

Elementary

Act 1

Song It's Elementary TRACK 1

Scene 1 Sherlock Holmes' Study

(Watson is carefully examining a walking stick left by a recent visitor. Holmes is in a swivel chair with back to Watson)

Holmes: Well, Watson, what do you make of it?

Watson: (Miming actions with each description) It could be a sword, a pool cue or perhaps a hair extension. (Double-take) How did you know what I was doing? Holmes, I do believe you have eyes in the back of your head.

Holmes: I do have ears on either side of my head and a well-polished coffee-pot in front of me. (Turning round to face the audience) And who is the owner of this stick?

Watson: The inscription says Dr. Mortimer. I think he is a successful, elderly medical man.

Holmes: Excellent!

Watson: I think that he does a great deal of visiting on foot.

Holmes: Why do you say that?

Watson: Because this stick has been so knocked about. It is evident that he has done a great amount of walking with it.

Holmes: You may not glow in the dark Watson, but you certainly light my candle.

Watson: Then there is this 'Friends of the C.C.H.' engraving. Could this stand for Chirping Chickens Hotel?

Holmes: It may be elementary, my Dear Watson.
Or perhaps CCH might stand for Charing Cross Hospital.

Watson: That sounds a bit strange, but you may be right.

Holmes: The stick is quite short which suggests...

Watson: A man with long arms?

Homes: How about a short man?

Watson: A short man with long arms?

Holmes: How about an orangutan?

Watson: Don't be ridiculous Holmes.

Holmes: Well, that's ruled out primates at least. My dear Watson, he is a young fellow, amiable, unambitious, absent-minded, and who possesses a dog, which I should describe roughly as being larger than a terrier and smaller than a mastiff.

Watson: How did you deduce all that from this stick?

Holmes: It is my experience that it is only an amiable man who receives gifts, only an unambitious one who abandons a London career for the country, and only an absent-minded one who leaves his stick and not his visiting-card after waiting an hour in a room.

Watson: And the dog?

Holmes: The dog has been in the habit of carrying this stick behind his master. The dog's jaw, as shown in the space between these marks, is too broad in my opinion for a terrier and not broad enough for a mastiff. It may have been, yes, by Jove, it is a curly-haired spaniel.

Watson: How can you be so sure of that?

Holmes: For the very simple reason that I see the dog on our door-step, and there is the ring of the doorbell. **[SFX – door knock TRACK 2]**
(Looks to audience) Well, close enough. (Dr Mortimer enters carrying a toy dog) What does Dr. James Mortimer, a man of science, ask of Sherlock Holmes, a specialist in crime?

Mortimer: I am so very glad to see my stick, I thought I'd lost it.

Watson: A present, I see.

Mortimer: Yes, sir.

Watson: From Charing Cross Hospital?

Mortimer: From some friends there. It was a wedding present.

Watson: Dear, dear, that's bad.

Mortimer: Why is that bad?

Holmes: Only that you have disarranged our deductions. (Housekeeper enters) Mrs Hudson I'd like you to make one strong, black coffee for Dr Mortimer, a creaming soda for Watson and one butterfly cake. (Toy dog barks)
SFX – dog bark TRACK 3
Make that two butterfly cakes.

Mortimer: I'm a dabbler in science, Mr. Holmes, a collector of shells on the shores of the great unknown ocean. (Examining Holmes' head) You interest me very much. I had hardly expected so dolichocephalic a skull. Would you mind if run my finger along your parietal fissure? (Getting excited) Ooh, I confess that I love your skull.

Holmes: I presume that you're not here to play with my head.

Mortimer: True. I have a manuscript in my pocket.

Holmes: Early eighteenth century I presume.

Mortimer: How can you say that?

Holmes: You have a bit sticking out of your pocket that says 1742.

Mortimer: This was given to me by Sir Charles Baskerville, whose sudden and tragic death created much excitement. (Holmes stretches out his hand for the manuscript and flattens it upon the desk.) It's the legend of the Baskerville family. (He reads from the scroll)

Learn from this story not to fear the fruits of the past, but rather to be circumspect in the future, that those foul deeds whereby our family has suffered so grievously may not again be loosed to our undoing.

Watson: Boring!

Holmes: Dr Watson please. Wait at least until half time and see if you can rustle up some popcorn. Dr Mortimer could you give us the edited version please. (Handing him a candle or torch) Use this for special effect.

Scene 2

(Lights are dimmed. Dr Mortimer continues story using candle/lamp under his face to create a ghostly atmosphere)

Mortimer: Many years ago, there was a very evil man named Hugo Baskerville. He kidnapped a young lady one night and held her prisoner. She escaped, but he let loose his pack of hounds to track her down.

Later that night they found the young lady lying dead on the ground and Hugo, dead as well. Both savaged by a Hound from Hell.

SF/X – Howl – TRACK 4 (They all look at toy dog)

So a curse was placed on all his descendants. They should beware the moors and never leave the house at night for fear of death! (Lights up. Dr Mortimer is pleased with himself after retelling the story. Both Holmes and Watson have fallen asleep. He wakes them with a poke of his stick)
Do you not find it interesting?

Holmes: Perhaps to a collector of fairy tales.

Watson: Do you have the one about the goose who disguises himself as a duck?

Mrs Hudson: (Returning with refreshments) One strong, black coffee, one creaming soda and two butterfly cakes as ordered.

Holmes: Who ordered that? Take it away and bring us a pot of Earl Grey tea, a stack of crumpets with lashings of butter and honey and a bag of peanuts. (She throws the original tray off stage)

SFX – dog bark TRACK 2 (Calling out) Make that, two bags of peanuts. **SFX – duck quack TRACK 5** And some jelly donuts too. (To Mrs Hudson) And none of your back chat now!

(Dr. Mortimer pulls a folded newspaper out of his bag.)

Mortimer: Here's something more recent.

Watson: (Snatching the paper) Oh look, Target are having a sale!

Mortimer: (Snatching it back from Watson) The recent sudden death of Sir Charles Baskerville has cast a gloom over the county. (Continuing to read from paper)

He was in the habit every night of walking down the Alley of Baskerville Hall. This night he never returned. At twelve o'clock Barrymore, his butler, went in search of his master. He was found dead in the alley. It is understood that the next of kin is a Mr. Henry Baskerville.

Holmes: Do you have any more information?

Mortimer: One night while we were out riding we both saw a dark shape with glowing eyes that followed us. Charles was convinced that the legend was true and that he was doomed.

Watson: It could have been a cow with glow sticks.

Mortimer: On the night of his death I noted that there were no other footsteps on the soft gravel, and there was no physical injury. But there were footprints.

Holmes: Footprints?

Mortimer: Footprints.

Holmes: A man's or a woman's?

Mortimer: Mr. Holmes, they were the footprints of a gigantic hound!
SFX Dramatic music TRACK 6

Watson: Or a cow wearing Hush-Puppies.

Scene 3

Mrs Hudson: Here are your refreshments, as ordered. (She places tray on table)

Holmes: Thank-you. Mrs Hudson. Doctor Mortimer are you saying you saw these footprints?

Mortimer: As clearly as I see you.

Watson: And you said nothing?

Mortimer: What was the use?

Holmes: Why did no-one else see them?

Mortimer: The marks were some twenty meters from the body and no-one else knew of the legend.

Holmes: Are there many sheep-dogs on the moor?

Watson: (Nodding in agreement) Yes, rounding up the many cows wearing Hush-Puppies.

Mortimer: No doubt, and the odd chihuahua, but this was no sheep-dog.

Holmes: So you say it was large?

Mortimer: Enormous.

Holmes: Bigger than Mr Peabody here? (Pointing at Mr Mortimer's dog)

Mortimer: It would eat him for breakfast.

Holmes: What sort of night was it?

Mortimer: It was dark.

Holmes: I see, that's unusual for night-time. Make a note of that Watson. (He writes in his notebook) Was the gate closed?

Mortimer: Closed and padlocked.

Holmes: How high was it?

Mortimer: About four feet high.

Holmes: Then anyone could have climbed over it?

Mortimer: Provided they weren't in a wheelchair.

Watson: I've never seen a cow in a wheelchair, they prefer skateboards.

Holmes: And what marks did you see by the gate?

Mortimer: None in particular.

Holmes: Good heavens! Did you not examine this?

Mortimer: Sir Charles had evidently stood there for five or ten minutes.

Holmes: How do you know that?

Mortimer: The ash had twice dropped from his cigar.

Holmes: Excellent! Oh if only I could have examined that gravel I might have read so much. Oh, Dr. Mortimer you should have called me in!

Mortimer: But I didn't have your mobile, plus I could not call you in without disclosing these facts to the world besides ...

Holmes: Why do you hesitate?

Mortimer: It says so in the script. You know the three dots and the end of a line where you wait for the other person to jump in ...

Holmes: There is a realm in which the most experienced of detectives is helpless.

Mortimer: You mean ... the supernatural?
SFX Twilight Zone music TRACK 7

Holmes: I didn't say that.

Mortimer: No, but you evidently think it along with the Sound F/X person. Since the tragedy, there have been incidents.

