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Sonja Lowe - Production Dramaturg

The Setting

The living area of Bertie's flat in Mayfair. It is the pinnacle of taste and comfort. A door leads to the entrance of the flat, another to an adjoining dining room, and beyond that, the kitchen. One hallway leads off to the bedrooms and another to the W.C.

Scene 1: Morning, December 21

Scene 2: Morning, December 22

Scene 3: Evening, December 22

Scene 4: Morning, December 24

Scene 5: Afternoon, December 24



The Playwrights:

Heidi McElrath and Nathan Kessler-Jeffrey

Heidi McElrath is a playwright, printmaker, general enthusiast, and Master of Shakespeare Studies (according to Stratford-upon-Avon's Shakespeare Institute). For Taproot Theatre, Heidi dramaturged *Bach at Leipzig*, *Camping with Henry and Tom*, and *Jeeves Intervenes*, in whose rehearsal room this project began! She is a proud founder of Lucky Panda Presents and has worked with TeenTix, The Co-Conspirators, Seattle Public Theater, The 5th Avenue Theatre, Lamb's Players Theatre, the 14/48 Projects, Bread and Puppet Theater, and the Royal Shakespeare Company, as well as spending many joyful years on staff at Seattle Shakespeare. She takes very seriously the human need for silliness, and this is her professional playwriting debut.



Q&A

Q: Do you have a Wodehouse quote that you love?

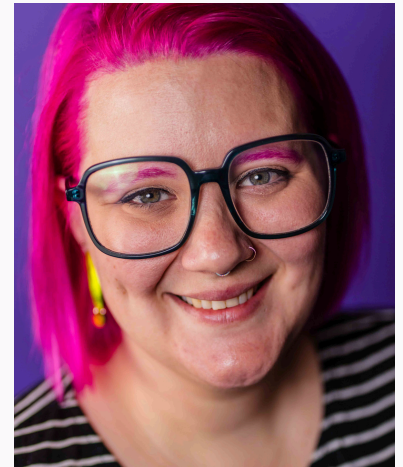
Heidi: Of course I love all the aforementioned Psmith business, but I'll add this quote, "I could see that, if not actually disgruntled, he was far from being grunted." My wordplay king.

Nathan: There are SO many, but I truly enjoy this one:

Bertie: What do ties matter, Jeeves, at a time like this?

Jeeves: There is no time, sir, at which ties do not matter.

Nathan Kessler-Jeffrey serves as the Executive Artistic Director at San Juan Community Theatre in Friday Harbor, WA, but moonlights as a playwright with an emphasis in adapting classic literary works for the stage. He has directed numerous mainstage and touring shows for Taproot as well as productions for ACT, Driftwood Players, American Globe, Seattle Play Series, Abilene Shakespeare Festival, and others. Taproot audiences may remember his time onstage in *The Great Divorce*, *The Beams are Creaking*, *Diana of Dobson's*, *Bach at Leipzig*, and the best costume he's ever worn as Valère in *Tartuffe*.



How did you meet and where did the idea for this collaboration begin?

Heidi: My first ever dramaturgy job was for Taproot's *Bach at Leipzig*, and Nathan was in the cast! But we didn't really get to know each other until I was dramaturg for *Jeeves Intervenes*, which he directed. That project was a great experience, so when Nathan approached me to work on a holiday show together, it was an easy yes. He has more experience in playwriting, but I had just finished the deepest of Wodehouse dives, so I got to bring all the little details that make these stories so fun.

Nathan: What Heidi said... We had such a good time working on *Jeeves Intervenes* that we chatted about putting our heads together on a holiday adaptation of the Jeeves stories. The holiday season just beautifully lends itself to hijinks and mayhem, so we thought it would be a beautiful marriage of setting and characters.

What do you love about P.G. Wodehouse's writing?

