

# 2018 JEWELL MAINSTAGE PLAY GUIDE



PROFESSIONAL THEATRE IN A NEIGHBORHOOD SETTING

THE 2018 JEWELL  
MAINSTAGE SEASON:

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*SWEET LAND*  
JUL 11 - AUG 18

*BASKERVILLE: A SHERLOCK HOLMES MYSTERY*  
SEP 12 - OCT 20

REN LUDWIG'S



# BASKERVILLE A SHERLOCK HOLMES MYSTERY

DIRECTED BY SCOTT NOLTE

SEPTEMBER 12 - OCTOBER 20

# WELCOME

*A mystery that's murderously funny.*

Sherlock Holmes is back and searching for clues to explain a mysterious death on a haunted moor. Five fearless actors conjure over 35 characters to deliver laughter and chills in this dizzyingly inventive adaptation of *The Hound of the Baskervilles*. Bite your nails and howl with delight as Holmes and Watson face their most diabolical case ever.

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What are you afraid of? What makes you laugh? Many times when we look back at something we used to be afraid of we find it funny that we considered it scary.

The Sherlock Holmes adventure *The Hound of the Baskervilles* is a classic thriller about a ghostly hound said to haunt an aristocratic family in a secluded English estate. The premise is frightening but, as Holmes' cold logic eventually reveals, it is also absurd.

Often the storytelling elements of chilling suspense and absurd comedy are similar. Both rely on the build-up of expectation followed by a surprising outcome. As you watch Ken Ludwig's comedic adaptation, watch for the ways in which the original structure, which aimed to create fear, has been pushed just one step farther to instead become hilariously funny.

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**TAPROOT THEATRE**  
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### See behind the curtain!

See what inspires and delights  
us behind the scenes here at  
Taproot Theatre.





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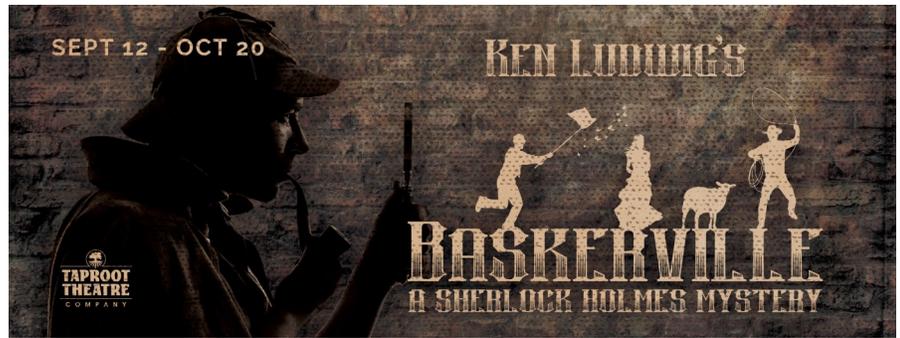
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# Ken Ludwig



Ken Ludwig

Bio and picture from [kenludwig.com](http://kenludwig.com)

**Ken Ludwig** is a two-time Olivier Award-winning playwright whose work is performed throughout the world in more than thirty countries and in over twenty languages.

He has written twenty-five plays and musicals, with six Broadway productions and seven in London’s West End. His first Broadway play, *Lend Me A Tenor*, won two Tony Awards and was called "one of the classic comedies of the 20th century" by *The Washington Post*.

He has received commissions from the Royal Shakespeare Company, The Old Globe and the Bristol Old Vic, and he is a Sallie B. Goodman Fellow of the McCarter Theatre in Princeton. His awards include the Charles MacArthur Award, the Helen Hayes Award, the 2017 Samuel French Award for Sustained Excellence in the American Theatre, the SETC Distinguished Career Award, the Edgar Award for Best Mystery of the Year, and the Edwin Forrest Award for Contributions to the American Theater.

His book *How To Teach Your Children Shakespeare*, published by Penguin/Random House, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays are published by the Yale Review.

His plays and musicals include *Crazy For You* (5 years on Broadway, Tony and Olivier Awards for Best Musical), *Moon Over Buffalo* (Broadway and West End, starring Carol Burnett, Lynn Redgrave and Joan Collins), *The Adventures of Tom Sawyer* (Broadway starring Kristen Bell), *Treasure Island* (West End), *Twentieth Century* (Broadway starring Alec Baldwin), *Leading Ladies*, *The Game’s Afoot*, *A Fox on the Fairway*, *The Beaux’ Stratagem*, *Baskerville*, and *A Comedy of Tenors*.

In 2017, his adaptation of Agatha Christie's *Murder on the Orient Express*, written at the request of the Agatha Christie Estate, premiered at the McCarter Theatre, and his newest play, *Sherwood* opened at The Old Globe.

He holds degrees from Harvard and Cambridge Universities. His plays and musicals are produced somewhere in the United States and abroad every night of the year. See [www.kenludwig.com](http://www.kenludwig.com).

**Who is your favorite writer?**

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**What qualities of their writing interest you the most?**

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# Sir Arthur Conan Doyle

**Sir Arthur Conan Doyle** (1859-1930) was born to an affluent, strict Irish-Catholic family in Edinburgh, Scotland. Conan Doyle's mother, Mary, was a lively and well-educated woman who loved to read. Her great enthusiasm and animation while spinning wild tales sparked the child's imagination. As Conan Doyle would later recall in his biography, "In my early childhood...the vivid stories she would tell me stand out so clearly that they obscure the real facts of my life."

After Conan Doyle graduated from Stonyhurst College in 1876, he decided to pursue a medical degree at the University of Edinburgh. At medical school, he met his mentor, Professor Dr. Joseph Bell, whose keen powers of observation would later inspire Conan Doyle to create his famed fictional detective character, Sherlock Holmes.

While a medical student, Conan Doyle took his first stab at writing, with a short story called *The Mystery of Sasassa Valley*. His first paying job as a doctor took the form of a medical officer's position aboard the steamship *Mayumba*, travelling from Liverpool to Africa. After his stint on the *Mayumba*, he settled in Plymouth, England for a time. He spent the next few years struggling to balance his burgeoning medical career with his efforts to gain recognition as an author. He would later give up medicine altogether, in order to devote all of his attention to his writing.



