

BLACKEYED
THEATRE



SHERLOCK HOLMES

THE HUNT FOR MORIARTY

EDUCATION PACK



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WELCOME

This education pack has been created to complement Blackeyed Theatre's touring production of *Sherlock Holmes: The Hunt for Moriarty*, offering support to both teachers and students in their exploration of the play.

The materials are appropriate for both GCSE and A-Level students looking for an accessible reference tool and seeking a deeper understanding of the performance. Some sections are specifically tailored to help drama students critically evaluate what they observe on stage by offering insight into the decisions made by the creative team.

For further information on the production, please follow [this link](#).



SIR ARTHUR CONAN DOYLE



Sir Arthur Conan Doyle was born in Edinburgh, Scotland on 22nd May 1859. Doyle was a Scottish writer who was best-known for his works on 'Sherlock Holmes'. His creating of this character is one of the most vivid, enduring and well known characters in English Fiction. Doyle died in Crowborough, Sussex on 7th July 1930, aged 71.

Doyle was the second eldest of 10 siblings. He began his education with seven years of Jesuit education in Lancashire, England in 1868. After one additional year of education in Feldkirch, Austria, he returned home to Edinburgh. He then received a Bachelor of Medicine and Master of Surgery qualifications from the University of Edinburgh's Medical School in 1881.

Whilst he was a medical student, Conan Doyle was deeply impressed by the skill of his professor, Dr. Joseph Bell. Bell's skill was in observing the most minute detail regarding a patient's condition. This master of diagnostic deduction became the model for Conan Doyle's literary creation, Sherlock Holmes. Conan Doyle's character of Sherlock Holmes first appeared in *A Study of Scarlet*, a novel-length story. This was published in Beeton's Christmas Annual of 1887. Other aspects of Conan Doyle's medical experiences and education appear in his semi-autobiographical novels.

Conan Doyle's fascination with the paranormal stood in stark contrast to his creation of Sherlock Holmes—the cold, logical, and calculating “world's first and only consulting detective.” This inner conflict between reason and belief is reflected



in works like *The Mystery of Cloober* (1889), highlighting Doyle's lifelong struggle to reconcile his scientific mindset with his interest in the supernatural.

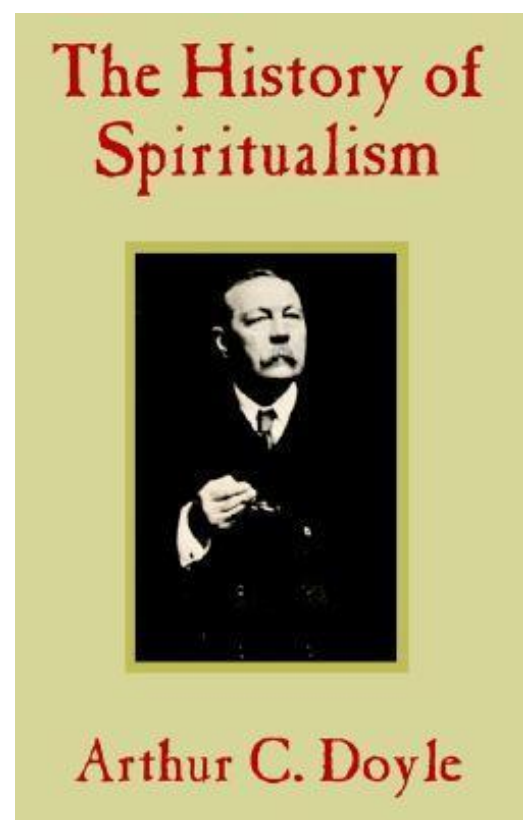
Through 1926, Conan Doyle continued to write Sherlock Holmes adventures, due to public clamour. His short stories were collected in several volumes, and he also wrote novels, including *The Hound of Baskervilles* (serialised 1901-1902). This is when Holmes' assistant Dr. Watson would feature.

Not long after, Conan Doyle claimed that the success of Sherlock Holmes had somewhat overshadowed the merit that he thought his other works deserved, such as his historical fiction, most notably *The White Company* (1891). When his passions ran high, he also turned to non-fiction, which included military writings as well as criminal cases.

Conan Doyle viewed his most important efforts to be his campaign supporting spiritualism. This is the religion and psychic research subject which is based upon the belief that spirits of the departed continue to exist in the hereafter. It is also believed that these spirits can be contacted by those still living. Conan Doyle donated the majority of his literary efforts and later in life, his profits, to this campaign. He also chronicled his travels. Some examples of his work supporting spiritualism included:

- The New Revelation (1918)
- The Vital Message (1919)
- The Wanderings of a Spiritualist (1921)
- Case for Spirit Photography (1922)
- Our American Adventure (1923)
- Our Second American Adventure (1924)
- The History of Spiritualism (1926) - two volumes
- Pheneas Speaks (1927)
- Our African Winter (1929)

Conan Doyle became the world's most-renowned proponent of spiritualism. However, he faced considerable opposition for his conviction from the magician Harry Houdini.



Even spiritualists joined in criticising Conan Doyle's article, which was published in the Strand Magazine in 1921. Subsequently, his book *The Evidence for Fairies* followed in 1922. In this book he voiced his support for the claim that two young girls had photographed actual fairies that they had seen in Cottingley, a village in Yorkshire.

When Conan Doyle passed away in 1930, at his funeral, his family and members of the spiritualist community celebrated rather than mourned the occasion of his passing. On 13th July 1930, thousands of people filled London's Royal Albert Hall for a séance during which the spiritualist medium, Estelle Roberts, claims to have contacted Sir Arthur.

PLOT SYNOPSIS

Sherlock Holmes: The Hunt for Moriarty

Adapted by Nick Lane from the work of Sir Arthur Conan Doyle

Act One

The play begins in the charred ruins of **221B Baker Street**, destroyed in a fire. Dr. Watson reflects on the devastation and on the apparent death of Holmes at the Reichenbach Falls. Mrs Hudson enters, and the scene fades into Watson beginning to recount the story that led to this moment.

The action shifts back to London, 1900. Holmes is restless, frustrated by a lack of stimulating cases. Soon, his brother **Mycroft** arrives with Inspector Lestrade and government official **Sir James deWilde**. They bring news of a crisis: **the Bruce-Partington submarine plans**, Britain's most vital naval secret, have been stolen. A junior clerk, **Arthur Cadogan-West**, was found dead on the railway lines with seven of the ten missing papers in his possession. Three crucial documents are still missing.

Holmes quickly deduces that Cadogan-West was no traitor. Evidence suggests he pursued the real thief, was murdered, and then placed on the roof of a train to disguise the crime. Following leads with Watson, Holmes investigates Woolwich Arsenal, interviews witnesses (including Cadogan-West's fiancée, Violet Westbury), and uncovers signs that point to **Hugo Oberstein**, a foreign agent living in Kensington.

Breaking into Oberstein's flat, Holmes and Watson discover coded messages hidden in newspaper clippings. These reveal a system of secret communication between Oberstein and his co-conspirators. Holmes sets a trap, luring the thief into returning. The culprit is revealed to be **Colonel Valentine Walter**, brother of Sir Jonas Walter (the government official who has recently died in disgrace). Driven by debts, Walter had betrayed his country, but the murder of Cadogan-West was Oberstein's doing.

Holmes persuades Walter to help lure Oberstein out. Yet when the meeting is arranged, Oberstein collapses and dies almost instantly, poisoned by a card delivered by a mysterious pale man in black gloves. The card is signed simply: "**M.**" Holmes realises that **Professor Moriarty** is once again pulling the strings.

The submarine plans are recovered, and meanwhile Holmes - who recognised Oberstein, digs out an old photo. The photo - of a number of people dressed in

comedia costumes, includes Oberstein and leads him to the Little Theatre Haymarket, where they find **Irene Adler**. Adler informs Holmes the photos is of The Scoundrels Assembly, a group of international agents who are being picked off one by one by a mysterious and powerful individual, who they refused to help some time earlier, each murder accompanied by cryptic messages. Holmes realises Moriarty is behind the string of murders and vows to help the Scoundrels.

Meanwhile, DeWilde and Fitzmaurice visit Baker Street, announcing that a Black Order has been issued against Mycroft, now a suspect behind the theft of the Bruce Partington plans.

Act Two

Holmes deduces that the communiqué implicating Mycroft was sent by Louis Larotiere, whose residence he visits with Mrs Hudson as 'The Aspinalls'. They find Larotiere dead holding a secret note directing them to details of a report on government leaks he had had been working on with Mycroft and realise he had been coerced into writing the original communiqué.

Holmes further deduces that the cryptic notes Moriarty sent to the Scoundrels after each murder refer not to what had happened but to what was to come. They search for links between the notes and work events and realise Moriarty's machinations and the Scoundrels murders are linked to a series of high profile national security incidents, the removal from office of high ranking officials and the rise through the ranks of Moriarty's 'pawn'.

As Moriarty emerges not merely as the architect of chaos, manipulating international espionage and exploiting London's political instability, Holmes recognises that their confrontation is inevitable and lures Moriarty to the **Reichenbach Falls** in Switzerland, leading to a final showdown.

Epilogue

Back at Baker Street's ruins, Watson reflects on Holmes's sacrifice and the heavy cost of pursuing justice. Yet the ending leaves a shadow of ambiguity: has Holmes truly perished, or has the game only paused?

CHARACTERS

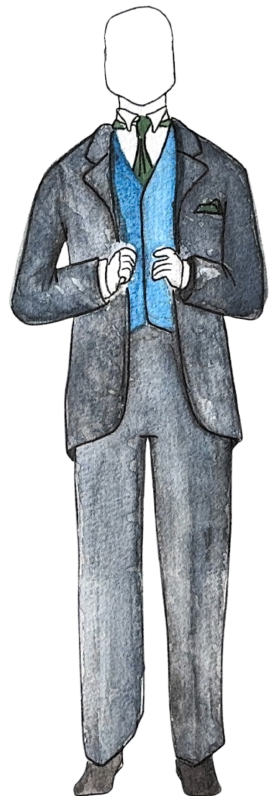


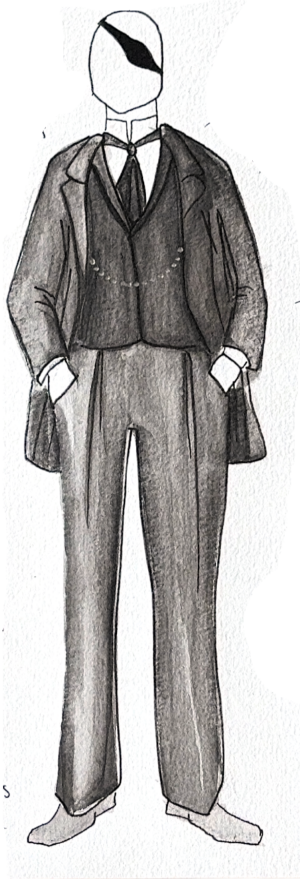
DOCTOR JOHN WATSON | A PHYSICIAN & SLEUTH

Doctor John Watson is Sherlock's loyal friend and moral compass. Watson is a former army doctor. He is less deductive but deeply humane. He grounds Holmes' eccentricity with warmth and pragmatism. He brings empathy and emotional intelligence to the partnership. In this production, Watson acts as a narrator and audience surrogate. He explains Holmes' deductions in plain terms.