Holmes: For example?

Mortimer: Before the terrible event occurred, several people saw a creature upon the moor which was not like any animal known to science. They all agreed it was a huge creature. Luminous, ghastly, and spectral. I have cross-examined these men who all tell the same story of this dreadful apparition, exactly corresponding to the Hell-Hound of the legend. I assure you that there is a reign of terror in the district, and that only a fool would cross the moor at night!

Holmes: Feel like going for a walk Watson?

Watson: Jolly good, I'll fetch my joggers.

Holmes: Now Doctor, how can I assist you?

Mortimer: By advising me what I should do with Sir Henry Baskerville, who arrives in exactly one hour.

Holmes: He is the heir?

Mortimer: Yes.

Holmes: There is no other claimant, I presume?

Mortimer: None. What would you advise me to do with him?

Holmes: Why should he not go to the family home?

Mortimer: Every Baskerville who goes there meets with an evil fate. I feel sure that if Sir Charles could have spoken with me before his death he would have warned me against bringing this, the last of his family to that deadly place.

Holmes: I recommend that you take a cab, call off your dog who is piddling on my front door, and meet Sir Henry Baskerville.

Mortimer: And then?

Holmes: Say nothing to him at all until I have made up my mind about the matter.

Mortimer: How long will it take for you to make up your mind?

Holmes: Twenty-four hours. At ten o'clock tomorrow call upon me again and bring Sir Henry Baskerville with you.

Mortimer: I will do as you ask Mr. Holmes.

Holmes: Only one more question. You said that before Sir Charles Baskerville's death several people saw this apparition upon the moor?

Mortimer: Three people did.

Holmes: Did any see it after?

Mortimer: I have not heard of any.

Holmes: Thank-you we'll talk again soon. (Dr Mortimer leaves) Now Watson I need to do some detective work. Please hand me the map of the area Dr Mortimer spoke of. I'm going on a journey.

Watson: But Holmes you haven't packed.

Holmes: I don't need to actually travel there my dear Watson. I'm going to use this map and my imagination and I'm as good as there. Now be a good chap and get me some more detergent for my pipe.

(Watson leaves the room. Time for thinking, playing the violin and blowing bubbles. Use bubble machine. Sherlock Holmes uses a map of the area and once laid out explores the land using his imagination)

SONG **No secrets TRACK 8**

Scene 4 **Second Case**

Mrs Hudson: Mr Holmes, there is a gentleman here to see you.

Holmes: Show him in Mrs Hudson.

(The King of Bohemia enters wearing a crown, robe and carrying a septre. He is trying to disguise himself with a simple glasses and moustache mask)

King: (Speaking with a fake accent) You may address me as Count Von Kramm. I am here at the request of a person who I cannot name to protect his identity.

Holmes: I understand.

Mrs Hudson: Would the King like anything for supper?

Holmes: I think Earl Grey tea served with our best Royal Doulton should suffice Mrs Hudson.

King: As I was saying this matter is very delicate and every precaution must be taken to avoid a scandal in Europe.

Holmes: I believe Sir that you are indeed not Count Von Kramm. But you are the King of Bohemia.

King: The King of Bohemia, that's a laugh. (Outrageous fake laugh) How did you ever guess that?

Holmes: I'm brilliant.

King: This is the problem Mr Holmes. Five years ago I met a lady named Irene Adler.

Holmes: I see there's the problem. Women are always a problem that's why we men should stick together. Who needs them hey? Why all a gentleman needs is a good pipe, some ripping yarns...

King: Have you heard of this lady?

Holmes: No, but I shall consult my index. We don't have Wikipedia yet so I cut out articles from the newspaper and find them using a thing called an index. Normally Watson would help me but he's out so I'll call on younger sister, Enola – (Rings bell)

Enola: (She appears from a concealed location) You rang?

Holmes: Yes Enola. Please search the index and tell me what we have on a lady called Irene Adler.

(She flips through a card index quickly and removes a reference which she takes over to the bookcase and removes a book from which she reads)

Enola: Born in New Jersey in 1858. Boy, she must be really old.

Holmes: Don't forget it's now only 1888.

Enola: Of course, she's thirty, as I said, really old. Contralto – hmmm. Prima donna – ahhh. Living in London – nice. Linked romantically to the King of Bohemia – scandalous!

Holmes: What was the scandal exactly? A secret marriage?

King: No.

Holmes: No certificates or legal papers?

King: None. But she has some letters.

Holmes: Pooh-pooh, a forgery.

King: On my private note paper.

Holmes: Stolen.

King: With my own seal.

Holmes: Imitated.

King: She also has a photograph.

Enola: (To audience) This case is developing.

King: We're both in it.

Holmes: Then in legal terminology - you're stuffed. Don't forget Enola this is before PhotoShop was invented so a photo is pretty hard evidence. Your Majesty, we have to get this photo back.

King: We have tried many times, but failed.

Holmes: How much does she ask for it?

King: She will not sell it.

Enola: Why don't you try to steal it?

King: We have tried five times. Twice burglars ransacked her house. Twice she has been waylaid and once we diverted her luggage. Nothing was ever found.

Holmes: What does she plan to do with the photo?

King: To ruin me of course! I'm to be married to Clotilde Lothman Von Saxe-Meningen, second daughter of the King of Scandinavia. Any suspicion about another girlfriend and my darling Clotty would call it off!

Holmes: This Irene Adler...

King: She threatens to send her the photograph and she'd do it too. She has the face of a beautiful woman, but a heart of steel.

Enola: Are you sure she hasn't already sent this?

King: Yes, she told me she would send this on the day I announced my engagement which is going to be next Monday.

Enola: Then we have but three days! (Enola rushes out)

Holmes: That is fortunate as I have another case on the books. Are you staying in London?

King: Yes, I'm staying at the Langham under the name Count Von Kramm.

Holmes: Then return there and wait for my call. I shall let you know how we progress.
(He begins blowing bubbles from his pipe again)

King: If anyone asks I wasn't here. (As he leaves Watson arrives back)

Watson: (Bowing) Good evening your majesty.

Scene 5 The Hound Case

(Watson re-enters coughing and swiping at the bubbles)

Holmes: Caught cold, Watson?

Watson: No, it's your blasted bubbles!

Holmes: I suppose it is pretty thick. Just like you old chap.

Watson: Thick! (He takes offence)

Holmes: Yes, thick meaning solid and dependable. Open the window, then! I have been to Devonshire.

Watson: In spirit?

Holmes: Exactly. I remained in this room but I looked at a map of the moor, and my spirit hovered over it. I flatter myself that I could find my way

about if I was to travel there in person.

Watson: Why don't you use a GPS.

Holmes: Elementary my dear Watson, because they haven't been invented yet. Plus the coverage there is awful so I hear. They're on *Vodafone* (use the name of a local dodgy phone brand).

Watson: It sounds like a wild place.

Holmes: Yes, the setting is good for a horror story. If the devil did desire to have a hand in the affairs of men...

Enola: (Returning) Then you think it's supernatural?

SFX Twilight Zone TRACK 7

Holmes: The devil's agents are of flesh and blood. There are two questions waiting for us at the outset. One is whether any crime has been committed at all and, if so, how was it committed? (Notices Watson examining map) What do you make of it?

Watson: It's a map.

Holmes: Brilliant Dr Watson. How did you ever become a doctor by the way? Don't worry I'm sure you know something about something. Now why should a man walk on tiptoe down an alley?

Watson: To get to the other side?

Holmes: He was running, running desperately, running for his life!

Enola: Running from what?

Holmes: There lies our problem. There are indications that the man was crazed with fear before he began to run.

Watson: How can you say that?

Holmes: I am presuming that the cause of his fears came to him across the moor. If that were so, and it seems most probable, only a man who had lost his wits would have run from the house instead of towards it. Whom was he waiting for that night, and why was he waiting in the Alley rather than the house?

Watson: You think that he was waiting for someone?

Holmes: I think it unlikely that he waited at the gate every evening, unless he ordered a lot of pizza. That night he waited there. Enola, hand me my violin, and we will postpone all further thought upon this business until we meet Sir Henry Baskerville in the morning. Besides we now have another case to solve. We're off to pay a visit to Irene Adler! (All leave stage)

Scene Change Instrumental No Secrets TRACK 9

Scene 6 Observing Irene Adler

(The intrepid trio are casing the residence of Irene Adler. They have assumed various poor disguises to hide their identities including Enola who wears a false moustache. Holmes interviews a coach driver outside the house.)

Holmes: That's a fine beast you have there.

Cobb: Her name is Beauty. Don't you think that apt?

Holmes: Yes, she's a fine filly. (Holmes rubs the horse which could be fake / two people in a costume) Speaking of which, what do you know about the fine filly who lives in this house?

Cobb: That be Miss Irene Adler. She be the prettiest things under a bonnet this side of the Thames. And I'm not just saying that because she's me boss.

Enola: Does she go out much?

Cobb: Miss Adler is quite regular, like Beauty here. She leaves the house at 5PM each afternoon and returns at 7PM each night for dinner.

Watson: She must like Bingo.

