

# MISS HOLMES

By Christopher M. Walsh

Based on characters created by  
Arthur Conan Doyle

Press / Submission Packet

*Licensing Information:*

[www.dramaticpublishing.com/miss-holmes](http://www.dramaticpublishing.com/miss-holmes)

Christopher M. Walsh  
[walsh.christopher@gmail.com](mailto:walsh.christopher@gmail.com)  
[christophermwash.com](http://christophermwash.com)

## SYNOPSIS

Miss Sherlock Holmes possesses one of the greatest deductive minds of her generation. As a result, she often finds herself institutionalized for behavior unbecoming of a proper Victorian lady. Dr. Dorothy Watson struggles to make a difference at the only hospital in London willing to employ female doctors. When a young woman receives anonymous notes warning her that her new husband, a respected police inspector, is not what he claims to be, Sherlock and Watson combine their talents to provide a necessary, if unconventional, service. Inspired by the works of Sir Arthur Conan Doyle, *Miss Holmes* is theatrical “fan fiction” that re-examines the world of Holmes and Watson through a feminist lens, exploring the added challenges and risks faced by these two iconic characters if they were women.



*Lifeline Theatre, Chicago, IL (2016)*



*Peninsula Players Theatre, Fish Creek, WI (2018)*

## CAST

SHERLOCK HOLMES, 30s  
DOROTHY WATSON, 30s  
LIZZIE CHAPMAN, 20s, a young wife  
EUDORA FEATHERSTONE, 60s, an elderly, grieving mother  
MRS. HUDSON, 50s-60s, Sherlock's disapproving landlady  
ELIZABETH GARRETT ANDERSON, 40s, first woman to qualify as a doctor in England  
PEGGY, a maid  
MARTHA, a washerwoman  
MYCROFT HOLMES, 40s, Sherlock's older brother  
GEOFFREY LESTRADE, 30s, a Scotland Yard detective  
THOMAS CHAPMAN, 30s-40s, a Scotland Yard detective  
MICHAEL STAMFORD, 30s, a doctor  
EDWIN GREENER, 20s-30s, an army veteran and petty criminal  
REGINALD, Eudora's nephew  
SUPERINTENDENT  
ORDERLIES  
A VAGRANT  
VARIOUS LONDONERS

In the original production, the roles were distributed amongst 9 actors as follows:

WOMAN #1: Sherlock

WOMAN #2: Watson

WOMAN #3: Lizzie/Peggy/Martha

WOMAN #4: Eudora/Mrs. Hudson/Dr. Anderson

MAN #1: Mycroft/Vagrant

MAN #2: Lestrade/Orderly #1

MAN #3: Thomas/Orderly #3

MAN #4: Stamford/Reginald/Orderly #2

MAN #5: Edwin/Superintendent



## PROFESSIONAL PRODUCTION HISTORY

2019	Cincinnati Shakespeare Company	Cincinnati, OH
2018	Creede Repertory Theatre	Creede, CO
2018	Penninsula Players Theatre	Fish Creek, WI
2018	Greater Boston Stage Company	Stoneham, MA
2016	Lifeline Theatre	Chicago, IL ( <i>World Premiere</i> )

30+ Amateur and School productions as of June 2020. *Miss Holmes* has been performed in the US, Canada, the United Kingdom, and Turkey.

## PRESS FOR MISS HOLMES



“*Miss Holmes* offers much in the way of pleasure to theatregoers. It’s fun, it’s thoughtful, it’s compelling and empowering and unexpected. But of all the delights it grants audiences, there’s one that surpasses the rest: It leaves plenty of room for, and even demands, a sequel. If there’s any justice in the world, we’ll get one.”

–Allison Shoemaker, *Time Out Chicago*

*Lifeline Theatre, Chicago, IL (2016)*

“Christopher M. Walsh’s *Miss Holmes* offers a cunning and highly enjoyable gender-bent take on Sir Arthur Conan Doyle’s maddeningly brilliant detective... Walsh manages the tricky task of providing both old-school fan service and feminist insight... Walsh’s take suggests, with sympathy and wit, that being the world’s greatest detective is even harder when one is metaphorically doing it backward and in high heels.”