SHERLOCK HOLMES | A CONSULTING DETECTIVE

Holmes is a brilliant, but restless and consulting detective. Holmes is known for his exceptional observation and deductive reasoning. He is constantly seeking intellectual challenges. This is more his drive rather than financial reward. Prickly with others, but thrives on solving puzzles. In this adaptation, he's sharply witty, impatient with "petty thefts," and driven by the game rather than glory. His rivalry with Moriarty forces him to confront an opponent as clever as himself.





SIR JAMES DEWILDE | AN ACOLYTE

Siri James deWilde is an original character to this piece. He is a high-ranking government figure/War Office official who is charming and competent. His character subtly threatens Sherlock Holmes intellectually. This is because deWilde acts as an additional intellectual foil for Holmes' character.

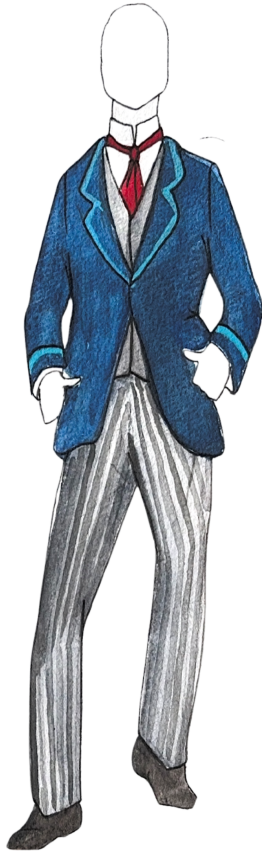
MRS HUDSON | A HOUSEKEEPER

She is the Landlady of 221B Baker Street. Mrs Hudson is definitely more active in this production than in many other adaptations, such as the Conan Doyle canon. In this version, she provides practical support and contributes to deductions. She also brings warmth and humour to the story. Mrs Hudson is quick-witted and occasionally part of Holmes' deductive leaps. Her domestic observations help crack key details.



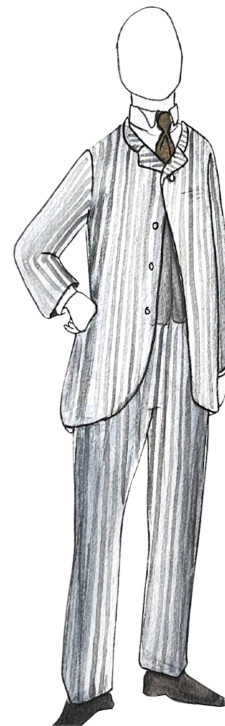
PROFESSOR MORIARTY | A CRIMINAL MASTERMIND

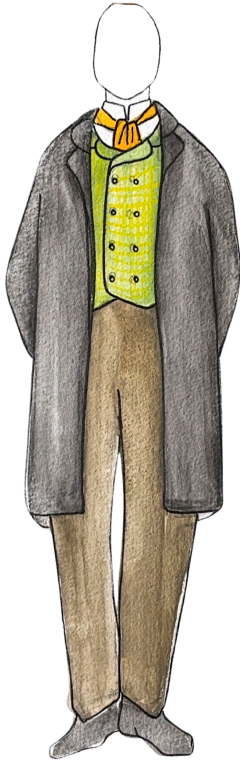
Professor Moriarty is a criminal mastermind who controls a vast network of illegal enterprises. He is the “spider” in the criminal web. Moriarty’s intellect is a mirror to that of Holmes’ - both meticulous planners, but with opposite moral compasses. He is also Holmes’ unseen nemesis for much of the piece. Moriarty is more implied than directly shown for much of the play. This increases his mystique. It also emphasises that the character’s presence looms as a shadowy mastermind whose moves influence the plot.



INSPECTOR LESTRADE | A SCOTLAND YARD DETECTIVE

Lestrade is a Scotland Yard inspector. He is competent but outpaced by Holmes’ methods, often providing the “official” investigation line for Holmes to dismantle. This means that Lestrade represents official police procedure. This is often contrasted with Holmes’ unconventional methods.





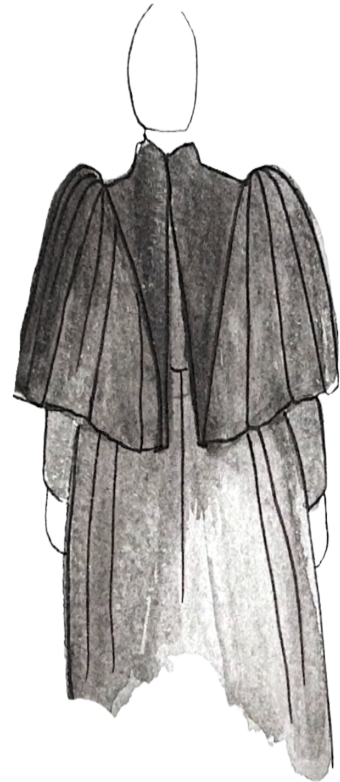
MYCROFT HOLMES | A RECLUSIVE GENIUS

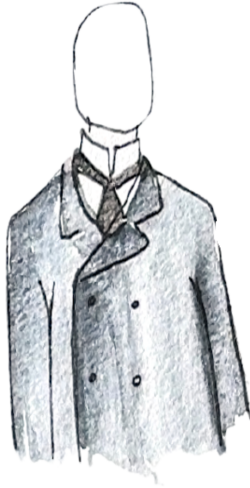
Mycroft is Sherlock Holmes' equally brilliant but sedentary, elder brother. He is deeply embedded in government affairs, as he is connected to the highest levels of government. Mycroft is sedentary as he prefers desk work and analysis over field investigation. This contrasts his brother's personality. Mycroft also provides crucial intelligence and commentary on Holmes' ego among other wry sibling banter.



VIOLET WETSBURY | A GRIEVING FIANCÉE

Violet is Arthur Cadogan-West's fiancée. Cadogan-West is the clerk who is found dead with the submarine plans. His mysterious death sparks the case and is a catalyst for the plot. Westbury's loyalty and testimony are vital in clearing her deceased fiancée's name and suggest his innocence.





HUGO OBERSTEIN | A DOOMED SPY

Oberstein is a foreign agent involved in the theft of submarine plans. He is killed before he can sell them.



COLONEL VALENTINE WALTER | A GAMBLER

Sir Jonas Walter's brother, financially desperate, who becomes entangled in espionage and treason. He gambles to help his financial desperation. He is also a government official. His confession provides a turning point in the investigation.



OTHER CHARACTERS

- Porter
- Irene Adler - an adventuress (and sometime spy)
- Hilda Trelawney-Hope - a woman with a secret...
- Louis LaRotière - a dead spy
- Alex Trelawney-Hope - a government minister
- Rail Officer - a rail officer
- Ronald Smith - a theatre Carter
- Don Chappel - a hired thug
- Messenger - a messenger
- Whilhelm von Ormestin - a King of Bohemia
- Henry Petty-Fitzmaurice - Minsiter for war
- Will Parfitt - a hired thug

HISTORICAL CONTEXT

SETTING

The Hunt for Moriarty is set during the late Victorian era, moving towards the dawn of the Edwardian period (around 1890–1910). This was a time of huge technological, political, and social change in Britain. Queen Victoria's long reign (1837–1901) was marked by industrial expansion, empire-building, and the consolidation of Britain as a global power. When she died in 1901, her son Edward VII became king, ushering in a slightly more modern, outward-looking Edwardian society — though still marked by rigid class divisions and imperial pride.



A WORLD IN TRANSITION

The play captures this transitional moment:

- **Old and New Values** – Holmes represents a Victorian respect for order, reason, and methodical investigation. But the threats he faces — espionage, technological warfare, international intrigue — belong to a more modern, Edwardian world where wars would soon be fought with advanced machinery and secrecy rather than grand armies.
- **Urbanisation and Crime** – London was the heart of the British Empire but also a city of stark contrasts, with poverty, overcrowding, and rising organised crime. This is reflected in Holmes' encounters with Moriarty's criminal network — a shadowy mirror to the empire's formal power structures.

THE GREAT BRITISH RAILWAY

By the end of the 19th century, Britain's railway network was one of the most extensive in the world. Railways connected cities, ports, and industrial centres, enabling rapid movement of people, goods, and information.

- In the play, the death of Cadogan West and the transport of his body via the roof of a train draws on this real-world rail network.

- Holmes' deduction that the crime was staged using a location near the train tracks reflects how deeply railways were embedded in Victorian life — even crime could exploit them.
- Railway expansion had transformed British society: commuting became possible, industries could supply national markets, and the pace of life quickened.



SUBMARINES AT THE TURN OF THE CENTURY

In *The Hunt for Moriarty*, the stolen “Bruce-Partington submarine plans” are the catalyst for the mystery. This reflects genuine naval developments of the time:

- Submarines were an emerging technology in the late 19th and early 20th centuries. Early models were small, slow, and mechanically unreliable, but they represented a revolutionary threat in naval warfare.
- Britain's Royal Navy, the most powerful in the world, was beginning to experiment with undersea vessels for stealth attacks and reconnaissance.
- Espionage around such technology was a real concern: military secrets were guarded fiercely, and fears of foreign powers gaining an edge were widespread.
- The notion that the theft of such plans could destabilise national security would have felt immediate and plausible to a contemporary audience.



WHY THIS MATTERS IN THE PLAY

By rooting the plot in real technological advances and political concerns, the play captures the atmosphere of a Britain poised between eras:

- The Victorian belief in progress and order is under strain from new forms of warfare and crime.
- The Holmes–Moriarty duel symbolises this tension: an old-guard detective versus a modern, networked criminal mastermind.
- The use of railways, government offices, and coded newspaper messages grounds the drama in recognisable, everyday Victorian settings while connecting them to high-stakes, forward-looking political intrigue.

HISTORICAL CONTEXT AT A GLANCE

TIME PERIOD:

Late Victorian era (1837–1901) transitioning into the Edwardian era (1901–1910). Britain was the world's leading industrial and naval power, but was facing rapid social and technological change.

VICTORIAN → EDWARDIAN TRANSITION:

Victorian values: order, empire, morality, industrial progress.
Edwardian shift: more modern, international outlook; changing class attitudes; new technologies shaping warfare and communication.

RAILWAY DEVELOPMENT:

By the late 19th century, Britain had one of the most advanced railway networks in the world. Railways connected major cities, ports, and industrial centres — essential for trade, travel, and communication.

In the play, the railway is central to the crime's staging and investigation.

SUBMARINE TECHNOLOGY:

Submarines were a new and experimental technology in the late 1800s.
Seen as a potential game-changer in naval warfare — stealth, surprise, and undersea attacks.
Britain's Royal Navy was developing its own designs; espionage around submarine plans was a real concern.

LINK TO THE PLAY:

The theft of the “Bruce-Partington submarine plans” mirrors real fears of technological espionage.
Holmes' methods bridge old Victorian rationality and emerging modern detective work.
The Moriarty network represents a new, organised, and global style of criminal activity.

THEMES

WHAT ARE THEMES?

In theatre, **themes** are the central ideas or messages that run through a play. They aren't the events of the story, but the bigger questions and meanings behind them.

