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**AUDITION INFORMATION**

**Ken Ludwig's**  
**Moriarty**

Directed by  
**Judy Goff-Menegat**

## WELCOME

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Thank you for your interest in auditioning for a Coaster Theatre Playhouse production. We've compiled this information packet for you to help you learn a little bit more about the play, the characters and to give you some idea of what to expect during auditions.

If you've auditioned for us before, welcome back!

If this is your first time auditioning at the Coaster Theatre, welcome, we are excited to have you here! We are a community theatre that takes "community" to heart. It is our volunteer actors that breathe life into the Coaster Theatre and we are excited that you have joined us. Whether you're a veteran performer who recently moved to the North Coast or new to the stage, we want to encourage everyone to audition at the Coaster Theatre.

## WHAT YOU SHOULD KNOW ABOUT AUDITIONS

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- \* Coaster Theatre auditions are open to all – we try our best to discourage directors from pre-casting roles.
- \* At some auditions you will cold read from sides from the show, some directors prefer you prepare sides from the show or a monologue or a song for a musical production. Be sure to read the director's notes on this production so you'll be ready.
- \* Auditions vary from director to director. Each has their own unique audition process.
- \* Copies of the script for each show of the season are available to check out from the Coaster Theatre if you want the chance to read the full script before auditions. A \$20 refundable deposit is required to check out a script. Please note, not all musical scripts are available in advance of auditions. You can check with the theatre regarding the availability of musical scripts.
- \* We know that it can be disappointing not to get a part. If we have more people audition than roles available, directors have to weigh several factors when choosing a cast. We encourage you to come and audition often. Just because you weren't right for one role doesn't mean that you won't be perfect for another.
- \* Keep your options open when auditioning. It is easy to say "there's no part for me" or "I'm too old, young, tall, short, etc. for this role" but you never know what the director has in mind and could be just what they are looking for in a role.
- \* We also like to encourage performers to get involved on the production side of shows. Helping backstage, with props, in the booth or as a Stage Manager is a great way to get involved with the theatre.

## THE PLAY

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### **Moriarty**

**Performance dates:** June 26-August 8

**Show start time:** All performances begin at 7:30 pm

### **A SHERLOCK HOLMES ADVENTURE**

Sherlock Holmes and Dr. Watson are back on the case! An investigation into the Bohemian king's stolen letters cascades into an international mystery filled with spies, blackmail and intrigue. With world peace at stake, Holmes and Watson join forces with American actress Irene Adler to take down cunning criminal mastermind Professor Moriarty and his network of devious henchmen. Five actors play over 40 roles in this adventure that has danger – and laughter! – around every corner. A Victorian melodrama romp!

## THE DIRECTOR

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**JUDY GOFF-MENEGAT (Director).** Ms. Goff-Menegat's professional experience in Theater is wide-ranging, primarily working as a director. She's been a professional free-lance director, actor, voice actor and choreographer since 1984. Her resume includes over 50 productions ranging from Equity houses to semi-professional companies to educational and community Theater. Ms. Menegat received her MFA in Directing from California Institute of the Arts in Los Angeles in 1988 later co-founding the theater company R&J Productions with her late husband. In addition, she has been a theater educator and acting instructor for much of her career. She recently retired and currently lives in Astoria, Oregon, where she had the joy of performing at Ten-Fifteen Theater in *Marjorie Prime* and *For Peter Pan on her 70th Birthday*.

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## AUDITION DETAILS

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**DATES:** Tuesday, March 3 & Wednesday, March 4

**TIME:** 6:30 p.m.

**LOCATION:** Coaster Theatre Playhouse

- \* Arrive prepared to fill out an audition form or download an audition form to fill out and bring with you and make sure to bring your schedules and conflicts. Everyone will read from pre-selected sides from the show.

**In addition, please note the following:**

- \* All characters listed are open to actors of all racial backgrounds and types.
- \* Age ranges are flexible for the characters.
- \* The director is open to casting actors in non-traditional gender roles.

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## REHEARSAL SCHEDULE

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We will have two preliminary rehearsals in March for full read through and beginning discussions. These dates will be determined based on cast availability. Full rehearsals will begin the week of April 27th and continue through June 25th. Tech and dress rehearsals will be June 21 – 25. The rehearsal schedule is dependent on the actor's conflict calendars. All actors must be able to commit to all performance dates and tech week rehearsals.