**Sir Arthur Conan Doyle**  
picture from

<http://www.biography.com/people/arthur-conan-doyle-9278600?page=2>

In 1886, still struggling to make it as an author, Conan Doyle started writing the mystery novel *A Tangled Skein*. Two years later, the novel was renamed *A Study in Scarlet* and published in *Beeton's Christmas Annual*. *A Study in Scarlet*, which first introduced the wildly popular characters Sherlock Holmes and his assistant, Dr. Watson, finally earned Conan Doyle the recognition he had so desired. It was the first of 60 stories that Doyle would pen about Sherlock Holmes. He also composed four of his most popular Sherlock Holmes books during this period: *The Sign of Four* (1890), *The Adventures of Sherlock Holmes* (1892), *The Memoirs of Sherlock Holmes* (1894) and *The Hounds of Baskervilles*, published in 1901.

In 1893, to Conan Doyle's readers' disdain, he had attempted to kill off his Sherlock Holmes character resulting in tremendous public outcry. In 1901, Conan Doyle reintroduced Sherlock Holmes in *The Hounds of Baskervilles* and later brought him back to life in *The Adventure of the Empty House*. In 1928, Doyle's final twelve stories about Sherlock Holmes were published in a compilation entitled *The Casebook of Sherlock Holmes*.

Text acquired and edited from biography found on  
<http://www.biography.com/people/arthur-conan-doyle-9278600?page=2>



**Link to download the book:**

<https://archive.org/details/houndbaskervill02doylgoog>

# Costumes



In *Baskerville: A Sherlock Holmes Mystery*, 5 actors play over 35 characters.

There are several moments in the play where one small costume piece (a hat, a cape, a jacket) might transform an actor into a whole new character.



Costume Design  
by Melanie Burgess  
& Nina Bice

Which costume pieces did you think were the most effective at changing a character?  
What made that costume piece so effective?

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# Costumes

Using this blank sheet of paper, draw a costume you might want to wear if you were in a production of *Baskerville: A Sherlock Holmes Mystery*.

## Setting/Place

**In a novel or a short story** the setting is usually established by the author's description indicating time and place. At most theatrical productions the program will briefly list the setting and time period of the play, but after that it's up to the set designer to create a visual representation of the location in which the story is set. Like a good mystery writer, a good set designer will create a set that gives the audience clues about the story even before the actors come on stage.

**What can you guess about the setting (location and/or time period) of this play by looking at the set design below?**



BEN LUTHELM'S  
**BASKERVILLE**  
A SHERLOCK HOLMES MYSTERY

Taproot Theatre 2018  
designed by Richard Loria

# Setting/Place



## Moors of Devonshire

*“Over the green squares of the fields and the low curve of a wood there rose in the distance a grey, melancholy hill, with a strange jagged summit, dim and vague in the distance, like some fantastic landscape in a dream.”*

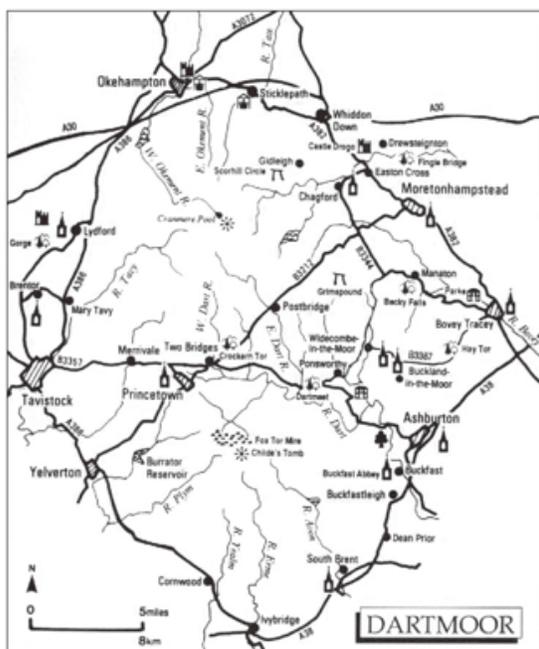
Sir Arthur Conan Doyle’s description of Dartmoor has captured imaginations for more than 100 years.

The author visited Dartmoor in 1901, compelled by his friend Bertram Fletcher Robinson’s tales of monstrous characters, escaped convicts, demonic hounds and desperate inheritance battles. It is said Conan Doyle walked 16-18 miles a day here, scouting for locations in which to set his fiction.

When he finally penned *The Hound of the Baskervilles* from the Duchy Hotel in Princetown, now the Highland Moorland Visitor Centre, he wove the real people, places and legends of Dartmoor into a tale so gripping it would become his most famous and celebrated work.

The chilling action unfolds within a patch of Dartmoor some 6 miles across. “Grimpen Mire” is likely Fox Tor Mire.

Conan Doyle took liberties with the moor’s geography when writing his novel. Grimspound really ought to be next to Fox Tor, south of Princetown. Conan Doyle says there’s a deadly bog between the tor and Baskerville Hall and this accords with reality, but where the grand house should sit is the less-impressive Whiteworks Cottages.



Excerpts from <http://www.countryfile.com/days-out/baskerville-country-devon>  
and <http://culturelocker.com/story/2012/England-Dartmoor.html>

## Learning to Speak English

A **Tor** is a hill or rocky peak. (The tors in Dartmoor are granite.)

A **Mire** is a stretch of swampy or boggy ground.

# Setting/Place



**The English Moors** are an area of expansive and often infertile grass lands that are prevalent throughout the English countryside. Often boggy and lightly developed, the Moors have frequently been the inspiration for many English ghost stories and legends.

## Sir Arthur Conan Doyle's Exact Inspiration for Baskerville Hall is a Mystery.

A few possibilities that could have inspired Conan Doyle have been identified.