–Kerry Reid, *Chicago Tribune*

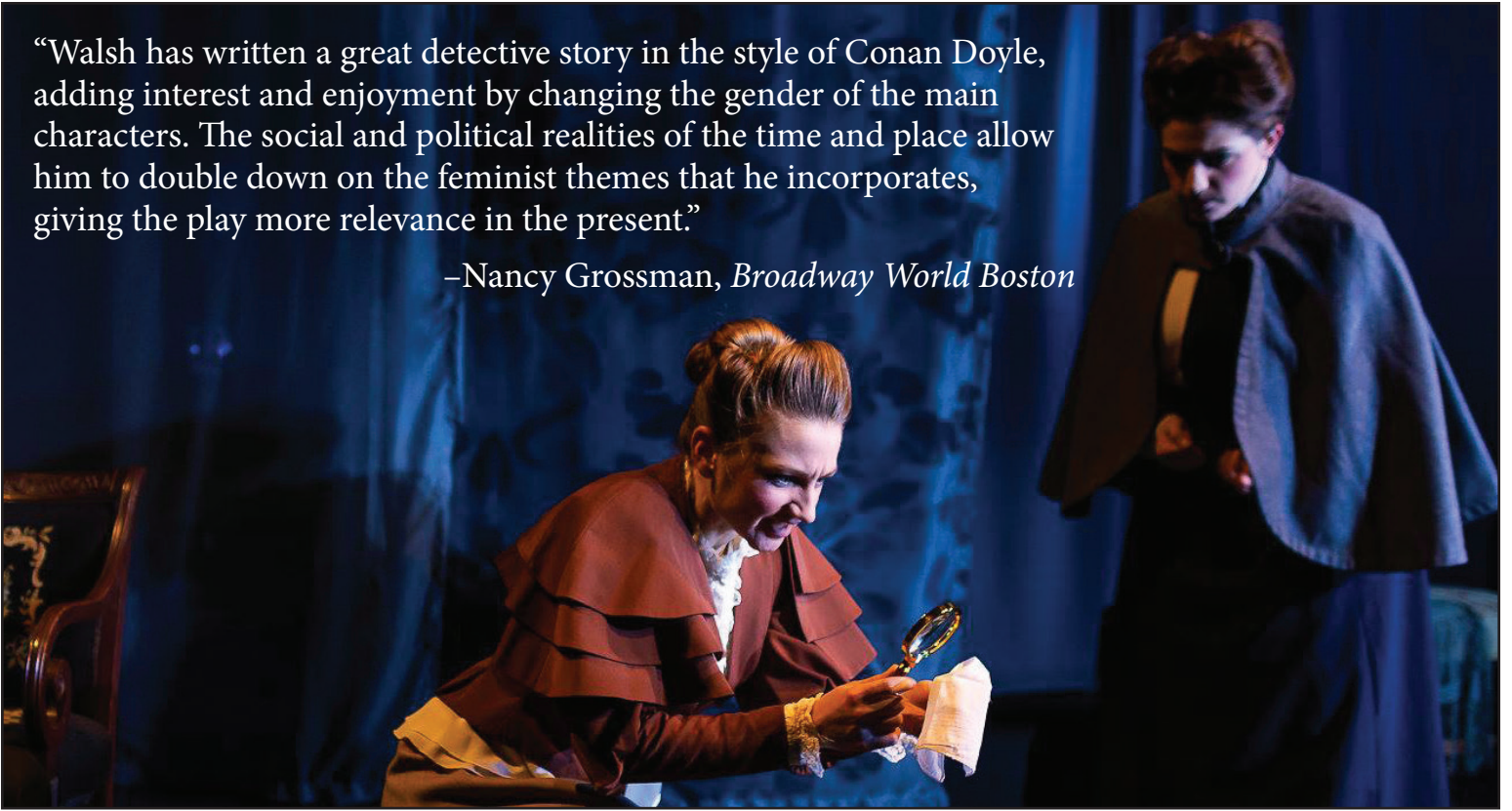
“Walsh takes *Miss Holmes* seriously, unlike many of the men of the Victorian era, and the mystery he’s contrived for her to solve is as dangerous and opaque as anything the traditional male Holmes had to face... Walsh’s insights about gender dynamics and institutionalized misogyny bubble up in hindsight for days after seeing the show.”

