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Publishing**

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# **Sherlock Holmes and the First Baker Street Irregular**

By

**BRIAN GUEHRING**

Based on the characters and mysteries of  
Sir Arthur Conan Doyle

**Dramatic Publishing Company**

Woodstock, Illinois • Australia • New Zealand • South Africa

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BRIAN GUEHRING

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(SHERLOCK HOLMES AND THE  
FIRST BAKER STREET IRREGULAR)

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*Sherlock Holmes and the First Baker Street Irregular* was originally performed by the Omaha Theater Company in November 2015.

Cast:

Sherlock Holmes.....Scott Pace  
Dr. Watson.....Michael Wilhelm  
Wiggins ..... Caulene Hudson  
Toby .....Mathiew Kischer, Harrison Maw  
George..... Aaron Beckman, Wayne Hudson  
Oliver .....Ethan Stowell, Jude Glasser  
Anna/Mary ..... Kandace Mack, Brooke Vogel  
Lucy ..... Emma Dougherty, Ananya Amaranth  
Ms. Hudson/Landlady/  
Merryweather/Mrs. Oakshott..... Sonia Keffer  
Spaulding/Catherine.....Sarah Gibson  
Hope/Ross/Baker/Horner/Brekinridge.....Nik Whitcomb  
Constable/Lestrade/Wilson/Ryder ..... Matthew Pyle

Production Staff:

Director .....Kevin Ehrhart  
Set and Projection Designer..... Brad Carlson  
Costume Designer.....Erin Bragg  
Light and Sound Design..... Kyle Toth  
Stage Manager ..... Ashleigh-Dawn Kreigh-Fleming  
Fight Choreographer .....Kevin Barratt  
Literary Manager ..... Michael Miller  
Artistic Director .....Matt Gutschick

# Sherlock Holmes and the First Baker Street Irregular

## CHARACTERS

SHERLOCK HOLMES: A brilliant detective.

DR. WATSON: Sherlock's kindhearted assistant.

MRS. HUDSON: The tough landlady of 221B Baker Street.

LESTRADE: The pompous inspector from Scotland Yard.

WIGGINS: 14, street-smart, tough leader of the Irregulars.

TOBY: 14, a challenger, new to the Irregulars, Anna's brother.

ANNA: 12, the smartest Irregular, has crutches, Toby's sister.

GEORGE: 15, the biggest Irregular, but gentle.

LUCY: 10, a fearless, impulsive and small Irregular.

OLIVER: 8, the youngest and smallest Irregular.

HOPE: A desperate criminal looking for a ring. Disguises himself as MRS. SAWYER.

CONSTABLE: A policeman.

WILSON: A pawnbroker with flaming red hair.

SPAULDING: The pawnbroker's new assistant, later revealed as CLAY.

MARY: 14, helps clean Wilson's home.

ROSS: Trustee of the League of Red-Headed Gentleman.

MERRYWEATHER: Bank official.

LANDLADY: A landlady at the offices of the League of Red-Headed Gentlemen.

BAKER: A tall man who lost his hat and goose.

HORNER: A plumber at Cosmopolitan Hotel.

RYDER: Senior attendant at Cosmopolitan Hotel.

CATHERINE: Maid of the countess and pregnant wife of Ryder.

BRECKINRIDGE: Poultry dealer.

TOUGHS: A gang of rough street youths.

## SETTING

Coburg Square, home to a market, pawnshop and bank.

221B Baker Street.

The basement of the bank.

## NOTE

An alternate scene has been included at the back of the playbook, in order to add the role of MRS. OAKSHOTT.

## SUGGESTED DOUBLING

*(12 person cast)*

### Adult Roles:

Actor 1 ..... Sherlock Holmes  
Actor 2 ..... Dr. Watson  
Actress 3 ..... Mrs. Hudson/Landlady/  
Merryweather/Mrs. Oakshott  
Actress 4 ..... Spaulding/Catherine/Londoner  
Actor 5 ..... Hope/Mrs. Sawyer/Ross/  
Baker/Horner/Breckinridge  
Actor 6 ..... Constable/Lestrade/  
Wilson/Ryder

### Youth Roles:

Youth Actress 1 ..... Wiggins  
Youth Actress 2 ..... Anna/Mary/Tough #3  
Youth Actress 3 ..... Lucy/Tough #4.  
Youth Actor 4 ..... Toby/Tough#1  
Youth Actor 5 ..... George/Tough #2  
Youth Actor 6 ..... Oliver



## EXPANDED CAST

The suggestions below will add an extra 12 speaking parts to the original 27, in addition to a chorus.

