

FULL-LENGTH PLAYS

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

Published by Dramatic Publishing

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

Produced by Creede Repertory Theatre (Creede, CO); Falls Patio Players (Menominee Falls, WI); Greater Boston Stage Company (Stoneham, MA); JCHS Players (Mountain City, TN); Licking County Players (Newark, OH); Peninsula Players Theatre (Fish Creek, WI); South Texas College (McAllen, TX); St. Charles East High School (St. Charles, IL); Theatre of Western Springs (Western Springs, IL)

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

Music and Lyrics by Christopher Kriz

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

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

Published by Sordelet Ink

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

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

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

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

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

Published by Sordelet Ink

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

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

ONE-ACT PLAYS

The Hunters (2015)

Commissioned by WildClaw Theatre (Chicago, IL); premiered June 2015

RADIO PLAYS

Fracture Zone (2014)

Produced by WildClaw Theatre (Chicago, IL)

Comparing Notes at the End of the World (2012)

Produced by WildClaw Theatre (Chicago, IL)

AWARDS AND NOMINATIONS

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

2015 Bloody Axe Award (winner): Deathscribe International Festival of Horror Radio Plays - *Fracture Zone*

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

2012 Bloody Axe Award (finalist): Deathscribe - *Comparing Notes at the End of the World*

PUBLISHED WORKS

Miss Holmes, Dramatic Publishing (2017)

A Tale of Two Cities, Sordelet Ink (2014)

The Count of Monte Cristo, Sordelet Ink (2014)

ASSOCIATIONS

Member, Dramatists Guild of America (2016-present)

Artistic ensemble member, Lifeline Theatre (2010-present)

Member, SAG-AFTRA (2016-present)

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

PRESS

Miss Holmes

“Christopher M. Walsh’s ‘Miss Holmes’ offers a cunning and highly enjoyable gender-bent take on Sir Arthur Conan Doyle’s maddeningly brilliant detective. ... Walsh manages the tricky task of providing both old-school fan service ... and feminist insight. If you peek into the narrative corners, you can see shadowy suggestions of everything from the Jack the Ripper slayings to Charlotte Perkins Gilman’s ‘The Yellow Wallpaper.’” – *Kerry Reid, Chicago Tribune*

“A wildly winning world premiere from Lifeline Theatre that injects fresh life into the Arthur Conan Doyle oeuvre through the simple expedience of making Holmes and Watson both female. ... Playwright Christopher M. Walsh unearths new resonances in familiar aspects of the Holmesian world, all while remaining loyal to what the world has found compelling about Doyle’s stories for so many years. ... It’s fun, it’s thoughtful, it’s compelling and empowering and unexpected.” – *Allison Shoemaker, Time Out Chicago*

“Courtesy of Christopher M. Walsh, whose adaptation of ‘A Tale of Two Cities’ was sublime, ‘Miss Holmes’ never overplays its feminist politics, preferring instead to slowly build how disadvantaged Holmes and Watson are as intelligent, independent women in a society that so clearly does not value such attributes.” – *Peter Thomas Ricci, Chicago Theatre Review*

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

Soon I Will Be Invincible

“Striking and original... I had a great time watching all these needy super whatnots act out their angst... a very fun and fresh night.” – *Chris Jones, Chicago Tribune*

“Walsh demonstrates his grasp of voice, a deft hand with dialogue as exposition and the ability to poke fond, good-natured fun at some of the excesses and tropes of a beloved genre.” – *Christine Malcolm, Edge Chicago*

A Tale of Two Cities

“A taut, suspenseful adaptation that captures the romantic idealism, dark humor, and social outrage that drive this ripping good yarn.” – *Albert Williams, Chicago Reader*

“This *Tale* is something to behold.” – *Suzanne Scanlon, Time Out Chicago*

The City and the City

“4 STARS... Several fans of the book have asked me with incredulity in recent weeks how it could possibly work onstage; the answer is, pretty impressively. Adapter Christopher M. Walsh smartly compresses the cast of characters so they can be embodied by ten versatile actors... An enjoyable potboiler with a unique twist, *The City & the City* is a great place to visit.” – *Kris Vire, Time Out Chicago*

“Smart and richly wrought.” – *Chris Jones, Chicago Tribune*

The Count of Monte Cristo

“Walsh’s stellar adaptation [is] a guilty theatrical pleasure you don’t have to atone for afterward. It’s zesty, good fun – colorful theatrical comfort food with enough philosophical seasoning and emotional heat... The cogs and wheels of Holmquist’s ensemble make this contraption hum like a well-tuned Bugatti” – *Kerry Reid, Chicago Tribune*

“Walsh wisely intercuts the title character’s past with scenes from his present-day mission of vengeance... By gradually revealing the transformation of naive sailor Edmond Dantes into the cunning Count of Monte Cristo, Walsh builds the suspense leading into the action-packed second act.” – *Oliver Sava, Time Out Chicago*