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## PERFORMANCE SCHEDULE

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**JUNE:**

Friday, 6/26 — Saturday, 6/27

**JULY:**

Thursday, 7/2 — Friday, 7/3 — Wednesday, 7/8 — Thursday, 7/9 — Saturday, 7/11

Wednesday, 7/15 — Thursday, 7/16 — Saturday, 7/18 — Wednesday, 7/22

Thursday, 7/23 — Saturday, 7/25 — Wednesday, 7/29 — Thursday, 7/30

**AUGUST:**

Saturday, 8/1 — Friday, 8/7 — Saturday, 8/8

All performances begin at 7:30 p.m. with a call time of 6:30 p.m.

## **CHARACTERS**

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**ACTOR ONE:** Sherlock Holmes

**ACTOR TWO:** Doctor Watson

**ACTOR THREE:** Rupert Perkins, King Otto Von Ormstein, Professor Moriarty, Mrs. Gasner, Porter, Conductor, Paddy Keys, Nefertiti, Mycroft Homes, Lestrade, Rough with a Bludgeon, Bartender, Announcer

**ACTOR FOUR:** Irene Adler, Mrs. Hudson, Cartwright

**ACTOR FIVE:** Miroslav Haček, Daisy, Milker, Vicar, Mrs. Barabas, Hilda Klebb, Toby, Cab Driver, Hans

Additionally looking for 3-4 ensemble members for non-speaking movement/dance roles who will also serve as stagehands and possible understudies.

# COASTER THEATRE PLAYHOUSE

## AUDITION FORM

### KEN LUDWIG'S MORIARTY

Performance Dates: June 26-August 8 (18 shows)

Name \_\_\_\_\_

Mailing Address \_\_\_\_\_

Email \_\_\_\_\_

Best Phone Contact \_\_\_\_\_

Age Range \_\_\_\_\_ Height \_\_\_\_\_ Hair Color \_\_\_\_\_ Vocal Range \_\_\_\_\_

For musicals only

Which role(s) do you prefer? \_\_\_\_\_

Will you consider any other role(s)?

Yes or no answer ONLY

Yes

No

All, are you willing to alter or color your hair?

Yes

No

Are you willing to wear a wig?

Yes

No

Are you willing to alter your facial hair?

Yes

No

Are you willing to play a role of a different gender?

Yes

No

List a few roles recently played and the theatre or attach a resume:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

If not cast are you interested in helping with technical aspects of the show (Lighting, Stage Crew, Stage Management)? \_\_\_\_\_

Attached is a calendar that includes the performance schedule. Please mark any conflicts including regular meetings, work, school, intended travel, etc. that will take place after 5pm Monday - Friday or anytime on Saturday and Sundays.



**COASTER THEATRE PLAYHOUSE**  
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Cannon Beach OR 97110

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Web: [coastertheatre.com](http://coastertheatre.com)

# MARCH 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3 Auditions	4	5	6	7
8	9	10	11	12	13	14
15 Daylight Savings	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

# APRIL 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12 Easter	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

# MAY 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

# JUNE 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
Tech Week					Show 7:30 pm	Show 7:30 pm
		29				
		30				

# JULY 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2 Show 7:30 pm	3 Show 7:30 pm	4
5	6	7	8 Show 7:30 pm	9 Show 7:30 pm	10	11 Independence Day
12	13	14	15 Show 7:30 pm	16 Show 7:30 pm	17	18 Show 7:30 pm
19	20	21	22 Show 7:30 pm	23 Show 7:30 pm	24	25 Show 7:30 pm
26	27	28	29 Show 7:30 pm	30 Show 7:30 pm	31	

# AUGUST 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1 Show 7:30 pm
2	3	4	5	6	7 Show 7:30 pm	8 Show 7:30 pm
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

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**SIDE 1**

**WATSON.** *(To us.)* To Sherlock Holmes she was always *the* woman. I have seldom heard him mention her under any other name. In his eyes she eclipsed and predominated the whole of her sex.

*(The voices on stage rise to beauty in the La Bohème duet "O soave fanciulla.")*

He first saw Miss Adler from his box at the Royal Opera House in Covent Garden. I happened to glance at him at the time and it was obvious that – quite uncharacteristically for a man who feared that emotion might ever interfere with his reason – he was smitten by her instantly.

At the time, he had no occasion to speak with her – nor did he during our frequent visits to the opera that season. But he would say, much later, after the case in question had reached its unexpected, shocking conclusion, that despite her beauty, or perhaps because of it, she was a woman destined for a tragic end.

*(We hear the sounds of a London street of the period: the pleasant clip-clopping of the horses and the tolling of bells.)*

The case began on a cheerful sunlit morning at 221B Baker Street, the address I was sharing once again with Sherlock Holmes. My wife of four years had passed away suddenly in the Spring of that year, and I had moved back into our digs with a heavy heart that had at last begun to heal, in no small part thanks to the presence of my dear friend, Sherlock Holmes. To others he was a hero of great fame, but to me, he was simply my best friend.