Enola: Do you know where she goes?

Cobb: Of course I know. I'm her driver. She mainly performs at concerts.

Enola: Does she have many visitors?

Cobb: She has one male visitor who calls at least once a day. He's Godfrey Norton.

Holmes: What does this chap look like?

Cobb: He is tall, dark and dashing. Plus he's a lawyer.

Enola: Is she his client, a friend or perhaps a boyfriend? Are you following me?

Cobb: Yes.

Enola: Well stop following me or I'll have you arrested. Hark! I do believe our man approaches. Quick, everyone act normally. (All characters adopt very unusual poses as Godfrey Norton storms in)

Cobb: Afternoon Mr Norton.

Norton: Good afternoon Cobb. Please have Beauty ready as I shall need you both soon. (He rushes into the house)

Enola: Why is he in such a hurry?

Holmes: All shall be revealed soon. Enola, you remain here and keep an eye on them. Watson and I need to return to the office for a meeting with Henry Baskerville.
(Both leave stage as Norton returns.)

Norton: Quick Cobb to the church of St Monica and don't spare the horses! I'll give you half a guinea if we make it in five minutes.

Cobb: Climb on then. Let's go Beauty!
(Norton leaves with Cobb and Beauty. Enola follows)

Scene Change **Instrumental** **Elementary TRACK 10**

Scene 7 **Meeting Henry**

(Sherlock Holmes office. There is a knock at the door)

SFX Door knock TRACK 2

Watson: Who could that be?

Holmes: It is a tall, slim, beautiful young lady wearing high heels?

Watson: How did you deduce that Holmes?

Holmes: Just wishful thinking old chap.

Mortimer: (Walking in with Sir Henry) This is Sir Henry Baskerville.

Henry: I understand that you think out little puzzles?
Well I've one this morning for you.
Name four days of the week that start with the letter "T".

Watson: I can do this one. Tuesday, Thursday , Thaturday and Thunday!

Holmes: Nice try Watson but you're forgetting today and tomorrow. Now what's that in your hand?

Henry: I received this letter at the hotel.

Watson: Who knew that you were going to the hotel?

Henry: No-one. We only decided after I met Dr. Mortimer.

Holmes: Someone seems to be interested in your movements. (He unfolds and reads the letter aloud)
If you value your life keep away from the moor. The word "moor" only is written and the remainder is made from words cut out of a newspaper. Have you yesterday's Times, Watson?

Watson: It's about 10.08. (Holmes collects paper from table and examines briefly)

Holmes: The words have been taken from here!

Henry: By thunder, you're right! Well, if that isn't smart!

Mortimer: How did you do it Mr Holmes?

Holmes: Could you tell the skull of a dodo from that of an Eskimo?

Mortimer: Most certainly.

Holmes: But how?

Mortimer: That is my special hobby. The differences are obvious.

Holmes: This is my special hobby.

Henry: What? You can work out which paper weirdos cut their words from

when they send crazy threats?

Holmes: Yes, that's my hobby. That and blowing bubbles from a toy pipe, being stuck-up, playing the violin, talking down to people and ...

Mortimer: So why is only the word 'moor' written?

Holmes: Because he could not find it in print.

Watson: Why, of course. Have you deduced anything else from this message?

Holmes: The Times is a paper which is seldom found in any hands but those of the highly educated. So Watson, you're in the clear.

Watson: Thank goodness for that. I was getting worried that it might have been me.

Holmes: This letter was composed by an educated man, or woman or a man dressed as a woman who wished to conceal his own writing. This suggests that the handwriting might be known by you Dr Mortimer. You will observe that the words are not glued accurately. That may point to carelessness, or it may point to the person being in a hurry.

Watson: Or he may have been travelling on a three-legged donkey.

Holmes: Did the composer fear an interruption, and from whom? Did anyone follow or watch you?

Henry: I seem to have walked right into the thick of a crime novel. Why in thunder should anyone follow me?

Holmes: Anything else unusual happen today?

Henry: I have lost one of my boots.

Mortimer: You will find it when you return to the hotel.

Henry: He asked me for anything unusual.

Holmes: Exactly, however foolish the incident may seem. You have lost one of your boots, you say?

Watson: I lost my shoe once. I had to walk like a blasted pirate for a week until my mummy found it under my bed.

Holmes: It seems a useless thing to steal. A single shoe. I confess that I share Dr. Mortimer's belief that it will not be long before the missing boot is found, or (talking to audience) it may be a cunning clue that will reveal itself later in this musical.

Henry: Well, I seem to have come into an inheritance with a vengeance. Of course, I've heard of the Hound ever since I was in the nursery. It's the pet story of the family, though I never thought of taking it seriously before. You don't seem quite to have made up your mind whether it's a case for a policeman or a priest.

Holmes: Precisely! A priest can be very handy Sir Henry and you've given me an idea for another case I'm working on.

Henry: What about this letter sent to me at the hotel?

Holmes: It shows that someone knows more than we do about what goes on upon the moor.

Henry: Maybe they wish to scare me away?

Holmes: We now must decide whether it is advisable for you to go to Baskerville Hall.

Henry: Why should I not go?

Mortimer: It's dangerous.

Henry: There is no man who can prevent me from going to my family home.

Holmes: Let's talk again about this tomorrow.

Henry: Au revoir then. (Mortimer and Henry leave)

Scene 8 Chase

Holmes: Your hat and boots, Watson, quick! We haven't a moment to lose!

Watson: I can't find my boot. Mummy!

Holmes: There's our man, Watson! (Pointing into the audience) Come along!

We'll have a good look at him, if we can do no more.

Watson: I know a song about being followed.

Holmes: So, are you suggesting we sing a song about someone following us rather than actually following the person to see who it is?

Watson: Exactly!

SONG Being followed TRACK 11

Watson: Who was the man?

Holmes: I don't know.

Watson: A spy?

Holmes: Exactly. A suspiciously speedy spy. Could you swear to that man's face?

Watson: I never swear in public. I could swear only to a beard.

Holmes: So could I, from which I gather that it was a false one. A clever man upon so delicate an errand has no use for a beard except to conceal his features.

Watson: Or maybe it was a woman with a beard.

Holmes: Come now Watson, it's time for your medication.

Scene 9 Hotel

(Visiting the Hotel. Henry is standing with Dr Mortimer and appears in an angry mood)

Henry: Seems to me they are playing me for a sucker in this hotel. They'll find they've started to monkey with the wrong man. By thunder, if that chap can't find my missing boot there'll be trouble.

Holmes: Still looking for your boot?

Henry: Yes, and I mean to find it. (To Porter) Well, have you got it? Speak up, man, don't just stand there!

Porter: No, sir. I have searched all over the hotel, but I can't find it.

Henry: Well, either that boot comes back before sundown or I'll go right straight out of this hotel.

Porter: It shall be found, Sir. I promise you that if you will have a little patience it will be found.

Henry: Mind it is, for it's the last thing of mine that I'll lose in this den of thieves. (To Holmes) Please excuse my troubling you about such a trifle.

Holmes: I think it's well worth troubling about.

Henry: It seems the queerest thing that has ever happened to me. Now Mr Holmes I've made up my mind. I've decided to go to Baskerville Hall.

Homes: When?

Henry: Tomorrow.

Holmes: Did you know, Dr. Mortimer, that you were followed just now?

Mortimer: Followed! By whom?

Holmes: Do you have any neighbours with beards?

Mortimer: Why, yes. Barrymore, has a full black beard.

Holmes: Ha! Who is Barrymore?

Mortimer: He is the butler in charge of Baskerville Hall.

Holmes: We had best ascertain if he is really there, or if by any possibility he might be in London.

Henry: How can you do that?

Holmes: Give me a telegraph form. (Porter hands him slip of paper. He speaks as he writes) 'Is all ready for Sir Henry?' That will do. Address to Mr. Barrymore, Baskerville Hall. Where is the nearest telegraph office?

Mortimer: Grimpen.

Holmes: We will send a second wire to the postmaster at Grimpen.

'Telegram to Mr. Barrymore to be delivered into his own hand. If absent, please return wire to Sir Henry Baskerville, Langham Hotel.' That should let us know before evening whether Barrymore is at the Hall or not.

Henry: By the way, Dr. Mortimer, who is this Barrymore?

Mortimer: He is the son of the old caretaker. They have looked after the Hall for four generations now. So far as I know, he and his wife are as respectable a couple as any in the county.

Holmes: Did Barrymore profit at all by Sir Charles's will?

Mortimer: He and his wife received five hundred pounds each.

Holmes: Did they know that they would receive this?

Mortimer: Yes, Sir Charles was very fond of talking about the provisions of his Will.

Holmes: That is very interesting.

Mortimer: I hope that you do not look with suspicious eyes upon everyone who received a legacy from Sir Charles, for I also had a thousand pounds left to me.

Holmes: Indeed! Anyone else?

Mortimer: There were insignificant sums to individuals, and many public charities. The remainder all went to Sir Henry.

Henry: How much was left?

Mortimer: Seven hundred and forty thousand pounds.

