

The Bilge Pump

Vol. 12, No. 02 - February, 2024

*The Irregular Publication of the Crew of the
Barque Lone Star - founded November, 1970*



PLEASE NOTE: **March 03, 2024 Meeting** NOTICE

We will be conducting our next monthly meeting virtually on **March 03** at 1:00 pm central. I will send out the link for the meeting the week before the meeting. The story for the month is "**His Last Bow**".

Bob Katz, BSI, ASH, will lead the discussion on the story of "**His Last Bow**".

Our Special Guest Speaker will be our own **Pallavi and Meghna Shanmugan**.

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For more information concerning our society, visit: <http://www.dfw-sherlock.org/>

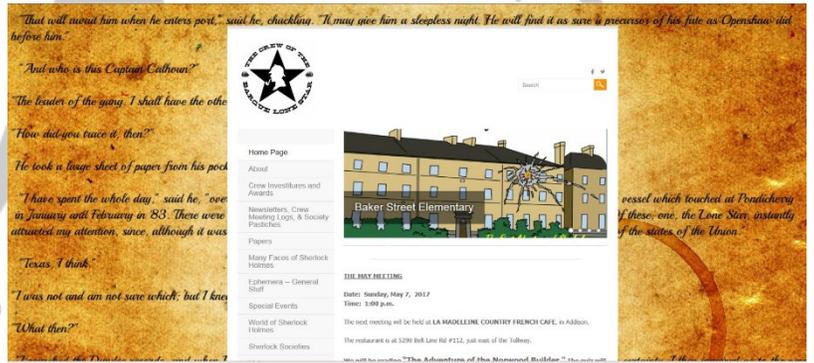
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Our Website:

www.dfw-sherlock.org



Our Facebook Page:

<https://www.facebook.com/BarqueLoneStar/>

FEBRUARY 04 SUMMARY

Cindy Brown, BSI, ASH

There were 68 in attendance at this ZOOM meeting.

Rob Nunn, BSI, provided a wonderful toast on the friendship of Holmes and Watson (see page 4).

We then proceeded to the quiz on this month's story, "The Adventure of the Dying Detective".

Next our own **Bob Katz, BSI, ASH**, led a discussion of the story for the month.

The Crew's 9th book is being planned for 2024. *Mr. Holmes Neighborhood* will tell stories about the people who live on Baker Street, and what they must think of their curious neighbor (see page 6).

Of the most recent BSI class announced at the BSI dinner on January 9, totaled 14 new Irregulars, 6 of which are members of the Crew of the Barque Lone Star society.

Sandy Kozinn, ASH then did a limerick of "Lady Frances Carfax."

Rich Krisciunas, ASH, then did his monthly presentation of Sherlockian Law 101.

For this month our featured speaker was **Brad Keefauver, BSI**, who gave a very informative presentation on Watson's American Origins, including fascinating evidence to support his hypothesis.

Shana Carter, ASH, then conducted a reading from the *Baker Street Journal*.

Rich Krisciunas, ASH, then did the closing toast, to the Crew of the Barque Lone Star.

Thanks to Cindy Brown, BSI, Deckmate, for keeping the minutes.

A TOAST TO FRIENDS

Rob Nunn, BSI

We all think of Doctor Watson as Holmes's reliable companion, but do we really appreciate what a good friend Watson was to Sherlock Holmes? In the very first paragraph of "The Dying Detective," he describes Holmes as a tenant:

"His incredible untidiness, his addiction to music at strange hours, his occasional revolver practice within doors, his weird and often malodorous scientific experiments, and the atmosphere of violence and danger which hung around him made him the very worst tenant in London."

While the landlady was at least getting princely payments for the rooms that Holmes so greatly abused, Watson did not; in fact he was PAYING to share rooms with such a man. And even though "The Dying Detective" takes place after Watson has moved out, we know that these two men roomed together for years. It really shows how deep their friendship had become since A Study in Scarlet for Watson to room with such a man.

The crux of this story is that Holmes is desperately ill and Watson rushes to Baker Street.

You can hear his heart breaking as he describes his friend's condition to the reader:

"It was that gaunt, wasted face staring at me from the bed which sent a chill to my heart."

Even as Holmes is exceedingly mean to Watson throughout this tale, Watson's loyalty and friendship shine through. Watson lays clear to us what respect he has for Holmes in these pages, and we can see him wrestle with the situation. Holmes "bitterly hurt[s]" Watson by criticizing his qualifications as a doctor, he forces Watson to keep his distance, even though Holmes is in desperate need of medical attention, and then Holmes locks them in a room together preventing Watson from retrieving even another doctor!

And the nonsense that Watson puts up with while locked in that room? Holmes lets out a dreadful cry that makes his friend's skin go cold and his hair bristle. He has to listen to Holmes raving about oysters and how Watson should displace

the coins in his pocket. John Watson is a more patient man than I.

But once Holmes releases him to bring in a specialist, Watson promises to bring the man, even if he has to carry him to the cab. Of course, Holmes convinces Watson to go along with a plan that isn't explained and Watson's loyalty shows through again. He delivers a message to this strange "specialist," pushing through ceremony to talk to him as he pictures Holmes lying sick and dying. After convincing Culverton Smith, Watson rushes back to Baker Street alone, and then HIDES!