## SIDE 2

**MRS. HUDSON.** Well... I-I-I think whoever wrote it is a... servant of some kind. Yes. A servant. And he works for a...nobleman. Or a king. That's it, he works for a king!

*(She smells the envelope.)*

And I think it's a king from one of those...exotic countries, like Silesia. No. Wrong. It's Bohemia. Yes. And he's coming this morning on urgent business, he'll be in a hurry, and don't be surprised if he's wearing a *black mask*. There. How's that? What do you think?!

**HOLMES.** I think you opened the letter this morning and read it.

**MRS. HUDSON.** Well of course I did, you silly man. How else could I possibly know all that.

*(DAISY laughs with delight.)*

**WATSON.** Well done, Mrs. Hudson.

**DAISY.** I hear a carriage arriving.

**HOLMES.** *(A glance out the window.)* And I see a pair of colts worth a hundred and fifty guineas apiece.

*(We hear someone knocking at the front door.)*

**MRS. HUDSON.** *I'm coming, I'm coming! Keep your shirt on!* Come along, Daisy. And Mr. Holmes, eat your breakfast.

*(DAISY giggles and they exit together.)*

**WATSON.** *(To us.)* This was the moment I cherished most. A sound on the stairs, a knock at the door and the sudden arrival of some new mystery.

*(Knock knock!)*

**HOLMES.** Enter, please.

**HOLMES.** Good morning, Mrs. Hudson. Daisy.

*(DAISY is the scullery maid in a mob cap, scrubbing the floor for dear life.)*

**DAISY.** G'morning, sir!

**MRS. HUDSON.** I hope you will have some breakfast this morning, Mr. Holmes. You are wasting away.

**HOLMES.** Mrs. Hudson, please don't obsess.

**MRS. HUDSON.** Oh, just look at you. You don't sleep at night. The house is filled with that foul tobacco smoke of yours, and you don't even open your mail anymore. Look at this. It arrived *yesterday*. It might be a client.

**HOLMES.** Of course it's a client.

**MRS. HUDSON.** You should open it.

**HOLMES.** I don't need to open it. I know perfectly well what it says by looking at the envelope.

**WATSON.** Oh come now, Holmes. That's going a bit far.

**HOLMES.** It is child's play, Watson.

**MRS. HUDSON.** For you, perhaps, because you're...well, you know who you are.

**HOLMES.** Mrs. Hudson. You have seen my methods a hundred times. Employ them yourself. This instant. What do you think?

**MRS. HUDSON.** Me?

**HOLMES.** Yes. Do your best. Something tells me you'll do quite well.

SIDE 2

**THE MASKED MAN.** *I am insulted! How dare you say such a thing!*

*(He rips the hat from his head, takes a step towards HOLMES - and WATSON stands quickly and intervenes, instinctively protecting HOLMES.)*

**WATSON.** Sir!

*(Beat. Then THE MASKED MAN stamps his foot and tears the mask from his face.)*

**KING OTTO.** How did you know?

**HOLMES.** Aside from your impatience, your expensive horses, and the signet ring you forgot to remove from your little finger, it is quite well-known that the hereditary line of Ormstein are all left-handed.

**KING OTTO.** The quince.

**HOLMES.** The quince.

**KING OTTO.** Bah. I have come all the way from Prague to consult you.

**HOLMES.** Then pray consult.

**KING OTTO.** You enrage me.

**WATSON.** He does that to most people.

*(KING OTTO takes a breath and begins:)*

**KING OTTO.** A year ago I made the acquaintance of a beautiful American actress named Irene Adler and she turned my heart into somersaults.

**HOLMES.** And you wrote her some compromising letters and you want them back.

**KING OTTO.** *(Astonished.)* How do you know these things?

**HOLMES.** It is my business to know things. But tell me, how can anyone prove that the letters are real?

*(A giant of a man strides into the room. He is dressed richly in fur and silk, and he wears a black mask over his eyes. He surveys HOLMES and WATSON intently.)*

**THE MASKED MAN.** *(With a harsh Bohemian accent.)* You haff had my note?

**HOLMES.** I have indeed. And you are -?

**THE MASKED MAN.** I am Count von Kramm, servant to the King of Bohemia, and you must promise me the utmost secrecy.

*(To WATSON.)* You. Get out.