–Kilian Melloy, WBUR’s *The ARTery*



“Walsh has written a great detective story in the style of Conan Doyle, adding interest and enjoyment by changing the gender of the main characters. The social and political realities of the time and place allow him to double down on the feminist themes that he incorporates, giving the play more relevance in the present.”

–Nancy Grossman, *Broadway World Boston*



*Greater Boston Stage Company, Stoneham, MA (2018)*



## CRITIC'S PICK

“Christopher M. Walsh’s play offers comedy, drama and – the best part – an opportunity to elevate the many voices of women in the arts.”

–Jenifer Moore, *CityBeat*

*Cincinnati Shakespeare Company, Cincinnati, OH (2019)*





“Walsh’s script carefully balances the need to establish the female characters’ place in the world with the particulars of the mystery, and he is able to connect the themes of sexist oppression with the case quite smoothly. Of course, this being a Sherlock Holmes story, the truth of the case is a bit more complicated than any easy, pat didactic. For the many fans of the great detective, *Miss Holmes* is a true delight – expanding and commenting upon the original, while adding its own twist.”

–Jacob Davis, *Around the Town Chicago*

“*Miss Holmes* is a savagely accurate and yet comic wallow in the ugliness of the Victorian backlash against women and the gloriously indomitable courage of Victorian feminism. The play’s grasp of class issues and historical context is impeccable, its witty rebuttal to Doyle both grateful and corrective. I plan to go back to see it again as often as I can manage.”

–Jennifer Stevenson, *Book View Cafe Blog*

“The playwright, Christopher M. Walsh, should particularly be commended. He has captured both Holmes and Watson’s characteristic ways of speaking and translated them to an entirely new mystery. One that is engaging and contains a twist or two and uses the fact that the main characters are now women to further the action and the plot. The gender-swap is not a bug, it’s a feature.”

–Suzanne Magnuson, *Splash Magazine*

“*Miss Holmes* is a refreshing portrayal of the classic detective on Baker Street. Walsh’s script is funny, suspenseful and ultimately moving.”

–Scotty Zacher, *Chicago Theatre Beat*

“Walsh’s detective story is smart, sophisticated and droll. There is so much to love in *Miss Holmes* that I want more! Encore! Series!”

–Katy Walsh, *The Fourth Walsh*



*Creede Repertory Theatre, Creede, CO (2018)*

# PLAYWRITING RESUME

Christopher M. Walsh

walsh.christopher@gmail.com

christophermwalsh.com

## FULL-LENGTH PLAYS

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*Miss Holmes* (2016) Based on the collected novels and short stories of Sir Arthur Conan Doyle

Published by Dramatic Publishing

Commissioned by Lifeline Theatre (Chicago, IL); premiered September 2016

Produced by Cincinnati Shakespeare Company (Cincinnati, OH); Creede Repertory Theatre (Creede, CO); Greater Boston Stage Company (Stoneham, MA); Peninsula Players Theatre (Fish Creek, WI); Falls Patio Players (Menominee Falls, WI); Hamilton-Gibson Productions (Wellsboro, PA); Regina Junior High School (Iowa City, IA); Robert College (Istanbul, Turkey); South Texas College (McAllen, TX); St. Charles East High School (St. Charles, IL); Theatre of Western Springs (Western Springs, IL)

*Soon I Will Be Invincible* (2015) Adapted from the novel by Austin Grossman

Music and Lyrics by Christopher Kriz

Commissioned by Lifeline Theatre (Chicago, IL); premiered May 2015

*A Tale of Two Cities* (2014) Adapted from the novel by Charles Dickens

Published by Sordelet Ink

Commissioned by Lifeline Theatre (Chicago, IL); premiered February 2014

Produced by GreenMan Theatre Troupe (Elmhurst, IL); Our Lady of Sorrows Academy (Phoenix, AZ); Tracy High School (Tracy, CA)