Would any of us here hide behind someone's headboard in this situation? Think of the contortion that would have been required to do so.

And this wasn't just for a minute or two, Watson had to sit there and listen to Culverton Smith gloat of how he was killing his best friend. Not only did

Watson have to endure that conversation, but he then had to stay hidden as Smith sat and waited for Holmes to die. Watson said it was all he could do to hold himself quiet in his hiding place. This is true friendship, indeed.

And a quick side note before we raise our glasses to the friendship of John Watson. If Sherlock Holmes had not left his sick room for three days, would he have been able to use a water closet if the Baker Street rooms even had one? Probably not to keep up appearances, which means a bedpan would have most likely been down by Watson this whole time.

So let's all take a deep breath of fresh air and appreciate the loyalty that Doctor Watson showed to his friend Sherlock Holmes. I think we can all agree that he was the best friend that Holmes could have asked for.

(A rework of Matilda's work)

It seemed Holmes had a foot in the grave
And his life they [all] wanted to save.

"[Find] a doctor [who sees]
[A cure for the disease]" -
[If the patient's] sufficiently brave.

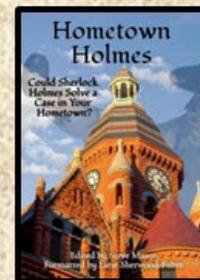
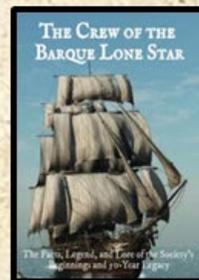
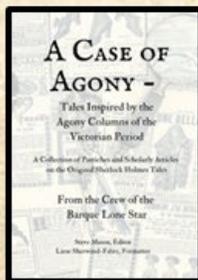
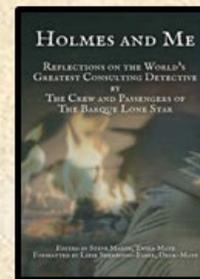
Sandy Kozinn

The Crew of the Barque Lone Star Society has published 8 wonderful books. You may download a free copy of the books (as .pdf files) on our website...

<https://www.dfw-sherlock.org/society--crew-member-anthologies-pastiches.html>

Or you may purchase a soft-back version of any of our books (at cost) at...

<https://www.barnesandnoble.com/s/the%20crew%20of%20the%20barque%20lone%20star>



The Crew of the Barque Lone Star Society is producing our 9th book in our 54th year of existence.



Have you ever wondered how the neighbors of 221 Baker Street, or those who worked on the street (such as the police officer, commissionaire, delivery boys) dealt with the constant drama permeating from the most famous address in the world?

Mr. Holmes' Neighbourhood will let residents and workers to voice their take on the world of Sherlock Holmes.

1. Stories should be 3,000 – 5,000 words, which is the average length for a short story. Obviously, a shorter story is fine.
2. Your story will be edited by one or two member volunteer editors, but only for grammar, typos... we will not edit the content of your story.
3. This project is not limited to just those members in the DFW area. Any member, or true Sherlockian, is welcome to submit a pastiche.
4. We plan to finalize the anthology by the end of the calendar year, so we ask for members to submit their entry by October 1.

The final product will be put together in book form and posted on our website and shared with all society members as a .pdf file. We plan on publishing copies of the book as a gift for those who submit a pastiche in the anthology.



CROWNS, CORONETS, AND TIARAS, OH MY!

Liese Sherwood-Fabre, PhD, BSI, Deck-Mate

Jeweled headpieces are mentioned in seven stories in the Canon: crowns (not the coin) in “The Adventure of the Musgrave Ritual” and the loss of a diamond from one in “The Adventure of the Mazarin Stone;” coronets in three: “The Adventure of the Beryl Coronet,” *The Sign of the Four*, and “The Adventure of Shoscombe Old Place;” and tiaras in “The Adventure of the Speckled Band” and “The Adventure of Charles Augustus Milverton.” Each piece has a shape and significance that identifies the wearer’s status.

Crowns are perhaps the most well-known. Since antiquity, they have bestowed the wearer with special authority or prowess (such as winning a battle or an athletic event). Barbarian chiefs wore a special helmet. (1) The oldest known crown was discovered in 1961 in a cave near the Dead Sea. Made of copper, it is a thick ring with figures around the top and was forged between 4000 and 3300 BCE. (2)

The British monarchy has two crowns in the royal jewels collection. The St. Edwards Crown is placed on the British King/Queen during the coronation. The current crown, weighing five pounds and studded with precious stones, was created in 1661 for the coronation of Charles II. The original, which survived more than 600 years, was destroyed when Charles I was executed. (3) Commonly believed to have been melted down for coins with its jewels sold

off, Holmes burst that legend in “The Adventure of the Musgrave Ritual.” He informs his friend Reginald that the twisted metal and stones Rachel Howells threw in the mere are what remained of the original St. Edwards Crown.



