

MORIARTY'S WOLVES

A Musical

By Sam M. Smith

Based off the works of Sir Conan Arthur Doyle

MORIARTY'S WOLVES

CAST OF CHARACTERS

(In Order of Appearance)

LEADS:

“SEBASTIAN MORAN” MORIARTY	40s, bass-baritone, scarred leader Wolf and police chief
ELEANOR “ELLIE” ADLER	17, mezzo, the young Wolf
JOHN WATSON	40s, baritone, the tormented doctor
GREGORY LESTRADE	40s, tenor, the courageous inspector

SUPPORTING:

LOTTIE	50s, contralto, wolf matron, brothel owner, and Ellie's caretaker
MS. HUDSON	60s, contralto, the gentile landlady
SHERLOCK HOLMES	30s, tenor, the (deceased) famed detective
IRENE ADLER	30s, soprano, the (deceased) opera singer

ENSEMBLE:

Guards, Wolves (including Marley and Frank), Officers, Townspeople, Factory Owners, Irregulars

MORIARTY'S WOLVES

SYNOPSIS OF SCENES AND MUSICAL NUMBERS

TIME: Late 19th Century

PLACE: Downtown London

ACT ONE

Overture

Scene One: Mansion, Night (Moriarty's and Wolves' Introduction)

**"Hunters of Men"Moriarty,
Wolves**

Scene Two: Rooftops/Whorehouse, Night (Ellie's Introduction)

**"Odd One Out"Ellie, Moriarty,
Wolves**

**"Lottie's Me" Ellie,
Lottie**

**"Odd One Out" (Reprisal) Ellie,
Lottie**

Scene Three: Whorehouse/Imaginary House, Day (Ellie Imagines Her Parents)

**"Cruel Pity"Ellie,
Moriarty**

Scene Four: 221B Baker Street/Rooftops, Night (Ellie Escapes, John's Introduction)

**"Memories of the Wind" Ellie,
John**

ACT TWO

Entr'acte.....
Instrumental

Scene One: Streets/Rooftops, Night (Ellie Encounters Lestrade)
"Pull the Trigger"**Lestrade, Ellie, Officers**

Scene Two: Whorehouse, Night (Ellie Escapes Lottie)
"Wolves' Sake" **Ellie,
Lottie**

Scene Three: Streets, Day (Ellie Explores London)
"Vagrant Wolf"
Ellie

Scene Four: Scotland Yard, Day (Moriarty Suspects Lestrade)

Scene Five: 221B Baker Street, Day (Ms. Hudson Laments About John's State of Mind)
"A Sorry State" **Ms.
Hudson**

Scene Six: Streets, Day (Ellie Tries to Fit In)
"Vagrant Wolf" (Reprisal)**Ellie, Townspeople**

Scene Seven: Sewers, Night (Lestrade is Ambushed)

Scene Eight: 221B Baker Street, Night (John's Creed)
"In His Name" **John,
Ellie**

Scene Nine: Mansion, Night (Ellie Confronts Moriarty)
"Conscience's Plea"
Ellie

ACT THREE

Entr'acte.....
Instrumental

Scene One: 221B Baker Street, Night (John's Despair)
"His Shadow" **John, Irene**

Scene Two: Prime Minister's Mansion/Carriage/Main Street/London, Night (Moriarty Tries To Win Back Ellie)
"Dearest Ellie" **Moriarty, Ellie**
"The City Shall Burn".....Lestrade, PM, Moriarty, Factory Owners, Wolves

Scene Three: Pub, Night (Lestrade and John's Chat)

Scene Four: 221B Baker Street/Docks, Night (John's Account of the Murder)

Scene Five: 221B Baker Street, Night (Ellie's Parentage)

Scene Six: 221B Baker Street, Day
"Throne of the Legendary Dead"..... Ellie

Scene Seven: Docks, Night (Moriarty's Account)

Scene Eight: 221B Baker Street/Streets, Evening (The Wolves' Party)

Scene Nine: Prime Minister's Mansion, Night (Climax)
"Throne of the Legendary Dead" (Reprisal) Ellie, Moriarty

Scene Ten: Baker Street Detective Agency, Day (Epilogue)
"Legacy" Ellie

ACT 1Scene 1

Two OFFICERS stand outside a mansion. Eight WOLF SHADOWS dance on the walls, all in a line. They're lithe and tall, wolf heads and tails, human base. The shadows SING, low and steady.

MUSIC CUE #1: "HUNTERS OF MEN"

WOLVES

WE ARE HUNTERS
HUNTERS OF MEN
WE FEAST ON THE FLESH OF SIN
WE ARE HUNTERS
HUNTERS OF MEN

They take out the officers silently and slip inside the mansion. They move into the parlor and up past the frightened MAID. Two SHADOWS consume her as she drops a platter of delicacies, which the other SHADOWS fight over.

WOLVES

IN THE DARKNESS
WE SNEAK BY NIGHT
CLANDESTINE SEARCHES
WE LEAVE NO TRACE
YOU'LL BE DEAD BEFORE YOU SEE OUR FACE

They continue up the stairs and down the hall. The SHADOWS CHUCKLE. Now we see the Wolves in full. They've got makeshift uniforms from caps and coats, mockeries of the Officer garb. "SEBASTIAN MORAN" MORIARTY (40's, taller, one-eyed) takes the lead and creeps into the bedroom, where a NOBLE sleeps.

MORIARTY

(soft)

**CROSS MY PATH AND YOU'LL SCARCE SEE
THE BLOOD-SOAKED BEAST INSIDE OF ME**

A Wolf steps onto a floorboard and it CREAKS. Everyone FREEZES until the Noble SNORES. Another Wolf snaps at the offender. The Wolves loot the drawers and closet, "modeling" the jewelry and suits as they chortle.

WOLVES

(louder)

**STRING US UP AND WE'LL RETURN
LAST RED DROP PAYS THE COIN WE EARN**

Moriarty SHUSHES them as he sneaks to the Noble's bedside and mockingly caresses the man's head. He holds a gilded chain up to the others, then slowly draws his claw across the man's throat. The Wolves HOWL and scatter as OFFICERS rush in downstairs.

WOLVES

(snickering)

**WATCH OUT! YOU ROTTERS...
ONE WRONG MOVE AND YOU'LL BE NEXT!
PAY HEED! YOU...**

(chorus howls derisively)

"MASTERS"!

WE'LL BE THE MASTER OF YOU YET!

ACT 1Scene 2

The poorer area, rife with hovels, whorehouses, and beggars. Warehouses stand grimly behind the fading brownstones. The Wolves move deftly across the rooftops. Some fight over loot, others try to push each other off.

They all enter a WHOREHOUSE through a window. LOTTIE (50's, gruff), ushers them through the halls into a hidden back room, the Wolves' Den.

Inside, it's a den in every sense of the term. There's a couple of racks for their coats and caps, and a broken mirror against the wall. There's an additional room above the place, well-ordered in comparison, with a trapdoor to the Den.

ELEANOR "ELLIE" ADLER (around 17), female Wolf, sweeps the Den. She's different, soft, groomed, bright-eyed with curiosity.

MUSIC CUE #2: "ODD ONE OUT"

ELLIE
(to herself)

HUNTERS OF MEN
HUNTERS OF MEN
WHICH ONE'S THE LEAST LIKE THEM
T'WOULD BE ME

She climbs the trapdoor, ascending to a bedroom to light a candle on the nightstand. There's a small bed with red sheets. A glass of dark liquid rests next to the candle that sits on a plate. Lottie calls up from below.

LOTTIE

Drink it all this time!

Ellie grumbles and swirls the drink in her hand, then pinches her nose as she drinks it. She makes the bed, then sits on it, looking at her short claws.

ELLIE

THE LITTLE ONE IN THE DEN
ALL BARK AND NO TEETH
WHILE INSIDE I SEETHE
WITH DREAMS ITCHING FOR MEANING
THAT THEY'RE JUST NOT SEEING

Ellie reaches under her bed and feels for a loose floorboard. She grabs a small cloth doll from it. A knock at the trapdoor startles her. She stashes the doll and hides a knife in her pillowcase.

ELLIE

BAD MEN COME TO ME EXPECTING A KNACK
WHAT THEY GET IS A KNIFE IN THEIR BACK
MY CLAWS AREN'T EVEN GROWN
IN THIS I'M ALL ALONE

LOTTIE

Ellie! Finish up, they're almost here! You'd best be clean for tomorrow!

Ellie opens the trapdoor and jumps down, grabbing her broom. She resumes sweeping.

ELLIE

THE DREAMER WOLF
AND I WISH IT WEREN'T SO
WISH I COULD SAY NO

She places the broom to the side, then grabs a coat and cap, pretending to be an officer. She looks more like a newsboy.

ELLIE

WATCH YOUR STEP
SMILE IN DEFEAT
MAYBE SHE'LL GIVE ME LAST SUNDAY'S MEAT

*As the Wolves approach the hovel, Moriarty looks at the light on
in her window across the way.*

MORIARTY

WILL YOU BE WHO I IMAGINED
WILL YOU BE THE ONE TO TIP THE SCALES
WILL YOU UNDERSTAND OUR MOTIVES
OR WILL YOU BE THE REASON WE FAIL?
I SEE TOO MUCH OF HIM IN YOU
CAN I BREAK IT, GRIND IT DOWN
SPARK A REVOLUTION NOW

He sighs.

MORIARTY

ELLIE, MY DEAREST
WILL YOU BE MORE HIM THAN ME?

Ellie looks in the broken mirror and adjusts her cap.

ELLIE

WOULD YOU SEE BEYOND MY FLESH
A FRIGHTENED LASS, A HAIRY BEAST
TWO FORMS FIGHTING FOR A FEAST
BLOOD OR WINE, MARROW OR LIME
CAN'T I DECIDE OR CHOOSE MY PRIDE

*Lottie climbs up past her to inspect the bedroom. She notices the
sheets pulled back and searches under the bed, finding the doll,
and scoffs at it.*

ELLIE

IS MY SOUL SO RED FROM THE BLOOD ON MY HANDS
(CON'T)
THIS I KNOW I CAN NO LONGER STAND

**ONE MORE JOB IN THIS PLACE
I'VE GOT TO ESCAPE
WHAT I AM**

She looks at the door, then rushes to the broom, sweeping. The Wolves burst in, celebrating like they won a rigger match. Moriarty takes the cap off her head and coat off her body and hangs them up. He pats her head.

ELLIE

Morry! Tell me about it, the whole thing! When can I put them away like you?

Moriarty kneels next to her, fixes her hair, and puts the chain around her neck.