Holmes: I had no idea that so gigantic a sum was involved.

Mortimer: The total value of the estate was close to a million.

Holmes: Dear me! It is a stake for which a man might well play a desperate game. Supposing something happened to our young friend Henry here, who would inherit the estate?

Mortimer: As there are no other known descendants the estate would go to an elderly clergyman.

Holmes: Sir Henry you should go to the Hall, but you must not go alone.

Henry: Dr. Mortimer returns with me.

Holmes: But Dr. Mortimer has his practice to attend to, and his house is miles from yours. No, Sir Henry, you must take with you someone, a trusty man, who will be always by your side.

Henry: Is it possible that you could come yourself, Mr. Holmes?

Holmes: I could but I'd miss out on the next episode of "Home & Away".

Henry: Who would you recommend, then?

Holmes: (Gesturing to Watson who is asleep) If my friend would undertake it, there is no man who is better to have at your side when you are in a tight place.

Henry: Well, now, that is kind of you, Dr. Watson. You see how it is with me, and you know just as much about the matter as I do. If you will come down to Baskerville Hall, I'll never forget it. What say you?

Holmes: (Sneaking up and scaring the still dozing Watson) Congratulations Watson you've just volunteered for a little trip.

(A porter arrives with the missing shoe and two telegrams)

Henry: My missing boot!

Holmes: (Reads telegram replies) Barrymore is at the Hall and all is ready for your arrival.

Henry: So, he's not our man. Now, how will we find the Hall?

Mortimer: Very drafty.

Scene Change **Instrumental Being Followed TRACK 12**

Scene 10 Irene Adler departs

(Front of curtain. The carriage has returned and Enola Holmes is still keeping watch)

Enola: Have you ever driven Mr Norton to church before?

Cobb: No Miss. I must confess that this is very unusual. At least Beauty can have a rest as Miss Adler won't be leaving until 5PM this afternoon.

(Miss Adler suddenly appears and hops directly into the carriage)

Adler: Quickly Cobb I need you to drive like the wind to St Monica's church. Do you know the way?

Cobb: Yes Miss Adler. It's a popular place today.

Adler: I'll give you half a sovereign if you can get me there quickly.

Cobb: As you wish Madam. Come Beauty! (They exit stage, with Enola following)

Scene 11 Baskerville Hall

(Front of Curtain. Travelling on coach to Baskerville Hall. The same horse and coach could be used from previous scene, returning from the same direction it just exited from.)

Watson: How much further to go?

Mortimer: Not far now. Here's Mr Perkins the local innkeeper and part-time belly dancing instructor. Halloa! What is it Perkins?

Perkins: There's a madman escaped Dr Mortimer! He's been out for three days now. The wardens watch every road but they've not sighted him yet. The farmers about here don't like it, and that's a fact ... and a giraffe can go without water longer than a camel can, that's another fact.

Mortimer: Is there a reward for his capture?

Perkins: Yes, sir, but money is a poor thing compared to the chance of meeting a madman. You see, he isn't like any ordinary madman. He's from the nuthouse.

Henry: Who is he, then?

Perkins: It is Selden, the madman from Notting Hill.

SFX Dramatic music TRACK 6

Watson: I thought Hugh Grant was in Notting Hill?

Henry: We'll keep an eye out for the villain, and for Hugh Grant.

Perkins: (Leaving) Beware the moors!

Watson: Beware where you're going, that's horse poo!

Mortimer: Here we are, Baskerville Hall. (They all disembark)

(Open curtain to reveal outside of Baskerville Hall)

Henry: Was it here where my Uncle died?

Mortimer: No, the Alley is on the other side.

Henry: It's no wonder my Uncle felt as if trouble were coming on him in such a place as this. It's enough to scare any man.

Barrymore: (Door opens with loud creaking noise)

SFX creaking door TRACK 13

Welcome, Sir Henry! Welcome to Baskerville Hall! (Evil laugh)

Henry: Welcome Mr Barrymore, nice beard. (Returns evil laugh) It's just as I imagined it. Is it not the very picture of an old family home? To think that this should be the same hall in which for five hundred years my family have lived.

Barrymore: Would you like dinner to be served at once, sir?

Henry: Is it ready?

Barrymore: In a few minutes, sir. You'll find hot water in your rooms.

Watson: And Pay TV?

Barrymore: Do not joke, for you may be the next to die! (Evil laugh)

SFX Thunder/lightning TRACK 14

Sir Charles' death gave us a shock and made these surroundings very painful. My wife and I must leave this place.

Henry: What do you intend to do?

Watson: You could open a Pizza Hut franchise.

Barrymore: Perhaps I had best show you to your rooms. Please walk this way.
(Barrymore does an unusual walk which they all imitate)

Henry: My word, on second thoughts this isn't a very cheerful place. No wonder my Uncle got a little jumpy if he lived all alone in such a house as this. However, this is the home of the Baskerville family. This is where I belong. You gone on ahead.

Watson: Aren't you coming?

Henry: No, this is a musical, so I need to sing about my home.

(He moves to front of stage as Curtain closes behind him)

SONG This is my home TRACK 15

Scene 12 St Monica's Church

(Mr Norton and Irene Adler are about to be married at the altar with Holmes in poor disguise as the priest. He is wearing his deer-stalker hat.)

Priest: Dearly beloved, we are gathered here to witness the joining of Irene Gertrude Adler to Godfrey Marmaduke Norton. If any person has objection to their marriage let them speak now or forever hold their peace. (Pause) Godfrey Marmaduke Norton, do you take this woman as your lawfully wedded wife?

Norton: I do.

Priest: And do you Irene Gertrude Adler take this man as your lawful husband?

Adler: I do.

Priest: Then by the power vested in me, I pronounce you man and wife. You may kiss the bride. (They fist bump) Now are you taking any photos?

Adler: No thank-you. (Talking to Norton) I'll come and see you at five.

Norton: I'll be waiting my darling.

Priest: Photos are such wonderful things, treasured memories, capturing the moment, and also very handy for blackmailing purposes.

Adler: (To Norton) See you tonight.

Priest: I keep all my photos in albums on the coffee table in the lounge room. Where do you keep yours?

Adler: Why this sudden interest in photography Father?

Priest: Just curiosity. Most things can be replaced but photos are unique and precious. Most people would know exactly where they are in their house. What about you?

Adler: Yes, I know exactly where they are. Thank-you for marrying us at such short notice and here is some money for your efforts. Goodbye. (She leaves stage)

Priest: Goodbye my child and God bless you and your husband.

Scene Change **SONG Instrumental – This is my Home TRACK 16**

Scene 13 The Stapletons of Merripit House

(Outside of Baskerville Hall, following day)

Henry: I guess it is ourselves and not the house that we have to blame! We were tired from the journey so we took a gray view of the place. Now we are fresh and well, so it is all cheerful once more.

Watson: Did you happen to hear someone, a woman I think, sobbing in the night?

Mortimer: That is curious, for I did when I was half asleep fancy that I heard something of the sort. I waited quite a time, but there was no more of it, so I concluded that it was all a dream.

Henry: I heard it too and I am sure that it was really the sobbing of a woman.

Barrymore: There are only two women in the house, Sir Henry. One is the scullery-maid, who sleeps in the other wing. The other is my wife.

Watson: What about the little girl who lives down the lane?

(Mortimer, Henry and Barrymore enter the house leaving Watson behind.
Stapleton enters attempting to catch a butterfly with a net)

Stapleton: Good morning Dr. Watson, I am Stapleton of Merripit House.

Watson: Your net told me as much for I knew that a Mister Stapleton collected butterflies.

Stapleton: We were afraid that after the sad death of Sir Charles that Henry might refuse to live here. Do you know the legend of the dog which haunts the family?

Watson: I have heard it.

Stapleton: I have no doubt that it led to his tragic end.

Watson: But how?

Stapleton: His nerves were so worked up that the appearance of any dog might have given him a heart attack. Maybe he really did see something that last night in the alley.

Watson: I still think it was a cow.

Stapleton: Has Mr. Sherlock Holmes come to any conclusion? May I ask if he is going to visit?

Watson: He cannot leave London at present.

Stapleton: What a pity! He might throw some light on that which is so dark to us. It is a wonderful place, the moor. You never tire of the moor. It is so vast, so barren, so mysterious.

Watson: So Moorish? Is it hard to know your way around?

Stapleton: Very hard. You see this great plain to the north here with the queer hills breaking out of it. Do you observe anything remarkable about that?

Watson: It would be a smashing place for a gallop, apart from the queer hills and the fact that I don't have a horse.

Stapleton: You would think so and that thought has cost several their lives before now. A false step means death to man or beast. Only yesterday I saw a pony, a milkman and three dancing bears enter

but not one came out.

SFX Howl TRACK 4

Watson: Halloo! What was that?

Stapleton: Queer place, the moor!

Watson: But what was the noise?

Stapleton: The peasants say it is the Hound of the Baskervilles calling for its prey. I've heard it once or twice before, but never quite so loud.

Watson: You are an educated man who carries a butterfly net. You don't believe such nonsense as that? What do you think is the cause of so strange a sound?