**Fowlescombe**, a grand Elizabethan mansion that closely matches the description in the book. Another possible suspect is **Cromer Hall**. It's Tudor Gothic architecture could have served as Conan Doyle's inspiration when he visited the property.



**Fowlescombe** near Ugborough in the Southwest of England was a newly abandoned and decaying Elizabethan mansion house when Sir Arthur Conan Doyle was travelling in the area in 1901. While it lacked a view of the moors described in his book, it did have twin towers, mullioned windows, crenellations and long wings, just as in the novelist's description of Baskerville Hall.



**Cromer Hall**, located in Norfolk in East-Central England was destroyed by and rebuilt in the 1820s in the Gothic revival style. Sir Arthur Conan Doyle dined at Cromer Hall while on a golfing holiday in Norfolk in 1901. During his stay he probably heard the legend of the "Black Shuck," a huge hound with terrifying eyes that was said to haunt Beeston Bump, not far from Cromer. The legend went that anyone looking into the Eyes of the hound only had a year to live.

# Basis of the Story

***The Hound of the Baskervilles*** by Sir Arthur Conan Doyle was originally serialized in *The Strand Magazine* from August 1901 to April 1902. In 1893 Sherlock Holmes met his death at Reichenbach Falls in *The Adventure of the Final Problem*. His fans had to wait until 1901 to once again enjoy a novel featuring the great detective.

In March of 1901 Conan Doyle vacationed in Norfolk with his friend Bertram Fletcher Robinson. While the men played golf and relaxed they spoke of many things. Robinson told Conan Doyle about growing up in Devon and the local legends. Conan Doyle was especially interested in the tales of ghostly hounds that roamed Dartmoor.

Conan Doyle knew that the ghostly hound would make a good starting point for a novel. However he needed a strong central character. He decided that it made no sense to create a new character when he already had one in Sherlock Holmes. While he wasn't ready to bring Holmes back to life, Conan Doyle decided that he would write a novel that happened in an earlier time period. A time period before the incident at Reichenbach Falls. The knowledge that the public would go wild over another Sherlock Holmes novel must have also helped Conan Doyle in his decision.

Later that month Robinson took Conan Doyle on a tour of Dartmoor. They visited Brook Manor, Grimspound, Child's Tomb and Fox Tor Mires. There were some initial thoughts that Robinson would actually coauthor the book. However, in the end, most experts agree that the book was written by Conan Doyle. The book was dedicated to Robinson, however, and he was likely paid something for his troubles.

The public was indeed ready to hear more about Sherlock Holmes. The magazine's circulation instantly rose by thirty thousand copies. The novel that Conan Doyle described as "a real creeper" was an instant success.

Copied from:

<https://www.conandoyleinfo.com/sherlock-holmes/the-hound-of-the-baskervilles/The Hound of the Baskervilles>

## Did the Baskerville family really exist?

Harry Baskerville, a driver employed by Conan Doyle's friend Bertram Fletcher Robinson, was thought to have provided the inspiration for the name. In fact, Robinson gave Baskerville a copy of *The Hound of the Baskervilles* that was inscribed:

*"To Harry Baskerville, with apologies for using the name."*



Michael Patten as Sherlock Holmes in *Baskerville: A Sherlock Holmes Mystery* at Taproot Theatre. Photo by Eric Stuhau.

## Black Shuck

Black Shuck and the Whisht Hounds are spectral, demon dogs from British folklore.

These ghostly dogs were the likely inspiration for *The Hound of the Baskervilles*.

The origin of these legends springs from Norse mythology. They are derived from tales of the black Hound of Odin.

# English Victorian Society

Essay by Kelsey Freeman



## The Victorian Period (1837 - 1901)

The years between 1837 and 1901 are named after the great **Queen Victoria** and were a time of great change.

During this period, the population of England represented various classes, occupations, and ways of life.

The transportation of the period served as the forerunner of much of the transportation used today and the advances in medicine were also instrumental in changing the face of medicine forever.

*Essay copied from*

<http://kspot.org/holmes/kelsey.htm>

## Etiquette

One of the most important things to know in Victorian society was good etiquette. Both men and women had their own set of rules of etiquette and there was a rule of etiquette for almost everything you did in a day. For women, there were rules about what kind of jewelry one should wear as well as when and where. Who to walk with, who to dance with, how and when to speak to a stranger, were all very critical knowledge. For men, there were rules about bowing, hat tipping, chaperonage, where to sit and next to whom, even about the circumstances in which it was correct or not to smoke or drink in front of ladies. There was also a correct title for almost every type of profession, social standing and rank.

One of the major events in upper class society was the dance. Even most great houses did not have very large ballrooms. As a consequence, most balls were held outdoors. Most dances started around eight o'clock or so and the light of the full moon allowed less lighting to have to be put up. The practice was often to have the hostess and her daughters greet guests at the front door. Floral decorations were popular in the 1850's and 60's, but by the 1890's, too much decoration was frowned upon.

## Running a Home in Victorian Society

Running a house in the 19th century was nearly impossible without at least one servant. Sometimes people showed off by having more servants than they needed. Just like with land and carriages, servants were a sure sign of wealth. A small household would probably only be able to afford a maid-of-all-work, a girl who cooked, cleaned, scrubbed, mended, looked after the children, and stayed in the kitchen while the family went out or enjoyed themselves in the parlor. A grander household, that of a doctor or banker, would perhaps have a cook, housemaid and nurse, while the servants in a great house could amount to a small army.

In charge of all these servants were the butler and housekeeper. The butler presided over the male staff, which generally consisted of footmen, grooms, a gamekeeper and a page. The housekeeper presided over the female staff, which usually consisted of a cook, several maids and kitchen maids, ladies maid and possibly a governess. In a great house, the whole staff was presided over by a steward.

Servants in a great house were divided into two groups, indoor and outdoor. The outdoor servants were the coachman, groom, and in the country, a gardener and gamekeeper. The coachman maintained as well as drove the coach. The groom looked after the horses and the gardener was in charge of landscaping and indoor plants. The gamekeeper was responsible for raising and protecting the game and taking the master and guests hunting and shooting.