MORIARTY

**NOW YOU'D BEST BEHAVE
THE HUNTERS ARE HERE TO STAY, SO STAY**

WOLVES

**NOT TO WORRY, WE'LL BREAK YOU IN
NEED A LITTLE SUNSHINE IN THIS DEN OF SIN**

MORIARTY

**LOTTIE'S NOT LIKELY TO LET YOU STARVE
SO PLEASE, FOR ME, DON'T FIGHT THESE BARS
TRUST ME, YOU'LL GET USED TO IT
MAYBE IT'S TIME YOU LEARNED TO SIT**

He walks her to the trapdoor while the others heckle Lottie for food.

MORIARTY

**NOW YOU'D BEST BEHAVE
THINK OF HOW MANY LIVES YOU'LL SAVE
AS A WOLF PROPER
UNDER ME, AS A COPPER
THOSE FAT CATS THINK THEY RULE LONDON
(wagging a finger)**

**WE DON'T SIT BY AND LET THEM WIN
GAMBLING LIVES ON "HONOR" AND "PRIDE"
SUCH TYRANNY OF THE HIGHEST HIGH**

He nudges her.

MORIARTY AND ELLIE

(slowly)

**WE BEAT SOME SENSE INTO EVERY "LORDER"
FREE HIS CAPTIVES
WATCH THEM FRENZY
IN A WAY, WE CURB HIS SPENDING**

Moriarty glances at Lottie and mouths the words.

ELLIE

(reciting)

**SOCIETY DOUBTS BUT WE UNDERSTAND
YOU CAN'T COUNT ON THE DECENCY
OF YOUR COMMON MAN
YOUR LEADERS WATCH YOU WRITHE
UNDER THE TOURNIQUET OF THEIR OWN PRIDE**

MORIARTY

(whispers)

**DON'T YOU WANT IT
ISN'T IT YOUR GOAL?
TO KEEP SOCIETY FROM SINKING TOO LOW?**

ELLIE

Well...

MORIARTY

Once you're old enough, you'll understand. We'll speak about the Yard then.

He exits the Den.

*Moriarty angrily watches the apparition of SHERLOCK
HOLMES haunt him in the upper windows of homes.*

MORIARTY

**WE WERE MORE THAN RIVALS, AND YET...
STILL YOU HAUNT ME ON DEATH'S DOOR
YOU THINK I DIDN'T SHARE YOUR MOTIVE?
YOU THINK I DIDN'T CARE BEFORE?**

He huffs and swipes at the apparition, dissipating it. Then he turns and walks back in. Lottie ushers Ellie up the trapdoor and follows her in.

LOTTIE

Dearie, you really think you have a chance? That those men will let you take a stance? Take it from me, honey, men just want what you have now. You're not grown enough to understand.

ELLIE

Why can't I join the Wolves?

LOTTIE

You're special. Morry would have my hide if anything happened to you.

Before Ellie can protest, Lottie grabs her in a loving embrace and strokes her hair.

MUSIC CUE #3: "LOTTIE'S ME"

LOTTIE

**SWEETIE, THEY'VE GOT LESS THAN YOU
LIKE A BUNCH O' MANGY MUTTS, 'TIS TRUE
ASHEN HAIR, JAUNDICED TEETH
NOT YOU, MY FAVORITE GIRL! YOU'RE FINE TO KEEP!**

ELLIE

Even the beast?

Lottie turns Ellie's head away from the window.

LOTTIE

Even the beast!

She sighs, tousling Ellie's hair.

LOTTIE

**Oh girl, your mind's too deep!
STRUGGLE AND BUSTLE
BRINDLE AND BRIDLE
TOO MUCH FREE TIME KEEPING YOU IDLE
FILLING YOUR HEAD WITH FANTASIES
SEE, OUR WORK IS IMPORTANT
IT'S OF THE HIGHEST ORDER**

Lottie pulls out a sleazy garment and models it on Ellie.

LOTTIE

We do support the Wolves, you know?

ELLIE

How?

LOTTIE

**HOW MANY WIFE-BEATERS AND ABUSERS
HOW MANY DRUNKS AND DEPLORES
COME RIGHT THROUGH OUR DOOR?**

We keep them off the streets, so the Wolves are free for bigger things.

ELLIE

Like putting the rich in their place?

Lottie nods and smiles at her.

LOTTIE
HUMAN MONSTERS COME TO US FOR VINDICATION
OH WE VINDICATE ALRIGHT
THEIR FAMILIES REST SAFELY

(aside)

This is how we help—at least, until your claws grow in.

She clasps Ellie's claws in her hands.

LOTTIE

So say it with me.

MUSIC CUE #4: "ODD ONE OUT" (REPRISAL)

Ellie pulls away and stand, looking out the window.

ELLIE

WISH THEY'D SEE ME FOR ME
AND NOT FOR JUST MY BODY
IS IT REALLY MORAL

(quickly, unnerved)

TO THINK LIKE A PREDATOR RUN WITH THE MEN PLAY THEIR
LEWD GAMES AND THEN TAKE THEM IN
AND THEN PULL THE RUG OUT FROM UNDER THEM
REVEL IN THEIR SCREAMS
TASTE THE BLOOD AND THEN
GORGE LIKE A BEAST

She runs a clawed finger around the windowsill.

ELLIE

ISN'T THERE MORE THAN GLORIFIED HARLOTRY
ISN'T THERE MUCH MORE OUT THERE FOR ME?
IF ONLY YOU AND MORRY COULD SEE
WHAT CRUSHING MEN'S HEARTS DOES TO THIS UPSTART
BEAST THOUGH I MAY BE
JUST ONE DAY OUT THERE BEYOND MY CONFINES

LOTTIE

Are you serious?

She looks at Ellie's expression.

LOTTIE

Fine, you leave me no choice. Tough love will rekindle the beast's embrace.

*She takes out the doll and sets it atop the low flame of the candle.
Ellie tries to rescue it but Lottie pins her down.*

LOTTIE

You see this? This is what any man would do to you out there once they knew you were a Wolf. They want a wife and they got a dog.

Ellie sobs. Lottie caresses her.

LOTTIE

I didn't want to do it, but you forced my hand.

(aside)

So say it with me.

ENSEMBLE

(Ellie, reluctantly)

**NOW YOU'D BEST BEHAVE
THE HUNTERS ARE HERE TO STAY, SO STAY
NOT TO WORRY
WE'LL BREAK YOU IN
NEED A LITTLE SUNSHINE IN THIS DEN OF SIN**

She puts Ellie to bed and extinguishes the candle before she leaves. A flash of silver from the doll's ashes catches Ellie's eye.

Ellie scatters the ashes, picks up a baby's silver locket with a gold chain, and looks inside. The silver burns her hands when she touches it. She ties the locket around her sleeve.

ACT 1
Scene 3

Dawn breaks. The light wakes Ellie, now human. She's ruddy, thin, clean. She opens the closet and holds up the sleazy garment. She tosses it on the bed with a huff.

ELLIE

Beset by the moon, rinsed by the sun. The beast is at bay for at least the day. And yet I hunger...

Lottie bangs on the trapdoor. Ellie washes up with a basin behind a curtain. The latch locks from the Wolves' side and Ellie hesitates at the trapdoor.

She works at a bar at her window. It budges a little. She looks to her left, imagining another house with a family going about their day.

She IMAGINES:

The lighting shifts to blue, like the night. SHADOWS of a MOTHER and FATHER, caring for a baby.

MUSIC CUE #5: "CRUEL PITY"

ELLIE

IF I KNEW MY MOTHER AND FATHER PERHAPS
THESE SHADOWS WOULDN'T THEMSELVES CAST
WHAT A CRUEL PITY HE OFFERED ME THAT DAY
WHEN HE STOLE ME AWAY
SOME SMALL SIN, CAN'T HAVE BEEN MUCH
PERHAPS ANOTHER WOMAN'S TOUCH
OR ELSE A LARGER ONE
FAR MORE OF A SERIOUS SUCH
WHAT ELSE COULD HAVE ATTRACTED THEM
TO WHAT SEEMS FARTHEST FROM A DEN OF SIN

The SHADOWS get into a physical fight. The SHADOWS of WOLVES sneak outside the house, then break in and separate

the couple. The COUPLE resist and the Wolves arrest them, taking them away.

All the Wolves except Moriarty (by his stature) scatter. He stops when he hears the baby and follows the sound. Moriarty picks up the baby. She's WAILING until his hands touch her.

MORIARTY
(soft, like a lullaby)

HUSH NOW, CHILD
IF ONLY YOU KNEW WHOSE PRESENCE YOU FEEL
I'LL PROTECT YOU
BEFORE THEIR STAIN SETS IN
A SINNER LIKE ME, AVENGING SINNERS LIKE YOU
OUR BLOOD, IF YOU PLEASE
IT WILL HELP TO EASE
YOUR NATURAL DEVOLUTION INTO SIN
(winningly)

MOST PURE OF HEART
YOU'LL DO YOUR PART
IN KEEPING THESE STREETS SAFE FOR YOUR FORMER KIN
WITH US, YOU'LL NEVER KNOW LONELINESS
IN THIS WE'LL ALL TRANSGRESS
SOCIETY'S DALLIANCE

She quiets down, grabbing his snout and ears. He leans into it and makes a choice. He slits his hand, feeding her the blood.

MORIARTY
THE OTHERS WON'T UNDERSTAND
THE BEAUTY OF YOUR FUR-LESS HAND
TO BE ONE OF US, YOU HAVE TO LEAVE THEM
(annoyed)
OR ELSE YOU'D BE SOUGHT ONLY TO HEM.

He steals away with her.

In the Whorehouse, Ellie puts her head in her hands.

ELLIE

**I WISH YOU'D LET ME HEM
RATHER THAN FORCE ME TO PLEASURE THEM**

She looks out the window, wistful.

ELLIE

**NOT THAT YOU WOULD KNOW WHAT'S GOING ON WHEN
YOU'RE ALWAYS OUT IN SUCH A LARGE CITY
WHY'D YOU HAVE TO TAKE THIS CRUEL PITY**

*Ellie puts on the sleazy garment, shivering, covering herself up
with her hands. She runs her hand over the window's bar. A
KNOCK on the door. A DRUNKEN MAN totters in.*

ACT 1
Scene 4

221B Baker Street. John Watson (40's) awakens in the middle of broken glass. He scrambles to the desk, falls, and pulls himself up again. The walls and floor are stained with residue from explosive experiments and liquids. Empty bottles are scattered everywhere. On the desk is a gun and scattered silver bullets.

Meanwhile, as a Wolf in her usual attire, Ellie sits on the corner of the bed farthest from the passed-out drunk. Ellie grabs the low-burnt candle and walks to the bars.

Ellie puts the candle to the base in a last-ditch effort. She scratches at the bar and her claws finally dig into the softened bit. She breaks it and heats the other one until she can take it off, too.

Ellie crawls out onto the roof and admires the stars and the moon.

MUSIC CUE #6: "MEMORIES OF THE WIND"

ELLIE

MEMORY OF THE MOONLIGHT
HIDDEN BY THE VEIL
MEMORY OF THE BETTER TIMES
I SMELL IT THERE AS WELL
IS IT POSSIBLE THAT MY DEDUCTION WAS INCORRECT
THAT EVERYTHING I WANTED
HAS ALREADY MYSELF LEFT

She looks down at the street.