Nathan: I always find that the key to comedy is surprising the audience or reader, and Wodehouse is the master of this. He sets us up so beautifully with expectation after expectation, only to subvert those expectations to hilarious effect. I also love that his works are harmless, family-friendly fun! No one is being maliciously mocked, there is no true villain, there is only Bertie getting himself into progressively challenging straits while Jeeves patiently waits to save him.

Heidi: For me it's all about the wordplay and the essential goodness of the characters. Bertie and his pals aren't always the smartest, but they tend to be very kind and generous. Agatha is harsh, but she's doing what she was taught to protect her family. Jeeves is brilliant, but not snooty. They really do all care for each other. Stephen Fry calls Wodehouse "sunlit perfection" and that says it all, I think.

What is the particular challenge of translating Wodehouse to stage?

Nathan: I would say there are two large challenges—the first is that Wodehouse is the master of the short story form, which is delightful as a reader. Unfortunately, it means that as an adapter to the stage, we typically have to combine 2-4 pieces together to get a full-length play. Much of my adaptation work has been from longer novels, so I'm editing and trimming. With Wodehouse, we had to do the reverse—embellish and combine. The second major challenge that I found with adapting Wodehouse was creating the climactic dramatic action. Jeeves and Wooster stories tend to follow a pattern: Bertie has a friend in need of assistance, Bertie attempts to give it, everything goes wrong, and Jeeves is there to save the day. In a longer format, like a full-length play, we want to build to a dramatic, climactic conclusion, sometimes involving a chase or a confrontation between characters. Those aren't written into the source text, so they have to be earned as we ramp up the conflict.

Heidi: I totally agree with Nathan, of course, but to add on, I'll ring back to my last answer here: wordplay. There are many people who argue that Wodehouse at his heart is unadaptable. The easiest example of this is his recurring character Rupert Psmith. Mr. Psmith added the P to his surname to distinguish himself from other Smiths, but always notes that the P is silent, like in pshrimp. It's harder to do a joke like that verbally.

The Author: P.G. Wodehouse

Sir Pelham Grenville Wodehouse (pronounced WOOD-house) was born in 1881 in Guildford, Surrey, England. After his education at Dulwich College, he began work as a banker but quickly left to pursue writing full time. He published his first book in 1902, titled *The Pothunters*. In 1914 he moved to America, though his tales retained their British charm and setting. By his death in 1975, it is estimated that he published 70 novels and 300 short stories, collaborated on 16 plays and adaptations, wrote books or lyrics for 23 musical comedies (including the acclaimed production *Anything Goes*), and penned the scenarios for 6 movies. In 1917, five of his musicals were simultaneously playing on Broadway. For his novels, he would often take over 100 pages of notes to map out the story prior to writing the actual tale. Wodehouse is most famous for his captivating humor, quick wit, absurd language, and plots filled with farcical scenarios for his iconic characters, including – of course – Bertie Wooster and his valet Jeeves.



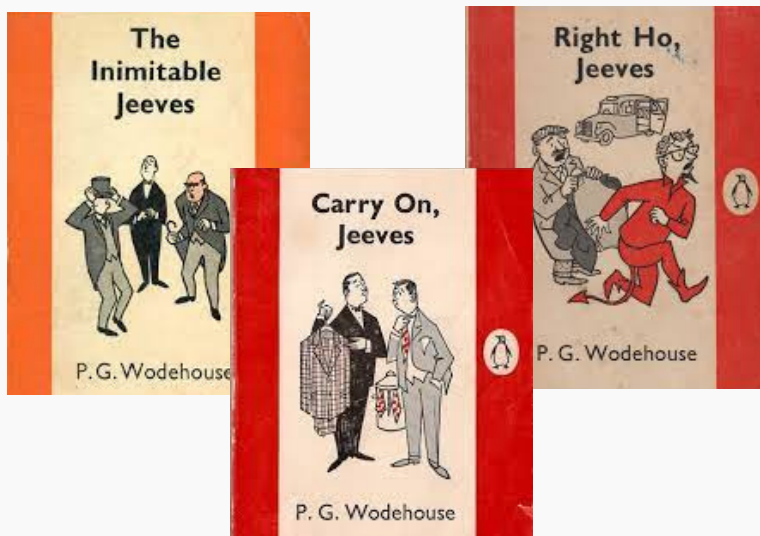
The first Jeeves novel, titled *Thank you, Jeeves*, was published in 1934. The final Jeeves novel was published in 1974 when Wodehouse was 92 years old.