The second crown (the Imperial State Crown) is the one worn by the British monarch on official occasions. As soon as the new monarch is crowned, the St. Edwards Crown is replaced with the Imperial State Crown, weighing in at

almost three pounds. In its center is the Black Prince’s Ruby, which Queen Victoria added in 1839. The stone is actually a red spinel whose history can be traced back to 1371 and the Sultan of Grenada. The headpiece is credited with saving Henry V’s life at Agincourt when he wore it into battle. (4)

Only the British monarch can wear a crown. The lesser nobles wear a coronet. (5) In “The Adventure of the Beryl Coronet,” “one of the highest, noblest, most exalted names in England,” uses his coronet as collateral for a loan. While Watson does not provide the owner’s name, the possession of a coronet means the owner ranks at least as high as a baron. Although the item is not fully described, it would resemble a crown, only smaller. Made of gilded silver with an inner cap of red velvet and bordered with ermine, the ornaments along the rim would indicate the wearer’s rank. A duke’s coronet has eight strawberry leaves; a marquess’, four leaves and four silver balls;



an earl's has eight balls on tall points with strawberry leaves between; the viscount coronet has sixteen small close-set balls; and six widely-spaced larger balls signify a baron. (6) These are traditionally worn with a velvet robe lined with ermine at a monarch's coronation and other certain other official occasions. King Charles III, however, requested these trappings be left at home as part of his efforts to scale down the ceremony. (7)

Women, however, don't have to be a peer to wear a tiara. These can be a complete or incomplete circle. While having a history dating back to ancient times,

tiaras became very popular during Napoleon's reign when he commissioned several for his wife

Josephine. (8) Tradition dictates that tiaras should only be worn by brides or married women. (9)



The jeweled headpieces mentioned in the Canon offer a fascinating glimpse into the rich history and symbolism associated with

crowns, coronets, and tiaras. Each of these regal adornments carries a distinct shape and significance, reflecting the wearer's authority or status. For Holmes' cases, they also add a bit of dazzle to the mystery.

1) <https://www.britannica.com/topic/crown-headwear>

2) <https://www.oldest.org/culture/oldest-crowns-in-the-world/#:~:text=In%201961%2C%20the%20world's%20oldest,cave%20in%20Israel's%20Judaean%20Desert.>

3) <https://www.townandcountrymag.com/style/jewelry-and-watches/a43590203/king-charles-coronation-crown-st-edwards/>

4) <https://www.townandcountrymag.com/society/tradition/a30273898/queen-elizabeth-black-princes-ruby-imperial-state-crown/>

5) <https://www.townandcountrymag.com/style/fashion-trends/a43085809/crown-tiara-coronet-difference/>

6) <https://www.britannica.com/topic/coronet-headaddress>

7) <https://www.vogue.com/article/who-is-wearing-what-at-the-coronation-and-why>

8) <https://www.christies.com/en/stories/10-questions-about-tiaras-72b83c6069e2499fa3c670128cd0eaad>

9) <https://www.townandcountrymag.com/style/fashion-trends/a43085809/crown-tiara-coronet-difference>

THE GREATEST SHERLOCKIAN SONG YOU'VE NEVER HEARD

Karen Murdock, Deck Mate

published in *Canadian Holmes*, Volume 28, no. 4, St. Jean Baptiste Day (Summer) 2005

One of the ineffable joys of working with primary sources is coming upon delightful discoveries while one is looking for something else entirely. Archives are treasure troves of such serendipity and the greatest Sherlockian archives in the world are at the University of Minnesota in Minneapolis. It was during one of my frequent trips to look something up in these collections that I discovered, quite by accident, what I think is the greatest Sherlockian song you've never heard.

Why have you never heard it? Well, the chances are that you have never even heard *of* it. Unless you were one of a handful of New Yorkers who went to see the play in 1965 or you are a completist Sherlockian collector who has sleuthed out the soundtrack, you have probably never heard of the song "Holmes and Watson" or the short-lived Broadway musical for which it was written, *Drat! The Cat!*

A musical spoof of late 19th century melodramas, *Drat! The Cat!* was produced on Broadway in 1965 but was set in New York City in the 1890s. The book and the lyrics were written by Ira Levin (born 1929), the music by Milton Schafer (born 1920). After 11 preview performances, the play opened on Broadway on October 10, 1965 at the Martin Beck Theatre at 302 West 45th Street.

"Drat! The Cat!" starred—and, if things had worked out differently, might have become the vehicle to song-and-dance stardom for—the then 19-year-old Lesley Ann Warren, who had studied ballet before she went into acting. She played Alice Van Guilder, the daughter of the richest man in town. Alice, who is wicked but redeemable, livens up her boring debutante's life by dressing up at night in a skintight cat costume and prowling about New York City stealing diamonds from others in her society set. The bumbling police force seems helpless to catch the cat burglar until rookie patrolman Bob Purefoy is put on the case. Bob, who is as inept as all the rest of the force, promptly falls in love with Alice, not realizing that she is The Cat.

The role of Bob Purefoy was played by Elliott Gould, then 27 and a veteran of several previous Broadway shows. His first duet with Alice was the sprightly song "Holmes and Watson." Neither Sherlock Holmes nor Doctor Watson appeared as a character in the play, but Alice evoked the London duo in suggesting, in song, that she might help Bob to track down The Cat.