A plot might show a detective catching a criminal, but the theme could be about **justice, truth, or loyalty**.

Themes are what the play is really about, beyond the surface events.

Plays can have more than one theme, and different audiences might notice different ones.

GOOD VS EVIL

At the core of the play is a battle of wits between Sherlock Holmes and Professor Moriarty — two towering intellects who represent opposite moral poles. Holmes is dedicated to solving crimes, uncovering the truth, and protecting society. Moriarty channels his brilliance into orchestrating a vast criminal empire.

- The play emphasises that “good” is not just a matter of intellect, but of choice and integrity.
- The contrast mirrors broader Victorian anxieties about progress: the same intelligence and innovation that fuels technological advancement can also be used for manipulation and corruption.
- This theme is complicated by the fact that both men operate outside the traditional legal system, raising questions about what makes one “good” and the other “evil.”

LOYALTY & FRIENDSHIP

Holmes' partnership with Dr John Watson underpins the narrative. Watson's loyalty is absolute, even when Holmes is secretive or arrogant.

- Their friendship models mutual reliance: Holmes depends on Watson for moral grounding and practical help; Watson trusts Holmes' judgement implicitly.
- Loyalty also appears in smaller arcs — Violet Westbury's devotion to her fiancé Cadogan West, Mycroft's reluctant support for his younger brother, and Mrs Hudson's steadfast protection of her tenants.
- The play invites students to think about how trust operates under pressure, and whether loyalty can sometimes cloud judgement.

ORDER VS CHAOS

Holmes' cases often begin in confusion and disorder — the inexplicable death of Cadogan West, stolen submarine plans, suspicious coded messages.

- The detective's work is an act of imposing order: finding the logical sequence in apparent randomness.
- Moriarty, conversely, thrives on disruption, creating webs of crime so complex that even seasoned investigators are paralysed.
- This theme can be linked to the Victorian era's rapid industrial and social change, when familiar structures were being replaced by the unpredictable forces of urbanisation and global politics.

THE OUTSIDER

Both Holmes and Moriarty are outsiders in different ways:

- Holmes is socially isolated because his intellect and unconventional lifestyle set him apart from polite society.
- Moriarty chooses to remain hidden, his genius channelled into illicit power.
- Other outsiders include Violet, who must fight for her fiancé's reputation, and Mrs Hudson, whose practical involvement in the investigation defies her

expected domestic role.

- The outsider perspective is used to challenge social norms and question the authority of the establishment.

MORAL AMBIGUITY

Holmes is the hero, yet his methods — deception, impersonation, manipulation — are morally questionable.

- The play leaves space for audiences to consider whether results justify the means.
- Moriarty's refinement, eloquence, and strategic brilliance make him, at times, almost admirable, blurring the line between hero and villain.
- This tension makes *The Hunt for Moriarty* more than a straightforward "good vs evil" tale — it becomes a meditation on the nature of justice.

STYLE & GENRE

THE DIFFERENCE BETWEEN STYLE AND GENRE

GENRE is the category of story you're watching — the type of narrative and setting.

Examples: detective mystery, romance, historical drama, thriller, comedy.

Genre answers: What kind of story is this?

STYLE is how the story is told — the techniques, performance choices, and creative decisions that shape the audience's experience.

Examples: naturalism, physical theatre, melodrama, ensemble storytelling, immersive theatre.

Style answers: How is this story being presented?

Genre: Detective / crime mystery with elements of thriller and period drama.

Style: Ensemble performance, pastiche of Conan Doyle's writing, stylised scene transitions, physical storytelling, moments of heightened theatricality and humour.

GENRE

- **Detective / Crime Mystery** – The backbone of the narrative, rooted in Doyle's *The Bruce-Partington Plans* and *A Scandal in Bohemia*. The story presents a central crime, clues, red herrings, and a climactic reveal.
- **Thriller** – Time pressure (before the stolen plans can be sold to a foreign power) and the looming shadow of Moriarty maintain tension.
- **Period Drama** – Richly realised Victorian London setting, informed by historical research in costume, manners, and political context.

STYLE

- **Ensemble Storytelling** – Multiple roles played by a small cast, with fast costume/prop changes, live sound effects, and physical transitions between locations.

- **Pastiche & Originality** – Nick Lane’s script captures Doyle’s tone while expanding scenes, adding humour, and creating new characters (e.g., Sir James deWilde) to deepen the narrative.
- **Cinematic Flow** – Rapid scene changes and split-second location shifts mimic film editing, keeping energy high and supporting touring constraints.
- **Balancing Wit & Suspense** – Humorous exchanges, especially between Holmes, Watson, and Mrs Hudson, act as relief against the darker espionage plotline.
- **Stylised Flashbacks** – The “A Scandal in Bohemia” sequence is presented as a memory, visually distinct from the present-day investigation.



BRECHTIAN INFLUENCE

*Bertolt Brecht's theatre aimed to keep audiences alert, engaged, and thinking critically about what they were watching, rather than passively "losing themselves" in the story. In *The Hunt for Moriarty*, elements of Brecht's style are used not to alienate the audience entirely, but to heighten theatricality, support rapid storytelling, and make the mechanics of performance visible.*

MULTI-ROLING

Multi-roling is when a single actor plays several characters in the same production, changing physicality, voice, and sometimes minimal costume to distinguish roles. In this production, multi-roling helps maintain pace, create a sense of a bustling Victorian London, and keep the focus on the *events* rather than the illusion of complete realism — a key Brechtian idea. By seeing familiar actors transform before our eyes, we are reminded of the play's theatrical construction, encouraging us to think about the wider themes rather than purely following individual emotional arcs.



PLACARDS

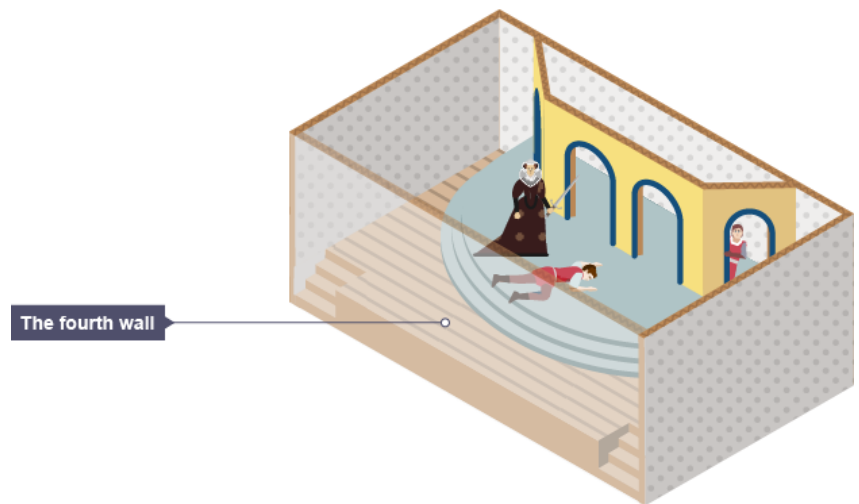
Brecht often used placards (written or spoken titles) to break up a story like rounds in a boxing match, giving the audience a moment to process and reflect.

In *The Hunt for Moriarty*, this is echoed in the clear chapter-like structure and occasional direct signposting of where we are and what is happening. These shifts are often physical and stylised, with scene changes and narration deliberately visible, so the audience remains conscious they are watching a crafted performance.

NARRATION & DIRECT ADDRESS

Breaking the “fourth wall” is another Brechtian hallmark — characters speaking directly to the audience to acknowledge the performance and invite critical thought.

In this production, narration comes through Dr Watson, who directly addresses the audience to share observations, clarify plot points, and guide us through flashbacks (such as the *A Scandal in Bohemia* sequence).



SYMBOLIC COSTUME

In Brechtian performance, costumes often symbolise character types rather than fully transforming the actor into a “real” person. In *The Hunt for Moriarty*, a simple prop, jacket, or hat may signal a new character, allowing for quick changes and a reminder that what we’re seeing is theatrical representation, not literal reality.

GESTUS

Gestus — a distinctive physical or vocal gesture that captures a character’s social role — is a Brechtian tool for making the political or social position of a character instantly recognisable.

In *The Hunt for Moriarty*, certain recurring roles are given signature mannerisms:

- Holmes’ sudden, hawk-like stillness when observing a detail.
- Lestrade’s clipped, procedural stance representing the “official” establishment.
- Mrs Hudson’s bustling, hands-on gestures reflecting her domestic authority.
- Moriarty’s controlled stillness and precise speech, embodying power and calculation.

These archetypal touches link the actors’ various roles into a coherent visual and thematic language, so the audience always understands not just *who* a character is, but *what they represent* in the world of the play.



BLACKEYED THEATRE

BLACKEYED THEATRE is one of the UK's leading mid-scale touring theatre companies. Since 2004 we have been creating exciting opportunities for artists and audiences by producing theatre that's audacious, accessible and memorable.

Blackeyed Theatre has two principal objectives through the work it produces; to provide audiences and artists with fresh, challenging work; and to make that work sustainable by reaching as wide and diverse an audience as possible. Over the past few years, Blackeyed Theatre has balanced these artistic and business objectives by creating new, exciting versions of established classics in unique ways and by identifying relevance with today's audiences. Recent examples of this include the 2015 production of *The Great Gatsby*, whose cast of seven doubled up as a 1920s jazz band, and the 2012 production of Brecht's *Mother Courage And her Children*, set in a post-apocalyptic world, designed to establish relevance with 21st century world events. Recent new commissions include *The Valley of Fear*, *Jane Eyre*, *The Sign Of Four*, *The Strange Case of Dr Jekyll & Mr Hyde* and *Frankenstein*.

Other touring productions include *Not About Heroes* (Stephen MacDonald), *Teechers* and *Teechers Leavers '22* (John Godber), *The Trial* and the world premiere of *Oedipus* (Steven Berkoff), *Oh What A Lovely War* (Theatre Workshop), *Alfie* (Bill Naughton), *The Cherry Orchard* (Anton Chekhov), *The Caucasian Chalk Circle* and *The Resistible Rise of Arturo Ui* (Bertolt Brecht).



Resident at South Hill Park Arts Centre in Bracknell, Blackeyed Theatre takes top quality theatre to more than fifty UK towns and cities each year and recently expanded its tours to include The Netherlands and China. We believe regional theatre audiences deserve choice in the same way London audiences do. And as a company that receives no funding, we believe we're a great example of a sustainable theatre producer. In other words, we don't need outside funding to survive: we're self-funded.

We make our work sustainable by producing theatre that audiences want to see in ways that challenge their expectations, by bringing together artists with a genuine passion for the work they produce, and through an appreciation that titles of work with a wide appeal can still be performed in ways that push artistic boundaries. In short, it's about following audiences but also leading them, being affordable and responsive to demand while innovating and challenging expectations.



NICK LANE'S ADAPTATION

The following short stories by Conan Doyle make an appearance in *The Hunt for Moriarty*:

THE ADVENTURE OF THE BRUCE PARTINGTON PLANS (1908)

Most of the main espionage plot comes from this story, though adapted for stage pacing.

From the original:

- Cadogan-West's body found on the train tracks with stolen submarine plans.
- The Bruce-Partington submarine as a top-secret naval project.
- Mycroft's role in alerting Holmes to the case.
- Violet Westbury's loyalty and testimony.
- The deduction that the body was placed on a train roof from an apartment window.
- Hugo Oberstein's involvement and use of newspaper agony columns for coded messages.
- Colonel Valentine Walter's role in the theft.