Jeeves has become a cultural icon. He is aptly titled “the gentleman’s gentleman.” Interestingly enough, Webster’s dictionary defines ‘Jeeves’ as a word meaning “a valet or butler, especially of model behavior.” In the 1990s, prior to Google, Ask.com had a service called “Ask Jeeves” where the character would fetch information for you based on your query.

Spin-offs of Wodehouse’s original stories range from tv shows to movies to theatrical productions. The first appearance of Jeeves on screen was a 1936 film by Joseph Hoffman and Stephen Gross titled *Thank you, Jeeves*, whose plot differs markedly from Wodehouse’s novel by the same title. Many years later, in 1990, Hugh Laurie and Stephen Fry starred in the award winning BBC comedy series *Jeeves and Wooster*. When it comes to play adaptations, Wodehouse himself (in collaboration with Guy Bolton) wrote a play titled *Come on, Jeeves* which premiered in 1954. In 1975, TONY award winner Andrew Lloyd Webber wrote a musical called *By Jeeves*, which initially flopped in the UK. The production was re-adapted in 2001, simply titled *Jeeves*, and produced in the US. In 2006, playwright Margaret Raether wrote *Jeeves Intervenes*, the first of 5 Jeeves spinoffs in her series, all later produced by NC Stage.

The History of Jeeves and Wooster

Jeeves and Bertie are first introduced in a short story titled *Extricating Young Gussie*. Originally published 1915 in the *Saturday Evening Post*, this anecdote later appeared in a collection of Wodehouse’s work titled *The Man With Two Left Feet*. The story introduces Jeeves and Bertie, though notably, Jeeves only has two lines. The pair appear in a total of 35 short stories and 11 novels. Most of the short stories were published between 1915 and 1930.



The Players/Characters



Calder Jameson Shilling
as
Bertram Wilberforce Wooster
Our likeable upper-class hero



Richard Nguyen Sloniker
as
Reginald Jeeves
Bertie's valet, the model of a gentleman's gentleman



William Eames
as
Richard "Bingo" Little
Bertie's chum and fellow member of the Drones Club



Joe Moore
as
Claude Wooster
Bertie's younger cousin, son of Henry and Emily Wooster (Bertram Wooster u/s)



Kim Morris
as
Aunt Agatha
Bertie's aunt, and a force to be reckoned with. Henry's sister



Nikki Visel
as
Lady Bittlesham
Bingo's aunt. Very proper but not unkind



Rachel Guyer-Mafune
as
Mabel Goggin
A waitress at the Senior Liberal

Understudies (u/s)



Jon Lutyens
as
Reginald Jeeves



Giao Nguyen
as
**Richard "Bingo" Little/
Claude Wooster**



Rebecca Gelzer
as
Mabel Goggin



Llysa Holland
as
**Aunt Agatha/Lady
Bittlesham**

Mayfair

Mayfair is an area in London, England and is located in the City of Westminster. It is in Central London and part of the West End. It is between Oxford Street, Regent Street, Piccadilly and Park Lane, and is one of the most expensive districts in the world.

London's Mayfair district has always been a center for shopping and entertainment, with some of the best-known shopping locations in London, and the world, for that matter! Savile Row, world-famous for its tailoring, lies to the east, in Mayfair's commercial district, with New and Old Bond Street, known for fine jewelers, antiques and clothing. Some of Mayfair's oldest and most respected auction houses, such as Phillips and Sotheby's, known to sell extremely rare antiques and collectibles, are also located here. Mayfair also boasts some of the capital's most exclusive restaurants, bars and clubs.