ALICE: Have you read the latest number of *Harper's Magazine*?

There's a story there by Conan Doyle.

It's about a new detective; he's marvelously keen,

And he has a chap, a doctor who's his foil.

Together they're second to none,

But together means two, sir, not one.

BOB (spoken): I'm afraid I never read *Harper's Magazine*.

ALICE: Sherlock Holmes has Doctor Watson;
Watson trots in back of Holmes.
All the plots that Holmes finds knots in
Watson jots in tomes.
'Cause it takes one to do the heavy brainwork,
One to do the more mundane work
One to say "It's elemen'try," one to say "A-MAZ-ing!"
You be Holmes and I'll be Watson,
In high spots, in catacombs.
Any place the cat gavottes in
Watson trots with Holmes.
It's just as right as rain. We fit the format.

BOB: I the brain

ALICE: And I the doormat.

BOB: I will search

ALICE: And I'll be sentry.

TOGETHER: We'll be just aMAZing!

BOB: Lucky Holmes to have a Watson!

ALICE: "Thanks a lot," Sincerely, Holmes.
Poor old cat will soon feel small as
Hottentots and gnomes

TOGETHER: When he runs into Sherlock Holmes!

ALICE: And Doctor Watson!

As the rest of the play plays out, Bob stays loyal to his larcenous ladylove, even after he finds out about her alter ego as The Cat. He sings of his love for her, steps on her feet dancing with her, undergoes pain and humiliation for her sake, and eventually—this is musical comedy and this is how musical comedy *always* works out—wins her over so that she ceases her evil cat-burgling ways and marries her loyal patrolman, who has returned all the diamonds Alice has stolen, "even tiny baguettes." Sherlock Holmes and Doctor Watson are not mentioned again, but there are some nice waltzes, a lovely ballad, and a lively march before the finale, "Justice Triumphant."

"Drat! The Cat!" seemed to have a lot of the elements needed for success on Broadway—an original story, lively score, great performances by two fresh new talents, lots of song and dance, and, as one reviewer wrote, "some of the busiest and most ingenious scenery in town. Bridges, balconies, stairways appear and disappear as if by magic from above, below and the sides." The stage sets, another reviewer said, "fly, slide, emerge from trap doors in the floor, drop, converge and do everything but sing 'Melancholy Baby'."

But somehow the stars never did align properly for this play and it became, as they say about airplanes that don't quite collide, a "near miss." Optimists might say it was a "near success." Looking back at it some years later, one critic wrote, "*Drat! The Cat!* almost made it, not that almost has ever been enough."

Reviews of the play by New York theatre critics, which appeared in newspapers the next day, were generally less than laudatory, although everybody liked Lesley Ann Warren and the highly kinetic stage sets designed by David Hays.

Walter Kerr was the most enthusiastic reviewer; eventually, in fact, he picked the music to "*Drat! The Cat!*" as his choice for Best Score of the Year. "The score grins," he wrote in his review in the *Herald Tribune*. Other critics were less kind, however, and Broadway audiences stayed away in droves. (By the way, the most expensive ticket to the show—an Orchestra seat for an evening performance—went for \$9.90. The cheapest ticket—back row in the balcony for a matinee—sold for \$2.90. Just to give you an idea about how long ago 1965 really was.). *Drat! The Cat!* was forced to close on October 16, after only eight performances on Broadway.

Parts of the show lived on after its untimely demise. A few of the songs from "*Drat! The Cat!*" were recorded by artists not affiliated with the original play. This included a 45-rpm release of "He Touched Me" and "I Like Him" recorded by Barbra Streisand—who was, at the time, married to the show's leading man, Elliott Gould, and who had provided \$50,000 of the total \$500,000 in cash needed to mount the show. Jerry Vale waxed his rendition of "Deep in Your Heart." David Hays received a Tony nomination for his stage sets.

The play was nearly resuscitated several years after its demise, in Philadelphia, but after all the auditions had been held and the roles cast, the theater owner lost his funding. The play was revived in 1974 in a comeback slightly more successful than the original. It lasted for 24 performances in New York off-Broadway at the Bert Wheeler Theatre. Then went dark again.

The failure of the play seems to have had little negative impact upon the subsequent careers of the principle people associated with it. Ira Levin went on to write *Rosemary's Baby*, *The Stepford Wives*, *Boys From Brazil*, and other successful novels, and four subsequent Broadway plays, including "Deathtrap," which ran for four-and-a-half years on the Great White Way. Elliott Gould went on to star in the movie "M*A*S*H" and many other films, earning an Academy Award nomination for *Bob & Carol & Ted & Alice* in 1969. Lesley Ann Warner was also an Academy Award nominee, for *Victor/Victoria* in 1982. She appeared in many movies and television shows, but, after the failure of "*Drat! The Cat!*" she would not return to the Broadway stage for over thirty years, finally appearing in the musical revue "Dream" in 1997. She appeared in many movies and television shows, however, perhaps most memorably in "Victor/Victoria." Charles Durning, who had the minor role of the Superintendent of Police in "*Drat! The Cat!*" went on to a very busy career in theatre, television, and the movies. The soundtrack of "*Drat! The Cat!*" was finally put out on a vinyl record in 1984 and recorded with a different cast on a compact disk in 1997 (see "Hearing the Music").