The script keeps these intact but shifts tone to include more humour and theatrical dialogue, and expands Mrs. Hudson's involvement in a way the original does not.



A SCANDAL IN BOHEMIA (1891)

The Irene Adler section in the later part is lifted almost verbatim in parts from this story:

- The King of Bohemia (Wilhelm von Ormstein) visiting Holmes to recover a compromising photograph.
- Holmes' research on Adler's background.
- The dynamic between Holmes and "The woman."

It's used here partly as a flashback and character nod, giving Holmes' past cases emotional texture and subtly tying into the Moriarty theme of formidable opponents.

ELEMENTS INSPIRED BY OTHER CONAN DOYLE STORIES

- Moriarty references and Holmes' "spider at the centre of the web" speech echo *The Final Problem* (1893).
- The burned-out 221B Baker Street opening scene is an original dramatic framing, but the sense of aftermath and a larger game is reminiscent of *The Valley of Fear* (1915), which also frames a case within Moriarty's machinations.
- The "M" signed note and poisoning method are not in *Bruce-Partington Plans* and feel like new material written to tie the case directly into a Moriarty arc.



ADDITIONS BY NICK LANE

- **Framing Device** – The play opens with the charred ruins of Baker Street, creating suspense by implying Holmes and Moriarty’s confrontation has already occurred (or is imminent). This is not in any Doyle story.
- **Increased role for Mrs. Hudson** – She actively assists Holmes in deduction (the train-window clue), offers comic banter, and participates in key discoveries. In Doyle, she’s mostly a background presence.
- **Humour and character interplay** – The banter between Holmes, Watson, and Mrs. Hudson is more sustained and comedic than in Doyle’s more reserved tone.
- **Sir James deWilde** – An entirely original character, a rival intelligence figure whose competence provokes Holmes. This gives the play an extra layer of intellectual tension beyond Moriarty.
- **Oberstein’s death by poison** – In the original, Oberstein survives and is arrested later; here, his murder mid-investigation both tightens the pace and heightens Moriarty’s menace.
- **Linking multiple cases into a Moriarty master-plot** – The original *Bruce-Partington Plans* has no Moriarty connection. The stage version weaves this case into the larger “hunt for Moriarty” arc.
- **Final photograph reveal** – Holmes recognising Oberstein from an Irene Adler picture is an invented moment connecting different Holmes worlds.

CLASSROOM DISCUSSION QUESTIONS

Themes & Characters:

1. Holmes and Moriarty are intellectual equals with opposite moral codes. How does the play explore the idea that “intelligence is not the same as wisdom”?

2. Loyalty appears in many forms — between Holmes and Watson, Violet and Cadogan West, Mycroft and Sherlock. Which examples of loyalty do you think are the most admirable, and why?

3. The play shows both “good” and “evil” existing outside the law. Do you think Holmes’ methods are always justified?

4. How does the outsider status of Holmes, Moriarty, and Violet shape their actions and relationships?

Style & Genre:

5. How do the rapid scene changes and multi-role casting affect the pace of the mystery?

6. Why do you think the writer included moments of humour in a story about espionage and murder?

7. What effect does presenting the “A Scandal in Bohemia” sequence as a flashback have on our understanding of Holmes’ character?

Historical & Social Context:

8. The play is set in Victorian London, a time of rapid change and imperial power. How do the espionage plot and political stakes reflect the concerns of that era?

9. How might modern audiences interpret the government secrecy and surveillance in the play differently than Victorian audiences?

DRAMA ACTIVITIES FOR THE CLASSROOM

1. Character Status Exercise

- In pairs, one student plays Holmes, the other plays Lestrade. Improvise a short exchange where Holmes deduces something Lestrade has missed. After one minute, swap status — now Lestrade has the higher authority. Discuss how changing status alters the scene's energy.

2. Rapid Scene Transition Challenge

- In groups, stage three locations from the play (e.g., 221B Baker Street, Oberstein's apartment, Whitehall) using minimal props. Practise moving between them in under five seconds, using only physical action and sound effects.

3. The Outsider Monologue

- Choose a character (Holmes, Moriarty, Violet, Walter) and write a 1-minute monologue about how they see themselves in society. Perform with attention to voice and physicality that communicates their “outsider” status.

4. Flashback Staging

- Recreate the Irene Adler scene from Holmes' perspective. Experiment with stylisation: slow motion, spotlight, or freeze frames to distinguish it from present-day action. Discuss how these choices affect audience understanding.

5. Code Breaking

- Using simple substitution ciphers, create secret messages for another group to decode. Link to the play's theme of espionage and communication.

INTERVIEWS



Madeleine Edis | Costume Designer

Q: What is a moment, theme, or character in the production that you're particularly excited to explore, and how will you do this through your costume design choices?

One of the first moments that comes to mind is the scene between Sherlock and Moriarty at the top of the waterfall. It's one of the few opportunities in the play to create an exterior setting, so I can work with outdoor wear like hats and coats. In this scene, there's wind, movement, and a sense of severity — all of which can be reflected in the costumes. I want the clothing to respond to the elements so the audience feels that energy.

I'll

be working closely with Rob Myles (Director) to discuss how the actors can move in these costumes and what they need for freedom of movement. It's about creating designs that look visually striking but are also practical for the physicality of the scene.

The most fun character to design has been Irene Adler. She's a feisty, self-assured female presence in a male-dominated world, and that's great to bring to life through costume. Since there's only one female cast member, and many of the men's costumes are more restrained, Irene's look is an opportunity to really stand out.

Also, meeting the cast properly and hearing how they intend to play each role really shapes my process. For example, Elliot's portrayal of the King of Bohemia is over-



the-top and flamboyant, so I'm incorporating more garish trims and accessories to reflect that energy. It's a collaborative process — I want the costumes to serve the actors' interpretations.

Q: What challenges have you encountered with this production?

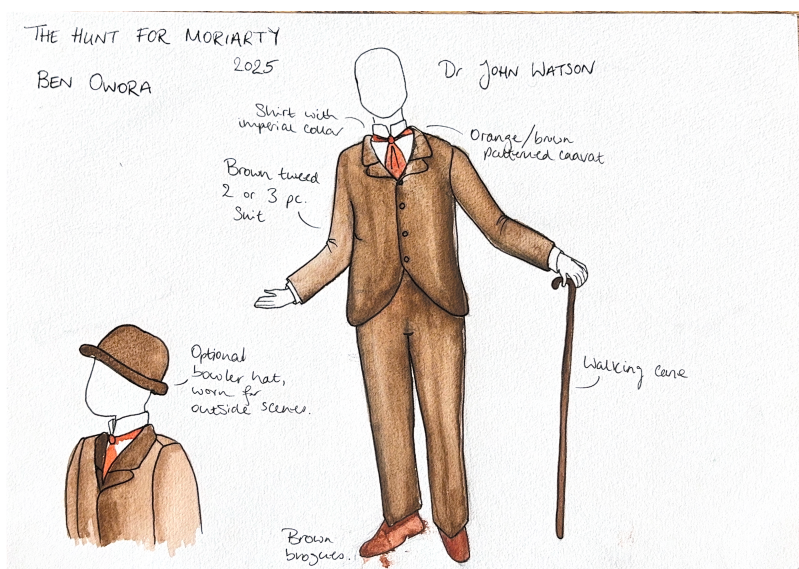
Multi-rolling is a big challenge. All quick changes have to be done by the actors themselves. That means the costumes have to be designed for speed and simplicity — no complicated fastenings that need a second pair of hands.

Another challenge is sourcing period costumes for such a long tour. The clothes need to withstand almost a year of use, with frequent quick changes and travel. Hiring isn't realistic because of cost and duration, so I'm sourcing vintage pieces and making some items from scratch.

For example, I'm making Pippa's skirt and apron, and her purple jacket as Irene Adler is a vintage 1980s/90s piece that evokes Victorian fashion. Sometimes you can find modern garments with the right silhouette or detail to feel authentic when placed in the Holmes world and setting.

Q: How will you use costume to signify the setting of the play and hint at the period?

The play is set in 1900 — a fascinating transitional moment between the Victorian and Edwardian eras. It's a chance to show a mix of styles:



•**Collars** — wing collars and imperial stand collars both appear in the show to show the range of the period.

•**Neckwear** — large, elaborate cravats were typical of earlier Victorian fashion, but by 1900 they're slimmed down, beginning to resemble modern ties. I'm using these details to hint at the changing times.

These touches help to subtly signal that we're in a world on the cusp of change, both in fashion and in society.

Q: What's your design process from first idea to finished costume?

Before sketching, I do a lot of research. I keep a digital file full of reference images — historical photos, fashion plates, and other visuals that inspire me.

From there, I break down the designs actor by actor and create a checklist: for example, “I need a brown suit for this character.” I’ll source two or three options and then fit them with the actor, letting them have input — I might show them three jackets and go with the one they feel best in.

The photoshoot is the first time seeing the cast in costume, which is always revealing. Some things work immediately, others need rethinking. Then I go back, source more pieces, and refine.

Normally I'd work very closely with the set designer, but in this case, the set doesn't directly dictate the costumes.

However, seeing the set early (burgundy and red tones) meant I could adjust my designs so characters stand out — using blacks, blues, and greys, with Watson a bit more colourful to give a warmer, “memory” quality.