*The City & The City* (2013) Adapted from the novel by China Miéville

Commissioned by Lifeline Theatre (Chicago, IL); premiered February 2013

*The Count of Monte Cristo* (2011) Adapted from the novel by Alexandre Dumas

Published by Sordelet Ink

Commissioned by Lifeline Theatre (Chicago, IL); premiered September 2011

Produced by College of DuPage Theatre (Glen Ellyn, IL); Mob Hit Productions (Calgary, AB); Sacramento Shakespeare Festival (Sacramento, CA)

## ONE-ACT PLAYS

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*The Hunters* (2015)

Commissioned by WildClaw Theatre (Chicago, IL); premiered June 2015 as part of the anthology production *Motel 666*

## RADIO PLAYS

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*Does This Look Infected?* (2019)

Produced by Hamilton-Gibson Productions (Wellsboro, PA)

*Fracture Zone* (2014)

Produced by WildClaw Theatre (Chicago, IL)

*Comparing Notes at the End of the World* (2012)

Produced by WildClaw Theatre (Chicago, IL)

## AWARDS & NOMINATIONS

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2017 Non-Equity Jeff Award (nominee): Best Production (Play) - *Miss Holmes*

2014 Bloody Axe Award (winner): Deathscribe: The International Festival of Horror Radio Plays - *Fracture Zone*

2014 Non-Equity Jeff Award (nominee): New Adaptation - *A Tale of Two Cities*

2012 Bloody Axe Award (finalist): Deathscribe: The International Festival of Horror Radio Plays - *Comparing Notes at the End of the World*

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## PUBLISHED WORKS

*Miss Holmes*, Dramatic Publishing (2017)

*A Tale of Two Cities*, Sordelet Ink (2014)

*The Count of Monte Cristo*, Sordelet Ink (2014)

## ASSOCIATIONS

Member, Dramatists Guild of America (2016 - present)

Artistic Ensemble Member, Lifeline Theatre (2010 - present)

Member, SAG-AFTRA (2016 - present)

Equity Membership Candidate, Actors' Equity (2018 - present)

## ABOUT THE PLAYWRIGHT

Christopher M. Walsh is a writer and actor based in Chicago, IL. He is a member of the artistic ensemble at Lifeline Theatre (Chicago, IL), a member of the Dramatists Guild, SAG-AFTRA, and an Equity Membership Candidate.

His original Sherlock Holmes pastich *Miss Holmes*, developed and first produced at Lifeline Theatre in Chicago, is available through Dramatic Publishing. His adaptations of *The Count of Monte Cristo* by Alexandre Dumas and *A Tale of Two Cities* by Charles Dickens, also originally produced by Lifeline Theatre, are published by Sordelet Ink, and are available for purchase through Amazon and Barnes & Noble. Other plays include an adaptation of the sci-fi/noir detective story *The City & The City* by China Miéville, and a musical adaptation of *Soon I Will Be Invincible* by Austin Grossman, written in collaboration with composer/lyricist Christopher Kriz. He was nominated for a Jeff Award in 2014 for *A Tale of Two Cities*, and his radio play *Fracture Zone* won the coveted Bloody Axe Award in WildClaw Theatre's 2014 Deathscribe: The International Festival of Horror Radio Plays.

Originally from Muskegon, MI, he moved to Chicago to study acting at Columbia College. He makes his home on the city's North Side with his wife Mandy and two cats.



Headshot by Maia Rosenfeld



Peninsula Players Theatre, Fish Creek, WI (2018)

## MISS HOLMES RETURNS

A sequel titled *Miss Holmes Returns* was commissioned by the Greater Boston Stage Company and was slated to premiere in June 2020. Unfortunately, plans for that production have been postponed indefinitely due to the COVID-19 pandemic. The play is now slated to premiere at Lifeline Theatre in Chicago in the spring of 2021.