Stapleton: Bogs make queer noises sometimes.

SFX Fart TRACK 17

It's the mud settling, or the water rising, or something.

Watson: No, no, that wasn't settling mud. (Holding his nose and moving away from Stapleton.)

Stapleton: Did you ever hear a bittern booming?

Watson: No, have you ever heard a cow crooning? It's very *mooving*.

Stapleton: Oh, excuse me. It is surely Cyclopides. (He chases a butterfly with his net as Beryl Stapleton enters from opposite side)

SONG Leave this place TRACK 18

Watson: Am I imagining things, or are you trying to tell me something?

Beryl: Go back! Go straight back to London, instantly!

Watson: Why should I go back?

Beryl: I cannot explain. But for God's sake do what I ask you. Go back and never set foot upon the moor again.

Watson: But I have only just arrived.

Beryl: Get away from this place at all costs! Hush, he's coming back. Not a word of what I have said. (Stapleton returns)

Stapleton: Hello Beryl.

Beryl: My Jack, you are very hot.

Stapleton: Yes, I know. Plus I was chasing a rare butterfly. You have introduced yourselves, I can see.

Beryl: Yes. I was telling Sir Henry that it was rather late for him to see the true beauties of the moor.

Stapleton: Who do you think this is?

Beryl: This is Sir Henry Baskerville.

Watson: No, only a humble commoner. My name is Dr. Watson.
(They shake hands)

Stapleton: It is a queer spot and yet we manage to make ourselves fairly happy, do we not, Beryl? (She nods unconvincingly)

Watson: I thought that it might be a little dull for you and your sister.

Beryl: No it is never dull.

Stapleton: We have books, our studies, interesting neighbours and Netflix. Would you like to come back to my place and inspect my Lepidoptera?

Watson: Thanks, maybe next time. (Stapleton leaves stage)

Beryl: (Taking Watson aside) Please forget the words I said.

Watson: But I can't forget them, Miss Stapleton. I am Sir Henry's friend. Tell me why it was that you were so eager that he leave.

Beryl: I cannot say.

Watson: What is the danger?

Beryl: You know the story of the hound?

Watson: I don't believe in such nonsense.

Beryl: Take him away from this place which has always been fatal to his family. Why should he wish to live at such a dangerous place?

Watson: Because it is a dangerous place, and danger is his middle name. Or maybe it's Roderick? I fear that unless you can give me some more information it will be impossible to get him to leave.

Beryl: I cannot say any more.

Watson: Why do you not wish your brother to overhear what you said?

Beryl: My brother is anxious to have the Hall inhabited. He would be very angry if he knew that I have said anything which might make Sir Henry go away. But I have done my duty now and I will say no more. Good-bye! (Watson exits in opposite direction, Sir Henry enters and encounters Beryl as she leaves)

Scene 14 Love at first sight

Henry: Why hello there. I thought that this moor was a lonely, depressing and desolate place but your appearance has cast quite a different light on that impression.

Beryl: Please Sir. I don't know who you are but I assure you that all is not what it seems.

Henry: You don't mean to say that you're a man dressed up as a woman?

Beryl: No.

Henry: Thank goodness for that. Now that I've found you my dainty little flower I'm falling in love with this place, and with you. I never want to leave.

SONG You were made for me TRACK 19

Stapleton: (Returning) Get your hands off her!

Henry: Who the devil are you?

Stapleton: I'm her ... brother. Beryl go back home this instant! (To Sir Henry) and if I ever catch you swooning around here singing songs again I'll have you pinned and mounted like one of my specimens! (He storms off in anger)

Scene Change Instrumental – You were made for me TRACK 20

Scene 15 Retrieving the photo

[Outside of Irene Adler's house, Sherlock and Enola are dressed in very poor disguises, again.]

Holmes: Is Miss Adler, or should I say Mrs Norton inside?

Enola: Why do ask, strange person I've never met?

Holmes: It's me, Sherlock.

Enola: You've tricked me again, brother. You are indeed a master of disguise. She returned home about an hour ago and she's not expected out until 5PM for her regular trip. What's the plan?

Holmes: Do you feel like doing something illegal?

Enola: Not particularly with all these people watching.

Holmes: Never mind them, I need you help me get inside this house.

Enola: Of course, what would you like me to do?

Holmes: In approximately 3 minutes I'd like you to trigger this smoke bomb in the street and raise the alarm for a fire (He hands her a small device which she places in her pocket). I will be inside Miss Adler's house, incognito. Upon hearing the cries of fire she will unwittingly divulge where she is hiding the photograph without saying a word. Now hit me.

Enola: Why would you want me to hit you?

Holmes: Never mind why, it's vital that you do so.

Enola: Very well, if you say so. Are you ready? (She slaps him across the face)

SFX Face slap TRACK 21

Holmes: You hit like a girl.

Enola: Glad you noticed. Would you like another one?

Holmes: No I need a more convincing punch to get me into this house.

Enola: Maybe Cobb could help?

Holmes: Yes he'll do. (Cobb walks on stage) My fine fellow would you mind awfully punching me in the face?

Cobb: Why would you want me to do that? Strange person I've never met before.

Holmes: Because she hits like a girl.

Cobb: I can't hit a complete stranger for no reason.

Enola: Why don't you insult him?

Holmes: Good thinking Enola. Why you're nothing but a brutish oaf!

Cobb: Thank-you for noticing Sir. That's the look I was going for.

Holmes: Why I've seen better drivers at a golf club!

Cobb: Thanks for the feedback. I do believe there's room for improvement with my coach driving.

Holmes: Oh, this is harder than I thought. (Enola whispers an idea in his ear)

Your mother is a Manly supporter! (Feel free to substitute a locally disliked team)

(Cobb punches Holmes out cold)

SFX Punch TRACK 22

Enola: Brilliant! (She knocks on the door) Help! We need help, my friend has been attacked!

Adler: (Opening the door) What happened?

Enola: This poor man was just attacked in the street. Could you take him

inside and call for a doctor?

Adler: Of course. Bring him inside at once. (Enola helps Adler drag Holmes inside the house. Enola then removes the smoke bomb from her coat, activates the device and throws it off-stage which corresponds to the starting of the smoke machine.)

Enola: Fire! Fire!

(Random characters run across the stage yelling out fire until Holmes appears from the door to calm the scene.)

Holmes: False alarm. Just some schoolboy prank. There's no fire.

Enola: Did you find what you wanted?

Holmes: Yes, the plan worked as expected. I now know where the photo is secured.

Enola: You didn't take it then.

Holmes: No, I think the King can come and collect it himself. Now I have another job for you.

Enola: Is this illegal too?

Holmes: Only on Wednesdays. (They walk off-stage together)

Scene change **SONG Leave this Place Instrumental TRACK 23**

Scene 16 Baskerville Hall

(Henry discusses his encounter with Beryl back in the house)

Henry: You would have thought the middle of that prairie a fairly safe place for a man to be private but, by thunder, the whole country seems to have been out to see me do my wooing. And a mighty poor wooing at that!

Watson: You would think so.

Henry: Did he strike you as being a bit crazy, this brother of hers?

Watson: Someone who knew my name before we were introduced?
Someone who constantly carries around a net and chases insects?
Someone who invites men up to his house to see his Lepidoptera?
No, he's fine.

Henry: One of us ought to be in a straight-jacket. What's the matter with me, anyhow? Is there anything that would prevent me from making a good husband to a woman that I loved?

Watson: Not that I can see.

Henry: He can't object to my position, so it must be me. (Smelling his armpits) What has he against me? I never hurt anyone that I know of. And yet he would not so much as let me touch the tips of her fingers. I tell you I felt that she was made for me. There's a light in that woman's eyes. Which makes her handy to have on a foggy night.

Watson: I think you might both be different shades of crazy.

SFX - Creaking floorboard TRACK 24

Come with me. I believe we are about to uncover another piece of the puzzle. (They move to the rear of the stage)

(Barrymore comes in and holds a candle above his head upstage and looks into the audience as if searching for someone)

Henry: What are you doing there, Barrymore?

Barrymore: Nothing, sir. It was the windows, Sir. I go round at night to see that they are shut.

Henry: Come, now! What were you doing at the window with that candle?

Barrymore: I was doing no harm, sir. I was holding a candle to the window.

Henry: Why?

Barrymore: I give you my word, sir, that it is not my secret, but I cannot tell it. If it concerned no-one but myself I would not try to keep it from you.

Watson: You must be holding it up as a signal. Let us see if there is any answer. (He holds the candle up and moves it from side to side)
(Opportunity for shadow puppets)

(Pointing into audience) There it is!

Barrymore: No, it is nothing, nothing at all! Ooh err (BROS joke) I assure you...

Henry: You rascal, do you deny that it is a signal? Come, speak up! Who is your friend out yonder, and what is this conspiracy that is going on?

Barrymore: I will not tell.

Henry: Then you're fired.

Barrymore: Very good, Sir.

Henry: Your family has lived with mine for over a hundred years under this roof, and here I find you deep in some dark plot against me.

Eliza: (Barrymore's wife enters) No, Sir, not against you!