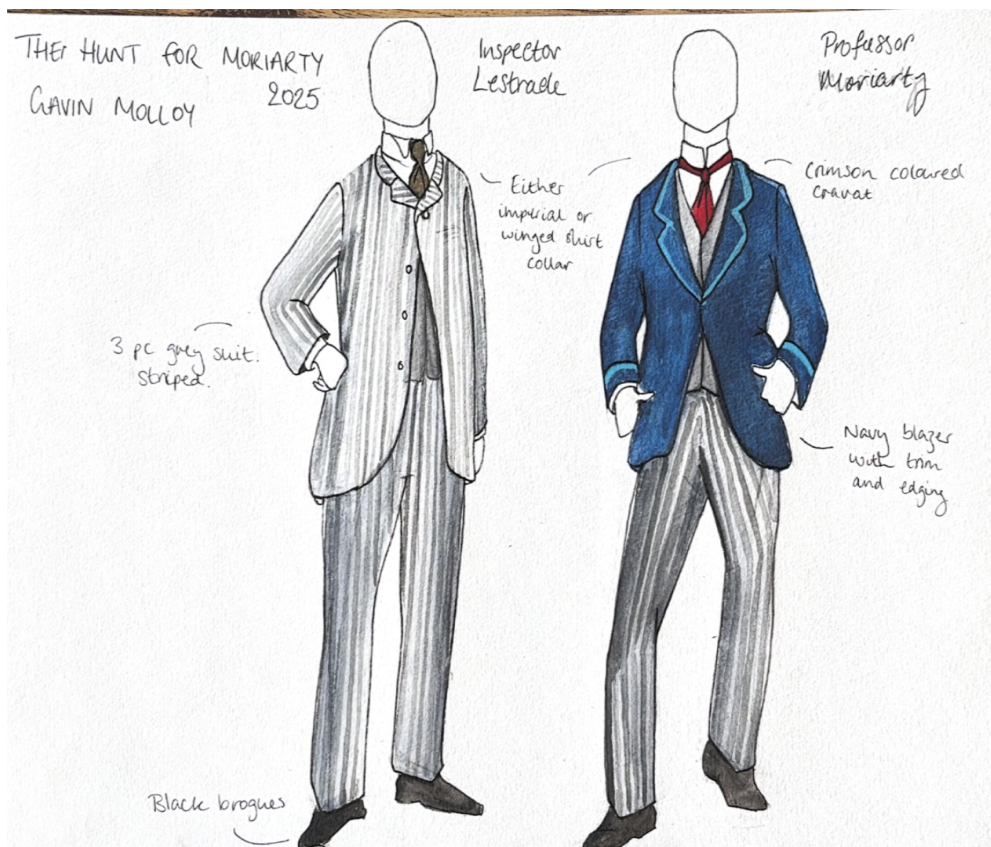
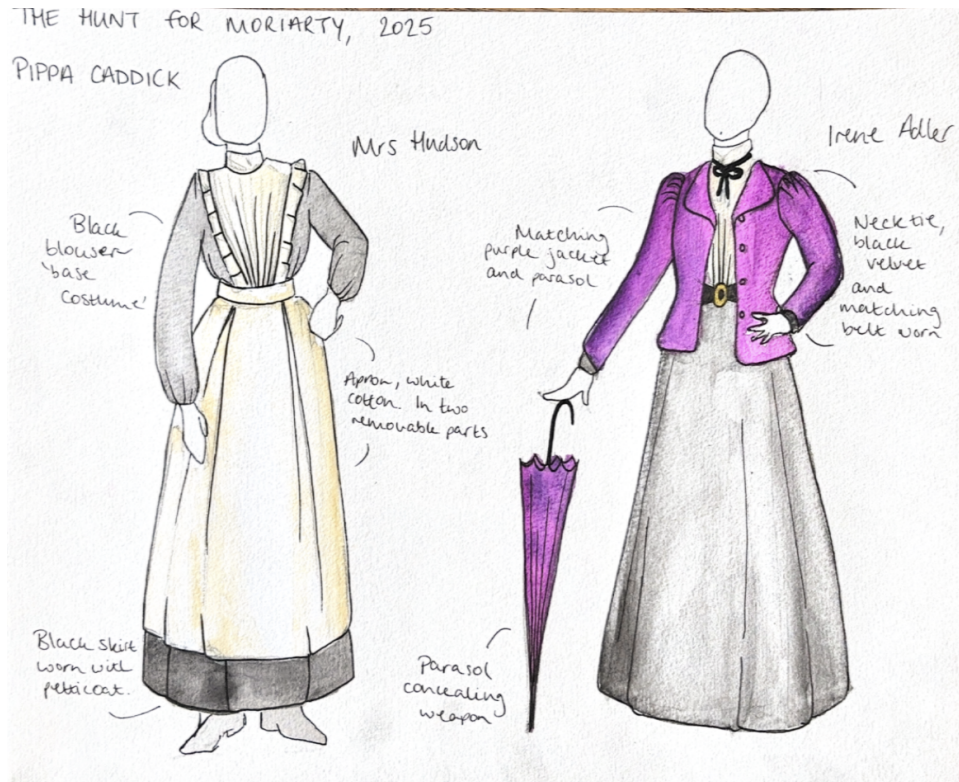
I also liaise with the props department on items that bridge costume and prop, like Watson's walking cane — making sure it suits the costume and works with the setting.

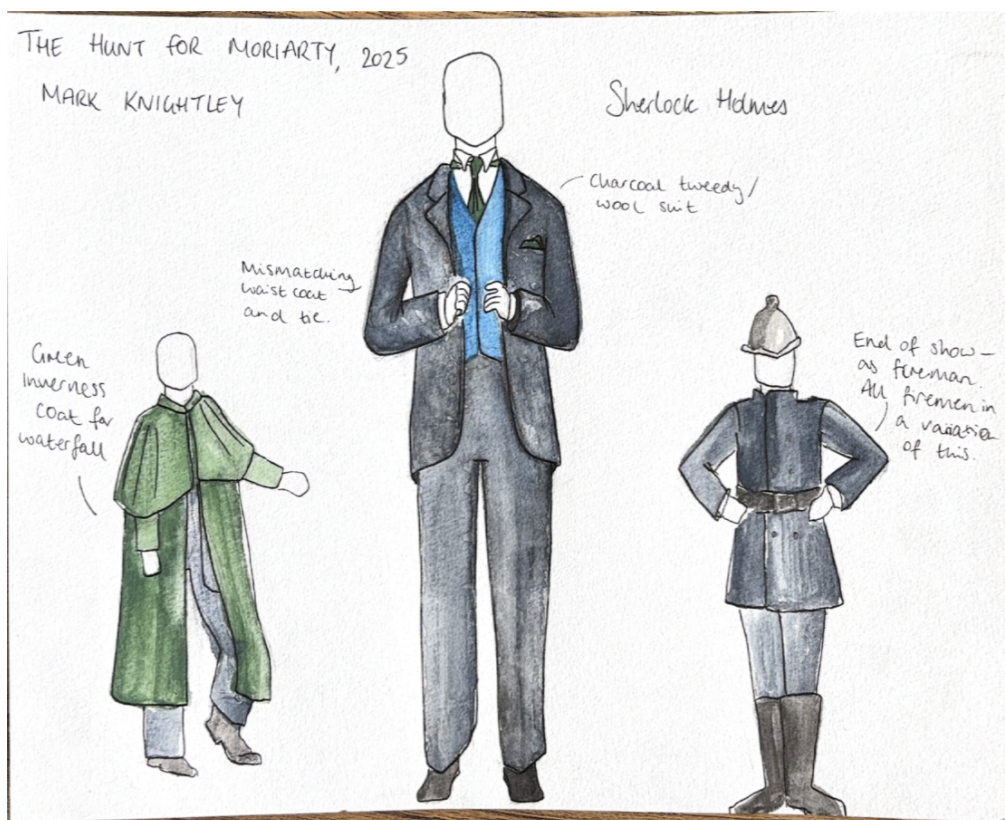
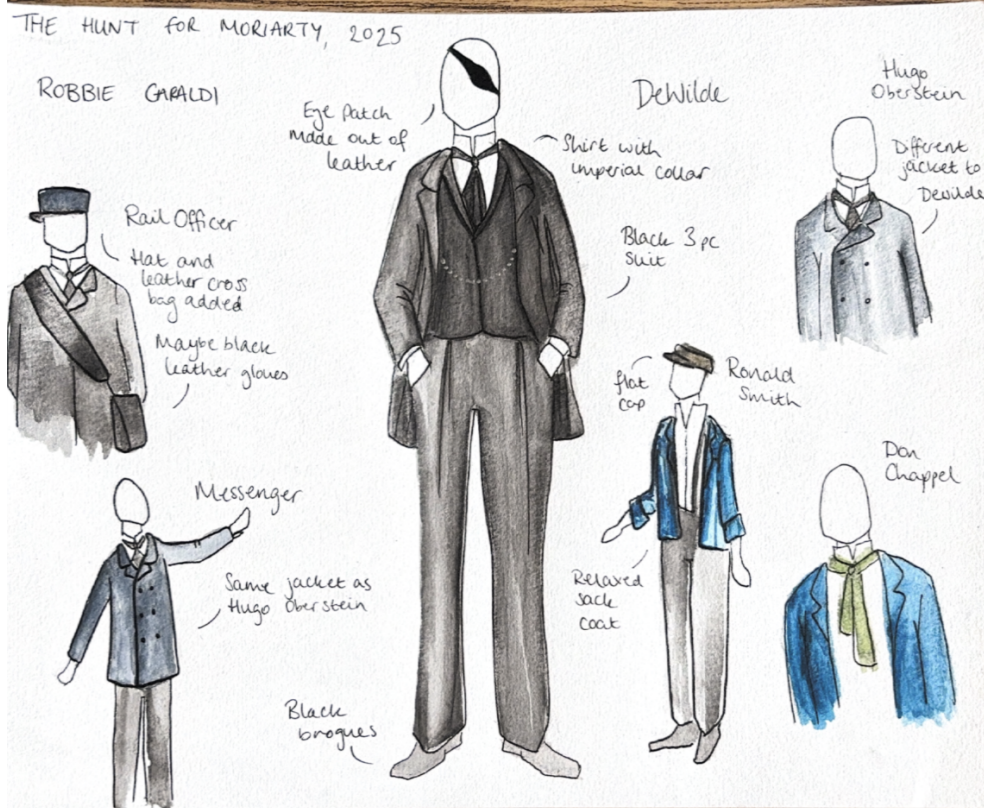
Q: How do you approach designing costumes for multi-roling?

I work closely with the director and writer. Nick Lane's script is great because it takes costume changes into account — nothing requires a full head-to-toe transformation in seconds.

Instead, changes are built around adding or removing a single item — swapping a jacket and hat, changing a cravat, or switching a waistcoat. These layers allow the audience to instantly recognise a new character while keeping changes practical.

Sometimes during rehearsals we'll discover a planned change is too complicated under time pressure, and we'll simplify. The key is flexibility — staying open to adapting designs to suit the rhythm of the show.





Nick Lake | Writer & Director

Q: Firstly, Sherlock Holmes is a already well-known and established character created by Sir Arthur Conan Doyle. How have you found working with such a character in this production, and how would you say that your Sherlock differs to other adaptations?



Firstly, *Sherlock Holmes: The Hunt for Moriarty* is the third adaptation that Blackeyed Theatre has done. The previous two (*The Sign of Four* and *The Valley of Fear*) were based on full-length novels. *The Hunt for Moriarty* differs from the previous two. This is because what we have done is taken a number of short stories and adventures that Conan Doyle wrote for monthly publications and created an overarching plot that connects these mysteries.

I read through the whole canon a couple of times at least. This is because I wanted to find stories that were thematically similar and were in the same kind of adventure, if you like, hinterland, and then find a way to weave them together. Also, one of the key things about Sherlock is, from an audience or consumer point of view, his rivalry with Professor Moriarty.



Now again, not many people outside of the Sherlock aficionado will know this. This is because if you look at cinema or any of the TV adaptations, Moriarty is such a key figure in the relationship with Holmes. He's like the Captain Hook to Peter Pan or Darth Vader to Luke Skywalker. He is the absolute nemesis, and yet he is only in one story. Moriarty is referred to in about four others, but he features in one—*The Final Problem*—and that is it.

And yet his character is so significant and so well drawn, I think the audience seized upon it, as well as filmmakers wanting to get involved as well. More people wanted another adaptation with Moriarty in it. It is fantastic to have a character who is so bright and is as dedicated to chaos and evil, if you like, as Holmes is to righteousness and good and order—or order and good if you prefer. It's been fun to explore that and explore that dynamic. It's been good to find a way to create a narrative with Moriarty in it.

When approaching the creation of my own interpretation of Sherlock—defining both what he represents and who he is—I believe it is important to acknowledge and honour certain conventions, particularly when working with characters that are so widely recognised and embedded in the public consciousness.