ELLIE

THE WIND WINDS THE WAY THAT IT PLEASES
BRUSHING THE BRIGHTLY-LIT GLASSES IT SEES
ALL OF THE MEMORIES OF THOSE IN BETWEEN
(CON'T)

THE LIGHT AND THE DARK AND THE COLD AND THE HEARTH
BRUSHING THOSE BLACK NIGHTS INTO THE PAST

*She stops briefly to catch her breath, sniffing into the wind, then
looks across the houses. She sees the light on in 221B Baker
Street and makes her way over to it.*

ELLIE

AND AS I BREATHE IT ALL IN
I'M LEFT WITH...
LEFT WITH JUST THE FLEETING MEMORIES OF THE WIND

*Her shadow startles John. He goes to relight a flickering lamp
and nervously looks out the window, then drinks from a bottle.
Ellie hides by the sill.*

JOHN

SHADOWS THAT DANCE UPON MY WALL
CANDLES FLICKER WITH THE EVIL OF IT ALL
DASTARDLY PLANS AND FESTERING RITES
PLAY OUT IN SOME HOVEL BY CANDLELIGHT

The wind blows out the candle.

JOHN

THE WIND SNUFFS OUT THE FLAMES
AND FOR A MOMENT I BREATHE
A COLD BLISTERING GALE IT WOULD SEEM
AND IF I WERE YOUNGER I MIGHT HAVE BEEN PLEASED

*He looks out the window at a house across the way. People
within the lit window celebrate.*

JOHN

BUT PLEASURES IN LIFE DON'T COME THAT EASILY
STOLEN ALL OF IT BY MOONLIGHT

(CON'T)

**AND FOR A MOMENT I CAN ALMOST HEAR
THESE HAPPY GHOSTS WHISPERING THEIR CHEERS**

He drinks and loads his gun.

JOHN

**NOT TO IT, NOT TO ME
THE WIND WINDS THE WAY THAT IT PLEASES
BRUSHING THE BRIGHTLY-LIT GLASSES IT SEES
ALL OF THE MEMORIES OF THOSE IN BETWEEN
THE LAUGHTER AND SCREAMS OF DELIGHT
AS FAMILIES GATHER IN THE LIGHT**

Ellie passes his window and he does a double-take.

JOHN

**BEAST-OBSSESSED THEY CALL ME
AND MAYBE THEY'RE RIGHT**

He loads a bullet in the gun.

JOHN

(bitterly)

**BUT WHO WORKS IN THE SHADOWS TO PROTECT THEIR DREAMS
IF NOT ME?**

He goes to the mirror.

JOHN

**I FIND MYSELF IN THE NIGHT
THE YOUTH THE WIND'S STOLEN
A FRIGHTFUL GLANCE IN THE MIRROR
CONFIRMS MY WORST FEARS
HOW FAR REMOVED AM I FROM THENCE?
JUST UP FROM THE CHAIR AND I WINCE
THE LAST REMINDER OF YOUTH IS ONLY A MEMORY OF THE
WIND**

JOHN AND ELLIE
MEMORIES OF THE WIND (MOONLIGHT)
BRUSHING MY DAYS (NIGHTS) EVER BACK
REACHING FOR MEANING AS THEY SLIP PAST
IF IT WOULD JUST LET ME
SEE ONE LAST MOMENT AS THAT (BE MORE THAN A TRAMP)

ACT 2
Scene 1

Ellie runs with the wind, hopping from rooftop to rooftop until she reaches Downtown.

*A group of OFFICERS hang out on the street below.
They're ribbing each other and pointing at GREGORY
LESTRADE (40s), sleep-deprived, as he stumbles towards them.*

MUSIC CUE #7: "PULL THE TRIGGER"

LESTRADE

ON THE TRAIL OF THE PERPETRATORS
OF THIS TERRIBLE RASH OF CRIMES
STRIKING THE SCUM AND THE RICH ALIKE
WHAT HAS BECOME OF OUR TIMES
THE WOLVES, THEY ROAM
THE BEASTS, THEY DINE
WHILE THE FAT CATS AND THEIR PEACOCKS
WON'T SPARE US A DIME
TO LAZY SHEEP I AM A SHEPHERD

Ellie pricks up her ears to listen to him, concerned.

LESTRADE

NOBODY WITH A SPECK OF BASE TO THEM IS SAFE
WHICH ENCOMPASSES, WELL, EVERYONE
YET THE PRIME MINISTER'S KEPT THE DATE!
THE ELECTION'S CLOSE AND NO-ONE'S CAUGHT THEM
THE MOON'S SOON APPROACHING
THAT ALL-ECLIPSING MEET
WHILE WE TOIL OUTSIDE ON THE STREET
AND IF WE DON'T BEST THEM
OUR CHANCES ARE SLIM
THE WOLVES IN ALL THEIR CUNNING
MIGHT ALL OF LONDON WIN

Ellie visibly connects the dots. The group of officers heckle Lestrade as he nears them.

GROUP OF OFFICERS

THERE'S THE LAD
WHO'S AFRAID OF A DOG ON THE STREET
HE HAPPENS TO MEET
YOU DON'T SEE THAT EVERYDAY
ON HIS JOB HOW HE'S GOT
HE MUST HAVE AN IN
THESE "MONSTERS" 'LL SEND HIM DOWN THE BIN!
OI!

They BARK and HOWL derisively as he passes.

LESTRADE

AND IN CULPABILITY I MUST CONFESS
THE MERE GLIMPSE OF ONE
WOULD MY FEARS UNDRRESS
THE ORDER UPTURNED
OH THE CITY SHALL BURN
UNDER MORIARTY'S CLAWED HANDS

ELLIE

Surely we're not the monsters to which they're referring.

Ellie follows him down an alleyway. He notices her shadow and looks up, but she hides. He quickens his pace and loads a silver bullet into his pistol.

LESTRADE

(softly)

WHAT'S THIS? I HEAR
A SNUFFLE, A TEAR
FALLING TO THE FLOOR
DASHING TO PIECES THE PEACE OF THE NIGHT
A SHADOW! IT SHRINKS
THE SHAPE THOUGH—IT FINKS!

(CON'T)

A HOUND OR SOME SUCH CREATURE
IT SENDS SUCH CHILLS
I WISH I HAD CALLED THE PREACHER!
BUT MY COMPATRIOTS ARE LAUGHING
WHILE I FIND MYSELF FAFFING
TO AVOID THOSE PAINFUL FEARS

(slower)

I MUST FIND THIS FEARSOME BEAST
AND SLAY IT LEST I'M THE ROAST FOR THE FEAST
ALL THOSE MEDALS AND HONORS GIVEN TO MEN
OH, WHAT'S IT TAKE TO GET ONE THEN?
COURAGE AND RESILIENCE IN THE FACE OF—

*He gets a glimpse of her and panics. She hides. He fumbles
loading several silver bullets into his gun.*

LESTRADE

AH! THE SIZE OF A HELL-HOUND
IT'S LARGER THAN I THOUGHT!

ELLIE

WOULD YOU REALLY HURT ME
SCARCE I'VE DONE YOU WRONG

LESTRADE

I'LL SEND THIS BEAST TO HELL
BACK TO WHERE IT BELONGS
AND IF I WEREN'T KNOWN TO BE AFRAID
A MEDAL MIGHT EVEN CORRECTLY STATE MY NAME
LE-STRADE!

(lower)

A DOG'S BITE ON A BOY OF FOUR
OH, WHO WOULD'VE THOUGHT HE'D HAVE A TOUR!
AND I SEE THAT SHAPE IN MY DREAMS
THOSE SHARP EARS, THOSE FIERCE TEETH!

ELLIE

PLEASE MISTER LESTRADE
DON'T LET MY FORM YOU AFFRIGHT
(CON'T)

**I ONLY WISH TO SEE THE WORLD YOU KEEP
BEYOND JUST THE NIGHT**

*She dashes from hiding place to hiding place, trying to get a good
look at him.*

**LESTRADE
(wonderment)**

**ON MY FEARS IT PLAINLY SPEAKS
A CHILD'S VOICE COULD COME FROM A BEAST?**

(steeling himself)

**IT MUST BE A SIREN
I MUST RESIST ITS CALL
THESE WOLVES ARE CRAFTY
PITY'S PLOY TO MAKE ME FALL**

*They play cat and mouse until he finally coaxes her into coming
out.*

**ELLIE
(faster)**

**ARE WE SO HATED
TO GIVE YOU SUCH A FRIGHT
MUST WE ONLY BY CONSIDERED
DENIZENS OF THE NIGHT?
IF THE WOLVES CLEARLY DON'T WORK WITH YOU
THEN WHO COULD THEY BE PARTY TO?**

He corners her with the gun.

LESTRADE

**A SIREN'S LILTING PLEASURE—
SOME SORT OF BEAST-MAN
IT'S WORSE THAN I THOUGHT
I'LL SEND THIS WOLF TO HELL
BACK TO WHERE IT BELONGS
AND IF I WEREN'T KNOWN TO BE AFRAID
THE OTHERS WOULDN'T MISPRONOUNCE MY NAME**

(frantic)

WITH A LITTLE BARK, LAUGHTER BEHIND
AND IF I COULD, I SWEAR I'D FIND
A SPARK OF COURAGE LOCKED DEEP INSIDE
BUT I CANNOT

(softly)

FEEL IT

Ellie looks at his trembling gun, then up at him. Scared, she gives him puppy-dog eyes and a submissive posture.

LESTRADE

Does it cower before me?

(soft, panicking)

I CAN'T PULL THE TRIGGER
OH GOD GIVE ME THE STRENGTH
THOSE EYES ARE SO SOFT
IS THIS REALLY A KILLER?
THE BEASTS ARE LOOSE
AND MY NECK'S IN A NOOSE
I'M RUNNING ON THE CLOCK
AND I CAN'T PULL THE TRIGGER

Ellie nabs his badge and runs. He chases after her, but loses her in the crowded street.

ELLIE

I just wanted to talk!

People back away from her.

MAN

Beast! Beast!

A couple of officers come running and pursue her onto the rooftops. She loses them and stares longingly at the city as she holds the badge tight.

ELLIE

You were right. There's no place for me, is there?

ACT 2

Scene 2

Ellie reenters the bedroom through the bars. Halfway through, Lottie yanks her in, then grabs her in an embrace. The drunk's been cleared out. Lottie checks her over.

LOTTIE

Ellie... what happened? Are you alright?

ELLIE

I'm fine.

LOTTIE

Why on earth would you do such a thing?

ELLIE

I don't want men to touch me like that anymore.

LOTTIE

But, honey, you know that's the only way they'll accept you.

ELLIE

I'm sick of being whored!

Lottie slaps her.