Indoor servants consisted of a butler, housekeeper, maids and footmen.

# English Victorian Society

Essay by Kelsey Freeman

The butler's jobs were to supervise the footmen, be in charge of the wine cellar, taking care of the "plate" and announcing visitors when occasion called for it. The housekeeper's jobs were to supervise the maids, make preserves, serve tea and coffee, order and keep the household accounts and was responsible for the linen. The maid's jobs were to wash the dishes, clean house, wash clothes, and carry water. There were many dishes to wash, too; an eighteen-guest dinner party could generate as many as 500 items to be washed.

The footmen had jobs in and out of the house. Outside they attended the mistress when she went calling and family members when they went to the opera, and they also rode on the back of the carriage to discourage young boys from jumping on to get a free ride. Inside the house, they were basically the male equivalent of maids.

Being a servant was not a high paying job, but all servants materially helpful to visitors expected tips or 'vails' as they were called when a guest left. This was one of the only times that a servant could make decent money. A servant's pay just from vails could amount to ten shillings a day, while on regular pay, they would only earn a few pounds a year.

## Hygiene

One would have been well advised to stand upwind of anyone one who was having a conversation with in the 19th century. The only parts of the body that were frequently washed were the arms, neck, face, and hands. However, by the mid-19th century, house plans show that houses had begun to install special houses for baths. In the middle class usually the whole family took part in one big bath on Saturday, mostly because of the nuisance it was to boil the water. The poor however, bathed infrequently at best.

The water supply system was not a public service. Instead, it was controlled by private companies who only turned the water on for a few hours a day until 1871. This intermittent character of the water supply was one reason for the unsanitary conditions that prevailed with toilets. Some dwellings, mostly those lived in by the poor, had backyard privies that were periodically emptied into cesspools. In some parts of London, the cesspools emptied directly into the Thames. The Thames still being the water supply for parts of the city, it is no wonder that this was one of the major contributors to the great epidemics of the period.

## Poverty

One prominent feature of Victorian society was the abundant poor. When one looks at some of the occupations of the poor, one would think they were looking at a society that lives by scavenging.

Chimney sweeps would crawl up the twelve by fourteen inch chimneys, some as small as seven inches square, in order to clean out the annual average of 40 gallons of soot that was deposited there. These sweeps were small boys that were often 'encouraged' by older boys standing below holding lit straw to their feet or sticking them with pins.

Another job popular for young boys was to be a rat-catcher. They sometimes used arsenic to poison the rats, but as this could be expensive, more often they used



## English Victorian Society

Essay by Kelsey Freeman

a ferret to flush the rats out and a terrier to kill them. This was a popular job because of the pay. The going rate for derating a London house ranged from two shillings to one pound.

Another job that was popular with street children was that of messenger. It was quite common for a gentleman to ask a nearby street urchin to run an errand for him. These children were faster than most normal messengers, because of the fact that they could go to all areas of a city without being intimidated. One good example of this is Sherlock Holmes' use of the Baker Street Irregulars, a small band of street urchins, to run errands for him.

Yet another occupation, though not for children, was that of a dustman. Dustmen periodically come round to haul away household dust-ashes and refuse. Once away from the house, the dustman would sift through it for accidentally discarded valuables and other salable items.

Another favorite occupation of both boys and men was pickpocketing. As some may remember from Dickens' *Oliver Twist*, most boys were apprenticed into the trade. This was a trade in which one excelled or found oneself in jail. The majority of pickpockets were very good. Most pickpockets worked in groups, sharing the proceeds so that if one did not do well one day, he would not have to go hungry.

The most common line of work for all in the lower classes was factory work. Good things it provided were secure employment and housing. Some of the bad things were long hours, overcrowding, and low wages. The urban wages were higher and less liable to seasonal fluctuations than agricultural wages, but workers were entirely dependent on wages for food and shelter. Having limited leisure time and little opportunity for other pursuits, workers tended to spend heavily on drink, setting nothing aside for periods of illness or unemployment. This quickly reduced many to a destitution worse than they would have experienced in the countryside.

Housing for the poor was almost always overcrowded. There were reasons for this however, and good reasons at that. Any improvement in housing conditions meant increased rents, which workers could not afford. More space per family would increase the distance between home and work, lengthening the already too long working day. Thus, the only way that working class housing could make a profit was by overcrowding.

Children working in the factories almost always had it the worst. At first, there were no rules applying to children and work. Then, in 1819, Sir Robert Peel passed an act that applied only to the cotton mills, prohibiting the employment of children under nine, and imposing a maximum working day of twelve hours for children between the ages of nine and sixteen. The problem was, however, that the local authorities believed that a fourteen hour day was fine, declaring "Nothing is more favorable to morals than habits of early subordination, industry, and regulation". In 1844, as a result of the fact that workers frequently came home too exhausted to look after their children, an act which limited a child's workday to six and a half hours and the working week of women to sixty-five hours was passed. This made the population stronger, healthier, and wiser, only to, in consequence, make it poorer.

### Travel

In Victorian times, you could travel one of three ways: by train, by horse, or by foot. The most common means of transportation was by far the horse, for it was used by rich and poor alike. The rich owned fancy coaches that had every accessory one could ever need for living on the road, and the poor would go about town on the cheap omnibuses that carried twenty people at a time.

Stagecoaches had their beginnings in the 1830s. Wealthy lords and ladies traveled to London in

# English Victorian Society

Essay by Kelsey Freeman



Hansom Cab photographed in London in 1895 (Smithsonian photo.)

post-chaises or traveling chariots, the early aristocratic equivalent of the stagecoach. These were by far the greatest advancements in coach making yet. They were equipped with everything that a lord or lady might need while traveling in foreign parts. There were sword cases, folding sunshades, Venetian blinds, interior lamps, hat boxes, pantries, chairs, and beds. The one problem was that they had to stop every 10 to 20 miles at a posting inn to engage fresh horses and new postboys. Stagecoaches were driven from two areas. One was from the driver on the coachman's box, the other was from the postboys on the horses. These postboys were tough little men, similar in build to today's jockey. They drove not from the coachman's box, but mounted on the horses. There was an iron guard strapped to the inside leg to keep it from being crushed between the horse they were riding and the pole. The reason these were mainly used by the aristocracy was the high cost. The usual charge for a pair of horses was one shilling and sixpence a mile and threepence to sixpence a mile for postboys. This added up quite fast. The stagecoach had its ends in the 1850's. By this time the old stage and mail coaches were being sold off for scrap or were allowed to rot, unused in some barn or coach house in a country stables. Luckily for people today, a handful of coach-loving aristocrats preserved them as large keepsakes.