**HOLMES.** It is both or nothing.

**THE MASKED MAN.** I do not like it.

**HOLMES.** I don't like most things. Have a quince.

*(HOLMES tosses him a quince, which he catches easily.)*

**THE MASKED MAN.** I do not vant a quince!

**HOLMES.** Please be seated and tell me your problem.

**THE MASKED MAN.** I have come to you about some letters concerning a love affair that my master had with a Miss Irene Adler. The matter is now pressing because the King is about to marry a foreign princess, and if she knew about the King's affair, she would break off the engagement like that!

**HOLMES.** Which would of course have disastrous European results, don't you agree, your Majesty?

**THE MASKED MAN.** *(Spluttering.)* "Your-your-your Majesty?" How dare you qvestion me!

**HOLMES.** Oh come now, it's obvious that I'm speaking to King Otto of Bohemia, not his servant, his ambassador or the leader of his marching band, despite the size of the hat you're wearing.

**SIDE 3**

*(Two cockney lads of about fourteen appear out of nowhere. They're cheerful, resourceful, and competitive.)*

**CARTWRIGHT.** Hello, Doctor. No need to yell.

**MILKER.** We can get ya a taxi in seconds.

**WATSON.** Cartwright. Milker. How on earth did you know I'd be here?

**CARTWRIGHT.** I dunno. I've got this kind o' sixth sense where you and Mr. 'Olmes is concerned.

**MILKER.** I think me friend 'ere is whatcha call paranormal.

**CARTWRIGHT.** No, I'm not. I'm exotic.

**MILKER.** Freaky.

**CARTWRIGHT.** Prophetic.

**MILKER.** Peculiar.

**CARTWRIGHT.** Telepathic.

**MILKER.** Insane.

**WATSON.** Enough! We have a job for you.

**CARTWRIGHT.** Is it dangerous?

**WATSON.** Yes.

**MILKER.** Excellent.

**CARTWRIGHT.** Now I'll get ya that taxi ya wanted.

**MILKER.** I'll get it.

**CARTWRIGHT.** I said I'll do it.

**MILKER.** I'll do it faster.

**CARTWRIGHT.** Oh sure, you wish.

**MILKER.** Me da has a taxi.

**CARTWRIGHT.** Me ma has a carriage.

**MILKER.** And I've got a yacht.

**CARTWRIGHT.** And I got a balloon, two battleships and half an army!

**WATSON.** *Boys, that's enough!*

*(To us.)* On the way to the station, we stopped at Mrs. Gasner's Newsagents, Dry Goods, and Sundries and picked up the items that Holmes requested –

*(The door opens with the tinkle of a bell.)*

**MRS. GASNER** *is efficiency itself and carries a clipboard.)*

**MRS. GASNER.** Come in, come in and state your business. Do not shilly-shally with a lot of nonsense, I'm a busy woman.

**CARTWRIGHT.** A quart o' paraffin.

**MRS. GASNER.** It's on the shelf.

**MILKER.** A wick.

**MRS. GASNER.** To the left.

**CARTWRIGHT.** And an empty bottle that holds exactly eight and a quarter ounces o' liquid when it's filled, no! more nor less!

*(Bang! There it is.)*

**MRS. GASNER.** Would you like to measure it, dearie, or take my word for it?

**MILKER.** Ha!

*(The boys start to go.)*

**MRS. GASNER.** Ah-ah. Say the magic words.

## SIDE 4

**WATSON.** (*To us.*) Within a few minutes I found myself in the corner of our compartment, flying along en route to Great Shelford, while Sherlock Holmes, his sharp, eager face framed in his traveling cap, brooded in the opposite corner. As it turned out, it was one of the most important discussions of our lives.

**HOLMES.** ...Watson. I assume that you have never heard of Professor James Moriarty.

**WATSON.** Never.

**HOLMES.** And that is the genius of the man. He pervades London and no one has heard of him. That is what puts him on a pinnacle in the history of crime.

**WATSON.** Crime?

**HOLMES.** I tell you Watson, in all seriousness, if I could beat the man, I would gladly sacrifice myself in the process.

**WATSON.** Holmes, really... What has he done?

**HOLMES.** His career has been remarkable. At the age of twenty he wrote a treatise on the Binomial Theorem and had the Chair of Mathematics at Cambridge just two years later. But it turned out that he had tendencies of a criminal nature. Dark rumors gathered round him at the university and eventually he was compelled to leave.

**WATSON.** You weren't there at the time...?

**HOLMES.** Indeed I was. He was my mentor, and I worshipped him. We worked together, we dined together, we were as inseparable as Juno's swans. Then the rumors began and he started avoiding me. It was said that he'd committed the most atrocious crimes, all for money.