Map of London Clubs



Bordering leafy Hyde Park, Mayfair is an upscale district of elegant Georgian townhouses, exclusive hotels, and gourmet restaurants. Its world-famous retailers include bespoke tailors on Savile Row and designer fashions on Bond Street. Shoppers also head to high-end Burlington Arcade and Shepherd Market, a cluster of independent boutiques and traditional pubs. Cool modern art galleries line Cork Street.

Mayfair's handsome architecture have made it a very exclusive place to live. For nearly 300 years the most influential people in the land have enjoyed its elegant squares, broad Georgian thoroughfares and beautiful parks.

A bustling social hub, Mayfair is full of people from all over the world. Beautiful squares make it a peaceful haven, not to mention a stunning place in which to live, work and shop.

Extremely exclusive and highly fashionable, it's no wonder that both of the most expensive properties in the board game Monopoly are based in Mayfair!



Timeline of Britain in the 1930s

Most Important Events in British History of the 1930s

The 1930s were an important decade of change for the United Kingdom. This period kicked off with the country in the midst of the Great Depression and ended with it caught in its second world war. In-between, there was a rise of fascism within Britain, a constitutional crisis, a willing abdication, and a mining disaster that would be unparalleled for decades.

October 1, 1932 – Oswald Mosley forms the British Union of Fascists When Oswald Mosley's proposals for responding to the Great Depression were rejected by the Labour government, he left the party and formed the New Party. After his party's failures in 1931, he fell under the influence of Benito Mussolini and other fascist regimes, and believed this was the best way forward for Britain. Forming the British Union of Fascists in 1932, the party at one point had some 50,000 members. However, the declaration of war against Germany, the fall of France to the Nazis, and the Blitz served only to make Mosley and his fascists deeply unpopular. The party was banned outright in 1940, and Mosley and other members were jailed for the remainder of the war.

April 20, 1934 – Scottish National Party Forms People in Scotland opted to form their own nationalist party in 1934 with the establishment of the Scottish National Party. SNP was a combination of the National Party of Scotland and the Scottish Party. It would be the 1970s before SNP gained much attention, and starting in the 21st Century, it has become a major political force in Scotland, holding a majority of seats in the Scottish Parliament as well as a majority of the British Parliament seats for Scotland.

September 22, 1934 – Gresford Disaster On September 22, 1934, an explosion tore through one of two shafts at the Gresford Pit, a coal mine in Wales. Explosions continued to shake the pit for the next couple of days, hindering rescue efforts. All in all, 266 miners and rescue workers were lost. A controversial inquiry that concluded in 1937 could prove no cause for the disaster, and it would remain the worst mining disaster Britain had seen until Aberfan in 1966.

January 20, 1936 – King George V Dies and King Edward VIII Ascends the Throne At the time of King George V's death, his son, Prince Edward, was Prince of Wales and the natural heir to the throne. As such, he ascended the throne on his father's death on January 20, 1936, but this is not where the story ends. Prior to this event, Edward had met and fallen in love with Wallis Simpson, an American divorcee. While never popular with King George V and Queen Mary nor with the British government, Edward continued to see Wallis and included her in more and more official functions as his guest. It wasn't until rumors circulated of his intention to marry her that the real trouble began.

December 11, 1936 – King Edward VIII Abdicates and King George VI Ascends the Throne As the Monarch is the head of the Church of England, it was not constitutionally permitted for King Edward to marry a woman who was divorced with still-living ex-husbands. Facing resistance from the British Government as well as the Church of England, Edward was faced with the choice of breaking off his relationship with Simpson or abdicating the throne. On December 10, 1936, Edward officially signed his abdication notices, and his brother became King George VI. King George would subsequently lead the United Kingdom through World War II and partly through the 1950s before passing away of lung cancer. Edward and Wallis would marry and remain together for the rest of their lives.