However, the play largely disappeared from public awareness and, as far as I know, the song "Holmes and Watson" never became widely known to the Sherlockian community, one group which might have embraced it with great enthusiasm. I am pleased to think that I might be the vehicle whereby a "lost" Sherlockian song is found and given to a new generation of Sherlockians. I hope, and I expect, that you will like it.

HEARING THE MUSIC

How can you get to hear “Holmes and Watson” for yourself? Well, the sheet music is reprinted here, by the very kind permission of its authors, lyricist Ira Levin and composer Milton Schafer (both of whom are alive and well and still living in New York City, as they were when they wrote the song in 1965). However if, like me, you cannot read music, you can do what I did when I first found the sheet music: you can take the music to church with you and, after the service is over and all the parishioners have filed out, you can get the church organist to play the tune for you. Or prevail upon a piano-playing pal. Or get the record. Columbia Records had planned to issue the album of the musical at its appearance in 1965, but cancelled these plans due to the short run of the show. The original cast album—somebody had had the foresight to tape the show through the theatre’s sound system—was finally issued by Blue Pear Records of Longwood, Florida (Blue Pear 1005) in 1984, nearly twenty years after the show’s brief Broadway run. You might be able to check it out from your local library. According to the “World Cat” database of major research and public libraries, the original cast album of “Drat! The Cat!” can be found in five large libraries in North America. They are:

California State University, Fresno
University of Miami, Music Library
Center for Popular Music, Middle Tennessee State University
(Murfreesboro, Tennessee)
Dallas Public Library
Toronto Public Library

If you live near one of these places, you might be able to borrow the album. World Cat only includes large libraries, mostly academic ones, which have their catalogues online. Your local library might have an original cast album of “Drat! The Cat!” It is worth checking into. Many libraries in the U.S. and Canada have their catalogues online. To find them, go to the “Libraries on the Web” site at

http://sunsite.berkeley.edu/Libweb/Public_main.html (for U.S. libraries)

http://sunsite.berkeley.edu/Libweb/Canada_main.html (for Canadian libraries)

Varèse Sarabande Records re-recorded “Drat! The Cat!” with a completely new cast and issued the recording as a compact disk in 1997 (CD Varèse VSD-5721). This included one song, “The Cat Strikes,” which was not part of the Broadway cast album. A check of the Varèse Sarabande website (www.varesesarabande.com) shows that they are no longer selling this CD, but perhaps if you called them you might find that they have a few odd copies of “Drat! The Cat!” lying about somewhere.

Varèse Sarabande Records
11846 Ventura Boulevard, Suite 130
Studio City, California 91604 U.S.A.
phone: (800) 827-3734
phone: (818) 753-4143
fax: (818) 753-7596

The rights to the “Drat! The Cat!” CD are no longer owned by Varèse Sarabande, but by Fynsworth Alley. You might ask if they have a copy of the recording.

phone: (914) 734-0404
website: www.fynsworthalley.com

However, if you want the original cast recording, with Elliott Gould and Lesley Ann Warren, you will have to get it on vinyl (Note to younger Sherlockians: ask your mother or your grandmother what an “LP record” was). You might be able to find a copy of the soundtrack, on vinyl or CD, in your local used record shop. Or you might be able to find them online (I did). A few Internet sites for buying new and used records and CDs are:

<http://www.musicstack.com>
<http://gemm.com>
<http://www.originalcastrecords.com>
<http://www.footlight.com/index.cfm>
<http://home.earthlink.net/~sndtrx/>
<http://www.secondspin.com>
<http://www.cdexpress.com>

If all else fails, look me up the next time you are in Minneapolis. We can sit around my living room, drink some beer, and listen to the soundtrack together.

KJM

[NOTE: In the years since I wrote this article, YouTube was invented and somebody put the original soundtrack to *Drat! The Cat!* up there. There are no visuals, but you can listen to “Holmes and Watson” and other musical numbers from this play. Ira Levin, who wrote the lyrics, died in 2007.]

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THANKS

Many thanks to the research librarians at the University of Minnesota for tracking down much helpful information for me and teaching me about books and online databases I had never known existed before I started to write this article. Very special thanks to Ira Levin and Milton Schafer for graciously allowing me to reprint their charming and tuneful song.

NO TOM AND HUCK, THIS JEFF & ENOCH

Brad Keefauver, BSI, Deck Mate
The Holmes / Watson Report, July, 2004

A Battle of Mississippi River Folk, Ended in London

In the scrapbooks of Dr. John H. Watson is a clipping from an issue of *the Daily Telegraph* of early 1880s vintage. The article begins by discussing the murder of American Enoch J. Drebber and ends, as Watson sums it up, "by admonishing the Government and advocating a close watch over foreigners in England."

Whether the British government (a.k.a. Mycroft Holmes) ever took this advice to heart and established an unofficial agency to watch over those troublesome foreigners, we do not know. (Even though a goodly number of the cases of Mycroft's brother Sherlock Holmes involve him giving a close look at foreigners in England.) What we do know is that *The Daily Telegraph* was not entirely wrong in their conclusions.