MUSIC CUE #8: "WOLVES' SAKE"

LOTTIE

WATCH YOUR MOUTH!

ELLIE

**YOU CARE WHAT HAPPENS TO ME
IT'S ALL FOR THE WOLVES' SAKE
GIVE ME A BREAK!
YOU SELL MY SKIN TO MEN IN SIN
AND I CAN'T WIN
MY LIFE'S IN THE BIN**

Lottie grasps Ellie's hand and leads her away from the window.

LOTTIE

Now you listen to me, Eleanor. How do I put food on your table? You shouldn't go out again. You were lucky once, but will be no more.

LISTEN CLOSELY

MORIARTY'S ANCESTOR MADE A PACT WITH THE TREES

BUT CUT DOWN THE FOREST TO SAIL THE HIGH SEAS

THE CURSE WAS SET ON THE ANCHOR'S RELEASE

AT THE MOON'S BEHEST

HE BECAME MAN AND BEAST

(disappointed)

BUT YOU'D KNOW THAT

IF YOU PAID ATTENTION IN THE LEAST

ONE BY ONE WE'VE GROWN

THE BEAST'S SEED HAS BEEN SOWN

NOW CALL TO IT AS YOUR OWN

Lottie tenderly holds up Ellie's snout in her palm.

LOTTIE

CHIN UP, YOUNG LASS

YOU'D MAKE A FINE WOLF FAST

A KNOCK at the door.

LOTTIE

Good, you're late. Now get dressed and do what you must. Please don't resist me further.

She kisses Ellie's forehead and extinguishes the candle, then draws the curtains. The room darkens.

LOTTIE

I know what's best for you.

Ellie hesitates, conflicted.

I...

ELLIE

LOTTIE

**HAVE YOU CONSIDERED
WHAT MEN WOULD DO TO YOU
IF THEY KNEW?**

The KNOCKING comes again.

LOTTIE

**THEY'D LOCK YOU IN A ZOO
TAKE ONE LOOK AT YA AND THROW AWAY THE KEY
FOR THE WOLVES WE PERFORM A VALUABLE SERVICE
TO PROTECT THE YOUNG ONES LIKE YOU...**

She casts a brief sneer toward the door.

LOTTIE

**FROM THEM
SOME MEN MUST BE COAXED BY A KISS.
(aside, annoyed)**

From a young woman.

Ellie pulls herself away from Lottie.

ELLIE

(to the door)

**MY BODY'S NOT PROPERTY
AND IF IT IS, IT'S ONLY FOR ME**

Lottie loses her patience.

LOTTIE

**OH NOW YOU'VE BEEN HAD
NO, BEGUILDED
BY HIS FAIRY TALES AND FANCY LIGHTS
I'LL TALK WITH HIM AND SET HIM RIGHT!
MY DEAR, IF ANY HARM CAME TO YOU
(CON'T)**

WELL, I JUST DON'T KNOW WHAT I'D DO!

Ellie holds up the badge she swiped.

ELLIE

I'D RATHER BE ONE OF THEM PROPER!

LOTTIE

(halts, horrified)

YOU WANT TO BE A COPPER?

The KNOCKING stops. Footsteps recede quickly. Lottie pins Ellie down and tries to take the badge from her.

LOTTIE

MAYBE THIS WILL MAKE YOU UNDERSTAND
YOU THINK YOU CAN BE LIKE EVERY MAN

Ellie struggles with her.

ELLIE

YOU'VE HAD ME WITH THE WORST
I THINK I COULD BE THE FIRST
FOR THIS WORLD I'VE GOT A THIRST
PLEASE, LET ME GO

LOTTIE

NO, YOU'RE TOO YOUNG
WITH ALL THESE MEN AT LEAST I'VE GOT ONE

In desperation, Ellie claws at Lottie's face and runs to the window. Lottie slowly stands, touching her injured cheek.

LOTTIE

FOR A BEAST IN THE GUISE OF A HUMAN
LESS A GIRL
YOUR AUDACITY
IT MAKES ME WANT TO HURL!

Ellie's had it.

ELLIE

**CAUSE OF YOU
SUCH A SHREW
IF YOU KNEW
WHAT IT WAS LIKE UNDER YOUR THUMB
OH, YOU'D YOURSELF STRUNG
MY LIFE'S ONLY JUST BEGUN!**

Ellie leaps out the window and climbs onto the roof. Lottie lunges after her but the gap's too small for her.

LOTTIE

Eleanor! Ellie!

ACT 2Scene 3

Noisier than the street, the London Downtown's busiest intersection is peppered with early types, officers, and peddlers' opening shops. As a human, Ellie hops down from the rooftops and blends in with the crowd. Dried tears streak her cheeks, but she looks determined.

MUSIC CUE #9: "VAGRANT WOLF"

ELLIE

THE WORLD WAITS FOR ME
 A BRAND NEW START
 BRIGHT SMELLS IT BRINGS
 I'LL CATCH A SPARK
 SHOW HER THAT I'M MORE THAN MY BARK
 WON'T MISS A THING
 I'LL TRY IT ALL
 THIS VAGRANT WOLF WILL FIND SOMEWHERE
 WHERE SHE CAN GO WITHOUT GIVING A SCARE

She sees a pie shop and stares inside. She glances down the street at some Officers, then at herself, and smiles.

ELLIE

THE COPPERS GET BUT A WHIFF
 AND STOP
 BUT FAR AWAY I'VE ALREADY TAKEN STOCK
 MY SITUATION'S NOT DIRE
 THE WILD WORLD IS MY DESIRE
 AND I, I'LL CATCH THAT FIRE

She window-shops the confections and doesn't look where she's walking, so she bumps into Lestrade.

ELLIE

Oh! I didn't mean to—

His gaze lingers on her eyes.

LESTRADE

Have we met somewhere? You look familiar.

Ellie fingers the badge in her pocket.

ELLIE

(fighting nerves)

I don't think so. Um, you're a Yard officer, right?

LESTRADE

Yes, I am.

He's trying to place her. Then he does.

ELLIE

Do you know someplace I could stay the night?

LESTRADE

(not letting on)

...Yes, I think I do.

He writes down the address and gives it to her.

LESTRADE

Would you like me to walk you down?

Ellie notices his suspicious looks at her.

ELLIE

No, thank you.

He walks on. She looks down at the address.

ELLIE

That I could read.

*She begins walking in the wrong direction.
He turns to check on her.*

LESTRADE

Oi!

She turns to his voice and sees him pointing to a street.

The town center bustles with activity. Coaches clamber by. Hawkers sell wares. Newsies bark headlines at people. There's a FEARMONGER accosting people with a crudely-depicted Wolf. He pushes the paper at Ellie.

FEARMONGER

Beasts! Bestiality!

Ellie shrinks from him in fear. He grabs her arm.

FEARMONGER

Be careful, Miss! Beasts roam these streets at night.

PASSERBY

Oi, leave a lady alone! Been bothering us enough!

Ellie goes from person to person, showing the address to ask for directions. Most brush her off. She asks the Newsie. He points toward Baker Street.

NEWSIE

Keep on that way, Miss.

ACT 2
Scene 4

Scotland Yard. Moriarty, as the human police captain “Sebastian Moran”, stands in front of fifteen officers. He casts a glance over them. Half of them are human Wolves...

MORIARTY

Be careful, my men, or this war we won't win. We must scour this city's sewers. Once we've found their nest, we'll take them out at once.

LESTRADE

Captain. I've requested backup on multiple occasions, yet never receive it.

A couple of officers chuckle. Moriarty glares at them.

MORIARTY

I see there's been a slight misunderstanding. You two... Marley, Frank... you go with him on patrol tonight. If you so much as DEVIATE FROM YOUR POST, I will personally see you STRIPPED of your authority for a fortnight...

They nod in understanding.

MARLEY

Sir, shall you be fielding the Prime Minister's security detail as you did before?

MORIARTY

Yes, Marley. He'll have us all hang if we don't find them. They have eyes and ears everywhere. How else would they evade us so diligently?

Moriarty dismisses the officers and puts a hand on Lestrade's shoulder.

MORIARTY

Listen, I think there may be a mole in the department. I want you to find out who. Keep an eye on Marley.

ACT 2
Scene 5

221B Baker Street, an aging brownstone with amusing stains down the upper windowsill. MS. HUDSON (60's) cleans up, casting glances up the stairs. A KNOCK at her door. It's Lestrade.

MS. HUDSON

Oh, Inspector. Tea?

LESTRADE

No, thank you. Will be but a minute. I take it you have a vacancy?

MS. HUDSON

Well, yes, but—

LESTRADE

There's a woman whom I want to surveil. I was hoping John would be up to the task.

(aside)

Or up.

Ms. Hudson shakes her head.

MS. HUDSON

He's been in his room for the week.

LESTRADE

Is there any way you can keep an eye on her?

MS. HUDSON

Why not lock her up?

LESTRADE

Well, she's an informant in an active case and I don't want the others to know about her just yet.

MS. HUDSON

...Alright, but you're paying her fee.

LESTRADE

Done. She should be around soon. Thank you.

He glances up the stairwell.

LESTRADE

Let him know I've rung, will you?

He leaves.

MS. HUDSON

As usual.

MUSIC CUE #10: "A SORRY STATE"

Ms. Hudson casts a glance up the stairs and tuts.

MS. HUDSON

**LONG HOURS AT THE DRINK'S BECK AND CALL
NAUGHTY NOISES FROM DOWN THE HALL
YOU FANCY YOURSELF A HUNTER OF WOLVES
YET YOU CAN BARELY EVEN STAND**

*She looks up at a portrait of Sherlock Holmes next to John
Watson. Holmes has a strong visual relation to Ellie, mainly the
hair, eyes, and chin.*

MS. HUDSON

**IF ONLY HE COULD SEE
THE SHAMBLES OF THE MAN YOU'VE BECOME
AT THE SIMPLE MENTION OF YOUR NAME
ALL THE PATIENTS WAG THEIR TONGUES
I WAS FAR TOO PATIENT WITH YOU BEFORE
WELL, NO MORE!**

John bumbles down the stairs, drunk.

JOHN

What was that racket?

MS. HUDSON

Your friend at the Yard.

He can't even stand straight. Ms. Hudson pushes him up towards the stairs.

MS. HUDSON

Get back to bed, you. I won't have you drink while she's here.

John perks up at the word "she".

JOHN

A woman?

MS. HUDSON

Don't get your hopes up. And if I hear one word of your toff being too close I will spit in your coffee.

JOHN

(mumbling)

Just as well, for how it tastes.

He ambles back up the stairs. She sets about straightening his mess in the parlor.