May 27, 1937 – Neville Chamberlain Becomes Prime Minister Neville Chamberlain was one of the primary figures in the aforementioned abdication crisis, and when Conservative leader Stanley Baldwin resigned after George VI's coronation, Chamberlain became the party leader and Prime Minister. His premiership was by no means an easy one, facing Irish PM Éamon de Valera on one side of Great Britain and Adolf Hitler on the other. As Hitler began to annex more and more territory, Chamberlain's government sought a policy of appeasement that it felt would keep Britain from sliding into another war.

September 1, 1939 – Germany Invades Poland, Britain Declares War However, appeasement only served to strengthen Hitler's resolve, and on September 1, 1939, the United Kingdom had no choice but to declare war. The government would do so two days later and plunge the nation into a war that would test its resolve.

May 10, 1940 – Winston Churchill Becomes Prime Minister Following the declaration of war and the utter failure of Chamberlain's appeasement policy, Chamberlain found himself a wartime Prime Minister, a job for which he proved to be ill-suited. As losses mounted on Continental Europe, Chamberlain's opponents in the government sought to challenge his leadership. With little support, Chamberlain opted to resign and requested that King George VI send for Winston Churchill as Chamberlain's replacement. Churchill's defiant attitude would provide a rock for the British public's confidence during the war, and his policies would lead to Allied victory as well as making Churchill one of the most popular leaders in the country's history.

May 26-June 4, 1940 – Battle of Dunkirk As the Nazis steamrolled their way west over France, it seemed the war for the British was all but lost. The Battle of Dunkirk that ran from May 26 to June 4, 1940, saw Britain withdraw from the continent at Dunkirk, France. While the loss was a moral blow to the United Kingdom, one shining example of British resolve was the fleet of civilian ships that assisted in evacuating the soldiers from the beach and helped bring them home. As Britain withdrew, it was the beginning of a low point for the nation as the war was only beginning, but what would follow would rely on that sense of strength to overcome perhaps its greatest challenge.



Tracking the Clever Servant

When Wodehouse created his Jeeves and Wooster characters in the 1930s he was drawing on a long-established comedic tradition. The motif of the “clever servant” is one of the longest running jokes in history! To trace it through history we have to go all the way back to the Romans.



Titus Maccius Plautus (254 BC - 184 BC, born at Sassina, Umbria) was a comic playwright in the time of the Roman Republic. The years of his life are uncertain, but his plays were first produced between about 205 BC and 184 BC. Twenty-one plays survive. Plautus' comedies, which are among the earliest surviving intact works in Latin literature, are mostly adaptations of Greek models for a Roman audience. His most typical character is the clever slave who manipulates his master, reversing the master-slave dynamic expected of such relationships in the Roman world.



The Roman playwright Plautus addresses the issues of class consciousness and status in his works. This is clear throughout his play, *Pseudolus*. Pseudolus is the main character of the play, and, as a slave, represents a low social status in Roman society. He is cunning and is against authority, even his own master. Though he is a trickster, Pseudolus does not manipulate the upper classes for his own advancement. He does it to help others, although often twisting his plans to benefit himself at the same time. Plautus uses Pseudolus as a means of creating a comic hero whose worth is not based on his status and class in society. Plautus was attempting to show his audience that human worth is not based merely on wealth and social position. Pseudolus is not of a powerful status, but his intelligence and kindness to those he loves makes him a great and essentially good character.

For Example:

Calidorus is the son of Pseudolus's master, and he is a lovesick and naïve young man. Calidorus represents the higher class, which should put him in a position of power, but he defers his problems to Pseudolus, becoming dependent on the slave. He even lets Pseudolus boss him around:

CALID: I'm tortured!

PSEUD: Toughen up!

CALID: I can't.

PSEUD: Well, force yourself!

CALID: How can I?