The murders of both Enoch J. Drebber and Joseph Stangerson, as detailed in Watson's chronicle *A Study in Scarlet*, have their origins completely outside of London, and all of England would probably have been happy if such foreign conflicts were properly finished where they began. Where was that in the Drebber-Stangerson case, exactly? Well, a cursory reading of Watson's work would have you thinking that the whole matter began in Salt Lake City, Utah. Dig a little deeper, however, and you'll discover that it started much further east, somewhere along the banks of the Mississippi River.

The center of *A Study in Scarlet's* crime of passion is a lovely young lady named Lucy, who, at the tender age of five, pronounced that God "made the country down in Illinois, and He made the Missouri." From this statement, I've long held that Lucy is a Southern Illinois girl whose family migrated westward by first travelling up the Missouri River, that oft-treacherous waterway that connects St. Louis and Kansas City. Lucy may have grown to womanhood in Utah, but her roots are deep in the Missouri-Illinois region through which the waters of the Mississippi River run more prominent than any other. Yet Lucy, whose death sparked a trail of vengeance that led from Utah to Europe, is not even the ultimate source of the deadly conflict whose results we see in *STUD*. Like I said, she was just the spark. The tinder had already been laid, long before, along both sides of the mighty Mississippi.

"From the shores of the Mississippi to the western slopes of the Rocky Mountains they had struggled on with a constancy almost unparalleled in history," the second chapter of *A Study in Scarlet's* second part begins, and even though it's talking about the Mormon migration, that isn't the only struggle that started on those shores. Jefferson Hope, Lucy's one true love, was from that great river city, St. Louis, Missouri, born sometime in the 1830s. Enoch J. Drebber, Lucy's husband from a forced, loveless, and short-lived marriage that resulted in the eighteen-year-old girl's death, was from another Mississippi river town, Nauvoo, Illinois, and born around 1838.

The two towns, and the two boyhoods, were some hundred and eighty miles apart, and to get a feel for the period in which Hope and Drebber grew up, one has only to look to one more river town midway between St. Louis and Nauvoo: Hannibal, Missouri. In Hannibal, the boyhoods of two contemporaries of Hope and Drebber, Tom Sawyer and Huck Finn are celebrated to this day. Mark Twain (a.k.a. Samuel Clemens), who wrote up the adventures of those two most American of boys, spent his boyhood there. Being born in 1835

(the same year as Enoch Drebber's friend, Joseph Stangerson), Twain's works capture the spirit of being a boy in those days, where evils such as murder and slavery could creep into one's life in between episodes of cave-exploring and fence-painting.

But Twain's works also left out a lot of things that were going on in the area around that time, especially when one considers Missourians like Jefferson Hope and Mormons like Enoch J. Drebber.

Occasionally you might hear someone say that the events of *A Study in Scarlet* have been influenced in some way by the effects of British anti-Mormon propaganda upon Watson's literary agent. But if you really look at the people involved in the tale, as well as the history of where they're from, you'll discover that the Hope-Drebber feud was not an isolated incident resulting from a love story gone sour.

For in 1838, the state of Missouri and the Mormon faith went to war.

In the year before, a Mormon settlement named "Far West" had sprung up in Caldwell County, Missouri, and when things became unpleasant for him elsewhere, Mormon prophet Joseph Smith came there to stay. His church was undergoing some serious internal conflict at the time, and as a reaction to the dissenters among his flock, Smith formed a secret group of enforcers that called themselves "the Danites," also eventually known as the church's "Destroying Angels." The Danites kept people in line through intimidation, driving away anyone who didn't agree with the way Smith was running things.

The numbers of the Danites grew to nearly a thousand, going from secret enforcers to not-so-secret militia, with military ranks. And eventually, the purpose of the Danites turned from dealing with internal dissent to turning a "don't mess with us" attitude toward the rest of Missouri.

It might be argued that this attitude was the result of attacks by Missouri mobs on earlier Mormon settlements in their state, but whether they settled in Ohio, Missouri, or Illinois, Joseph Smith's Mormons were quick to declare themselves a separate sovereignty from any other government, local or national.

The rest of Missouri wasn't too happy about having a small army inside their borders, much less the army of a group that both declared itself independent and used its sheer numbers as an ever-growing voting block (which always voted as one, according to the will of Joseph Smith). Things escalated from bitter words to a particularly notable barroom brawl, to groups of vigilante Missourians going after isolated Mormon settlers. The Mormons responded with some raiding and ransacking of their own, and eventually the Mormon militia inadvertently attacked a state militia unit, thinking they were vigilantes.

As a result, on October 27, 1838, the governor of Missouri issued an order for all Mormons to be driven from the state, which he definitely had the manpower to do. After a massacre and a brief standoff, the church leaders were arrested and the rest of the Mormons soon migrated to a little town named Commerce, Illinois, which they renamed Nauvoo.

And in the aftermath of that brief civil war, Jefferson Hope of Missouri and Enoch Drebber of Nauvoo spent their not-so "Tom-and-Huck" childhoods.