Stagecoaches were followed by the two-wheeled hansom. This was the other cab which had the distinction of being used throughout both Victorian and Edwardian periods. This first hansom looked more like a packing case suspended between two wheels than a cab. It had a slightly sloping roof and two huge wheels that were seven feet, 6 inches in diameter. The well known hansom cab that we see driving through the gas-lit foggy streets of the Sherlock Holmes stories was a very different looking vehicle. This hansom, the model which lasted the whole period, was designed by John Chapman. The driver sat at the back of the cab, controlling the faraway horse by means of reins being draped over the roof.

Some of the disadvantages of this design were that the only part of the horse that the cabbie could see were the horse's ears, and because it had no front, it let in rain and snow and whatever might decide to drop from the sky. The only thing that made it at all possible for the driver to see was the seat, which was often seven or eight feet off the ground. Inside, the passengers communicated with the cabbie by means of a small trap-door in the roof while reclining on a padded leather or cloth seat that had just enough room for two.

The last great horse-drawn carriage to become popular was the brougham. The brougham is usually what one pictures in one's mind when one thinks of a carriage. This was the most admired middle class carriage,

## English Victorian Society

Essay by Kelsey Freeman



Late Victorian London, circa 1896

and the first and greatest single innovation of the new modern carriage age, providing a cheap substitute for the coach. They were cheaper to buy too, starting at around 120 guineas. They were less expensive to run as they only required one horse.

It was equally suitable for town or country, single person or a whole family. This particular carriage was extremely popular with doctors because it attracted patients who wanted doctors with money. Although they were the most desirable and one of the least expensive middle class carriages, few could afford to keep one; a simple brougham and one horse cost about 200 pounds per year to keep.

By horse was not the only way to travel in Victorian England, there were also railways and bicycles. The more popular of the two was the railway. In 1833 only 3.5 million people traveled from one city to another every year. By 1863, however, the number of railway travelers had reached an annual total of 204 million; an increase, allowing for population growth, of forty times.

The other means of transport, the bicycle, was developed in the 1880's. The first bicycles were the ones with a huge front wheel and tiny back wheel and were called velocipedes. However, by the 1890's bicycles had evolved to look very much like what we have today. By this time, bicycling had become popular among the middle and upper classes, and strangely enough, amongst the ladies as well.

### Healthcare

In the medical world, there were four types of doctors. The highest on the medical totem pole was the physician. In the early half of the century physicians made up a tiny handful of doctors in practice. Most were concentrated in London, where there was a greater chance of finding a patient of wealth and standing. The only jobs of a physician were merely to dispense drugs and do very simple physical exams. To become a physician, you had to have gone to the Royal College of Physicians and gone to Oxford or Cambridge.

The real eye-opener of 19th century medicine is that the licensing exam given by the Royal College of Physicians required applicants to interpret 1st and 17th century medical texts. Until 1819, the fellowship exam was entirely in Latin. To be a physician was to be a gentleman, and anything that hinted of manual labor was not gentlemanly.

The jobs that involved manual labor were given to the surgeon, the next step below the physician. These were the men who cut people open and dealt with fractures, skin diseases, eye problems, in short, anything for which the physician could not simply write a prescription. Another reason, besides that the job involved manual labor, that the surgeon was below the physician, was that until 1833, surgeons got the bodies they learned anatomy on from graveyards, sometimes by rather shifty means.

The lowest profession on the medical totem was the apothecary. His job was to mix prescriptions for physicians, but in areas where there were no physicians, they began to offer advice, too. This was the poor man's doctor.

# English Victorian Society

Essay by Kelsey Freeman

As the century wore on, the boundaries between physician and surgeon began to blur, and apothecaries slowly disappeared. This casual rise of the general practitioner, or G.P. was to change the face of medicine forever. This was the doctor that you called whether you had pneumonia or a broken leg. These were some of the first doctors to carry about the famous doctor's bag, because they, unlike physicians who carried very little, or surgeons who did not make house calls but instead had their patients come to the hospital, had to carry all their instruments with them at all times. General Practitioners knew their medicines but did not mix them, that was the chemist's job, and they knew enough about surgery to get by. If a case was too serious however, such as a compound fracture, a surgeon was called in.

Without disease, there would be no doctors, and in the 19th century there was plenty of it. One of the more common diseases was cholera. Cholera made its first appearance at Sunderland in 1831, but until well into the 1860's it was frequently epidemic.

In 1845 it was made illegal to dump trash and waste into the streets, but this had only a marginal effect. Ill-ventilated working conditions frequently caused outbreaks of bronchitis and tuberculosis. In 1864 the Factory Act legislated against dirty, ill-ventilated factory premises, but the next year, new epidemics of typhus, smallpox and cholera raged. The inspection of all merchant seamen was made mandatory to prevent against scurvy. In 1866 the Public Health Act was passed which extended the range of local authorities empowered to compel adequate house drainage, proper water supplies, and to enforce sanitary works in any house or lodgings, not only the poorest. But with all their efforts, in 1869, the London water supply was officially described as "of a quality that displays a criminal indifference to the public safety".

With all this disease in the 19th century, death and early death was no stranger to the English family. Victorians loved to weep over lingering demises and made a big production of them in every respect. A large funeral was usually held, with everyone in black, unless the deceased was a child or young, unmarried girl, when the color was white.