PSEUD: Try to control your emotions, man! Concentrate on constructive thoughts; when things go wrong, don't pander to passion . . .

CALID: Pseudolus, let me be silly. Please!

PSEUD: I'll let you, if you let me leave.

CALID: Wait! Wait! I'll be just the way you want me.

Think About It
Read Act I, Scene I of *Pseudolus* by Plautus. How is the relationship between Pseudolus and Calidorus similar to that between Jeeves and Bertie Wooster? How is it different?

Tracking the Clever Servant

The clever
servant in
Molière's
Tartuffe



The French playwright Molière (1622-1673), whose real name was Jean-Baptiste Poquelin, composed 12 of the most durable and penetratingly satirical full-length comedies of all time, some in rhyming verse, some in prose, as well as six shorter farces and comedies.

Molière was also the leading French comic actor, stage director, and dramatic theoretician of the 17th century. In a theatrical period (the early baroque) dominated by the formal neoclassical tragedies, Molière affirmed the potency of comedy as a serious, flexible art form. The strongest influence on Molière's theater came from the Italian commedia dell'arte troupes — with their stock characters and situations — that he encountered during his travels as a young man. The zanni (comic servants) are among the many stock characters from the commedia dell'arte tradition that often appear in Molière's plots. Zannis are usually clever servants who are often called upon to help get their masters/mistresses out of trouble.

<http://www.discoverfrance.net/France/Theatre/Moliere/moliere.shtml>

In Molière's "Tartuffe", the master of the house, Orgon, is being hoaxed by a clever con-man who poses as a religious teacher. Orgon plans to force his daughter, Mariane to marry Tartuffe. Dorine, the servant girl, speaks up for Mariane and tries to give her mistress the courage to resist Orgon.

DORINE: Well, have you lost your tongue, girl? Must I play your part and say the lines you ought to say?
Faced with a fate so hideous and absurd, can you not utter one dissenting word?

MARIANE: What good would it do? A father's power is great.

DORINE: Resist him now, or it will be too late.

MARIANE: But...

DORINE: Tell him one cannot love at a father's whim; that you shall marry for yourself, not him;
That since it's you who are to be the bride, it's you, not he, who must be satisfied;
And that if his Tartuffe is so sublime, he's free to marry him at any time.

MARIANE: I've bowed so long to Father's strict control, I couldn't oppose him now, to save my soul.

DORINE: Come, come, Mariane. Do listen to reason, won't you?

Think About It

Read Act 1, Scenes 2 and 3 of Molière's *Tartuffe*. How is the help that Dorine offers Mariane different from the advice that Pseudolus offers his master? How are the two scenes similar?

William Shakespeare (1564-1616), 'The Bard of Avon', was an English poet and playwright who wrote the famous 154 Sonnets and numerous highly successful, oft-quoted dramatic works including *The Tragedy of Hamlet, Prince of Denmark*. While Shakespeare caused much controversy,, he also earned lavish praise and has profoundly impacted the world in areas of literature, culture, art, theatre, and film. He is considered one of the best to ever write in the English language. A common character that often appears in Shakespeare's script is the "wise fool."

Shakespeare's "wise fools" differ slightly from the clever servants in Molière and Plautus. Rather than using their cleverness to come up with tricks and strategies that solve their master's problems, Shakespearean fools more often use their wits to tell their masters when they are making foolish decisions. Like the traditional clever servants, fools are not in awe of prestige and power. They have the courage to speak the truth to powerful people. For example, when King Lear gives up his crown and divides his lands between his two daughters, the king's fool has no hesitation in criticizing his master's plan.

The clever
servant in
Shakespeare's
King Lear



FOOL: Dost thou know the difference, my boy,
between a bitter fool and a sweet fool?

KING LEAR: No, lad; teach me.

FOOL: That lord that counsell'd thee
To give away thy land,
Come place him here by me,
Do thou for him stand:
The sweet and bitter fool
Will presently appear;
The one in motley here,
The other found out there.