I think that Sherlock's intelligence is obviously key—his process, his logical deduction—but I think what I believe, having read through the books several times, is that there is a fairly broad opportunity for change within the characterisation. This is because, most recently and significantly, the BBC adaptation *Sherlock* starring Benedict Cumberbatch and written by Steven Moffat had him at an almost savant level, quite emotionally detached and so on and so forth.



We also know from the novels that he (Sherlock) has no interest in emotional romantic relationships because they would interfere with his logic and reason. He says that in the same form. However, he's not an emotional man. Watson makes mention of that several times. I've not made him screaming, crying, histrionics, and so on and so forth.

However, I think there is opportunity in there to show that he does care and that he is not a robot. For my Sherlock, what I hope I've done is found a character that the book readers and TV and film viewers will absolutely recognise, but there will be something also that is slightly new about it. That's the idea.

Q: Sherlock is the main character, but have there been any other characters that you have found particularly interested to write for?

Mrs Hudson is interesting. This runs through all three of Blackeyed's adaptations. Her name and the character's presence are used in the books. However, she is literally just very functional. Her role in the books is that occasionally she comes in to bring or deliver a message. That is essentially what she does. She does little more than bring letters on trays and that's it.

There is one mystery, which is *The Adventure of the Dying Detective*, where she is called upon to get Watson because Holmes is dying (which has all been a con). Other than that, she hasn't got a hugely significant role to play. At the time of the publications of the books, Sir Arthur Conan Doyle would have been writing for an audience. That audience would have been predominately affluent white men, so he wrote what they wanted to read at that time.



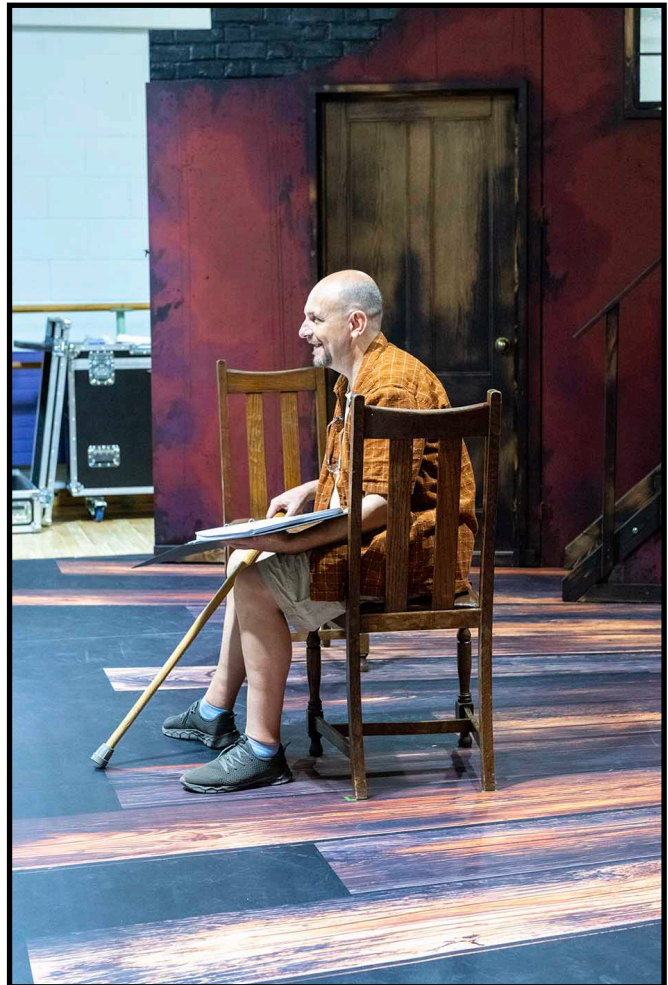
However, nowadays in modern times, I would hope that he would have a different approach to writing and using female characters. There are not that many significant female characters in male-written Victorian literature. I feel as if I wanted to not just give the actor a better journey, but also give the character a better journey. I also thought that we have an opportunity to create a third part. We already know Holmes and Watson, but we have a chance to have a little Triumvirate—and so, that is Mrs Hudson. She is very much a part of that world. Mrs Hudson is the character that I have enjoyed writing the most.

I also think it's great fun to write villains—Moriarty and

DeWilde. They are always fun to write, and little snapshots like Count von Ormeston are quite fun to play with. There are things that I have very much enjoyed. It would be daft to say otherwise. The tiniest little things, such as Mr Smith, the caretaker of the theatre who was just a little pigeon fancier, right through to the bigger roles—it's quite fun to find something, a role that the audience can latch on to.

Q: How do you intend to capture the time period on stage. Obviously, we are at the end of the Victorian era approaching the start of the Edwardian Era.

I believe that a lot of the set and costume does that automatically, which is a great visual point for the audience to help them establish the time period. When writing, I've tried to find ways to mirror the language that was used by Sir Arthur Conan Doyle in the novels. This is one other way of replicating the time period. What you have to do is modernise the speech to a degree. You do want it (*the dialogue*) to feel right. You could become really slavish, and it could end up becoming quite arid or cold. What I have tried to do is make sure that we get something that is not just visually but also orally accurate, without sacrificing personality or characters.



Q: As a modern audience member watching *Sherlock Holmes: The Hunt for Moriarty*, do you think there are aspects of the story or characters that they can still connect or relate to?

Relating to a character I don't think is specific to date or time period. If a character is suffering, then suffering is suffering, or if they are feeling joy, then the character is feeling joy. I think that just because they are wearing a big busily skirt or a very smart tailored suit isn't going to change the way we feel.

There are things that are done with the text that have certain contemporary resonances, again without it becoming polemical. What I have tried to do is reflect

modern times and modern attitudes to empire and modern attitudes to politics within the actual characters. I think that that has been fun.

I think how the audience feels about the character—I mean, I haven’t gone out to specifically go, “I need to change them out of the Victorian era because the audience might not relate.” I think how the audience feels about the character... The reason these books and characters have continued to be popular over the years is because of these situations that are relatable or exciting.

They are just great tales really, and you want to bring that to the audience. It’s a good story. A good story is universal and it’s timeless.

Q: In this adaptation, there is lots of multi-rolling, when writing the script, how much do you have to bear this in mind? Do you have to think about things such as costume changes? Why use the multi-rolling and why is it affective?



There are a few answers to this question. One is that my background in theatre is the quote, unquote “economical theatre”. This is where you make things with what you’ve got. You can build characters out of smaller casts.

Traditional theatre where there is one actor per character, this is fine. We get that on television all the time and

that’s lovely. For a lot of theatres, realistically this is uneconomical. You have a certain budget, you go how can you make this story work - but within a certain frame. So being able to play around with that, finding concepts that work with that, is is fun. It’s part of the fun.

Of course when you plan a production like this, and I’ve been writing a lot of these style of plays throughout my whole career. You have to keep your eyes on the stagecraft of it, both the on stage and off stage map and track of each actor. This has to include time where you think “well, that character has just gone off, but I need them to come on next scene”, so what information can I put into that scene that isn’t padding, but serving the plot. However, also at the same time, offstage, gives the actor the chance to have that quick change character for the next scene. So all of those things need to be considered. It’s a balancing act, I suppose. These stories are

detailed. Crime Fiction is hard on stage, it is all reported action. There is no crime unless it has already happened. When it has already happened, then all you are getting as an audience member is witness statements. If you're not careful, then you are seeing the same scene over and over again. What you want to do is find a way to get ahead of that or change to subvert it. You have that element to think about as well. How you change the actors from character to character in each different scene.

Q: What are you most excited about getting on-stage or a favourite moment in the process already?

Rehearsals are great because it's a playground, which you get to give to the actors and the team, everyone in the room. Every Director is different, and there is no right way of doing it. I am not formally trained, I come from a background in acting and became a writer and director through a different route. My belief learned from other directors in the past is that everyone's voice in the room has to have a place. It's much better and has much more ownership for the company if you allow everyone to have a voice. Obviously the director has got to be their person who holds the steering wheel of the ship. If you're rowing, you should have an opinion on where you're going. I love that. I love the creative process and the offers coming from different actors, which can change stuff. For example, in rehearsals we had a moment where one of the actors said "Does that make sense? The character comes in and then seems to suggest this". I went, "oh no, you're absolutely right, I'll change it". So, quickly we did a little rewrite. Now it makes more sense, and we got the opportunity to do something with one of the other characters which was really interesting. Again, this was quite fun.

What I enjoy most, and again, you never know until it's out there is making audiences happy. We're not doing it in a vacuum. The whole purpose we create this is to make people happy. Theatre is a lot of things. Entertain is a maligned word, but we are trying to give people something that is enjoyable. It can be challenging and can be frightening and it can be upsetting, but in a positive way. If you're riled up by something politically that you see, whatever the reaction is, as long as it is positive and people walk away and go "Brilliant" or "I loved that". I enjoy that aspect of things.

The majority of the work is adaptations, I want two things. I want them to have had a good time and tell other people to come and see the show. I also want if they've not read the books or found the source material, then to seek it out. Go and read the books, have a look.

As much as I enjoy the rehearsals and seeing it in tech and adding the music. Every element of it is all fun and enjoyable. However, when an audience member says they

have enjoyed it and think it was great. That is great for me. It means you've done your job right. Obviously in an age where we all have mobile phones and social media, so everyone is a critic now. Formal critics do not have as a significant role in the success or a failure of a show like they used to be.

What I have also enjoyed most about Blackeyed and Adrian is his relationship with his audience. This is because of the engagement on social media and the reviews which have all been lovely and positive. He gets emails from audience members praising his shows. That in itself makes you go, it's a lovely thing to be doing. If you can capture that feeling of something thinking "that was a great show", then it's a lovely and wholesome feeling.



CAST

Ben Owora Doctor John Watson

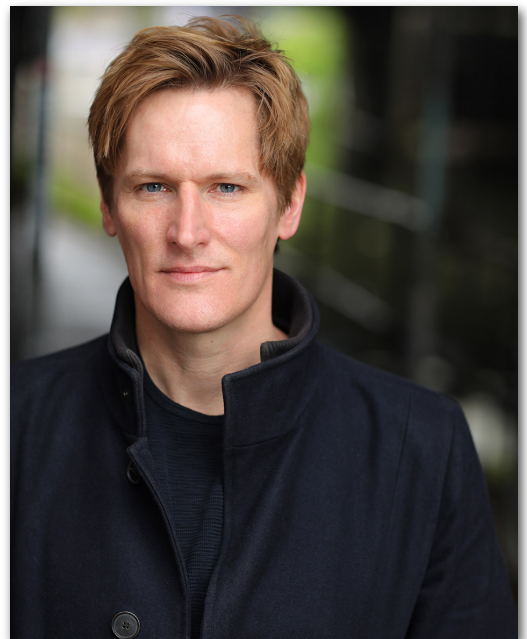
Ben's theatre credits include *The Preacher in Still Breathing* (Unlock The Chains Collective), *Mary Queen of Scots* and *Carmen* (English National Opera), *Nathaniel in Finding Beulah* (Kuumba Nia Arts), *Christopher in With You Always* (Bayani Theatre Company), *The Magic Flute* (Complicite/English National Opera), *Jelly Roll Norton in The Believe It Or Not Show* (Theatre by the Lake) and *The Observer in Ten Pound Poms* (Tilbury Heritage Dockyard). For a number of years he has also played the title role in the children's comedy show *Teddy Bear's Picnic*, which has been touring nationally.