Then the dead were mourned for a specifically prescribed amount of time. This mostly affected the clothes that the widowed could wear and whether they could have fun or not. Men had it easy. All they had to wear was a black arm band. Women, on the other hand, had to dress all in black. The loss of a husband or wife was mourned for two years, parents or children for one, a brother, sister, or grandparent for six months, and an aunt or uncle for three months. Queen Victoria wore mourning clothes from 1861, when her Prince Albert died, to her death in 1901, forty years later.

The Victorian period was a time of great development and laid the foundation for the 20th century.

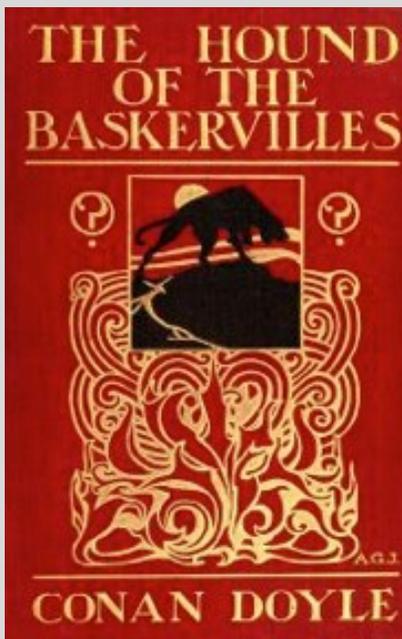
## Sherlock Holmes's London:

Within the timeline of the stories, Holmes lived in London at 221B Baker Street from approximately 1881 to 1903. During this time, the later part of the Victorian period, the British Empire was at its zenith and London was the center of all things. At the beginning of the Victorian era in 1837 the population of London was 2 million. The city's population at the time of Queen Victoria's death in 1901 was estimated to be 6.5 million. The East End of London contained the neighborhoods where the poor and working class lived. The more affluent people lived in the West End. Neighborhoods in the West End included Mayfair, Kensington and Regent's Park. Baker Street was also located in the West End.

Excerpt from: <https://www.conandoyleinfo.com/sherlock-holmes/221b-baker-street/>

# Introduction to *The Hound of the Baskervilles*

Article from The British Library, written by Greg Buzwell



***The Hound of the Baskervilles merges two popular genres, the detective story and the Gothic tale.***

***Here curator Greg Buzwell examines the novel's depiction of scientific deduction, eerie landscapes and violent ancestry.***

(article available under the Creative Commons License)

<https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-the-hound-of-the-baskervilles>

## ***Please Note:***

***This section contains spoilers and important plot points. Skip this section if you wish to be surprised during the play.***

***The Hound of the Baskervilles***, the third novel by Arthur Conan Doyle to feature Sherlock Holmes, is arguably the most famous detective story in fiction. The tale was a huge success upon its first appearance in *The Strand Magazine* where it ran from August 1901 to April 1902. Indeed the story's popularity was such that for the first (and only) time in *The Strand's* history a seventh printing of the magazine was required in order to keep up with demand.

The story of a seemingly supernatural hound that haunts Dartmoor caught the public imagination, pitting as it did the supremely rational Sherlock Holmes against the unearthly family curse that terrorizes the Baskervilles. The novel also merged two popular genres, the detective story and the Gothic tale, using an ingenious double-narrative to do so. In addition, along with its late-Victorian Gothic predecessors *Strange Case of Dr Jekyll and Mr Hyde* (1886); *The Picture of Dorian Gray* (1891) and *Dracula* (1897) the book addressed many of the fears that assailed the final years of the 19th century.

*The Hound of the Baskervilles* was the first adventure to feature Sherlock Holmes since the tragic events depicted in the short story *The Final Problem*, published in *The Strand Magazine* in December 1893.

In *The Final Problem*, Holmes had apparently fallen to his death, along with his arch-enemy Professor Moriarty, at the Reichenbach Falls in Switzerland. Arthur Conan Doyle, although worn down by the tight deadlines that went with writing the Holmes stories, and believing that the public's fascination with the detective distracted attention from his more serious work, had left sufficient loose ends in *The Final Problem* to enable him to bring back the great detective at a future date should he so desire.

*The Hound of the Baskervilles* is set prior to the events at the Reichenbach Falls, but the book's phenomenal success persuaded Conan Doyle to revive Sherlock Holmes permanently in *The Adventure of the Empty House*, a short story published in 1903 but set in the quintessentially 'Holmesian' setting of the Victorian at the end of the century.

# Introduction to *The Hound of the Baskervilles*

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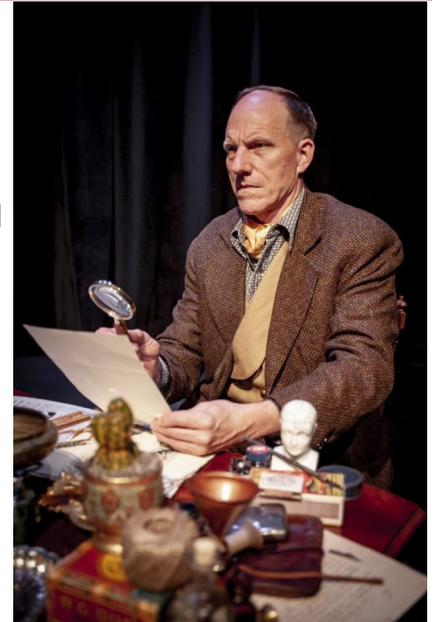
## Detective Story and Gothic Tale

By the time the first Sherlock Holmes novel, *A Study in Scarlet*, appeared in 1887 detectives had already begun to appear as central characters in popular fiction. The investigations of Inspector Bucket, for example, had played a large part in the plot of Charles Dickens' novel *Bleak House* (1853), while Wilkie Collins' book *The Moonstone* (1868) featured not only the established policeman, in the form of Sergeant Cuff, but also introduced the gentleman amateur detective in the character of Franklin Blake. *A Study in Scarlet*, however, took things to a new level, highlighting a modern, scientific approach to deduction. Holmes has an excellent knowledge of chemistry; he is able, for example, to distinguish between numerous different types of tobacco ash and he scientifically appraises crime scenes with a tape measure and a magnifying glass. Deduction from carefully collected clues and close observation was now a key part not only of the detective's work, but also of the way in which detective stories were told and presented to the reading public.