KING LEAR: Dost thou call me fool, boy?

FOOL: All thy other titles thou hast given away;
that thou wast born with.

Think About It

Read Act 1 of *King Lear* (particularly Scene III). Who is the wiser character, King Lear or the Fool? Why do you think King Lear tolerates criticism from his Fool when he won't tolerate it from anyone else?

<http://www.online-literature.com/shakespeare>

Christmas in England

For thousands of years people around the world have enjoyed midwinter festivals. With the arrival of Christianity, pagan festivals became mixed with Christmas celebrations. One of the leftovers from these pagan days is the custom of bedecking houses and churches with evergreen plants like mistletoe, holly and ivy. Apparently, as well as their magical connection in protecting us from evil spirits, they also encourage the return of spring. No era in history however, has influenced the way in which we celebrate Christmas, quite as much as the Victorians.

Christmas Tree: Queen Victoria's German husband Prince Albert helped to make the Christmas tree as popular in Britain as they were in his native Germany, when he brought one to Windsor Castle in the 1840s.

Christmas Crackers and Hats: Invented by Tom Smith, a London sweet maker in 1846. The original idea was to wrap his sweets in a twist of fancy colored paper, but this developed and sold much better when he added love notes ("mottos"), paper hats and small toys, and made them go off with a BANG!

Christmas Cards: The "Penny Post" was first introduced in Britain in 1840 by Rowland Hill. The idea was simple, a penny stamp paid for the postage of a letter or card to anywhere in Britain. This simple idea paved the way for the sending of the first Christmas cards. Sir Henry Cole tested the water in 1843 by printing a thousand cards for sale in his art shop in London at one shilling each. The popularity of sending cards was helped along when in 1870 a halfpenny postage rate was introduced as a result of the efficiencies brought about by those new fangled railways.

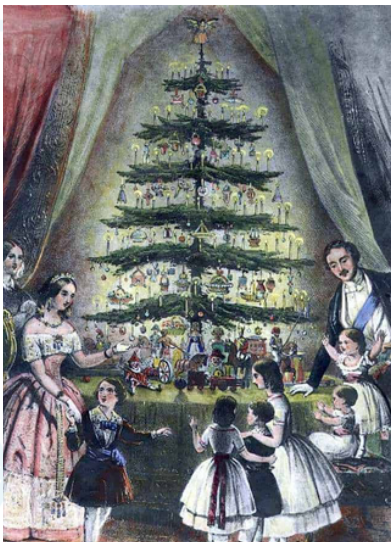
Wassailing: waes hael, meaning "be well" or "be in good health", "Love and joy come to you, and to you your wassail too; and God bless you and send you a happy New Year." The house-wassailing tradition has evolved into what we now recognize as carolling, where groups of people go from door-to-door singing Christmas carols. Some aspects of the original practice however can still be detected in the words of these carols; listen carefully as the wassailers demands begin, "now give us some figgy pudding", and then as those demands turn to threats "and we won't go until we've got some".

Father Christmas/Santa Claus: Normally associated with the bringer of the above gifts, is Father Christmas or Santa Claus. The two are in fact two entirely separate stories. Father Christmas was originally part of an old English midwinter festival, normally dressed in green, a sign of the returning spring. The stories of St. Nicholas (Sinter Klaas in Holland) came via Dutch settlers to America in the 17th Century. From the 1870s Sinter Klass became known in Britain as Santa Claus and with him came his unique gift and toy distribution system — reindeer and sleigh.

Mince Pie: One of Britain's favorite sweet treats at Christmas is the mince pie. This crumbly pastry is filled with fruit, often soaked in brandy and flavored with citrus and mild spice. However, the mince pie was originally a savory pie — and not even round!