**WATSON.** That's monstrous.

**HOLMES.** At first I refused to believe it. But then one day I was in his office, and I found a letter in his handwriting. He was blackmailing another professor for his indiscretions.

**WATSON.** Good God.

**HOLMES.** He wanted money and he threatened violence. I was going to go to the police with the letter, but I... I hesitated. I convinced myself I needed more evidence. The truth is, I didn't want to confront him. I loved him and I was frightened of him.

**WATSON.** Of course you were. Anyone would have been.

**HOLMES.** I delayed for a week, and then I found it. *Proof after proof.* But alas, by the time I sought him out, he had fled. He got away! And it was my fault!

**WATSON.** Oh, come now. You can't blame yourself!

**HOLMES.** Oh I can. And then came the scandal, but it was too late. He was gone because of *me.* Because of my cowardice! Shortly after that, I received a letter, and in it, he admitted all he had done. He swore he would build an empire upon extortion, forgery, murder, anything to acquire power and wealth.

At that moment, I knew my calling. I would become a detective to stop such villainy and atone for my lack of courage. So oddly enough, it was Moriarty who made me what I have tried to become. *But I should have stopped him from the beginning and I failed to do it!*

**WATSON.** So stop him now. Track him down and have him arrested.

**HOLMES.** I have tried, Watson. He remains invisible. And yet, he is the seed of all that is evil in our great city. He sits motionless like a spider in the center of its web, and he knows the quiver of every thread. *He is the Napoleon of Crime!*

**WATSON.** But what can you do? You need him to slip.

**SIDE 5**

(**HOLMES enters.**)

**HOLMES.** Good afternoon. You are -?

**MRS. BARABAS.** Mrs. Ethel Chetwood, what's it to you?

**HOLMES.** I'm here to see Miss Alice Adler. May I presume that the young woman whose wrist you are holding so forcefully is indeed Miss Adler?

**ALICE.** Yes, I am.

**MRS. BARABAS.** As you can see, the poor thing's a invalid. I've got to hold her up. Ha!

**HOLMES.** Perhaps she's confined to the house too much.

**MRS. BARABAS.** Oh, ain't you the funny one. I know about you and I ain't impressed. And I suppose you know about me already from all those clues you pretend to pick up out o' nothin'. Go ahead! What do you know?!

**HOLMES.** (*Without taking his eyes from her.*) Nothing of consequence, I'm afraid, except that your real name is Athena Barabas, as the envelope on the desk tells us. You served time at Dartmoor Prison where you got that snake tattoo on your wrist. And you're holding this woman against her will, for which I could have you arrested by the policeman I see through the window walking down the street. Madam, may I be of assistance to you?

**ALICE.** I'm...I'm all right. But why are you here?

**HOLMES.** My name is Sherlock Holmes and my client wishes to obtain certain letters written by him to your sister, Miss Irene Adler, which I believe are now in your possession.

**ALICE.** It is true that I have such letters, Mr. Holmes, but it will be impossible to get them away from me. Others have tried and failed.

**HOLMES.** What others have done or not done is of no consequence to me, Miss Adler. I am here on behalf of my client, the King of Bohemia, who asks your sister for forgiveness.

**ALICE.** He doesn't deserve it. This is all his fault and he must pay for it!

**HOLMES.** Are you sure of this?

**ALICE.** I'm positive.

**HOLMES.** Then your answer is final?

**ALICE.** I'm afraid it is.

**HOLMES.** (*Consulting his pocket watch.*) Well look at the time. It appears to be two o'clock precisely.

(*Silence.*)

*Two o'clock precisely.*

(*Silence.*)

*Two o'clock precisely!*

(*BOOM! We hear an explosion, then a police whistle, then cries of "Fire! Fire!" by members of the public.*)

**MRS. BARABAS.** Holy goddam!

**PADDY.** What was that?!

**MRS. BARABAS.** It came from the kitchen!

**PADDY.** The house is on fire!

(*As MRS. BARABAS and PADDY run out, ALICE makes a move towards an upholstered ottoman. The moment she does, she realizes that she has betrayed her hiding place for the letters.*)

## SIDE 5 continued

**ALICE.** No!

**HOLMES.** Please don't alarm yourself, Miss Adler. There is no fire. I simply wanted to know where you'd hidden the letters.

*(He rips open the upholstery and pulls out the letters.)*

I hope you'll forgive me.