MS. HUDSON

**THIS PLANNING AND THIS PLOTTING
ARE JUST YOUR INSIDES ROTTING
SINCE YOUR EYES ARE SO CLOUDED
YOU CAN'T TELL FRIEND FROM FIEND
WHO'S TO KNOW IF THIS GIRL HE'S BRINGING
COULD MIND YOUR CLUMSY SNARE
TELL HER IT'S YOUR FIRST AND CHUCKLE
IF YOU PLAN TO YET DECEIVE ME
OH, I CAN HARDLY LEAVE YOU
IN SUCH A SORRY STATE**

While she's cleaning, she finds a small rolled note. She unfolds and reads it. With a hand to her mouth in disbelief, she stuffs the note in her apron pocket. Ellie approaches the door and knocks. Inside, Ms. Hudson hurries down the stairs to the door.

MS. HUDSON

THERE'S THE GIRL
ONE HOPES SHE'S NOT A FLEA
WELL, BETTER YOU THAN ME

One bottle remains on the table. She picks it up and tosses it up the stairs. It hits John's door. He fumbles at the knob but doesn't make it out. Ms. Hudson waves dismissively in his direction and looks at Ellie through the window.

Ms. Hudson is startled by the sight, then enamored. For a moment, she imagines the ghost of Holmes standing next to Ellie. Then he disappears.

MS. HUDSON

IS THIS THE GHOST OF THE PAST I SEE
STANDING RIGHT IN FRONT OF ME
SMELLING STRONGLY OF THE STREETS
AND FAINTLY OF MANGY BEAST
NO, IT COULDN'T BE
THAT GLINT OF AMUSEMENT DID THE INSPECTOR SEE
IN HER THE FLICKER OF HIS INSIGHT ON A FACE SO NAIVE
OH TO WAKE THE DEAD I SHAN'T BOTHER HIM
BUT THAT PECULIAR LOOK IN HER EYES
FOR HER, SURELY ONE COULD DIE!

She composes herself and opens the door.

ELLIE

Hello. I'm Ellie. I was sent here by—

MS. HUDSON

—Ah, you must be the tenant Inspector Lestrade mentioned. Come in, dearie. You must be famished, by the look of you. Call me Ms. Hudson.

Ellie reluctantly enters, sniffing. The sun lingers above the horizon. Ms. Hudson eyes her as she gives her the tour.

MS. HUDSON

Well, it's not much, but it's a roof, a room to yerself, and two square meals. And regular cleaning, unless you're rowdy.

ELLIE

What would I give you in return?

MS. HUDSON

Our mutual friend already sorted that.

Ms. Hudson shows Ellie the room and heads to the staircase.

MS. HUDSON

I'll go get you some tea and biscuits.

Ellie opens the window and looks out at the city as night falls. She becomes a Wolf in the moonlight. She listens to Ms. Hudson's footsteps as she ascends the staircase. Ellie begins to panic, searching for a hiding place. She hides under the bed.

MS. HUDSON

Ellie? I'll just be putting this plate and pitcher by the door now.

Ellie sighs in relief as the footfalls recede, then climbs up on the roof to eat the biscuits.

ELLIE

These are really good.

John, who's bent out the window, staring at the ground in a drunken stupor, hears the smacking of her jaws and looks up.

JOHN

No... I am seeing things. I've really lost it, haven't I?

ACT 2

Scene 6

Ellie tries out different jobs in Downtown. She dashes from job to job with gusto, only to get thrown out almost immediately to the street.

MUSIC CUE #11: "VAGRANT WOLF (REPRISAL)"

ELLIE

DON'T WAIT FOR ME
I'LL CATCH A SPARK
WON'T MISS A THING I'LL TRY IT ALL
THIS VAGRANT WOLF WILL FIND SOMEWHERE
WHERE SHE CAN GO WITHOUT GIVING A SCARE

First the BUTCHER:

BUTCHER

Are you eating on the job?

ELLIE

(mouth full)

No.

WAIT TILL I'M IN STEP
I'LL BEST THEM ALL
PEOPLE TO HELP
CATCH 'EM WHEN THEY FALL

Now the NURSE, holding up two pills (red and green):

NURSE

You nearly killed a patient!

ELLIE

Sorry! They both looked the same.

Day turns to evening. Finally she gets thrown out of a pub.

BARKEEP

You're not even old enough to drink!

She meanders to the deserted center of the road and falls to her knees. Her song is much less enthusiastic.

ELLIE

DON'T MISS A THING... I'LL... TRY IT ALL.

She sees a prostitute with a territorial look.

PROSTITUTE

Not on my street, honey!

Night is falling. Ellie gets up and backs away quickly. The sky begins to spit at her as she hurries off, beginning to change.

ACT 2Scene 7

Accompanied by Marley and Frank, Lestrade sweeps a lantern over the darkness of the London Sewers. Two eyes glimmer in the darkness, and Marley points toward them.

MARLEY

There—do you see that?

Lestrade aims his gun—not at the human Wolf in the shadows, but at him.

LESTRADE

You're working with them, aren't you?

MARLEY

I thought you were afraid of Wolves.

Frank comes up behind Lestrade with his own gun and grabs his, tilting it up at Lestrade's chin.

FRANK

(chuckling)

He's trembling, Marl.

The moonlight hits Frank, and he changes. Lestrade smashes the lantern against him, setting him alight. Frank SCREAMS, lets go of the gun, and dives into the refuse to put himself out.

MARLEY

You little whelp!

Lestrade fixes his grip and aims at Marley, holding his gun steady with his other hand. The light hits Marley and he changes, momentarily distracted. Lestrade shoots, and the bullet sets Marley on fire. Marley YELPS and runs for the stagnant water. Trembling, Lestrade shoots again and runs away as the Wolf burns alive and Frank tries to snuff out the flames.

ACT 2
Scene 8

It's snowing full-tilt now at 221B Baker Street. Sitting on the windowsill, Ellie pulls out the badge and watches it glimmer in the light.

ELLIE

Wonder if I could use this.

She sighs.

ELLIE

No, I should give it back.

Ellie notices a lit candle in one of the rooms and goes to its window, curious. She sneaks into the study. John is asleep at the desk. When Ellie slips into the room, the opening of the window wakes him up. She quickly hides. He goes to shut it and then stops, then quietly steps toward the bookcase.

Ellie's ears follow his movement. She picks up on the direction and carefully takes a letter opener off the side table. She grasps it tightly as she crawls toward the window. John has a silver knife in hand and the gun in a holster.

He's quiet, calm, and utterly driven. He checks to ensure the door is locked, then pulls up his gloves. He stalks her, walking slowly around the room, checking the hiding spaces.

MUSIC CUE #12: "IN HIS NAME"

JOHN

**A FLASH OF SILVER
IN A FIEND
EYES IN THE DARK
PREY TO BLEED
SO MUCH GRIEF YOUR KIND HAVE CAUSED
SNAPPED UP QUICK WITHIN YOUR JAWS
(CON'T)**

**GOOD MEN, BAD MEN, DOES IT MATTER
CHILDREN, WOMEN TO MAKE YOU FATTER
AS YOU EXHALE, THEIR SCREAMS ARE HEARD
TEARING MY SLEEP ASUNDER**

*Ellie darts from behind a couch and makes it to the windowsill.
He chases her through the room.*

ELLIE

**I'M SURE YOUR WRATH YOU THINK DIVINE
DONE THE DEED WHICH MAKES ME DAMNED TO BLEED
COULD HAVE I?**

He stops when he sees her. She shows her blunt-clawed hand.

JOHN

**OH DAMN YOUR PRIDE
I SHALL NOT LET THIS CHANCE ESCAPE
EVEN WITHOUT HIM BY MY SIDE
IN HIS NAME I HUNT BEASTS
THE FIERCEST TO THE LEAST
THE MONSTERS IN MORIARTY'S THRALL
SHALL ALL FALL**

*Ellie cocks her head at the name, but doesn't have time to
process it as John advances.*

JOHN

You butchered him. I shall not be so merciful. Not with you. Not with your kind.

Ellie backs away and bluffs him, planning an escape.

ELLIE

**BE STILL MY HEART ON DEATH'S DOOR
LET ME PLEAD MY CASE ONCE MORE
CHAINED TO A BED FORCED TO DRINK
WOULDN'T ANYONE TEETER ON THE BRINK
CALLS BEYOND BARRED WINDOWS**

(CON'T)

**SPATTERED WITH SINFUL BLOOD
A VICTIM OF PREDATORS IN HUMAN SKIN IT SEEMS
MEMORIES OF THE WIND DRINK HARD AND DEEP
I PRAY THE REMNANT OF MY BLACKENED SOUL TO KEEP
LEST THE HAND OF THE ARBITER MEET
A CREATURE CAUGHT BETWEEN BLADE AND FANG
SLIPPING ON THE EDGE OF THE INFERNO
DEAREST GOD DON'T LET ME FALL!**

Ellie dives out the window. John is in no shape to follow. He pulls out his gun but can scarcely aim. She runs across the rooftops, sniffing the wind as she navigates in a panic.

ELLIE

Are we truly monsters in their eyes?

(horrified)

Morry—No!

ACT 2
Scene 9

Several mansions have already been raided. Ellie sneaks up to a window and watches Moriarty kill a family. She slips and yelps as she grabs on to the sill. The Wolves look in her direction. Moriarty sees her.

She clammers down to the ground, tears flooding her eyes.

MUSIC CUE #13: "CONSCIENCE'S PLEA"

ELLIE

ARBITER OF JUSTICE IN YOUR PRIME
WHAT A LINK YOU HAD WITH THE DIVINE
IN HER EYES I WAS ONLY
THE DAUGHTER SHE NEVER COULD PROVIDE
SO I PUT YOU ON A THRONE
WITH YOU, I FELT AT HOME
BUT NOW I SEE
ALL YOUR FLEAS AND HUNGER
OUTWEIGH YOUR HEART
OH MORRY

Moriarty runs out the front door, looking for her.

ELLIE

(sobbing)

You lied to me! Is this your justice? Is this the Wolves' pride? Why did I think you were my hero? I'm not like you!

Lestrade, who's been tailing Moriarty, hides behind the corner, listening. She slumps against the wall, sobbing.

ELLIE

I ALWAYS SAW YOUR TOUCH AS A BLESSING
AN ESCAPE FROM THE CORRUPT
BUT WHILE YOU WERE OUT GALLIVANTING
LOTTIE STOLE MY INNOCENT HEART

Ellie stands up in full view of Moriarty. She grabs the chain and tears it away from her neck. It hangs limply in her claws.

ELLIE

BUT NOW I SEE THAT THERE WAS NOTHING
NOTHING BUT LIES AND DECEIT AND CHARM
MORIARTY, IS IT? YOU'RE NOT EVEN MY MORRY!
IS ALL THERE IS TO A WOLF
A STOMACH TO FEED A VICTIM TO BLEED
BETWEEN FINGERS AND FANG
I THOUGHT THERE'D BE A TANG
OF CONSCIENCE'S PLEA
AT LEAST THE BEASTS PROPER KNOW THEIR PLACE
I WISH I WERE STILL YOUNG SO I COULD NOT SEE
THE MASK YOU DONNED EACH MORN
WAS ITSELF MINE

She turns away, dropping the necklace on the snow. Moriarty reaches to her, but she runs. He chases after her. The confused Wolves scatter. Lestrade picks up the necklace.