Plum Pudding: Britain's other big-name traditional Christmas treat — plum pudding — also has a misleading name, as it contains zero plums. And since Brits use "pudding" as a generic term for "dessert," Americans are often surprised to find that the dish is essentially a steamed cake. It shares key ingredients with mince pie: dried fruit (once called "plums"), suet, spices, and alcohol, plus breadcrumbs. It's akin to what we call "fruitcake" — but the English actually like it. Also called "Christmas pudding," it's essential as mince pie to any Brit's Christmas meal, and making it involves even more ritual.

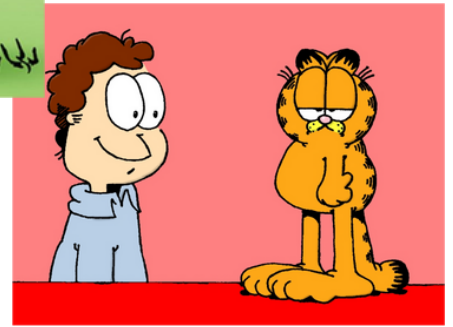
<https://www.ricksteves.com/watch-read-listen/read/articles/christmas-in-england><https://www.historic-uk.com/HistoryUK/HistoryofEngland/A-Victorian-Christmas/>



Above, clockwise from upper left-hand corner: Queen Victoria and Prince Albert's Christmas Tree, Peasants Wassailing, Father Christmas, Christmas Crackers Advertisement, Christmas Cracker, Plum Pudding, Traditional Mince Pie, Christmas Card

Activity Page

American comedians and writers have found different ways to interpret the “clever servant.” In our modern comedy we often find “underdog” characters who aren’t supposed to be in charge but who are actually smarter than the people around them; for example, kids who are smarter than their parents, pets who are smarter than humans or employees who are smarter than their bosses.



How are the cartoon characters above similar to the “clever servants” that we’ve been reading about in Plautus, Molière, Shakespeare and Wodehouse? How has the comedy changed over time? Can you think of other examples of books, comics, television shows, or movies that use versions of the “clever servant” comedy motif?

TAPROOT THEATRE

C O M P A N Y

Mission Statement:

Taproot Theatre Company tells stories of hope, serving the Pacific Northwest through live theatre and educational programs.



Taproot Theatre Company was founded in 1976 by six friends, five of them graduates from Seattle Pacific University. From its humble beginnings as a touring group, the company is now Seattle's largest mid-size theatre company. Today Taproot Theatre serves over 150,000 people annually throughout the Pacific Northwest with its Jewell Mainstage season, Isaac Studio Theatre season, Touring programs and Acting Studio.

Producing Artistic Director
Karen Lund

Associate Artistic Director
Bretteney Beverly

Director of Production
Mark Lund

Director of Marketing
Nikki Visel

Director of Development
Gina Cavallo

In-school Residencies, Workshops and Tours

Jeremy Ehrlich, Education and Outreach Manager
206.329.3674

Karissa Chin, Education and Outreach Associate
206.529.3669

Midweek Matinees

Jenny Cross, Marketing Associate
206.529.3676

Box Office: 206.781.9707
Administrative Office: 206.781.9705

taproottheatre.org

Education Programs

In-School Residencies & Workshops

From drama games to acting classes to putting on a production, Taproot Theatre's residencies can range from several weeks to months, or an entire school year. Whether during the school day or after school as an enrichment program, let Taproot's trained teaching artists introduce a whole new world to your students.

Our theatre arts professional will visit your classroom for a workshop that will inspire and excite your students. They will develop basic acting skills and explore non-theatre curriculum using theater as a medium.



Camps & Classes

Taproot Theatre Company's Acting Studio is a year-round instructional program for theatre artists of all ages and experience levels. We are devoted to the wholeness of the artist with the goal of creating a nurturing environment to help each student develop his or her unique gifts.



Touring Productions

The Road Company performs social-emotional learning plays for elementary and secondary schools, focusing on bullying prevention and social responsibility.

Taproot also provides touring Christmas productions during the holidays and Improv comedy year-round for churches, clubs, office parties, and other groups.