One year prior to the appearance of *A Study in Scarlet*, Robert Louis Stevenson had published his *Strange Case of Dr Jekyll and Mr Hyde* which began the end of the century renaissance of Gothic literature, providing an imaginative means by which to explore contemporary fears including the unsettling implications of Darwin's theory of evolution, and the growing fears that humankind was becoming both physically weaker and morally more degenerate in an increasingly decadent society.

*The Hound of the Baskervilles* combines both detective and Gothic genres, placing them side by side in an inventive fashion. The rational detective story takes center stage whenever Holmes is present in the narrative. In these sections of the book a cool logic predominates and the bizarre events taking place on the moors surrounding Baskerville Hall are subjected to a cool, logical analysis. For much of the story, however, Holmes is absent, or so we are lead to believe. Early in the book Dr. Watson accompanies Sir Henry Baskerville on his journey from London to Dartmoor while Holmes declines to travel on the grounds that other cases require his attention in the city. During this portion of the novel the events taking place on Dartmoor are narrated entirely by Dr. Watson; and with Holmes apparently removed from the action the Gothic elements take over. Watson's imaginative narrative teems with sinister touches and a cloying sense of fear and unease: Baskerville Hall itself is brooding, isolated and in a state of disrepair – a building that in many respects mirrors that most remarkable of all sinister Gothic piles, Edgar Allan Poe's melancholy House of Usher; meanwhile a dangerous convict is at large on the moors and the nights are haunted by strange sounds and flickering lights.

Landscape, atmosphere and legend combine for purely Gothic effect. One strand of the story, namely the plot to murder first Sir Charles Baskerville and then Sir Henry in order to obtain the Baskerville inheritance, belongs to the detective novel but the means by which the murders are to be carried out, involving folklore, a phantom hell-hound and a family curse, is pure Gothic.



Michael Patten  
as Sherlock Holmes in  
*Baskerville: A Sherlock Holmes  
Mystery* at Taproot Theatre.  
Photo by Eric Stuhaug.

## Introduction to *The Hound of the Baskervilles*

Article from The British Library, written by Greg Buzwell



### Landscape

Landscape plays an important role in Gothic fiction. Although the exotic late-medieval and Renaissance settings so beloved by authors such as Ann Radcliffe had given way to contemporary urban locations during the Victorian era, there was often still a place to be found for the luring, eerie and sinister house in the middle of a desolate tract of countryside. As a means of evoking a sense of dread and unease, an isolated mansion in the midst of fog-shrouded moorland is difficult to beat.

During *The Hound of the Baskervilles* the move from sophisticated modern London to an elemental landscape of remote moorland is carefully described. Dr. Watson and Sir Henry Baskerville travel down to Devon by train and, gazing through the window, Dr. Watson observes how the landscape becomes richer and more luxuriant.

On arrival at their station Dr. Watson notes:

*“Rolling pasture lands curved upwards on either side of us, and old gabled houses peeped out from amid the thick green foliage, but behind the peaceful and sunlit countryside there rose ever, dark against the evening sky, the long gloomy curve of the moor, broken by the jagged and sinister hills” (Chapter 6)*

Baskerville Hall itself lurks “like a ghost” at the far end of a “sombre tunnel” of overarching branches (Chapter 6). The appearance of the house is unsettling, being an edifice that presents in its architecture an uneasy amalgamation between the ancient and the modern. This jarring sense of the old and new being placed side by side is another typical characteristic of Gothic fiction.

*“The whole front was draped in ivy, with a patch clipped bare here and there where a window or a coat-of-arms broke through the dark veil. From this central block rose the twin towers, ancient, crenelated and pierced with many loopholes. To right and left of the turrets were more modern wings of black granite. A dull light shone through heavy mullioned windows, and from the high chimneys which rose from the steep, high-angled roof there sprang a single black column of smoke” (Chapter 6)*



The gloomy mansion has an illustrious history in Gothic Fiction with Thornfield Hall from *Jane Eyre* (1847), Wuthering Heights from Emily Bronte’s novel of the same name and Bartram-Haugh from Sheridan Le Fanu’s novel *Uncle Silas* (1864) being among the most remarkable of the many examples.

# Introduction to *The Hound of the Baskervilles*

Article from The British Library, written by Greg Buzwell

## The Burden of the Past, and Anxiety about the Future

During the novel the past weighs heavily upon many of the characters. The curse of the Baskervilles which haunts the family line is first presented in a manuscript dating from 1742, and relates how the depraved activities of Sir Hugo Baskerville, and his drunken attempts to seduce a young woman, result in his being killed by a gigantic hound. This sense of past family guilt being played out through subsequent generations is a common theme in Gothic fiction.

A key way in which this is often represented is via the gloomy family portrait that, although showing the features of a distant ancestor, bears an uncanny resemblance to a present-day descendant. In Oscar Wilde's *The Picture of Dorian Gray* for example, Dorian strolls "through the gaunt cold picture-gallery of his country house" looking at "the various portraits of those whose blood flowed in his veins" (Chapter 11). As he looks at the faces, and reflects upon their debauched activities the thought occurs to him that perhaps "some strange poisonous germ crept from body to body till it had reached his own" (Chapter 11). Such reflections lead Dorian to suspect that perhaps he is damned by fate and hereditary characteristics just as much as he is damned by his own inflamed desire to pursue an increasingly depraved lifestyle.

This idea of hereditary traits being passed from generation to generation plays a crucial role in *The Hound of the Baskervilles* – it is the similarity between a portrait of Sir Hugo Baskerville, the villainous ancestor with whom the curse originates, and one of the present-day characters in the novel that enables Holmes to solve the mystery.