*(Her entire demeanor has changed instantly, and suddenly she speaks with a new American accent - not Southern, but her own voice.)*

**ALICE.** Of course I won't forgive you, you stuck-up, pompous idiot.

**HOLMES.** I beg your pardon?

**ALICE.** I had her eating out of my hand. I had her terrified and now you've ruined everything!

**HOLMES.** What? What are you talking about?

**ALICE.** The letters! I need those letters so I can flush out a man named Professor James Moriarty and kill him!

**HOLMES.** But why?

**ALICE.** Because he - ...oh, none of your business. Just - ... Oh my God, she's coming back, you fool!

**HOLMES.** Wait. Here. Hide the originals. We'll give her these instead.

**ALICE.** They're counterfeit?

**HOLMES.** Yes they're counterfeit. I prepared them on the train, but they'll have to do. Quickly. Quickly!

*(As ALICE hides the real papers, MRS. BARABAS walks in with her gun drawn. HOLMES, on purpose, is holding out the counterfeit papers.)*



## SIDE 6 (continued)

THEY KILLED MY SISTER FOR A PACKET OF LETTERS!

*(She flings herself onto HOLMES's chest and weeps. HOLMES has no idea what to do with his arms.)*

Sorry. Stupid.

**HOLMES.** Did the police find anyone?

**IRENE.** No one. Nothing. So I've spent the past several months trying to find out who they are and it's led me to the man I mentioned. His name is James Moriarty and he was a professor of mathematics. That's all I know.

**HOLMES.** It's all anyone knows.

**IRENE.** Then you've heard of him?

**HOLMES.** He's a monster. What I *don't* understand is why he wants the letters so desperately. Oh yes of course he can blackmail the King and there's money in it. But he blackmails people every day. There must be something else in the letters that only he is aware of.

**IRENE.** Have you met him?

**HOLMES.** Yes indeed.

**IRENE.** Do you know where to find him?

**HOLMES.** No idea, which is infuriating.

**IRENE.** Then what do we do now?

**HOLMES.** "We"?

**IRENE.** Yes, we! I lost a sister, so don't pretend I'm not involved in this, now what do we *do*?

**HOLMES.** ...My goal is to flush him out, and to do it I need to find his *list*.

**IRENE.** What list?

**SIDE 7**

*(The sitting room. SHERLOCK and MYCROFT are in conference. MYCROFT is a man of massive frame with a suggestion of uncouth physical inertia. "But above his unwieldy frame there is perched a head so masterful in its brow, so alert in its steely-grey, deep-set eyes, so firm in its lips, and so subtle in its play of expression, that after one glance one forgets the gross body and remembers only the dominant mind.")*

**MYCROFT.** I tell you I need to see the letters first.

**HOLMES.** And I'm merely asking you why they're important.

**MYCROFT.** I will tell you as soon as you hand them over.

**HOLMES.** And I'll hand them over as soon as you tell me.

**MYCROFT.** That will be a first.

**HOLMES.** Oh please. My life is spent doing your bidding.

**MYCROFT.** It certainly is not.

**HOLMES.** Of course it is.

**MYCROFT.** You are preposterous.

**HOLMES.** You are provoking.

**MYCROFT.** You are galling.

**HOLMES.** You are absurd.

**WATSON.** When they were together, they became children again. It was like watching Tweedledee and Tweedledum.

*(IRENE enters, looking ravishing.)*

**IRENE.** Hello, gentlemen.

**HOLMES.** Miss Adler. This is my brother Mycroft.

**MYCROFT.** How do you do.

**HOLMES.** He wants to see the King's letters –

**MYCROFT.** Which I need as a matter of state business. I work for the British government.

**WATSON.** At times, he is the British government.

**HOLMES.** But I refuse to show them to him.

**IRENE.** The point is moot because you don't have the letters.

**HOLMES.** Of course I have them. I took them last night in your sleep, remember?

**IRENE.** And I took them back a moment ago.

**HOLMES.** That's impossible. They're in my safe.

**IRENE.** Not anymore.

**HOLMES.** Good God. The letters! Let me see those. I locked them up.

**IRENE.** And I burgled them.

**MYCROFT.** What an extraordinary woman.

**IRENE.** Are you as clever as your brother?

**MYCROFT.** Yes, and he freely admits it. But he's a bit of a show-off with his parlor games.

**IRENE.** His deductions, you mean.

**MYCROFT.** Yes, and of course they're all quite simple. I could do them all day. He is transparent.

**IRENE.** *(Laughing.)* Yes, I know.

**HOLMES.** I beg your pardon?

**IRENE.** *(Ignoring SHERLOCK.)* Now what can you deduce about me? A mere Highland Mary.

**MYCROFT.** Aha. That was a clue. You're testing me. Wicked woman. Well, let's see. Your parents emigrated to North

## SIDE 7 (continued)

America and you grew up initially in Canada, then moved to the Southern portion of the United States. It's all in the vowels. From there you travelled, mostly in England where you were educated. You wear a watch chain like an English barrister – I saw you glance at it. You value education and you studied in Scotland, hence the Burns quotation. You also spent time in New York City, and that I deduce from your cheekiness.