As a young man in St. Louis, Jefferson Hope would have been well-schooled in what Mormons represented to those of his state. He would have learned of Joseph Smith and the other church leaders escaping their post-war jail cells through bribery and a change of venue. He would hear of his home state trying to extradite Smith

from Illinois to stand trial, and maybe even Smith seeing the President of the United States about getting Missouri to pay two million in damages to his people. And in 1842, Hope would have surely heard talk of one last (and quite literal) Mormon shot at Missouri: an attempted assassination of the Missouri governor who had expelled them.

Growing up in St. Louis during this period, Jefferson Hope had to have had some definite ideas about Mormons. In fact, given the state of Missouri's experience with the Mormons, one has to wonder if Jefferson Hope's appearance in Salt Lake City was just a coincidence. Just look at one of the first things he says to Lucy Ferrier, upon stopping her runaway horse:

"I guess you are the daughter of John Ferrier. I saw you ride down from his house. When you see him, ask him if he remembers the Jefferson Hopes of St. Louis. If he's the same Ferrier, my father and he were pretty thick." Jefferson Hope knew which one John Ferrier's house was, and was watching it when Lucy began her ride. His father was also an old friend of Ferrier's from St. Louis - just the sort of old friend one might call upon for help in a tough situation. And what was that situation? Well, here we come back to the boyhood of Enoch J. Drebber.

Drebber was born at about the time the Mormons were driven from Missouri to Nauvoo, and raised during the period in which Joseph Smith attained the peak of his power during the 1840s, only to be shot by a mob in 1844 and made a martyr. Smith was definitely young Drebber's hero and role model growing up - to have any other in Nauvoo of that period would have been risking blasphemy.

And what was Drebber's role model doing during that period? In 1841, he added three wives. In 1842, he added eleven. In 1843 ... seventeen more. And while Joseph Smith had at least thirty-three solidly documented "marriages," the number could have run as high as forty-eight. He married sisters. He married at least one mother and daughter. He married the wives of his best friends. (Of course, they still got to live with their original husbands ... Smith just got sleepover rights.) Joseph Smith might even have married Enoch Drebber's mother, for all we know.

So when, in 1860, a twenty-two-year-old Enoch Drebber announces that he already has seven wives, one can see, he's just following the lead of his icon. Adding Lucy Ferrier to the list seems as natural as natural can be to him.

Lucy's father, John Ferrier, had to have seen this coming for a while, yet may have found it hard to leave his successful life in Salt Lake City. Leaving wasn't an easy thing in any case, given the terrain surrounding the city and the thoughts of the Prophet on such things. (Remember the Danites?) John Ferrier had made his deal with the Prophet back in the desert -- a life of Mormonism for being rescued -- but Lucy, at age five, had made no such deal. If Ferrier's hope for little Lucy was to let his adopted daughter find a non-Mormon life elsewhere, he would definitely need the help of an outside agency. If Lucy had just "run off" before it could be seen as a direct violation of the will of the Prophet, perhaps Ferrier could have even lived out his days in Salt Lake City, having committed no sin other than raising a wayward orphan.

Ferrier's hopes for Lucy's life outside of Salt Lake City were literally that: Hopes. The Jefferson Hopes of St. Louis. While Ferrier might not have observed that he was pitting Mississippi River lad against Mississippi River lad, the outcome was much the same as it had been in Missouri and Illinois ... bloodshed, death, and flight. Ferrier is killed. Lucy dies imprisoned. Enoch Drebber flees for his life. When the conflict is again transplanted

to Britain's shores, the cycle follows the same pattern yet again: Drebber is killed. Hope dies imprisoned. And a nameless Mississippi River lad flees for his life.

Yes, for just as Enoch Drebber had his second in this duel, Joseph Stangerson, so too did Jefferson Hope have a partner in crime. Who was this last scion of the river, the one American left standing in *A Study in Scarlet*, Jefferson Hope's never-named accomplice, who visited 221B Baker Street, fooled Sherlock Holmes and Dr. Watson just long enough to get into a cab from which he disappeared, never to be seen again? And how do we know he's another Mississippi River fellow?

Take one look at the tall tale he makes up to regain the ring left at the murder scene and its characters: Mrs. Sawyer, whose daughter is named Sally and whose son-in-law is named Tom. Very reminiscent of a fellow who once pretended to be "Tom Sawyer" when found by Tom's Aunt Sally, one might say, a fellow named Huck Finn. And while I'm not about to try to convince you that it was Huck Finn himself that pulled that stunt on Sherlock Holmes, you just never know. It could be just one more possible tie between the mighty Mississippi and *A Study in Scarlet*.

As *A Study in Scarlet* comes to a close, Sherlock Holmes reads another segment from a London newspaper, much like the one in Watson's scrapbook, "If the case has had no other effect, it, at least, brings out in the most striking manner the efficiency of our detective police force, and will serve as a lesson to all foreigners that they will do wisely to settle their feuds at home, and not to carry them on to British soil."

By the time *A Study in Scarlet* came off the presses in 1887, at least one feud *was* being settled. Hundreds of Mormon men were sent to prison as a result of new anti-polygamy laws, and the end of polygamy's widespread practice had begun. (Not that it's over with yet ... there are some places in Arizona that might seem mighty familiar to a reader of *A Study in Scarlet*.)