Barrymore: We have to go, Eliza. You can pack our things. Don't forget the Playstation.

Eliza: It is my doing, Sir Henry, all mine. My brother is starving on the moor. The light is a signal to him that food is ready for him, and his light out yonder is to show the spot to which to bring it.

Watson: Then your brother is...

Eliza: Seldon, the escaped madman.

SFX Dramatic music – TRACK 6

Henry: Is this true, Barrymore?

Barrymore: Every word of it.

Henry: Forget what I have said. Go to your room, and we shall talk further about this matter in the morning. (They leave)

Watson: How far away do you think he is?

Henry: Well, it cannot be far if Barrymore had to carry out the food to him. And he is waiting, this villain, beside that candle. By thunder, Watson, I am going out to take that man!

Watson: I will come too.

Henry: Then get your revolver and a change of pants.

Watson: Are you armed?

Henry: I have a cushion and a picture of my mother.

Watson: Excellent, we shall take him by surprise!

SFX Howl TRACK 4

Henry: My God, what's that?

Watson: A bittern booming?

Henry: What do they call that sound?

Watson: Who?

Henry: The country folk.

Watson: Oh, they are ignorant people. Why should you mind what they call it?

Henry: Tell me, Watson. What do they say?

Watson: They say it is the cry of the Hound of the Baskervilles.

SFX Dramatic music TRACK 6

Henry: (Turning back) Change of plan. Let's have some toast, we can always look for him in the morning.

Scene 17 Scandal

Barrymore: (Returning on stage) I need to tell you about your Uncle's death.

Henry: What can you tell me about it then?

Barrymore: I know why he was at the gate at that hour. It was to meet a woman.

Henry: To meet a woman!

Barrymore: Is there an echo in here?

Henry: What was her name?

Barrymore: Her initials were L. L.

Watson: Lindsay Lohan of course. How do you know this, Barrymore?

Barrymore: Your uncle had a letter that morning.

Henry: Well?

Barrymore: Well, a few weeks ago my wife found the ashes of a burned letter in the fireplace. Only the end of a page remained and the writing could still be read. It read: 'Please, please, as you are a gentleman, burn this letter, and be at the gate by ten o'clock. Beneath it were the initials L. L.'

Henry: Do you have any idea who L. L. is?

Barrymore: No but I expect if you find that lady we'll know more about Sir Charles's death.

Henry: I cannot understand why you concealed this important information.

Barrymore: I thought it might hurt his reputation?

Henry: If we can trace L. L. it should clear up the whole business. What do you think we should do Watson?

Watson: I'll let Holmes know about it at once. It might give him the clue for which he has been seeking. You see if you can find her on Facebook and I'll ask Dr Mortimer about this mysterious lady.

Scene Change **SONG Instrumental You were made for me TRACK 20**

Scene 18 K lab

(Enola has collected Inspector Lastrade and visits the secret laboratory of K who creates cool inventions for Sherlock Holmes)

K: Inspector Lastrade it has been too long. Who is this you've brought with you?

Lastrade: This is Enola Holmes. Sherlock's younger sister.

K: Pleased to meet you Miss Enola. (He draws her near and pulls at

her hair) Got you this time!

Enola: (Pushing him away) What's your problem?

K: I'm sorry Miss. Sherlock Holmes is such a master of disguise I thought you might be him.

Enola: Well I'm not as you can plainly tell.

K: Then perhaps it is you Lastrade! (He pulls on Lastrade's moustache)

Lastrade: Oow! You've really got to stop pulling on people's bits who comes to visit you K. Neither of us are in disguise but we both need your help.

K: What can I do for you?

Lastrade: Mr Holmes is currently on a mysterious case involving a supposedly supernatural giant Hound of Hell. Do you have anything that might be useful to catch one of those?

K: Dogs go wacko for Smackos.

Enola: (To Lastrade) Maybe he eats them himself.

Lastrade: I think it will take a lot more than mere treats to sooth this savage beast.

K: I see, a giant hound.

Lastrade: Where?

K: In my head. He's big. He has four legs. And he's a dog.

Enola: This guy is brilliant.

K: Let me show you something I've been working on this week. (He goes rummaging through a box)

Enola: It's a net.

K: To the untrained eye it may appear to be a simple net but Miss Enola this is far more than a mere net.

Lastrade: Is it made from unbreakable material from which the subject cannot escape? Does it inject the victim with a tranquilizer? Or perhaps it wraps itself tightly around the suspect to restrict any movement?

K: All good ideas, but no.

Enola: What special extras does this have?

K: It has a nice little handle, and you can stick it in your pants. Like so.

Lastrade: I told you he was brilliant. Thank-you K. Miss Enola can use this while I will take my gun.

Enola: (walking off-stage together) Can we talk about a swap?

Scene Change **SONG Instrumental Being Followed TRACK 12**

Scene 19 Doctor Mortimer's Surgery

(Holmes is disguised as an old lady, Mrs Kafoops, with a walking stick who is a patient. He is still, however, wearing his dear-stalker hat.)

Mortimer: Make sure you get as much rest as possible. No dancing for you tonight.

Mrs Kafoops: Ooh Doctor I'm much too old for dancing. I remember when I was a young girl, all the boys would line up to ask me for a dance.

Mortimer: Yes Mrs Kafoops. Those were the days indeed. Now you go home and rest.

Mrs Kafoops: (Pretending to be deaf) Did you tell me to clear off because I'm a pest?

Mortimer: No, I said rest. Put your feet up and relax.

Mrs Kafoops: You want me to put my feet up on a sax? Well, I don't know what it's like at your place but I don't have musical instruments lying around waiting to be used as poofs.

Henry: (Walking in with Watson) Hello Doctor Mortimer. Hope we're not interrupting?

Mortimer: Not at all come in. Mrs Kafoops was just leaving.

Mrs Kafoops: (To Henry) I'm an old woman you know. Listen to way he talks to me. You'd think he was the only doctor in town.

Mortimer: I am the only doctor in town. Have a safe trip home. Watch out for fast moving bogs.
(Old lady slowly exits) What can I do for you gentlemen?

Watson: There are few people in this area whom you do not know?

Mortimer: Hardly any, I think. Most of them are hard to forget.

Watson: Can you tell me the name of any woman whose initials are L. L.?

Mortimer: There is Laura Lyons but she lives in Coombe Tracey. She is Frankland's daughter. She married an artist who came sketching on the moor. He proved to be a blighter and deserted her. Her father, Frankland, refused to have anything to do with her because she had married without his consent.

Henry: How does she live?

Mortimer: I fancy old Frank allows her a pittance. Her story got about, and several of the people here did something to enable her to earn an honest living. Stapleton did for one, and Sir Charles for another. I gave a trifle myself. It was to set her up in a typewriting business.

Watson: Typewriting... now there's a business with a future.

Henry: You should telegraph Mr Holmes and tell him about this.

Mortimer: What's Laura to do with this?

Henry: Barrymore found a letter which asked Charles to meet at 10PM the night he died. It was signed with the initials, LL.

Mortimer: So you think it came from Laura Lyons.

Watson: Or Lindsay Lohan.

Mortimer: Come then gentlemen I'll take you there myself.

Scene Change **SONG Instrumental No Secrets TRACK 9**

Scene 20 Photo plan

(Back in Sherlock Holmes' Office)

Enola: How did you get Miss Alder to tell you where the king's photograph was hidden?

Holmes: She didn't tell me. She showed me.

Enola: I'm still in the dark.

Holmes: Then let me illuminate. When someone thinks their house is on fire they'll grab that which is most valuable to them first. The photograph is hidden behind the painting in the lounge room. When I called that it was a false alarm she returned it to its hiding place not suspecting that I was watching her all the time.

Enola: Brilliant.

Holmes: Yes I am rather. Now I expect the King will come walking in the door in approximately 10 seconds. He'll be wearing the same dubious disguise he wore when he first introduced himself.

Enola: How can possibly deduce all that?

Holmes: I just saw him through the window. (The King walks in, with another terrible disguise)

King: Mr Holmes I received your telegram.

Holmes: Yes your majesty I've found the illusive photo and tomorrow you and I will pay Ms Adler a visit.

King: But she refuses to return the photo.

Holmes: I know where it is hidden and we shall arrive at a time when she is known to be out so we can retrieve the photo and she'll never know what happened.

King: What time tomorrow?

Holmes: Come around at 11AM. And try to find a better disguise.

(Scene Change – Close curtains – Move in front of curtain)

Scene 21 Stranger on the moors

Barrymore: There's foul play somewhere. There's black villainy brewing. I see a bad moon rising and to that I'll swear! Very glad I should be to see Sir Henry on his way back to London again!

Watson: But what alarms you?

Barrymore: There's a strange man hiding in the mist out yonder! What does it mean?

Watson: You mean there's another person lurking about on the moors? Does Seldon know anything about him?

Barrymore: He saw him once or twice.

Watson: Did he say where he was hiding?

Barrymore: Among the old houses on the hillside.

Watson: Who could this stranger be and I wonder if he's connected to the death of Sir Charles?