ACT 3

Scene 1

In Sherlock's study, John muses over old photographs amid empty bottles. One of the pictures is of IRENE, mid-20's, SHERLOCK's old flame. He draws a finger over her face.

MUSIC CUE #14: "HIS SHADOW"

JOHN

**IF YOU WONDERED WHY THEY PITY ME
A DRUNKARD CHASING SHADOWS CAST ABOUT BY FLAME
IN THE UNQUENCHABLE DARK I HEAR DEEP WITHIN,
"CAN I EVER LIVE UP TO HIS FAME?"**

He picks up a photograph of Sherlock.

JOHN

**I KNOW WHO YOU WERE
BUT I DON'T KNOW WHO I AM
BECAUSE OF YOU MY PRACTICE GREW
THE PROPER SUCCESSOR TO YOUR LEGACY I AM NOT
WHAT DID SHE DO TO YOU THAT YOU COULD NOT SEE?
IF YOU WERE HERE RIGHT NOW WHO WOULD I BE?
TO FEEL YOUR DISAPPROVING GAZE
UPON THIS EMPTY SHELL OF THE MAN THAT I AM**

Irene's GHOST appears behind him, flanked by Sherlock. He's not surprised.

JOHN

Come to haunt me in my waking, also?

IRENE

I am, after all, but a remnant of your memories.

He takes a swig of booze.

JOHN

Then I should be able to make you go away.

IRENE

Drinking won't solve this.

Another defiant swig.

JOHN

**YOU LURED HIM INTO THE STATE OF MIND
COMPLACENCY SO DEFINED
YOU'RE THE REASON THAT HE DIED
I SWEAR IF YOU LOOKED INSIDE
YOU WOULD FIND
A SIREN'S HAUGHTY SONG
SO SAVE IT. I'VE HEARD IT ALL BEFORE.**

SHERLOCK

Doctor John Watson!

He stands abruptly, angry.

JOHN

I am not a doctor!

He drops the bottle on the desk.

JOHN

At least, not anymore. You want to know so bad? Here it is, plain as day!

He pulls out a photograph of a crime scene. A dead Irene lay at the foot of a bloody cradle.

JOHN

Because that bastard killed you and stole the child!

He calms himself down.

JOHN
LOOKING AT THAT BEAST'S EYES
I SAW YOU
THE PROUDEST KIND OF SHREW
HE SHOULD HAVE KNOWN
HOW COULD YOU DRIVE HIM SO MAD
AND YET IT WAS ALL...

He looks back at Irene and Sherlock, but they have vanished.

JOHN
(softly)
ALL FOR NAUGHT

Ms. Hudson garnishes the table with breakfast. She looks up at John's closed door and scoffs. Ellie comes downstairs, led by her nose. She's a bit trepidatious.

ELLIE
G-good morning. Thank you for the t-tea and biscuits last night.

Ms. Hudson motions to the door.

MS. HUDSON
Would you wake my other tenant, dearie?

Ellie trudges up and knocks.

MS. HUDSON
You might have to knock a little harder.

She does.

MS. HUDSON
Ah, well. Come, sit with me.

As Ellie sits down to breakfast, Ms. Hudson notices—and recognizes—her locket.

MS. HUDSON

That locket...

Ellie guards it.

ELLIE

It's all I have left.

Ms. Hudson notices her reluctance to share more.

MS. HUDSON

I grew up in Manchester. Where are you from?

ELLIE
(brooding)

Nowhere.

ACT 3Scene 2

It's the night before the election. The streets are bustling, a block-wide celebration of the upper echelon. Yard officers mingle among the nobles.

LESTRADE

Where's Ben? Or Mathias? Cassidy?

OFFICER

Haven't seen them on night shift lately.

Lestrade narrows his eyes.

LESTRADE

That was my suspicion.

In the background, the Wolves sabotage the lighting, sending everyone into a panic. Ellie watches from a rooftop. Some Yard officers manage to pin down two Wolves with well-timed, constant fire. Lestrade shoots them both with gleaming silver bullets.

The Wolves burst into flames, briefly illuminating the scene. Ellie makes her way down to the ground. She heads towards the Wolves. Terror hits those who notice her, creating a clear, screaming gap in the crowd.

Shouts of "Beast! Beast!" and others ring out. The attending officers see her and give chase. Ellie doesn't try to get away.

Moriarty pulls her into a moving carriage, out of sight. He pins her to the booth inside.

MUSIC CUE #15: "DEAREST ELLIE"

MORIARTY

ELLIE I KNOW THAT YOU'VE BEEN OUT THERE
(CON'T)

MY DEAREST ELLIE I KNOW YOU'RE SCARED
ELLIE I KNOW THIS RATHER HARSH MAY SEEM
BUT I MUST TELL YOU TO MEND OUR RIFT BETWEEN
ALL OF THIS I'M DOING FOR YOU
ALL OF THIS TO SHOW YOU THE TRUTH

She stares at him in a defiant manner.

ELLIE

WHO AM I AND WHAT HAVE YOU DONE?
IT'S TIME TO BRING DARK NEWS INTO THE SUN
TELL ME THE TRUTH
HOLD NOTHING BACK
I KNOW YOU'RE A FRAUD
AND I THINK YOU'RE A HACK
I KNOW THE BASICS
I'M CLEARLY NOT WHO I THOUGHT
WHY DON'T WE NOW SEE
WHAT DAMAGE YOUR LIES HAVE WROUGHT

MORIARTY

DEAREST ELLIE PLEASE LISTEN TO ME
DEAREST ELLIE I JUST WANT YOU TO SEE
WHAT SHE DID TO YOU, YOU DIDN'T DESERVE
AND FRANKLY YOUR ESCAPE HER HAND DID SERVE
I KNOW THAT LATELY YOU MAY HAVE HEARD
EXAGGERATIONS OF MY STATUS AS UNDESERVED
EVERYTHING I'VE SET IN MOTION IS FOR THE BEST
COME BACK TO ME AND LEAVE THE WORLD THE REST
ELLIE I DON'T WANT TO SEE YOU HURT
TO PROVE THIS I'LL GIVE YOU SOMETHING OF WORTH
LOTTIE SAID YOU WERE A WHORE'S DAUGHTER,
WELL THAT'S NOT TRUE
A GRAND HERITAGE INDEED BELONGS TO YOU
THE SIRE OF THE BEAUTIFUL IRENE... WITH ME

ELLIE

OF COURSE YOU'D GIVE ME
SOMETHING WITHOUT MEANING
WHY DID I EXPECT ANYTHING MORE?
AND IF YOU THINK MY OVERALL FEELING
TOWARDS YOU WOULD BE ANYTHING CLOSE TO BEFORE
WELL, YOU'RE OUT OF YOUR MIND!

*She jumps out. Lestrade catches her and helps her escape.
Angrily, Moriarty retreats in the carriage.*

*Many members of the party are found dead, throats slit,
trampled, or caught in the flames. The PRIME MINISTER, 50s,
and his guard approach Lestrade.*

MUSIC CUE #16: "THE CITY SHALL BURN"

PRIME MINISTER

DID YOU KNOW ABOUT THIS?
DID YOU LET ONE ESCAPE?
THE ELECTION'S THE MORROW
AND IT WON'T BE LATE
THIS WOLVEN TANTRUM WILL NOT DETER IT
UNLESS YOU, MAN, WOULD LIKE TO DEFER IT

LESTRADE

WOLVES WITHIN THE FORCE LASH OUT
IF YOU ASCEND THE STAGE, SIR, YOU'LL FIND OUT
IF WE JUST DELAY, YOUR EXECUTION THEY MIGHT STAY

PRIME MINISTER

Forget those mangy mutts! I've heard of your reputation, you'd be swooning at a bark.

*The PM motions for him to walk with him. They follow the road
past the gated communities towards the factories. The nobles
don't even look at the poor. PM guides Lestrade through a
factory as workers toil away. Several get injured. More are
berated.*

PRIME MINISTER
PROFITS ARE DOWN ACROSS THE DISTRICTS
THE TASKMASTERS HAVE BEEN LAX WITH THEIR WHIPS
NOW I DON'T WANT TO BE SEEN AS THIS STRICT
BUT THE ELECTION HINGES ON THEIR SUPPORT
SO WHAT'S A FEW HARSH LICKS?
WE'RE ALL TRYING TO SURVIVE IN THIS RACE
THE INDUSTRIOUS GIVE THE WRETCHES THEIR FAIR WAGE
AND THE RICH ENSURE THE POOR KEEP UP THE PACE
IN THIS BIG RAT RACE

The nobles and the factory owners join in.

FACTORY OWNERS
SO LET THEM SLAVE
TO STAVE OFF OUR ARBITER
LET THEM WORK HARDER! FASTER!
SO THE FITTEST LIVE LONGER!
WITH OUR SURVIVAL
COMES THE ECONOMY'S REVIVAL
THE BETTER LIVELIHOOD TRICKLES DOWN!
SO LET THEM FURROW THEIR SWEAT-LADEN BROWS

The PM looks at Lestrade, who hides his disgust.

PRIME MINISTER
Unless, of course, you fail to prevent those miserable mongrels' schemes.

The Wolves slaughter from house to house.

MORIARTY
TONIGHT THESE HOUSES SHALL FALL
TOMORROW, THE REST OF THEM LEARN
THEY'RE NOT SO ABOVE IT ALL
THEY EXPLOIT THE WEAK
BUT WE TURN THE TABLES
IN THIS WE'RE UNIQUE
BRING YOUR APPETITES, MEN
FOR TONIGHT

(CON'T)

**TONIGHT IS THE TIME
TO STEP INTO THE LIMELIGHT
TO PUT INTO ACTION THE PLAN
YEARS IN THE FIGHT**

**WOLVES
HERE WE STAND IN THE SHADOWS
FOR THE LAST TIME
ON HIS SIGNAL, ON THE NOBLES TO DINE
LOOSE THE FETTERS OF THE MASSES
BREAK THE SYSTEM AND REALIGN
AS THE GROWING PAIN PASSES**

WOLF

What about Sher—

**WOLVES
DON'T SPEAK OF THE DEAD OR YOU'LL JOIN HIM
TONIGHT WE'RE THE HATED BEASTS
TOMORROW, THE TOAST OF THE COMMONERS' FEASTS
ONE MORE TARGET TO HUNT DOWN
THE HEAD CLOWN OF THIS CIRCUS**

*They look at the Prime Minister's manse. At the end, Moriarty
stands atop Big Ben and HOWLS triumphantly.*

ACT 3
Scene 3

Lestrade and John sit at a dark corner table in a pub. John stares at his beer, incognizant.

LESTRADE

So this is it. The Wolves have won. Everyone's scrambling at the top. At least they got someone to triple the guard on the PM. I'm sure you're tired of the condolences.

