be your business to know things. To train yourself to see what others overlook."*
- *"It is of the highest importance in the art of detection to be able to recognize, out of a number of facts, which are incidental and which vital."*
- *"The grand thing is to be able to reason backward. That is a very useful accomplishment, and a very easy one, but people do not practice it much. In the everyday affairs of life it is more useful to reason forward, and so the other comes to be neglected. Most people, if you describe a train of events to them, will tell you what the results would be. They can put those events together in their minds, and argue from them that something will come to pass. There are a few people, however, who, if you told them a result, would be able to evolve from their own inner consciousness what the steps were which led up to that result. This power is what I mean when I talk of reasoning backward, or analytically."*
- *"It is a capital mistake to theorize before you have all the evidence. Insensibly, one begins to twist the facts to suit theories, instead of theories to suit facts. It biases the judgment."*
- *"Circumstantial evidence is a very tricky thing. It may seem to point very straight to one thing, but if you shift your own point of view a little, you may find it pointing in an equally uncompromising manner to something entirely different."*
- *"In an investigation, always look for a possible alternative, and provide against it."*
- *"When you have eliminated the impossible, whatever remains, however improbable, must be the truth."*

"Oh, you see, Watson, but you do not observe."

Sherlock Holmes

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Since most of Conan Doyle's stories are in the public domain it is easy to find the text of Holmes's adventures online, not to mention countless contributions by scholars and fans. A few standouts:

www.sherlockian.net is a comprehensive web of Holmes inquiry. While not all the links provide the most rigorous scholarship, this site is an extremely accessible portal to the immense range of study in and around the Holmes universe.

http://www.bakerstreetjournal.com is the official publication of The Baker Street Irregulars and a respected source of Sherlockian scholarship.

www.sherlock-holmes.co.uk/home.htm takes visitors to London's Sherlock Holmes Museum, with lots of information and images.

Books for further study

The New Annotated Sherlock Holmes, vol. 1 edited with notes by Leslie Klinger. (If you chose to find the stories in the library, look for this series; Volume One contains both source stories for this play. While much of the annotation clarifies historical context, it also introduces a satisfying mix of relevant comparison with other Holmes stories, scholarship and contemporary reflections.)

Teller of Tales: The Life of Arthur Conan Doyle by Daniel Stashower.
The Real World of Sherlock Holmes: The true crimes investigated by Arthur Conan Doyle by Peter Costello.

Holmes and Watson by June Thomson. (An excellent example of a Holmes "biography.")

Applications of Holmes's methods

The Science of Sherlock Holmes: from Baskerville Hall to the Valley of Fear, the Real Forensics Behind the Great Detective's Greatest Cases by E.J. Wagner.

The Strange Case of Mrs. Hudson's Cat and Other Science Mysteries solved by Sherlock Holmes by Colin Bruce. (Physics is the principle science explored in this volume.)

Conned Again, Watson! Cautionary Tales of Logic, Math, and Probability by Colin Bruce

Sherlock's Logic by William Neblett. (Holmes himself explains and illustrates the points.)

On Camera

Three actors have dominated the public's vision of Holmes. Along with William Gillette on stage and silent film, those are Basil Rathbone and Jeremy Brett. Rathbone appeared in a series of films in the 1940s, but only *The Hound of the Baskervilles* and *The Adventures of Sherlock Holmes* are set in the Victorian period. Brett appeared in 44 Granada Television episodes of "Adventures of Sherlock Holmes," beginning in 1984.

Most titles available through the Monroe County Public Library System.

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"And you must understand this: a woman may be courted and wed, captured and won ... but she can, Mr. Holmes, never be solved."

Irene Adler

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