—Have two actors split the constable’s lines, creating a Constable Peterson and Constable Rance. Have them in all scenes assisting Lestrade.

—Split up the Tough lines and have a larger gang attack.

—Split up the flashback scenes so they are played with different actors. For example, as Wiggins tells what happened the night before, another actor plays Wiggins in the flashback. Same with Ryder and Catherine’s flashbacks and Mrs. Hudson’s flashback of the mugging.

—Londoners can be added to all the Coburg Square scenes. Scene 1, setting the atmosphere; Scene 3, ignoring the Irregulars and doing business in Coburg Square; Scene 6, reacting to Sherlock Holmes in Coburg Square; Scene 8, not stepping in to stop the roughs in Mrs. Hudson’s flashback; Scene 10, watching the irregulars fight.

—A chorus of street singers singing Christmas carols could also be used in these Coburg Square scenes if you wanted to add music and highlight the holiday season.

—Add Mrs. Oakshott using the alternate scene in the back of the playbook.

# Sherlock Holmes and the First Baker Street Irregular

## Scene 1 The Pickpocket

*(The scene opens one late morning in early December on Coburg Square in London. There is a pawnshop, a market stall for selling geese, a tobacconist and a bank. Men and women of London pass by and ignore the group of dirty children. The street urchins could even stroll the aisles of the audience begging for money. Projection screens are hidden within the set to highlight clues from the mysteries.)*

OLIVER. I'm starving. George, do we have any food left?

GEORGE. Naw. We finished the bread we nicked yesterday.

*(CONSTABLE makes his rounds.)*

TOBY. I say we go the market and steal some more food.

WIGGINS. Not today. Constable Peterson is on duty.

ANNA. He watches us like a hawk.

TOBY. Oliver and George can cause a ruckus and distract 'im while we get bread.

GEORGE. Why do I always have to cause the disturbance?

LUCY. I'll do it!

WIGGINS. No. We did that last time. Constable Peterson won't be tricked by that again.

TOBY. Then, Wiggins, what do you suggest? Sit back, do nothing, and just starve?

OLIVER. I'm really hungry.

WIGGINS. Don't worry, I have a plan.

ANNA. What is it?

WIGGINS. I go to the pawnshop and sell this. *(Pulls out a gold ring.)*

LUCY. A gold ring? Is it real?

ANNA. We'll eat for a week!

OLIVER. You're the best, Wiggins!

GEORGE. How did you get that ring?

WIGGINS. I wouldn't want to bore you with the story ...

ALL *(except TOBY)*. Tell us! Tell us!

WIGGINS. Calm down. Calm down. I guess I'll tell you the story.

*(ANNA, LUCY, GEORGE and OLIVER sit to listen. TOBY leans on a wall with crossed arms.)*

WIGGINS *(cont'd)*. So this is what happened ... *(Crosses to the other side of the stage to act out the story.)* Last night I was out making my rounds, making sure we were safe. *(Starts walking around the London street in the middle of the night.)*

TOBY. Couldn't get to sleep is more like it.

ANNA *(to TOBY)*. Hush, Toby.

WIGGINS. I was checkin' the bins to see if there was anything edible for you lot. When I heard running boots on the cobblestones. I quickly hid in the shadows.

TOBY. 'Cus you were scared.

LUCY. Because Wiggins is smart.

WIGGINS. Because I was looking for an opportunity. From my hiding place I quickly saw a well-dressed gen'leman running into the street.

*(HOPE comes running into the dark street.)*

ANNA. What was a rich gentleman doin' around here late at night?

WIGGINS. Exactly what I was wondering. The bloke was out of breath and looking around.

*(HOPE looks nervously around.)*

GEORGE. Probably nervous he was gonna be robbed.

OLIVER. Or running away from someone.

WIGGINS. He looked into the darkness, and absent-mindedly patted his coat pocket.

*(HOPE pats his pocket.)*

ANNA. Checking to see if his valuables were still there.

WIGGINS. I hoped so. I then snuck out of the shadows and bumped into the bloke.

*(WIGGINS bumps into HOPE. HOPE is startled and turns around to see WIGGINS, who puts hands out for a coin.)*

WIGGINS *(cont'd, to HOPE)*. Spare a coin, mister?

HOPE. What? Get away from me, street urchin. I have nothing for you.

*(WIGGINS nods as HOPE runs off, then holds up the gold ring.)*

WIGGINS. Ah, but the kind gen'leman did have something for me. The gold ring from his pocket.

*(Lights fade on the night time backstory and back to the daytime street scene. WIGGINS rejoins the group.)*

TOBY. I don't believe you, Wiggins.

GEORGE. Then where did 'e get that ring?