JOHN

You were never going to book me for assault?

LESTRADE

Not much worth with a fleet-footed witness like that and your, ahem, prestige.

JOHN

I still have that?

LESTRADE

...Where did you say you first met her?

JOHN

I'm—fairly—certain she's the downstairs tenant. I don't know where she's from.

LESTRADE

I first met her in Bethnal Green. Enough back alleys and passages—that's probably their headquarters.

John drinks.

JOHN

Isn't that where he suggested you look? He always was a step ahead.

LESTRADE

You think she left them behind?

JOHN

They don't just go out one by one, do they?

LESTRADE

It was a man who killed Holmes. A male Wolf, at the very least. That was your testimony.

JOHN

(regretfully)

I know.

LESTRADE

You didn't let her lead you back to the Wolves.

JOHN

What could I do with their numbers? Assassinate the leader and let myself be dinner? I'm self-destructive, not suicidal.

LESTRADE

You could have come to me.

JOHN

Right, the only contact I haven't crossed. Remind me what they call you again?

Lestrade huffs.

LESTRADE

Funny way of asking for my help.

JOHN

Yeah, well, I've just been checking up on things. Holmes left loose ends somewhere.

LESTRADE

Such as an unintended progeny?

JOHN

Presumably... that's unaccounted for.

John narrows his eyes at him.

JOHN

You're awfully calm about this. Holmes and Moriarty went way back. Farther than I ever dared ask.

LESTRADE

That's not the first time I've seen that Wolf. I even got a good look at her.

JOHN

And...?

LESTRADE

It was like looking at Holmes himself again in the flesh.

JOHN

Ellie's a common name. You're not seriously suggesting—

LESTRADE

No, I mean... But if she's in her teens, as you say, the timing does add up. You do remember...

John waves dismissively at him.

JOHN

Yes, yes... Irene.

He stands and places shillings on the table.

LESTRADE

Where are you going now?

JOHN

To meet an actress.

ACT 3Scene 4

Moonlight streams into Sherlock's study as John pores over old files. Pictures, blurry and aged. One's of a prostitute, found with her throat cut. He runs a hand over Holmes' notes.

JOHN

You'd always tell me where I went wrong. Wild conjectures and the like. I'm not even fit to solve your murder.

He considers his gun. Turns it around in his hand. Loads a bullet. His memory branches off, illuminating a displaced dock to the right. A half-constructed freighter sits in the dry dock. Moriarty, shadowed, pulls something silver—what looks like a knife—out of Sherlock Holmes.

HOLMES

Isn't this... beneath you, Moriarty...?

The man collapses.

MORIARTY

She loved me first! Until you stole her away.

The ROAR of an early, gas-spewing motorcycle startles Moriarty, and he runs. John sees a glimpse of him as he jumps off and runs to prop Holmes up. Holmes gives a wry, pained chuckle, reaches into his pocket, and presses a paper into John's palm.

In the study, John checks his coat pockets. Nothing. He stares at a picture of Irene.

JOHN

I must have lost it downstairs. Eleanor Adler. You do resemble her.

Downstairs, Ms. Hudson looks over the note. The apparition of Holmes appears to her.

HOLMES

Who would have thought?

MS. HUDSON

I always knew. It was the way you looked at her.

She smiles and folds up the note.

MS. HUDSON

Is Ellie your daughter?

HOLMES

I'm merely a shadow of your recollection. You will have to discern that on your own.

MS. HUDSON

I know you loved him too.

Holmes scoffs, pensive.

HOLMES

We wanted the same thing—equality among the castes. But he was just so damn stubborn about killing the nobles.

MS. HUDSON

For what it's worth, I'm glad he didn't convince you.

Holmes smirks.

HOLMES

Look after her, will you?

Ms. Hudson smiles wearily.

MS. HUDSON

Always, Mister Holmes.

She hears a loud, mournful HOWL outside and when she looks back, he's gone. Ellie sits atop the roof. She howls once, lonely.

ACT 3

Scene 5

The smell of biscuits from below wafts up and draws Ellie into the open window. Ms. Hudson waits for her below.

MS. HUDSON

Eleanor...? Come on in. I'll make you some tea.

ELLIE

You know my name?

Ms. Hudson smiles at her. Ellie and Ms. Hudson sit across from each other. Ms. Hudson sets a tea tray between them with biscuits.

MS. HUDSON

I used to keep house for Sherlock Holmes.

ELLIE

I've heard the name, but...

MS. HUDSON

He worked as a consultant for Scotland Yard.

(disdainful)

You've already met his partner, John Watson.

Ms. Hudson refills her tea and hands her a biscuit.

ELLIE

(tentatively)

You don't care that I'm a Wolf? You're not afraid of me?

Ms. Hudson places a hand on hers.

MS. HUDSON

I can see you're no harm. Anyone who enjoys my biscuits so much is a good one. I hope he didn't scare you too much.

ELLIE

I don't think he knows who he's after. He pegged me as his partner's killer. Mr. Holmes is dead, right?

Ms. Hudson sets down her tea and stares at her, amazed.

MS. HUDSON

...Walk me through the process of how you came to that conclusion.

Ellie is taken aback by her sudden change in tone and manner.

MS. HUDSON

Please, indulge a bored old woman.

Ellie bites into a biscuit.

ELLIE

I think it was... You used the past tense. John came at me in anger. His poor planning meant it was a hasty decision.

MS. HUDSON

Ellie... I don't know where you came from, but I am glad we've met. That locket of yours... it looks much like one I've seen before.

Ms. Hudson reaches out a hand for it. Ellie grasps it by the gold chain.

ELLIE

It's all I've got.

She looks down, ashamed.

ELLIE

It burns me when I try to open it.

She thinks for a moment.

ELLIE

Who is Irene?

Ms. Hudson doesn't initially respond, taken aback.

ELLIE

The Wolves are linked to this "Sherlock" and... I was told that name. It must mean something. It's the woman in here, isn't it? Maybe they're related?

MS. HUDSON

Well, yes. Irene was... Sherlock and Moriarty both loved her.

Shocked, Ellie hands her the locket. Ms. Hudson opens it and stands upright, shaking.

ELLIE

(sorrowful)

Moriarty? Oh, Morry...

MS. HUDSON

My goodness!

ELLIE

What is it?

Ms. Hudson pulls her into a hug.

MS. HUDSON

Come upstairs with me, dear. I would like to show you some photographs.

They go up to Sherlock's study.

ACT 3

Scene 6

In the morning, Ellie emerges from her room in Sherlock's dressing gown and coat. Ms. Hudson watches her with a smile.

ELLIE

They're a little big for me, I think—

Ellie sees her staring.

MS. HUDSON

You look smashing.

They walk into the old library. Dusty bookshelves line the walls, filled with esoteric tomes. Ms. Hudson runs her hand over the books and pulls one out: a dog-eared tome entitled "The Martyrdom of Man" by Winwood Reade.

MS. HUDSON

These books belonged to him. Sometimes I come in here just to feel what he loved again. I'd like you to read them to better understand him.

She presses the book into Ellie's hand.

ELLIE

But I... I can't read.

Ellie hesitates to hand it back. Ms. Hudson places her hand over Ellie's.

MS. HUDSON

Then we'll learn.

Ellie picks through things on the desk. The room's in dusty disarray, with burn marks and bullet holes adorning the walls, a chemistry set, and bookshelves. Ellie looks at herself in the mirror, then looks at a photograph of Sherlock.

MUSIC CUE #17: "THRONE OF THE LEGENDARY DEAD"

ELLIE

COULD THIS BE
OH, WHAT DID YOU SEE
WHEN YOU LOOKED AT ME?
A GREAT DETECTIVE IN HER INFANCY?
HOW COULD A HATED BEAST SUCH AS I
EVER HOPE TO CLAIM SUCH FANTASIES?
WAS SOCIETY'S DISMISSAL EARNED WOULD YOU THINK?
I ALWAYS DREAMED THERE COULD BE MORE FOR ME
BUT THIS PEDESTAL CAME UPON ME SO SUDDENLY
THIS MUCH IS TOO MUCH
I CAN'T EVEN BEGIN TO TOUCH
THE THRONE OF THE LEGENDARY DEAD

She paces, trying on his boots. They're too large for her.

ELLIE

WHO COULD'VE THOUGHT A DOG LIKE ME
DAUGHTER OF A VERY CLEVER OPERA QUEEN
AND THE FAMOUS DETECTIVE WHOM SHE SWEEPED OFF HIS FEET
MY PARENTS MET THEIR MATCH IN A FLASH IT SEEMS
HOW CAN I LIVE UP TO THE DEAD
WITH THE WEIGHT OF EXPECTATIONS ON MY HEAD
IT'S CRUSHING ME

(intense)

KNOWING THEIR IDENTITIES
WAS SUPPOSED TO GIVE ME A BIT OF PEACE
YET ALL THE WORLD'S SYMPATHIES
VANISH WITH THE SUN FOR ME

*She sinks into his chair, distraught. A pebble hits the window.
She opens it and looks outside. One of the Baker Street
Irregulars, a child, stands outside. He GIGGLES and runs.*

*Ellie climbs out the window. He leads her to a back alley with the
other Irregulars, a group of common folk a dozen strong. The
Irregulars crowd around her, one getting closer with each line.*

She backs away in fear.

IRREGULAR #1

Those are his shoes.

IRREGULAR #2

And that, his cap!

IRREGULAR #3

I saw her at his window like none been since.

IRREGULAR #4

She has his eyes.

IRREGULAR #5

I heard he'd been with that tramp!

Everyone but Ellie glares at Irregular #5, who quickly backs up.

IRREGULAR #6

Dearie his coat and cap suit you—

IRREGULAR #7

Not so much the boots, eh?

They fawn over her and she gradually relaxes.

ELLIE

**IN THEIR AFFECTION I CAN SEE
WHAT I COULD NOT BEFORE BELIEVE
THEIR EYES BETRAY HIS LOVE FOR THOSE
TRAPPED IN THE MACHINE**

Ellie leads them to the divide of nobility central. She jumps onto the brick wall separating nobility central from this side of the town, surprising them.

ELLIE

**SHERLOCK AND MORRY—NO, MORIARTY
IN THEIR NAMES SUCH A LIKENESS
BELYING SUCH A BALEFUL SPITEFULNESS
WHY DID IT HAVE TO BE?
IN THEIR MOTIVES SUCH A COMMONALITY
SO WHY COULD THEY NEVER SEE
THEY WOULD HAVE BEEN FIERCE IN SOLIDARITY**

She helps the Irregulars join her on the wall.

ACT 3

Scene 7

Meanwhile, on the docks, Moriarty looks into the water, remembering the night Holmes died.

HOLMES

You think yourself a visionary, yet your only methods are brute force and assassination. See the irony?