His film and television credits include *Innocent* (ITV), *Emmerdale* (ITV), *Together* (Peccadillo Pictures) and *The Croft* (VHS Pictures).

Mark Knightley Sherlock Holmes

Mark's theatre work includes *Percy Thompson in Edith* (The Lowry/Theatr Clwyd), *Jack in The Mariner's Revenge* (HistoryRiot at the Old Royal Naval College), *Ray in The Colours* (Soho Theatre), all characters in *The Listening Room* (The Lowry, Northern Stage, Theatr Clwyd and tour), all characters in *Echoes* (Prison tour), *Mark in 2030* (Collusion/Cambridge Junction), *Learchus in The Woman in the Moon* (Sam Wanamaker Playhouse, Shakespeare's Globe), *Lawrence in Dr Blighty* (Brighton Festival), *Hans in Abe & Hans* (Theatre503), *Various in Against Democracy* (Arcola Theatre), *Mercutio in Romeo & Juliet* (RADA Enterprises), *Radio/Bear in Botallack O'Clock* (Third Man Theatre), *Edgar Linton in Wuthering*



Heights (Aberystwyth Arts Centre/Theatr Clwyd, Wales tour), Jez/Crotus in Bentwater Roads (Eastern Angles), Jack in Lord of the Flies (Pilot Theatre/York Theatre Royal and tour), Antipholus of Syracuse in The Comedy of Errors and Orlando in As You Like it (Guildford Shakespeare Company).

His TV and film credits include Ben Wright in Holby City (BBC), Town Gate Guard in Maleficent 2 (Disney), Ben in There's Nothing More Patriotic Than To Die For Your Country (Pear Tree), Danny in Incidental Characters (Toffee Hammer) and Charles Crayne in Charismata (Hydra Films).

Pippa Caddick

Mrs Hudson/Irene Adler

Pippa trained at Drama Studio London.

Her theatre credits include Marlin in The Weyard Sisters (Riverside Studios), Aurora in Ricky Riddlegang and the Riddlegang (Rose Theatre, Edinburgh and Tour), Kitty in Salamanders and Carol in The Will of the People (Arcola/The Miniaturists), Viola in Twelfth Night (Upstairs at The Gatehouse), Desdemona in Othello (Upstairs at the Gatehouse), Kitty in Anna

Karenina (Brockley Jack), Biondello in The Taming of the Shrew (New Wimbledon Theatre), The Unknown Girl in Ghost City (The Vaults, Waterloo) and Isabella in Venezia: The Show (Teatro San Gallo, Venice).

Pippa's film and television credits include I Was Honey Boo Boo (BH Movies), Witches of God (Giant Squid/Amazon Prime) and The Testing Point (Wilde Productions).



Gavin Molloy

Inspector Lestrade/Professor Moriarty

Gavin trained at LAMDA. His theatre credits include Murder Trial Tonight (Tigerslane Studios), Macbeth (Shakespeare In The Squares), Sherlock Holmes: The Valley of Fear (Blackeyed Theatre), Hamlet and The Merchant Of Venice (Creation Theatre Company), The Canterbury Tales (Royal Centre Nottingham), Macbeth (Lyric Studio), The Alchemist (Riverside Studios), Everything Must Go (Lyric Theatre Hammersmith), Crave (Goldsmiths) and The Kebab Shop Owner's Beautiful Daughter (Soho Theatre).

Gavin's television credits include Conspiracy (5Production), Crimewatch (BBC), Eastenders (BBC), Breaking The Band (ITV/Potato), Gimme 6 (Common Ground), Longitude (Granada) and Grange Hill (BBC).

His film credits include The Wedding Video (Timeless Films), Pulp (Dare Productions), The Fallen Word (Celestial Pictures), The Power Of Three (Po3), Touch (Westminster Films) 20hz (Met), Strange Days (Ruskin Films) and Kol Nidrei (RedHead).

His music video work includes Yusuf Islam (Propeller Media), Ashley Wallbridge (Reels In Motion), Dolly Rockers (Pulse), Towers Of London (LadyRay) and Goldfrapp (BlackDog).

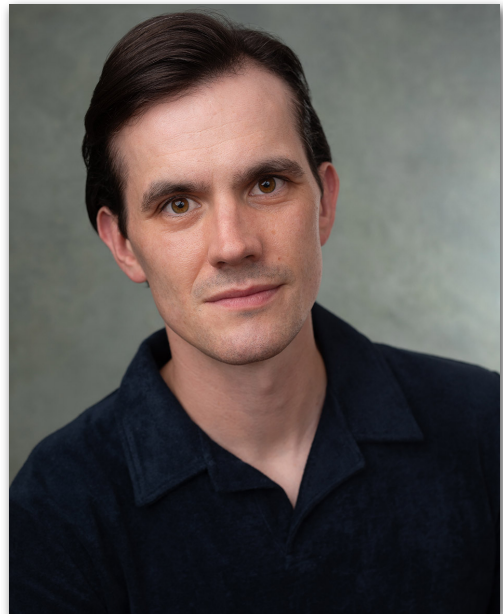


Robbie Capaldi Sir James DeWilde

Robbie trained at ALRA and recently made his West End debut as the lead in Do You Believe in Ghosts? at the Adelphi Theatre.

His other theatre credits include The Complete works of William Shakespeare Abridged (Dubai – West End Worldwide), King Lear and The Merchant of Venice (The Mill Theatre Dublin), Sh!tfaced Shakespeare: Macbeth, Romeo and Juliet, A Midsummer Night's Dream and The Merchant of Venice (Leicester Square Theatre and UK Tour), Roald Dahl and the Imagination Seekers (Australia tour), Macbeth (Red Rose Chain) and The Taming of the Shrew (Tristan Bates).

Robbie's screen credits include Harry Potter and the Battle at the Ministry (Universal/Warner Brothers), Ministry of Ungentlemanly Warfare (Lionsgate) and Secret Invasion (Marvel), as well as the award winning shorts A Radical Duet and Brighton.



Eliot Giuralarocca

Mycroft Holmes

After studying for a degree in English Language and Literature at Christ Church, Oxford, Eliot trained at the Guildford school of Acting and over the past 35 years has worked as an actor in theatre, film, television and opera, while also creating and touring his own work with his company, Dragonboy Productions and working as a freelance Director.

He is delighted to be renewing his association with Blackeyed Theatre having previously played the title role in their production of *The*



Beekeeper (Waterloo East Theatre), for which he received a Best Actor nomination in the Off West End awards. His other theatre credits include Oberon/Theseus/Narrator in *The Fairy Queen* (Armonico Consort/Wimbledon International Music Festival), William Hawkins in *The Hamlet Voyage* (Bristol Harbour Festival/Bridewell Theatre), *Witness for the Prosecution* (London County Hall), the Priest in *Captain Corelli's Mandolin* (Harold Pinter Theatre, West End and UK tour), *Alice in Wonderland* (Guildford Shakespeare Company), *Alarms and Excursions* (Chipping Norton), *The Resistible Rise of Arturo Ui* (Liverpool/Nottingham Playhouse), *Il Turco In Italia* (Royal Opera House), *Measure for Measure* (Thelma Holt Productions), *A Small Family Business* (Watford Palace Theatre), *Don't Look Now* (Lyric Hammersmith), *The Comedy of Errors* and *Titus Andronicus* (Shakespeare's Globe), *Twelfth Night* (Royal Exchange Manchester), *Rosencrantz and Guildenstern are Dead* and *Horse and Carriage* (West Yorkshire Playhouse), *The Black Dahlia*, *Buried Alive*, *The Cherry Orchard* and *Demons and Dybbuks* (Method & Madness), *A Midsummer Night's Dream* (Nuffield Theatre Southampton), *The Government Inspector* (Salisbury Playhouse), *Man for Hire* (Stephen Joseph Theatre Scarborough), *The Lion, the Witch & the Wardrobe* (Library Theatre Manchester) and *Oxygen* (Tricycle Theatre).

Eliot's screen work includes *Mind Games* (ITV), *Egypt* (S4C), *Slow Horses* (Apple TV), *Nine* (Lucamar/Weinstein), *Night Swimming* (Tri-Star), *DIY Hard* (British Film Foundation), *Cake* (Subrosa Films) and *The Security Control Room* (Pukka Films).

His directing credits include *Dracula*, *Not About Heroes*, *The Great Gatsby* and *Frankenstein* (Blackeyed Theatre), *The Imperfect Pearl* (Whitehouse Productions), *West Side Story* (Belgrade Theatre/Armonico Consort), *Baroque*

Around the Block and *Monteverdi's Flying Circus* (Armonico Consort) and *Knackerman* (White Bear Theatre).

For his own company, Dragonboy Productions, work includes *In and Out of Chekhov's Shorts* (Southwark Playhouse/UK tour, awarded an OffCom), *Tales from 1001 Nights* and *The Tempest*, a show he created and toured throughout Europe and which was subsequently nominated for the *Gran Premio de España de Artes Escénicas*.

CREATIVES

Nick Lake Writer/Director

Nick's previous adaptations for Blackeyed Theatre include *Sherlock Holmes: The Valley of Fear*, *Frankenstein*, *Jane Eyre*, *Sherlock Holmes: The Sign of Four* and *The Strange Case of Dr. Jekyll & Mr. Hyde*. Other adaptations include *Dark Winter* (E52), *Frankenstein* (Theatre Mill), *The Wakefield*



Mysteries (Theatre Royal Wakefield), *1984* (Northern Broadsides), *Lady Chatterley's Lover* and a co-adaptation (with John Godber) of *Moby Dick* (Hull Truck). Original adult plays include: *The Derby McQueen Affair* (York Theatre Royal), *My Favourite Summer*, *Blue Cross Xmas* and *Me & Me Dad* (Hull Truck), *Housebound*, *Hopeless Romantics* – co-written with Fiona Wass – and *Seconds Out* (Reform), *Royal Flush* and *Odd Job Men* (Rich Seam Theatre), *Murder at Berrington* – co-written with Fiona Wass – and *The Goal* (Hereford Courtyard).

Nick is also an accomplished children's playwright – his credits include: *A Christmas Carol*, *Beauty & The Beast*, *The Hunchback of Notre Dame* and *The Snow Queen* (Hull Truck); *Pinocchio*, *A Scarborough Christmas Carol* and *Alice in Wonderland* (SJT); *Snow White and Little Red Riding Hood* (York Theatre Royal); *The Elves & The Shoemaker* (Hereford Courtyard); and *Hansel & Gretel* (Pilot). His original work for children includes *Ginger Jones and the Sultan's Eye* (Polka/ Drum Theatre Plymouth/ York Theatre Royal), *'Twas the Night before Christmas*, *When Santa Got Stuck in the Fridge* and *A Christmas Fairytale* (Hull Truck).

Nick's directing credits outside of his own work include *The Glass Menagerie*, *Departures*, *Life's A Beach*, *Studs*, *Beef*, *Amateur Girl*, *Lucky Sods* and *Ring Around the Humber* (Hull Truck), *April in Paris*, *Two*, *September in the Rain* and *Little Italy* (York Theatre Royal), *Don't Dribble on the Dragon* and *There Was an Old Lady who Swallowed a Fly* (PTC).