British soil, however, may have been safer while the feuds were going on. In July of 2001, the Mormon church became the largest foreign landowner in Great Britain.

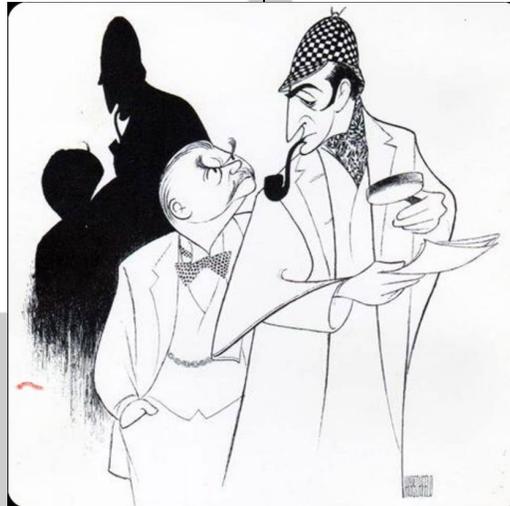
Note: All of the Mormon historical data in this piece was drawn from the book *One Nation Under Gods: A History of the Mormon Church* by Richard Abanes. It's a very detailed and documented history of Mormonism, yet still fascinating reading and wilder than anything Conan Doyle put down in *STUD*.

10 Rules for Sherlockian Pastiches

Willis Frick

With no apology whatsoever, I offer my own highly opinionated rules for good pastiches, Willis G. Frick

1. Write short stories, not a book. The longer a work becomes, the harder it is to maintain another writer's style, sense, language, characters, and situations. The best pastiches I have read were short stories; some of the most execrable were endless books. Part of the literary agent's brilliance is his ability to set a stage for a time, a place, and a situation in less than a paragraph.



to the future existence of the Queen of England, the Pope, Argentina, the New York Yankees, and the Royal Navy. You will recall the interesting matter of a red-haired pawnbroker.

2. No already famous people as characters! The character of Sherlock Holmes and Dr. Watson are already made and set. So is the overall situation. Apply your creativity to the plot and the rest of characters and do not recycle the person of Teddy Roosevelt to sell mufflers.



4. Check your facts! Don't assume that Tower Bridge was there in 1890, that trains to Scotland leave from Victoria, or that a critical

mass of Uranium can be assembled from two pieces at walking speed to detonate an atomic bomb.

3. The end of civilization as we know it should NOT depend on the outcome of your pastiche. Not every case is simultaneously crucial

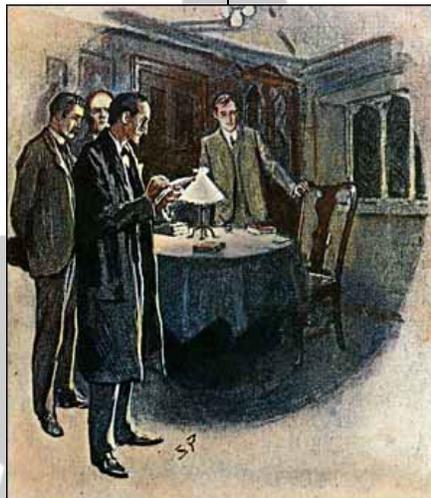
5. Set the story in Victorian London or at least England! Yes, I know you have lived in Hicksville Ohio for 30 years, know the geography and people well, and want to provide an explanation for the area's great mystery (who killed old man Mc Carthy in '06). Sherlock Holmes and Dr. Watson belong in Victorian England.

6. Sherlock Holmes is not Rambo. Very seldom in the Canon is action "on stage" used to forward the plot or resolve the

story. The fight with Woodly was off-stage. Even when action by Sherlock Holmes and Dr. Watson is vital to the plot it is done in a few sentences. Take a look at the short scene in "The Adventure of the Three Garridebs" where Dr. Watson is shot.

7. The characters, behaviors, and expertise of Sherlock Holmes and Dr. Watson are set, with enough internal inconsistencies for a wide variety of behaviors. Yes, I know you are an expert on stamps from the Belgian Congo, but don't make Sherlock Holmes a world-leading philatelist. And, with no apologies to a certain writer, don't marry anybody off!

8. Dialog is hard but study the Canonical style and try. Long third person paragraphs, the comments on an imaginary narrator, or words from outer space are generally absent from the



Canon. While Victorians may have been more formal in their speech, that is not an excuse for horrendous, convoluted dialog.

9. Follow the rules of detection and play fair with the reader. No long-lost identical twins or time machines.

10. If you must be politically correct, then use Victorian politics. Sherlock Holmes and Dr. Watson are men of their time. While we might cringe at their prejudices, don't bring them up-to-date – they don't live in Kansas City!

You can probably find an exception to each of these rules somewhere in the Canon, but not all 10 at once. But you

ask, why doesn't Mr. Frick write pastiches if he knows all the rules? Well, I am ready to admit I am not much good at creative writing but at the same time I enjoy good creative reading, Happy Writing!