Barrymore: Let's make sure we lock all the doors and windows. This is a dangerous place. You'll never know who, or what you'll find out there in the darkness.

(Open curtain to reveal a foggy moor setting. Large chorus number for cast to wear all sorts of spooky costumes)

SONG Dangerous TRACK 24

SFX Howl TRACK 4

End of Act 1

Elementary

Act 2

SONG **Hound of the Baskervilles TRACK - 26**

Scene 1 **Visit to LL** (Takes place in front of curtain)

Watson: Miss Laura Lyons? I have come to see you about the late Sir Charles Baskerville.

Laura: I owe a great deal to his kindness.

Watson: Did you write to him?

Laura: I wrote to him once or twice to acknowledge his generosity.

Watson: Did you ever ask him to meet you?

Laura: Certainly not.

Watson: Surely your memory deceives you. For I quote from your letter - (Using an exaggerated, high pitched voice) Please, please, as you are a gentleman, burn this letter, and be at the gate by ten o'clock.

Laura: Yes, I did write it. Why should I deny it? I have no reason to be ashamed of it. I wished him to help me, so I asked him to meet me.

Watson: Why so late at night?

Laura: He was going to London the next day and might be away for months.

Watson: What happened when you got there?

Laura: I never went. Something prevented my going.

Watson: What was that?

Laura: I received help from another source.

Watson: Why didn't you tell him?

Laura: I was going to. If only we had mobiles, I could have sent him a text.

(Open curtains to Sherlock Holmes Office)

Scene 2 Holmes is tricked

King: (Dressed in an outlandish outfit but still wearing his crown)
Is this disguise better?

Holmes: Definitely. Very subtle indeed. Nothing to draw attention there.

Enola: Sherlock, a letter has just arrived for you.

Holmes: Unusual, the mail doesn't arrive until the afternoon.

Enola: This was hand delivered by a young man.

Holmes: Thank-you Enola. Do you mind if I read this before we go as it might be frightfully important?

King: Go right ahead. I need to adjust my crown anyhow.

Holmes: (Reading aloud) Dear Mr Holmes. You nearly had me fooled with the fire yesterday. As an actress I know about costumes and I could tell something wasn't right. I followed you back to Baker Street and saw the King visited you last night. Don't waste your time coming over again as I've removed the photo and hidden it somewhere else where you'll never find it. Tell the King not to worry as I give my word I'll never use this against him.

King: What a woman! Why she even fooled the master himself.

Holmes: Indeed, she's a woman with many fine attributes and in this instance, she has won the day.

SONG Irene Adler TRACK 27

Now if both of you are free let's go to Baskerville Hall? There is a Hound to be caught. The game is afoot!

Scene 3 Frankland (In front of curtain)

Frankland: Good-day, Dr. Watson, you should congratulate me. I had a Stop sign installed in the middle of that paddock. That will teach that pesky fox a thing or two.

Watson: Why would you want to do that for Mr Frankland?

Frankland: To show him that there are laws, and that laws are for everyone.

Watson: But foxes can't read...

Frankland: So people believe. But secretly I think they're just foxing. I suppose you've come to see me about the madman on the moor?

Watson: Have you seen him?

Frankland: I have seen the boy who takes him his food. I see him through my binoculars. He passes along the same path at the same hour, and I have seen another too. I've seen many other strange things out on the moors too. Come! See with your own eyes. (Looking through binoculars)

Watson: Certainly, there is a boy who seems to have some secret errand with a parcel in his hand. I will investigate who is hiding in that house.

(Curtain opens to reveal exterior of a small, roughly built house) Watson approaches the cabin with revolver drawn. Sherlock emerges.)

Scene 4 Stranger on the moor

Holmes: It is a lovely day, my dear Watson. I really think that you will be more comfortable outside than in.

Watson: Holmes!

Holmes: Please be careful with that revolver.

Watson: I'm glad it's you.

Holmes: Astonished, eh?

Watson: Well, I must confess that I didn't think the stranger on the moors would be you.

Holmes: I had no idea that you had found my hideaway.

Watson: A boy was observed, and that gave me a guide where to look.

Holmes: The old gentleman with the binoculars. I could not make it out when first I saw the light flashing upon the lens.

Watson: I thought that you were in Baker Street working out that blackmail case.

Holmes: That was what I wished you to think.

Watson: But why keep me in the dark?

Holmes: Elementary, my Dear Watson. It saves electricity.

Watson: Then my reports have all been wasted.

(Holmes takes a bundle of papers from his pocket.)

Holmes: Here are your reports, my dear fellow, and very well thumbed, I assure you. Are you aware that a relationship exists between this Laura Lyons and Stapleton?

Watson: I did not.

Holmes: There can be no doubt about the matter. I read about in Woman's Day. They meet, they write, they play "Pin the tail on the donkey". If only his wife knew...

Watson: His wife?

SFX Dramatic music TRACK 6

Holmes: The lady who he calls his sister, Beryl, is really, his wife.

SFX Dramatic music TRACK 6

Watson: No wonder he was cranky when Henry was singing to her. Why this deception?

Holmes: He thought that she would be more useful to him as a single woman.

Watson: It is he, then, who is our enemy. It is he who spied on us in London.

Holmes: Never trust a man with a fake beard.

Watson: The warning letter - it must have come from her!

Holmes: Exactly.

Watson: Where does Laura Lyons come in?

Holmes: First scene, just after Intermission. She counted on becoming his wife, not knowing that he was already married.

Watson: And when she finds out the truth...

Holmes: Then she may help us catch our man.

Watson: One last question, Holmes. What is he after?

Holmes: Murder!

SFX Dramatic music TRACK 6

Refined, cold-blooded, murder. My nets are closing upon him, even as his are upon Sir Henry. There is but one danger which can threaten us. He could strike before we are ready. Guard Sir Henry as closely as ever!

SFX Scream TRACK 28

Hark!

Watson: Oh, my God! What is it? What does it mean?

Holmes: Hush!

SFX Scream longer TRACK 29

Watson: Where is it coming from?

Holmes: There, I think.

Watson: No, there!

SFX Howl TRACK 4

Holmes: The hound! Come, Watson, come! Great heavens, let's pray we are not too late.

(They run to the other side of the stage. Lots of fog/smoke)

Watson: Can you see anything?

Holmes: Nothing. It's too foggy.

Watson: Yes, it's so foggy I just saw an owl with a torch. (A body is lying on stage with back to audience) Oh Holmes, I shall never forgive myself for leaving Sir Henry alone.

Holmes: We heard his screams and yet have been unable to save him! Where is this brute of a hound which drove him to his death? It may be lurking among these rocks at this instant. And Stapleton, where is he? He shall answer for this deed. Now we have to prove the connection between the man and the beast.

Watson: Let's take his body back to the Baskerville Hall. (The body is turned over to reveal the madman Seldon who is wearing a coat that Henry wore earlier.)

Holmes: A beard! The man has a beard!

Watson: A beard? Why was Sir Henry wearing a fake beard.

Holmes: It is not Sir Henry, it is the madman Seldon! The clothes have been the poor devil's death. It is clear enough that the hound has been trained to track Sir Henry's scent. That explains the boot which was stolen from the hotel. (Stapleton enters) Halloa, it's the man himself!

Stapleton: Why, Dr. Watson, that's not you, is it? You are the last man that I should have expected to see out on the moor. But, dear me, what's this? Somebody hurt? Don't tell me it is our friend Sir Henry!

Watson: This is not Sir Henry. It is Seldon, the madman who escaped from the asylum.

Stapleton: Dear me! What a very shocking affair! How did he die?

Watson: He appears to be suffering from death. My friend and I were strolling on the moor when we heard a cry.

Stapleton: I heard a cry also. That was what brought me out. I was worried about Sir Henry.

Holmes: Why about Sir Henry in particular?

Stapleton: Because I had suggested that he should come over. When he did not come I was surprised, and I naturally became alarmed for his safety when I heard cries upon the moor. By the way, did you hear anything else besides a cry?

Watson: No, did you?

Stapleton: No.

Holmes: I thought I heard a duck but it may have been a loon.

Stapleton: It is said that the Hound of the Baskervilles can be heard upon the moor.

Watson: We heard nothing of the kind.

Stapleton: And what is your theory of this poor fellow's death Mr Holmes?

Holmes: How did you know who I am?

Stapleton: We have been expecting you in these parts since Dr. Watson came down. You are in time to see a tragedy.

Holmes: Yes, indeed. I will take unpleasant memories back to London with me tomorrow.

Stapleton: You return tomorrow?

Holmes: That is my intention.

Stapleton: I hope your visit has cast some light upon those occurrences which have puzzled us?

Holmes: One cannot always have the success for which one hopes. An investigator needs facts, not legends.

Scene Change **SONG Instrumental Dangerous TRACK 30**

Scene 5 Baskerville Hall

(Stapleton's face with a fake beard is behind a picture frame hanging on the wall)

Henry: I've been moping in the house all day but I have kept my promise

and not gone out alone. I had a message from Stapleton asking me over to his place tonight.