The novel also highlights our inability to escape the past in other ways. The fugitive murderer, for example, hides out on the moors in one of the many prehistoric stone dwellings that litter the landscape. This pairing of the criminal and the primitive early settlers in the area emphasizes how our frequently violent and ancestry occasionally reemerges in the present. The broken remains of the stone dwellings also act as a reminder of how previous attempts to tame the landscape have often ended in failure. The landscape even becomes a metaphor for the inexplicable in the modern world.

As Dr. Watson observes:

*"Life has become like that great Grimpen Mire, with little green patches everywhere into which one may sink and with no guide to point the track"* (Chapter 7).

Holmes's ability to solve the case may be regarded as a triumph for the modern world over the realms of mystery and superstition, but in a sense the larger mystery into the nature of criminality and evil remains, disturbingly, just beyond the limits of our knowledge and understanding.



Michael Patten and Reginald André Jackson in *Baskerville: A Sherlock Holmes Mystery* at Taproot Theatre.  
Photo by Eric Stuhau.



## Post-Show Reflection

After the show, write a short review of the performance using the space below. Include what you liked and didn't like while identifying the main conflicts of the play and its plot structure.

# TAPROOT THEATRE COMPANY

## MISSION STATEMENT

Taproot Theatre Company creates theatre experiences to brighten the spirit, engage the mind and deepen the understanding of the world around us while inspiring imagination, conversation and hope.

## ABOUT US

Taproot Theatre Company was founded in 1976 by six friends, five of them graduates from Seattle Pacific University. From its humble beginnings as a touring group, the company is now Seattle's largest mid-size theatre company. Today Taproot Theatre serves over 150,000 people annually throughout the Pacific Northwest with its Jewell Mainstage season, Isaac Studio Theatre season, Touring programs and Acting Studio.

## STAFF CONTACTS

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Taproot Theatre Company  
P.O. Box 30946

## EDUCATION PROGRAMS

### In-School Residencies & Workshops

- From drama games to acting classes to putting on a production, Taproot Theatre's residencies can range from several weeks to months, or an entire school year. Whether during the school day or after school as an enrichment program, let Taproot's trained teaching artists introduce a whole new world to your students.
- Our theatre arts professional will visit your classroom for a workshop that will inspire and excite your students. They will develop basic acting skills and explore non-theatre curriculum using theater as a medium.

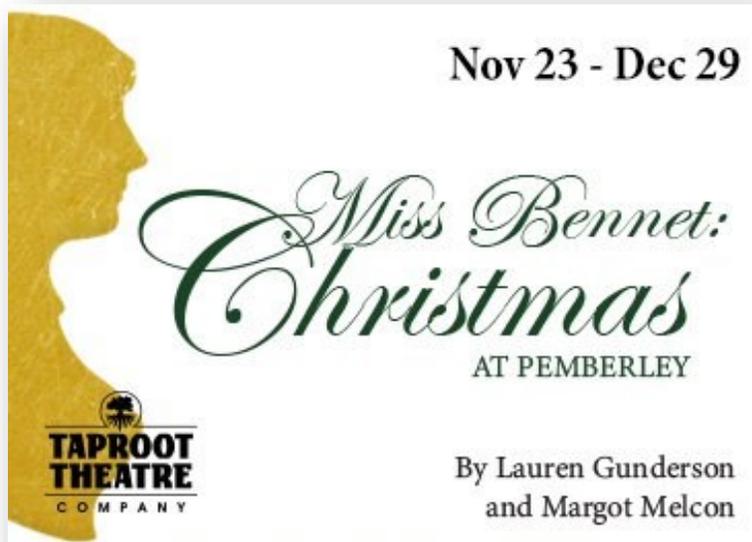
### Touring Productions

- The Road Company – performing plays for elementary and secondary schools focusing on issues such as bullying prevention, substance abuse, and friendship skills.
- Family oriented productions and improv comedy for churches, clubs, office parties and other groups.

### Camps & Classes

- Taproot Theatre Company's Acting Studio is a year-round instructional program for theatre artists of all ages and experience levels. We are devoted to the wholeness of the artist with the goal of creating a nurturing environment to help each student develop his or her unique gifts.

## NEXT ON THE JEWELL MAINSTAGE:



In this witty sequel to *Pride and Prejudice*, bookish middle-sister Mary pounds her pianoforte alone until a curious visitor drops hints of being her intellectual match. Seizing the opportunity to be the heroine of her own story, Mary pursues her equal. This funny, smart and romantic comedy makes for a most stylish holiday outing.

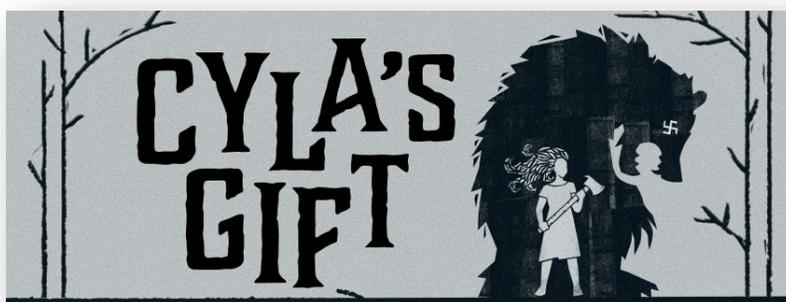
### **Intergenerational Matinee:**

**Wednesday, November 28 at 10:30 AM**

**CONTACT GROUP SALES FOR MORE INFORMATION OR TO RESERVE TICKETS**

Call: 206.781.9708 | Email: [groups@taproottheatre.org](mailto:groups@taproottheatre.org) | Visit [taproottheatre.org/midweek-matinees](http://taproottheatre.org/midweek-matinees)

## Now Playing in the Isaac Studio:



Written and Performed by Samara Lerman  
Directed by Kelly Kitchens

What happens when your family lineage stops with you? *Cyla's Gift* is a train-hopping, border-crossing story of danger, adventure, magic, loss, and the power of storytelling. When the ghost of her grandmother starts visiting Samara in the middle of the night, she is compelled to travel through interwoven family stories of survival.

**Playing in the Isaac Studio September 28 - October 13**