MORIARTY

As opposed to your “one-case-at-a-time” approach? The whole of London will have died and passed the city onto their children by the time you finish your lethargic revolution.

HOLMES

Instead of half the population murdered by your hands?

MORIARTY

Pah, you’ll never listen, will you? Then I have no choice.

Moriarty cuts himself and places his palm around the wound. Then he grabs Holmes and clamps a hand over his mouth. Watson’s motorcycle startles Moriarty, and he lets go. Holmes shoves Moriarty away.

HOLMES

You absolute fool.

Holmes stabs himself with the silver knife. Tears slip down Moriarty’s face now as he takes the knife and turns away.

MORIARTY

You absolute fool.

ACT 3
Scene 8

The evening sun filters through the windows. John takes off his cap and knocks on Ellie's door. She sniffs, then opens it.

JOHN

Would you be adverse to a walk?

They walk. After the Wolf attacks, it's deserted except for patrols. Even still, the PM's Mansion is packed full of guests and politicians hoping to sway the election. Several officers look their way, but recognize John.

ELLIE

Ms. Hudson put you up to this, didn't she?

JOHN

Lestrade, actually.

ELLIE

Is this an apology?

JOHN

Not a very good one, I'm aware. I... I apologize. Please forgive me for my...

Ellie pulls him close. Surprised, he expects a kiss.

JOHN

Um, this isn't--

She licks him.

JOHN

...Right.

ELLIE

Apology accepted.

She sees his disgust and looks confused.

ELLIE

What?

Night falls. Lestrade catches up to them, out of breath. He pulls Ellie behind a bush.

LESTRADE

The Wolves, they're here!

The Wolves jump down from the rooftops above to separate Lestrade and John. Lestrade recognizes Moriarty as a Wolf. John pulls out his gun but a Wolf smacks it out of his hand.

MORIARTY

You've been a problem for a long time. Marley and Frank were supposed to take care of you.

Frank winces. Moriarty sniffs the air, examining Ellie's hiding place. She's still. Lestrade circles Moriarty, drawing his attention. John grabs his gun and manages to shoot the nearest Wolf before another pins him to the ground. The wounded Wolf catches fire from the bullet and the others back up as they watch him burn alive.

WOLF

Silver!

Moriarty stands in front of his pack.

LESTRADE

I'd like to put a bullet in you, too.

MORIARTY

I thought you were scared of dogs.

LESTRADE

Till I met a brave one. One brave enough to stand up to you.

Ellie perks up.

MORIARTY

Any chance you'd like to point me to her? Rather than my claws go through your gut just yet.

LESTRADE

There's a silver bullet with your name on it, Moriarty. Let's say it was once something precious to you.

Moriarty freezes, then rushes him faster than he can respond, running him through with his claws.

MORIARTY

A pity. I thought you would be of more use to me.

Officers hear the commotion and run towards them. Moriarty and the Wolves flee. Ellie comes out of the shadows and kneels over Lestrade. She slices her palm. He tries to push her away.

LESTRADE

I'd rather die.

Ellie places the bloody hand onto his wound. With her other hand, she slips his badge into his pocket.

ELLIE

You still can.

Lestrade slides his gun towards her. She takes it. John kneels over him and looks at her with determination.

JOHN

Go. I'll catch up with you.

ACT 3

Scene 9

Ellie chases Moriarty into the PM's mansion. A large chandelier hangs above a staircase. Huge windows cover the wall. Most of the Wolves are outside, taking out the large guard detail. The other Wolves finish wiring bombs to the seats and silently threaten the nobles attempting to flee. Moriarty hides.

Ellie slips into the last row.

PRIME MINISTER

Your vote matters a great deal. Now, men, what do you want of London?

MORIARTY

I want the common man to walk among you without fear or derision. To strip these vacuous, gilded halls bare to bring up the standard of living for those that enable it.

Gasps and laughter erupt.

NOBLE

Are you mad?

MORIARTY

I thought perhaps you didn't.

The election grinds to a halt as Moriarty takes center stage and stabs the Prime Minister. The Wolves light up the bombs. A noble notices Ellie and flees, but runs into the Wolves guarding the doors.

NOBLE

Beast! There are beasts among us!

MORIARTY

Must you interrupt true progress?

Moriarty's focus is completely on Ellie now. The guests and politicians run to the exits but the Wolves get some of them. The crowds hide themselves away in the rooms of the mansion. During the confrontation, the Irregulars climb over the Nobility Central walls, enter the manse, and silently help them escape, dodging the Wolves.

MORIARTY

I raised you as my own, and this is how you repay me?!

ELLIE

Where's Lottie?

He points upward. Lottie's hanging from the chandelier, dead.

MORIARTY

Traitorous wench, whoring you out! She's the reason you failed to live up to your potential!

MUSIC CUE #18: "THRONE OF THE LEGENDARY DEAD (REPRISAL)"

MORIARTY

**SO THE FLEA-INFESTED RAT HAS TEETH
VERMIN COMPANY TO KEEP
IF I HAD KNOWN
WHAT SHE HAD SOWN
UNDER THIS, MY THRONE
SHE WOULD HAVE ROTTED LONG AGO!**

ELLIE

**YOU KILLED HIM IN COLD BLOOD
MY MOTHER TOO
AND STOLE THEIR CHILD
TO TURN HER INTO A MONSTER LIKE YOU**

MORIARTY

**DAUGHTER OF THE "GREAT" SHERLOCK HOLMES
MURDERED? DON'T MAKE ME LAUGH!**

(CON'T)

HE CHOSE TO DIE
 WANTED OUT OF THE EYE FOR EYE
 A WEAKLING AND A COWARD
 MY WEAKNESS, IT'S TRUE
 EVEN STILL, I RESCUED YOU

*Ellie falters. Moriarty takes out a silver knife and presses her.
 Where she gets cut by the blade, it burns her.*

MORIARTY

DO YOU THINK YOU'RE A WOLF?
 YOU'RE AT BEST A PITIABLE MUTT
 YOU CAN CURE LONDON?
 DON'T MAKE ME LAUGH
 THE ONLY CURE FOR THE FAT CATS
 IS TO CUT THEM IN HALF!
 PERHAPS YOU CAN YET BE A WOLF
 SHOW ME AFTER WHOM YOU'VE TOOK!

*He steps back and lets her pick up a broken piece of a banister to
 defend herself. As they fight, LIGHTNING from the windows
 illuminates them. In the flashes of light, it becomes apparent that
 another member has joined Ellie to fight Moriarty...*

*...the ghost of Holmes, fighting exactly in line and step with
 Ellie.*

ELLIE

I ALWAYS DREAMED
 THERE COULD BE MORE FOR ME
 BUT THIS MUCH WAS TOO MUCH
 I DIDN'T THINK MYSELF WORTHY TO TOUCH
 —WHO WOULD'VE THOUGHT A DOG LIKE ME
 COULD LIVE UP TO THE DEAD
 THE WEIGHT OF EXPECTATIONS ON MY HEAD
 WON'T CRUSH ME!

She surges forward with determination.

ELLIE

WHAT IF I'M MEANT TO BE
A MARRIAGE OF THESE
AND FOR YOU, THE CLAWS OF RECKONING
YOU THINK YOU WOULD BE HAPPY AT THE END OF THIS
BUT THE TASTE OF BLOOD YOU SURELY WOULD MISS
YOU CHAMPION A NOBLE CAUSE
BUT I SMELL INNOCENT BLOOD BETWEEN YOUR CLAWS
THERE'S NO REASONING WITH A WILD BEAST
BUTCHER OF THE RICH TO THE LEAST
YOUR REIGN ENDS TONIGHT!

The ghost distracts Moriarty, who grows disconcerted the more looks he gets at him. It's as though he sees Sherlock in her.

MORIARTY
(horrified)

You take after him.

Bristling with anger, Moriarty leaps onto the chandelier. He feasts on Lottie and regains his energy, then slashes the ropes. The chandelier crashes to the ground, extinguishing the lights.

Only the fire and lightning illuminate the scene. Ellie and Moriarty fight. The bombs go off, destroying the foundations. Debris and parts of the second floor rain down on them.

John arrives and rushes to stab Moriarty in the back. Moriarty throws him against the stairwell. The second floor's central balcony collapses on John.

MORIARTY

Your Irregulars won't help you now.

Ellie points the gun at Moriarty.

MORIARTY

You haven't the spine. He never did.

She hesitates. Moriarty stabs her with the knife. Fire sparks from the wound. Instinctively, she pulls the trigger. Moriarty falls to the ground, flames spreading rapidly from the wound.

MORIARTY

Heh... maybe... you are...

Ellie pulls out the knife, wincing as the flames crawl over her body. Tears sizzle from her eyes. John manages to dig himself out and runs to her. She's not attempting to extinguish herself.

JOHN

No. You deserve to live.

He extinguishes her flames with his coat, then briefly sees Holmes before the ghost smiles and hides from view. Headed by Lestrade, Scotland Yard takes care of the Wolves, chasing them down. The Irregulars cut off the Wolves' escape.

ACT 3
Scene 10

Three months later. Ellie's reclining behind a desk. She twirls a deerstalker cap on her finger and smiles. She pulls out the book that Ms. Hudson had given her and finds a note between its pages. From Irene Adler. She opens it, sniffs it, and draws her finger across it as she reads.

ELLIE

He knew she would give me this.

She sits back and hugs the letter.

MUSIC CUE #19: "NEW BEGINNINGS"

ELLIE

WELL LOOK AT ME NOW
I'M NOT IN A BIN
IN ALL MY LIFE I NEVER THOUGHT I COULD WIN
SURE I'M NOT RICH
JUST A LITTLE POOR
BUT ANY MOMENT
A CLIENT'S GOING TO WALK THROUGH THAT DOOR
IN ALL MY LIFE I NEVER COULD HAVE IMAGINED
HELPING CLEANSE SOCIETY IN ANOTHER WAY
AND EVERYTHING I NEVER COULD HAVE FATHOMED
COULD JUST CHANGE IN A DAY

She glances up at a photo of Sherlock Holmes.

ELLIE

AND TO HIS LEGACY
I'LL DRINK SOME OF HIS FAVORITE TEA
AND WISH THINGS TURNED OUT DIFFERENTLY
BUT I THINK SOMEHOW HE'D BE PROUD OF ME.

John bursts in, startling her.

JOHN
(affecting a Cockney accent)

Oi! Get off yer toff!

(grins)

How was that?

Ellie claps the cap on her head. They walk down the street.

ELLIE
Much better. You want to blend with the riffraff, you gotta talk like ‘em. So what’s the scoop?

JOHN
Got a lady who’s hearing things outside her house on the moors. She’s got a country estate, no neighbors.

ELLIE
What sort of things?

JOHN
Unearthly howls, like beasts.

ELLIE
And the woman’s name?

JOHN
Lady Baskerville.

A grin from Ellie. From the rooftops, Lestrade watches them, scratching at his newly-grown fur.