**IRENE.** Anything else?

**MYCROFT.** You're a fencer. Witness the marks on your dominant hand. Épée or Sabre?

**IRENE.** Sabre.

**MYCROFT.** Naturally. And of course you're a Jewess. I assure you I say that with admiration. You wear a Star of David, made in Odessa, so your parents no doubt fought the Cossacks and fled the pogroms.

**IRENE.** It's a point of pride.

**MYCROFT.** I should hope so. The Holmes family is over one-quarter Jewish and I'm sure it's why my brother is so deeply attracted to you.

**HOLMES.** (*Annoyed.*) May we stick to business, please.

**MYCROFT.** (*To IRENE.*) I've embarrassed him, which is such a pleasure. May I see the letters?

**IRENE.** Why do you want them so badly?

**MYCROFT.** I want to look for a secret they harbor of national importance.

(*IRENE hands MYCROFT the letters.*)

**IRENE.** I'm afraid you're going to be disappointed. I've read the letters a hundred times and there's nothing in them but –

**MYCROFT.** Indiscretions? Oh I wouldn't be so certain, my dear. I suspect at least one of them contains a microdot.

**SIDE 8**

*(The three are walking together in the bright sunlight of a clear London afternoon.)*

**WATSON.** *(Continued.)* As we passed within a block of Regent's Park, I noticed that Holmes was glancing over his shoulder.

**HOLMES.** I believe we're being followed.

**WATSON.** *(Turning round.)* Really? Where?

**HOLMES.** Don't look.

**WATSON.** Sorry. Who is it do you think?

**HOLMES.** From his size and gait, I'd say it's Sebastian Moran.

**IRENE.** Who's Sebastian Moran?

**HOLMES.** He's Moriarty's number two. He's known primarily for his skill as a marksman – he hunts big game, he's a deadly shot – and he's suspected of several prominent murders here in London.

**WATSON.** Oh right, right, right. I've read about him in the Police Gazette.

**IRENE.** Do you think he was sent by Moriarty?

**HOLMES.** Without a doubt.

**WATSON.** You should arrest him then.

**HOLMES.** On what charge? Skulking down the street suspiciously?

**WATSON.** That's good enough for me! I'd clap him in irons! Look. He's still there.

**IRENE.** Where?

**WATSON.** Right there.

**HOLMES.** Don't look!

**WATSON.** Sorry.

**IRENE.** Sorry.

*(Whispering.)*

What does he want?

**HOLMES.** He wants to kill you.

**IRENE.** Oh.

*(They've arrived at the large, gleaming door of the embassy. HOLMES rings the bell.)*

*(Bing bong!)*

**SIDE 9**

**MORIARTY.** Oh that was unfortunate. She merely had to tell me where the letters were. When she wouldn't, I had to put her down like a dog.

**IRENE.** *Yahhhhhh!*

*(IRENE cries out and springs at MORIARTY, but HOLMES stops her in time.)*

*(She is so angry that he has to pinion her arms.)*

*I'll kill you, I'll kill you! Let me go! Let me go!*

**HOLMES.** *Stop! Stop it! He is baiting you!*

*(IRENE stops struggling, but still has to be held and is panting hard.)*

**MORIARTY.** Well done, Mr. Holmes. Another step and I would have had to shoot her right here on the spot. **AND I WOULD HAVE DONE IT!**

*(For an instant, MORIARTY loses control, and we see a snarling madman. Then he calms himself and turns to HOLMES.)*

Now. "Sherlock." You have been pursuing me and making lists of my confederates. Oh yes. I know everything. But so far you have only a handful of them and I intend to keep it that way.

Don't forget, I taught you everything.

**HOLMES.** Latin and Greek.

**MORIARTY.** And how to *think*. And how to *dream!*

**HOLMES.** But not how to steal and cheat.

**MORIARTY.** Oh, please, you are such a child. I presume you found the microdots.

**HOLMES.** Yes of course. And they are now in the hands of the British Government. So I'm sorry to tell you, but you've lost a fortune.

**HILDA.** I-I-I-I-I-  
**MORIARTY.** GO!

*(HILDA runs away as fast as she can.)*

*(MORIARTY points his gun at her retreating back...but he does not shoot her. Instead he laughs and uncocks the gun.)*

*(And now, for the first time, HOLMES and MORIARTY face each other, one on one. They both understand the importance of this moment.)*

Well, well, well. "Sherlock." My best student. How you have changed.