Tristan Parkes

Composer

Tristan has performed, composed, designed sound, and musically directed material for film, theatre, major events and television for two decades. This includes over fifteen productions for Hull Truck Theatre, multiple productions for the Edinburgh Festival including *An Audience with...* starring Alistair McGowan 2015, over a decade of productions for The National Youth Theatre of Great Britain.



Tristan was a musical director on the Beijing and London Olympic Games and a composer for the British Pavilion at the World Expo' in Shanghai. Film work includes *To All the Girls I've Loved Before* for Channel 4 Films Directed by Henrique Goldman, *When Romeo Met Juliet* abridged by Lolita Chakraborty and *The Merchant of Venice* abridged by Tom Stoppard for the BBC and director Joe Wright's *Anna Karenina* for Working Title Films.

Recent work as composer and sound designer includes *The Power of Myth* for Cartier at Theatre des Varieties in Paris and La Palais de Congres in Marrakech. A national tour of *Dead Sheep* by Johnathan Maitland, *Goat Song* for London Contemporary Dance, *Frankenstein Revelations* for York Theatre Royal and *#Hashtag Lightie* for the Arcola Theatre, written and directed by Lynette Linton. Also, for Blackeyed Theatre a national UK tour of *Sherlock Holmes the Sign of Four* which included dates in The Netherlands and China along with 2023's UK touring production of *Sherlock Holmes, the Valley of Fear* and subsequent 2024 London remount.

As an actor-musician recent work includes *Wasteland* for Garry Clarke Company at The Place Theatre, London, *Storm* a new play by Juliet Knight for the Vault Festival 2020 /National Theatre Studio and Southwark Playhouse 2023.

With the National Youth Theatre of Great Britain Tristan has arranged pop song choirs for Sophie Ellis Bextor, Beverly Knight MBE, The Feeling and Heather Small for charity events hosted by Prince Edward, The Duke of Edinburgh.

Tristan has won a UK Heritage Award 2020 for Best Exhibition/Event for 'Our House' an immersive and site-specific theatre show about the LGBTQ+ heritage and

history of Eltham Palace for which he wrote the score and musically directed alongside the physical theatre company The Pappy Show.

Tristan is active academic and facilitator of music and theatre workshops across the country; as an Education Associate for the Donmar Warehouse Theatre, Associate Artist for National Youth Theatre of Great Britain and is a Senior Lecturer in Performing Arts at the University of East London.

Robert Myles Fight Director

Robert is an Advanced Actor-Combatant with the BASSC, holding Distinctions in Rapier & Dagger, Unarmed, Swashbuckling, Broadsword, Sword & Shield, Small Sword & Quarterstaff. He has performed violence as an actor for stage and screen, in addition to working as a combat specialist on behalf of the Royal Opera House & National Geographic, among others.



As the Artistic Director of FIGHT REP, he created a project that helps actors improve their screen combat skills through repertory fight scene production with working industry fight directors.

He provides choreography and skill-share workshops for theatrical productions and films on a variety of scales, from one-on-one unarmed fights to medieval battles with up to twenty combatants. Visit robmyles.co.uk

Victoria Spearing Set Designer

Graduating from Bretton Hall in Theatre Design and Technology in 2001, Victoria started work as a freelance set designer with South Hill Park Arts Centre, where she is now resident designer and with whom she won the award for Best Staging/Set at the 2019 Great British Pantomime Awards for their production of *Dick Whittington And His Cat*. She has also been nominated for the same 2020 award.

This will be the 22nd design for Blackeyed Theatre, from *The Caretaker* to the highly acclaimed tours of *Not About Heroes*, *Dracula* and *Teechers*. Her design for *The Beekeeper* was nominated for the Best Set Design in the 2012 Off West End Theatre Awards.

She has designed over one hundred sets for a variety of companies, producing initial sketches and model boxes through to involvement in set building, painting and final dressing. For South Hill Park she has designed the last twelve pantomimes, as well as a range of in-house productions, including *Brassed Off*, *Stepping Out*, *Blood Brothers*, *Calendar Girls* and *Oh What A Lovely War*. She also redesigned South Hill Park's Wilde Theatre Bar and Foyer to create a new performance space.

Her design work for other companies includes the world premier of *A Little History of the World* (Watermill Theatre), *The Dumb Waiter*, *Miss Julie*, *Waiting for Godot*, *Race* and *The Nativity that Goes Wrong* (Reading Rep), *Journey's End*, *Dancing at Lughnasa*, *The Madness of George III*, *Three Men in a Boat* and *Birdsong* (Original Theatre Company), *Lotty's War* (Giddy Ox), *Loserville* (Youth Music Theatre), *The History Boys* and *Danny the Champion of the World* (London Contemporary Theatre), as well as various Christmas shows for The Castle Wellingborough.

Madeline Edis Costume Designer

Madeleine's theatre credits as costume designer include *What the Dickens!* Empowered Women Trilogy (The Telling), *Dick Whittington*, *Red Riding Hood*, *Jack and the Beanstalk* and *Honk!* (Hounslow Arts Centre) and *Possessed* (Camden People's Theatre).

Her theatre credits as assistant costume designer include *Identical* (Nottingham Playhouse, The Lowry), *The Witches of Eastwick* (Sondheim Theatre), *Chambers of Flavour 4* (Gingerline) and *The Dark Tower* (CLF Art Café).

Film credits as costume designer include *Acta Non Verba*, *Howls Heard from Miles Around* (NFTS) and *90 Degrees North* (K17 Films).

Madeleine's other film and television credits include *The Effects of Lying*, *Sunlight* (as assistant costume designer), *The Completely Made-up Adventures of Dick Turpin*, *Three Bags Full*, *One Day*, *A Town Called Malice*, *Industry* and *This is Going to Hurt* (as principal standby).

Oliver Walsh

Lighting Designer

Oliver formerly worked at Whitelight, an entertainment lighting company, then New Victoria Theatre Woking, moving on to Southampton's Mayflower Theatre in 2005 and is now freelance lighting designer / production electrician based in Brighton with a portfolio covering the corporate, theatre and event industries throughout the UK, USA and Europe.

His lighting design credits for Blackeyed Theatre include *The Caucasian Chalk Circle* (UK tour), *Beauty and the Beast* (UK tour) and *Oh What a Lovely War* (UK tour), and for Rabble Theatre *Twelfth Night*, *Much Ado About Nothing*, *Romeo and Juliet*, *Henry I of England*, *Henry II* and *Matilda the Empress*. His associate lighting design credits include – for Qdos / Crossroads Pantomimes – *Beauty and the Beast* (Belfast Grand Opera House), *Aladdin* (Churchill Theatre Bromley), *Cinderella* (New Victoria Theatre Woking) and *Snow White* (Darlington Hippodrome).

Oliver's recent production electrical work, show moves and relights include *Educating Rita* (2021 UK tour), *Hairspray* (2021-22 UK tour) *Six* (UK tour), *Sleeping Beauty* (Edinburgh Kings Theatre) *Aladdin* (Plymouth Theatre Royal) *Dick Whittington* (New Wimbledon Theatre), *Coraline* (Royal Opera House), *The Man in the White Suit* (Wyndams), *Witness for the Prosecution* (County Hall – London), *The American Clock*, *Art*, *A Monster Calls* (The Old Vic), *Motown* (UK tour), *Derren Brown Miracle* (UK Tour), *Derren Brown Underground* (Playhouse Theatre London), *The Full Monty* (UK tour), *Dragon's Den* Series 13-current (BBC) *Gigglequiz* (BBC) along with lots of film premiere red carpets!
More info at oliver@oliverwelsh.co.uk.

Mark Hooper

Projection Designer

Mark is a theatre director, creative producer and arts leader. A graduate of the University of Exeter, he leads Learning, Participation and Community Engagement at South Hill Park Arts Centre, where he delivers inclusive arts programmes that bring people together and spark creativity.

Mark's directing credits for South Hill Park include *Follow the Yellow Brick Road*, a multi-site immersive production blending musical theatre with digital and interactive elements, *Beauty and the Beast*, *High School Musical*, *Shrek the Musical* and South Hill Park's fastest-selling pantomime, *Robin Hood and the Magic Arrow*. His work

has been seen at the Arts Theatre, as well as the Adelaide and Edinburgh Festivals, and he has toured China with an original family musical.

As a digital creator, Mark has produced content for global brands such as the WOW Group, including the official Baby Sensory music video, which has attracted over 17 million views worldwide. His film work includes the Signal Toothpaste commercial (Indonesia) and the short film, *The Voice*.

Ben Mitchell

Education Advisor

Ben is the Learning, Participation and Community Engagement Co-ordinator at South Hill Park Arts Centre. In this role, he also runs the Wilde Young Producers (a free producing course for 15–20-year-olds). The group is currently producing a live music night and a children's arts festival. Ben believes that access to the arts is crucial in Education, so is very excited to be Education Advisor for *Sherlock Holmes: The Hunt for Moriarty*.

Recently, Ben has co-ordinated a series of visual art-based workshops looking at the theme of Healthy Eating, a project that's resulted in a legacy website for all primary schools to use as a resource. Ben also has a BA in Musical Theatre (Cabaret) and likes to perform. He is also in the process of setting up his own theatre company, which will produce a cabaret and a musical in 2026.

Adrian McDougall

Producer/Artistic Director

Adrian is the founder and Artistic Director of Blackeyed Theatre. He grew up in Berkshire, studying modern languages at Southampton University, going on to work in marketing and PR, before becoming a theatre producer in 2004. Since Blackeyed Theatre's very first production, *Effie's Burning*, he has produced 19 national tours, including the world premiere of Steven Berkoff's *Oedipus* and a brand new stage adaptation of Bram Stoker's *Dracula*. As a director, his credits include – for Blackeyed Theatre – the world premiere of *The Beekeeper* and national tours of *Oh What A Lovely War*, *Teechers* and *Alfie*, as well as *Brassed Off* and *House And Garden* (for South Hill Park). He has also worked as an actor, touring the UK with Oddsocks Productions, Premiere Stage Productions and the Phoenix Theatre Company.

Jay Hirst

Company Stage Manager

Jay started working in theatre in a voluntary capacity at Hull Truck Theatre in November 2000 and since toured extensively across the UK and internationally, working with companies such as Hull Truck, Stephen Joseph Theatre and Northern Broadsides.

Duncan Bruce

Assistant Stage Manager

Duncan has been involved in theatre for over 25 years in many different roles, both on stage and backstage, and is thrilled to be back with the Blackeyed Theatre team for *Sherlock Holmes: The Hunt for Moriarty*.

As well as working on Blackeyed Theatre's recent production of *Dracula* as Assistant Stage Manager, he has extensive experience as a Stage Manager for groups including South Hill Park Arts Centre, Artemis College and Studios, Berkshire Arts Academy and East Berkshire Operatic Society.

His recent works includes *Priscilla Queen of the Desert*, *Robin Hood and the Magic Arrow*, *Les Miserables* and *Sleeping Beauty* (South Hill Park), *Joseph and the Amazing Technicolor Dreamcoat*, *Spring Awakening*, *Gypsy* and *Chitty Chitty Bang Bang* (East Berkshire Operatic Society) and *We Will Rock You* and *Our House* (Artemis).