TOBY. He probably found it on the ground.

LUCY (*challenging TOBY*). Wiggins stole it! He's the best pickpocket in London.

TOBY. Then 'e should prove it.

GEORGE. How?

TOBY. I dare you to pickpocket someone right now. With the Constable still making his rounds.

ANNA. Don't be daft! If he gets caught ... .

WIGGINS. I'll do it.

GEORGE. You don't have to prove anything, Wiggins.

WIGGINS (*to TOBY*). You choose the mark, Toby.

*(TOBY looks around and sees a tall older gentleman [HOLMES in disguise] leaving the tobacconist.)*

TOBY. Pickpocket that old bloke who just came out of the tobacconist.

GEORGE. He looks like he has money.

WIGGINS. Fine. Watch and learn.

OLIVER. Good luck, Wiggins!

*(WIGGINS skulks around the market stalking the older gentleman. WIGGINS walks out and bumps into the older gentleman, who falls down. This draws the attention of CONSTABLE.)*

WIGGINS. A thousand apologies, mister.

*(WIGGINS reaches down to help the older gentleman up. CONSTABLE grabs WIGGINS by the scruff of the neck.)*

CONSTABLE. This urchin bothering you, sir?

HOLMES. Not at all, Constable. I just wasn't watching where I was going. Thank you for your help. *(Exits.)*

CONSTABLE. Nice try, Wiggins. But nobody, not even you, gets away with anything on my watch. Turn out your pockets.

WIGGINS. Anything you say, Constable Peterson. *(Turns out empty pockets.)*

CONSTABLE. Hmmp. Then it looks like I arrived before you could steal anything. Now get out of here and leave the respectable people alone.

WIGGINS. As you wish, sir.

*(CONSTABLE releases WIGGINS, who saunters back to the gang.)*

OLIVER. Oh, Wiggins, that was too close.

TOBY. I knew you couldn't do it.

*(WIGGINS smiles, reaches into sock and pulls out a pound note.)*

LUCY. He did it! He did it! *(Starts whooping it up.)*

OLIVER. Look at that money! *(Takes the money.)*

GEORGE. See, Toby. Wiggins can pickpocket anyone.

WIGGINS. Toby, why don't you make yourself useful. Go scrounge around the bins and see if you can find any food for us or papers for our beds.

TOBY. Fine.

*(TOBY stomps off as WIGGINS stares at him.)*

ANNA. Please excuse my brother. When you get to know him better, you'll see he can be really nice. It's been rough for us.

GEORGE. It will be easier for you two now that you're with us. There's safety in numbers.

ANNA. Thanks.

GEORGE. I'll go and keep Toby company. *(Follows TOBY.)*

OLIVER. Wiggins, take a look at this.

*(OLIVER shows WIGGINS the note.)*

LUCY. How much money did we get?

WIGGINS. Nothing. It's fake.

*(WIGGINS turns the note over. It is mostly blank on the other side.)*

LUCY. There's handwriting on the back. What does it say?

*(WIGGINS shrugs.)*

ANNA. I can read.

*(WIGGINS hands the note to ANNA.)*

ANNA *(cont'd)*. It says, "If you want your ring back, go to 221B Baker Street."

OLIVER. Ring?

*(WIGGINS checks pocket for ring.)*

LUCY. That old gen'leman pickpocketed your ring while you took his fake money.

ANNA. He knew you had the ring.

LUCY. Who did you just pickpocket?

ANNA. Whose ring did you steal last night?

OLIVER. That ring was going to bring us so much food.

LUCY. You have to get it back, Wiggins.

WIGGINS. I will.

ANNA. It's a trap. I don't trust that old gentleman.

WIGGINS. I don't either. I don't trust any adults.

ANNA. The ring is gone. Let it go, Wiggins.

OLIVER. It's not fair. That old bloke doesn't need money.  
Not like we do.

ANNA. It's too dangerous.

WIGGINS. Nobody takes advantage of us. I'm going to 221B  
Baker Street. *(Exits.)*

## Scene 2 221B Baker Street

*(As violin music plays, the scene transitions to the reading room in 221B Baker Street. There is a small couch and two reading chairs surrounding a roaring fireplace. DR. WATSON is sitting and reading. A knock on the door.)*

WATSON. Yes, Mrs. Hudson?

*(MRS. HUDSON enters with WIGGINS.)*

MRS. HUDSON *(a little disgusted)*. This dirty child showed up at the door and demanded to speak to the man of the house.

WATSON. What's your name, young man?

WIGGINS. Wiggins. You live here?

WATSON. I do. My name is Dr. Watson.