Holmes: I have no doubt that you would have had a more lively evening. By the way, I don't suppose you appreciate that we have been mourning over you?

Henry: What do you mean?

Holmes: The escaped madman who died, he was dressed in your clothes.

Henry: Do you know who is responsible?

Holmes: Soon all shall be revealed. We are getting closer.

Henry: We heard the hound on the moor, so I can swear that it is not superstition. I know a dog when I hear one.

SFX Duck quack TRACK 5

That's not one. If you can put the hound on a chain, I'll be ready to swear you are the greatest detective of all time.

Holmes: That's enough swearing, this is a school musical. I think I will muzzle him if, you will give me your help.

Henry: I will do whatever you tell me.

Holmes: I will ask you also, to do it blindly.

Henry: Just as you like, I don't mind a drink.

Holmes: If you will do this, I think our problem will soon be solved.
(Holmes does a double take of a portrait on the wall)

Henry: What is it?

Holmes: Good heavens! This person in the painting. Who is it?

Henry: That's some old relation from years ago. Great Uncle someone or other...

Holmes: If you remove this beard. (He takes beard off Stapleton in picture frame) Why he looks like Stapleton!

He is a Baskerville!

[Strobe light or similar for lighting effect]

SFX Lightning/thunder TRACK 14

Henry: He wants the inheritance!

Holmes: Exactly. This picture has supplied us with the missing clue. We have him and I swear that tomorrow night he will be fluttering in our net as helpless as one of his own butterflies. You are to dine with Stapleton tomorrow night?

Henry: Yes, will you come too?

Holmes: No, you must go alone. Make sure you tell Stapleton that Watson and I have returned to London.

Henry: I'll tell him.

Homes: One more order. I wish you to drive to his house. Send back your horse and carriage and let him know that you intend to walk home.

Henry: Walk across the moor, at night!

Holmes: Yes.

Henry: But that is the very thing which you have so often told me not to do.

Holmes: This time you may do it with safety. If I had not every confidence in your nerve and courage, I would not suggest it, but it is essential that you should do it.

Henry: Then I'll wear my brown undies and do it.

Holmes: Remember, as you value your life, don't stray from the path!

SONG Don't stray TRACK 31

(New scene in front of curtains)

Scene 6 Laura Lyons is told the truth

Holmes: Miss Lyons Dr. Watson has informed me of what you have withheld in connection with the death of Sir Charles.

Laura: What have I withheld?

Holmes: I wish to be frank with you.

Watson: I thought you were Sherlock?

Holmes: We regard this case as one of murder, and the evidence may implicate not only your friend Mr. Stapleton, but his wife as well.

Laura: (Surprised.) His wife!

Holmes: Yes! His sister, Beryl, is really his wife.

Laura: I don't believe you. Prove it!

Holmes: Here is a photograph of the couple.

Laura: That's a photo of you at Watson at the beach.

Watson: Oh, I did enjoy making those sandcastles.

Holmes: (Removing another photo from his pocket) Try this one.

Laura: Why did he lie to me? Now I see that I was nothing but a tool in his hands. I swear to you when I wrote the letter, I never dreamed of any harm to Sir Charles.

Holmes: There's no need to swear. I believe you, madam. This letter was suggested to you by Stapleton?

Laura: He dictated it.

Holmes: Yet after you had sent the letter, he stopped you from keeping the appointment?

Laura: Yes.

Holmes: He made you swear to say nothing about this?

Laura: He said that I would be suspected if the facts came out. He frightened me into remaining silent.

Holmes: Come Watson, the game is afoot! (Walks quickly away and bumps into Lastrade, Enola and the King of Bohemia)

Lestrade: (Exaggerated French accent) I came as soon as I heard. Anything good?

Holmes: The biggest case in years. Are you armed, Inspector Lestrade?

Lestrade: (Fiddling with his trouser pocket) As long as I have my trousers I have a pocket, and as long as I have a pocket, I have something in it.

Watson: Just don't fiddle with it or it might go off accidentally.

Holmes: I too have a banana close by. Watson and I are also ready for trouble.

Enola: (Holding the net up) And I have a net!

Watson: Very impressive.

Lestrade: What's the plan now?

Holmes: Now we play the waiting game. (Lengthy pause)

King: This waiting game is rather boring, can't we play something else? Maybe murder in the dark?

Holmes: That's what we will trying to avoid tonight! Let us catch this conveniently timed horse and carriage back to the moor.

(Same carriage from earlier in the show arrives)

Cobb: Where to Guv?

Homes: To the moors with haste!

Cobb: To the moors it is. We'll pick up haste on the way.

Holmes: I have asked Sir Henry to inform Stapleton that he intends to walk home from his place after dinner tonight. Stapleton won't be able to resist this opportunity to release his hound, only this time. (To audience) We'll be waiting.

(Curtain opens to reveal the foggy moors)

Scene 7 The Moors

Cobb: Welcome to the moors. To the left you can see ... nothing. And to the right... a bog.

Lastrade: Now bog off, or I'll arrest you for not having a real horse.

Holmes: I must request you to walk on tiptoe and not to talk above a whisper. These conveniently placed rocks will provide us cover for our ambush.

Lestrade: The fog is moving in slowly.

Watson: Is that serious?

Holmes: Very serious, indeed. This is a serious fog. This could ruin my plan. Our success and his life may depend upon his coming out before the fog is over the path.

Watson: If he isn't here soon the path will be covered. In five minutes we won't be able to see our hands in front of us.

Holmes: Yes somebody needs to pull the plug on that smoke machine otherwise we won't know what we're shooting at.

SFX Duck quack TRACK 5

Watson: I think I hear him coming.

Enola: I didn't know he had a duck with him.

SFX Howl TRACK 4

Holmes: Look out! The hound is coming! Fire!

SFX Guns firing TRACK 32

(Stuffed toy dog thrown on stage)

Lestrade: My God! What is it?

Watson: Whatever it was, it's stuffed now.

Holmes: I was prepared for a hound, but not for such a creature as this.

Henry: You have saved my life.

Watson: Are you strong enough to stand?

Henry: Give me some brandy and a banana and I shall be ready for anything. Now, what do you propose to do?

Holmes: We have our case, now we only want our man.

Enola: (To audience) It's so hard to find a good one these days.

Watson: It's a thousand to one against us finding him. Those shots must have told him that the game was up.

Lestrade: I can hear movement. Who goes there?

(Beryl Stapleton staggers in tied up and gagged)

Watson: Look what that brute has done. Here, Lestrade, give me your banana. She has fainted from exhaustion.

Beryl: (Having her gag removed) Has he escaped?

Holmes: He cannot escape us, madam.

Beryl: I did not mean my husband. Sir Henry? Is he safe?

Henry: Yes. I'm over here lying on the ground.

Beryl: Oh Henry I'm so glad you're alive. And the hound?

Watson: He's lying on the ground too.

Holmes: Tell us where we can find your husband.

Beryl: He's the one who tied me up. There is but one place where he would have fled. The old tin mine.

SFX Dramatic music TRACK 6

Lestrade: Ahh, the old tin mine trick.

Watson: Look here! It's Sir Henry's missing boot. (Takes a whiff) It still stinks!

Lestrade: Thrown there by Stapleton as he ran away.

Holmes: We know that he must be close by.

SFX Scream TRACK 28

Beryl: What was that?

Holmes: That was the last you will hear from your husband. He has been taken by the moor itself.

Stapleton: No, that was some other escaped lunatic falling into a bog. I'm still at large!

Lastrade: Hands up, don't turn around I have you covered with a ripe banana. (Holding a banana at his back)

Holmes: Well done Lastrade. Watson use the ropes to secure Stapleton. I wager this fellow won't be bothering us for a very long time.

Beryl: What about you Sir Henry? Are you going away too?

Henry: Now that I've found my shoe and a new girlfriend. I think I'll stay a bit longer.

Enola: (Re-enters holding a real, small dog) Look what I caught with my net.

Sherlock: Truly remarkable. I think it's time Enola Holmes takes over from me as the world's greatest detective.

Enola: Challenge accepted. And Lucy (the dog) here will be my partner in crime solving. What will you do in retirement Sherlock?

Sherlock: I was thinking of helping Laura Lyons expand her typewriting business. (To audience) Surely that will never be replaced. And what about you Watson, will you return to being a doctor?

Watson: Maybe I should, but I can't remember what to do.

Sherlock: Don't worry about that. Just charge a lot of money and use Dr Google. You'll be fine.

Watson: Righto then! I think it's time we left as I can feel an ending song coming on.

Holmes: Yes, this case is now solved thanks to the genius of Sherlock Holmes...

Enola: And Enola Holmes.

Holmes: Indeed, and without the loss of any main characters.

Henry: What about that poor chap who died wearing my coat?

Dr Mortimer: (Entering with Barrymores) Good news Sir Henry. Seldon wasn't dead, he just fell asleep after listening to one of Watson's stories. What a crazy fellow. So, no-one was harmed in the making of this musical.

Seldon: (To the audience) Tell that to the audience.

SONG It's Elementary TRACK 33

Curtain Call TRACK 34