**HOLMES.** Villain. You betrayed me. You betrayed us all.

**MORIARTY.** No. I merely took advantage of your naïveté. You were such an innocent. And so trusting. Now look at you. The light is gone. You look haggard with experience. It's distressing.

**HOLMES.** I trusted you and you became pathetic.

*(Bang!)*

*(Crack!)*

*(MORIARTY shoots the gun out of HOLMES's hand, sending it flying.)*

**MORIARTY.** I am a very fine shot, you know, and could just as easily have put that bullet through your heart.

**IRENE.** Monster.

**MORIARTY.** Not at all, Miss Adler. I'm a very just man. I had no need to kill Hilda so I let her live. I have every reason in the world to kill you and Holmes, and so I will.

**IRENE.** And my sister?

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## SIDE 9 (continued)

**MORIARTY.** I already *have* a fortune!

**HOLMES.** And soon you won't. I'm taking it from you. And your plans. And your confederates. Everything's going. You will soon be alone on a naked scaffold, your hands tied behind your back, staring down at your own grave. Does that frighten you?

**MORIARTY.** Nothing frightens me, Holmes! Because you are nothing. You are a mote of dust. You cannot stand in my way, nor can anyone else. You are all too "high-minded." You say I'm evil. *But evil wins in the end! It cannot be stopped!* "Oh help the poor and helpless. Have a conscience. Have pity." My followers are loyal because I make them *rich*. They know what I'm doing, but they avert their eyes and pretend not to see. They should be in Parliament. And some of them are!

*(He laughs.)*

Now any last words, "Sherlock"? If you tell me now, I'll have them engraved on your *tombstone*.

**HOLMES.** None. And you?

**MORIARTY.** *(Laughs.)* No, Mr. Holmes. I don't need them. Besides, anything I have to say has already crossed your mind.

**HOLMES.** Then all of my answers have crossed yours.

**IRENE.** *(A moan.)* No...

**MORIARTY.** Good-bye, "Sherlock."

*(He raises his gun and points it at HOLMES.)*

**HOLMES.** Watson! Take him!

**SIDE 10**

**WATSON.** *(Holding onto HOLMES, who is trying to get to IRENE.)* Stop! Holmes, stop! It's too late! He'll kill us all!

**HOLMES.** *And I don't care! Goddam the woman! She is impossible! Despite what she thinks, she is not a law unto herself, she is not invincible, and she is going to get herself killed! Damn, damn, damn the woman!*

*(We now see IRENE transform herself. As an actress, she knows exactly what to do: she turns her jacket inside out, teases her hair, smears makeup across her face - and suddenly she looks like a tippy woman of the streets, a sailor's moll. Then she stumbles down the avenue, singing at the top of her lungs - and bumps straight into MORIARTY.)*

**IRENE.** Whoa! Sorry Guv'nor. Watch yer step.

**MORIARTY.** *(Pushing her away.)* Get away from me! What are you doing?!

**IRENE.** What am oi doing? You be careful! I'm not that kinda girl, ya know.

**MORIARTY.** Don't you touch me!

**IRENE.** Sorry. I don't mean nuthin' by it. Don't be uppity.

**MORIARTY.** Guttersnipe!

**IRENE.** O'course, now that I'm seein' you up close like this, you're quite an attractive fellow. Perhaps we oughta get better acquainted.

*(She tries to kiss him.)*

**MORIARTY.** Stop it! Stop it!

*(She kisses him.)*

*I said stop it!*

*(He grabs her by the throat and holds her up and peers at her face. Does he recognize her...?)*

**IRENE.** Not so rough, ya brute!

*(He shoves her roughly to the ground and she cries out with pain.)*

**AGH!**

**MORIARTY.** If you want to live, stay away from me!

*(He turns, revolted by her, and stalks away.)*

*(HOLMES, WATSON, and TOBY wait tensely as MORIARTY disappears, then they rush up to IRENE.)*

**WATSON.** My dear, are you all right?

**IRENE.** I'm fine, I think.

**HOLMES.** Now what on earth did you do *that* for?

**IRENE.** I decided to listen for a change. We want all of them.

**HOLMES.** And therefore?

**IRENE.** I lifted his wallet. You said he kept a list of names with him.

*(She produces MORIARTY's wallet.)*

**WATSON.** You're a pickpocket?

**IRENE.** I learned it from a longshoreman at Marseilles.

*(HOLMES takes the wallet and hurries to a lamppost for better light.)*

**HOLMES.** God in heaven.

**WATSON.** What is it?