*(WIGGINS comes very close to scrutinize WATSON's face.)*

WIGGINS. You're not him. Anyone else live here?

MRS. HUDSON. What an utter lack of manners. Shall I show him out?



WATSON. No, Mrs. Hudson. Wiggins, you are correct.  
Someone else does live here.

MRS. HUDSON. But he's out for the morning.

*(HOLMES, still disguised as the older gentleman, enters and startles MRS. HUDSON.)*

MRS. HUDSON *(cont'd)*. Excuse me, sir! What are you doing?

HOLMES. I live here.

MRS. HUDSON. You do not. This is a private residence and  
I did not let you into.

HOLMES. I need to find my ...

MRS. HUDSON. Get out!

*(HOLMES takes off his wig, beard and disguise.)*

HOLMES. Ah, Mrs. Hudson, I do appreciate your diligence  
in monitoring the visitors to the flat.

MRS. HUDSON. Oh, Holmes. You gave me such a start.

HOLMES. You are everything I could ask for in a landlady.

MRS. HUDSON. You will be the death of me yet, Mr.  
Holmes. *(Exits.)*

WATSON. You have a visitor. This is Mr. Wiggins.

WIGGINS. I came to get my ring back.

HOLMES. It's not your ring, and my need for it is greater  
than yours.

WIGGINS. It is my ring! My mother gave it to me.

HOLMES. No, you stole it from another gentleman last night.

WIGGINS. I did no such thing! Just give me the ring or I'll  
call on the police.

HOLMES. The police are already on their way.

WIGGINS (*backing towards the exit*). You're trying to frame me!

WATSON. No, Sherlock Holmes is a private investigator.  
The best investigator in all of England.

HOLMES. Watson, you do flatter me so.

WATSON. Sometimes Scotland Yard asks him to help with crimes they have abandoned as hopeless.

WIGGINS. I don't help the police. (*Turns toward the door.*)

SHERLOCK. I'd rather you not leave, Wiggins. It'd be a waste of time to have to track you down again.

(*WIGGINS laughs.*)

WIGGINS. Right, mister! The minute I leave here, I'll disappear among the four million people in this lousy city.  
(*Opens the door to exit.*)

HOLMES. Actually young lady, I would just go down to the empty Old Bengal warehouse on Charterhouse Street where you and your group of orphans sleep.

(*WIGGINS stops and turns around.*)

WATSON. Young lady?

WIGGINS. How long have you been spying on me?

HOLMES. I haven't been spying on you, Wiggins. I assure you, I first met you in Coburg Square this morning when we exchanged my note for this ring.

WIGGINS. Then how do you know so much about me?

HOLMES. I observed and deduced. It is what I do. Your clothes are ragged and dirty, therefore you are obviously poor.

(*As HOLMES points out this clue, an image of dirty clothes is projected onto a hidden surface on the set.*)

HOLMES (*cont'd*). You picked my pocket, which is how you gain enough sustenance to live on the streets.

*(Image of WIGGINS pickpocketing HOLMES is projected onto a hidden surface on the set.)*

HOLMES (*cont'd*). You are well known by Constable Peterson, therefore you sleep near Coburg Square.

*(Image of the constable is projected onto the hidden surfaces on the set.)*

HOLMES (*cont'd*). Your clothes also smell like fish.

*(Image of fish is projected onto the hidden surfaces on the set.)*

HOLMES (*cont'd*). Not one mile from Coburg Square is the abandoned Old Bengal Seafood Warehouse which would be a dry and relatively safe place for resourceful orphans to sleep at night.

*(Image of a London map with the Old Bengal Seafood Warehouse is projected onto the hidden surfaces on the set.)*

WATSON. How did you know Wiggins is a young lady?

HOLMES. From the way she moves, it is obvious that she has binded her chest to hide her gender.

*(Image of WIGGINS and her jacket is projected onto the set.)*

HOLMES (*cont'd*). She finds it easier to survive on the streets if others think she is a boy.

WIGGINS. Impressive, mister. So what do you want with me?

HOLMES. I need you here to finish the case. You are the witness who can connect Jefferson Hope with this ring.

WIGGINS. Who is Jefferson Hope?

HOLMES. The man you stole this ring from.

*(A knock on the door.)*

HOLMES *(cont'd)*. I believe that is Mr. Hope. Wiggins, if you would be so kind as to hide yourself from view until I call you. Yes, Mrs. Hudson?

MRS. HUDSON *(entering)*. A Mrs. Sawyer to see you, Dr. Watson. She is answering your advertisement in the paper.

WATSON. A woman?

HOLMES. The plot thickens. Please show her in, Mrs. Hudson.