

2017 JEWELL MAINSTAGE PLAY GUIDE



PROFESSIONAL THEATRE IN A NEIGHBORHOOD SETTING

2017 JEWELL MAINSTAGE
SEASON: *PURSUE*

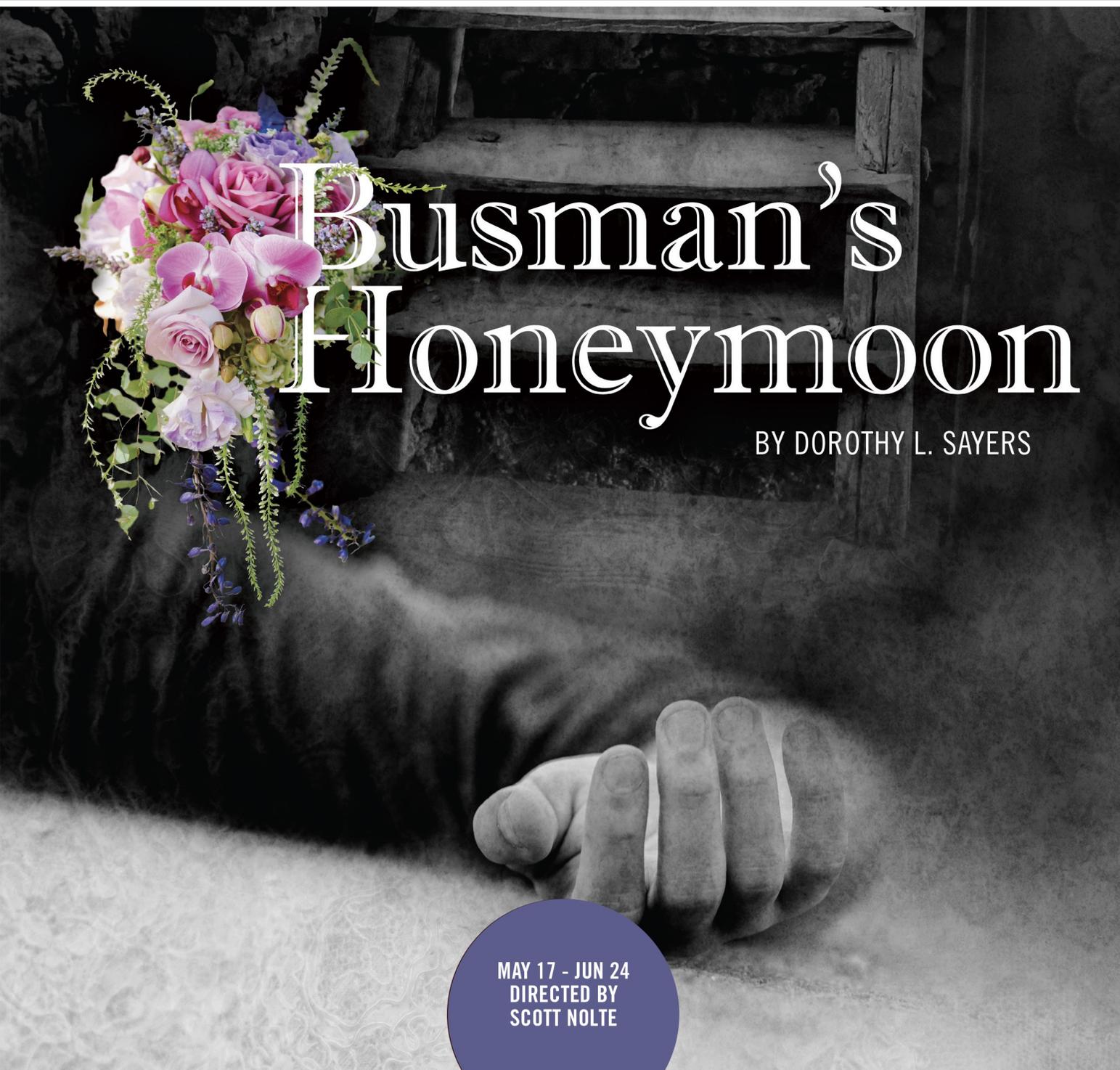
ROOM SERVICE
FEB 1 – MAR 4

EVIDENCE OF THINGS UNSEEN
MAR 29 – APR 29

BUSMAN'S HONEYMOON
MAY 17 – JUN 24

PERSUASION
JUL 12 – AUG 19

RELATIVITY
SEP 20 – OCT 21



Busman's Honeymoon

BY DOROTHY L. SAYERS

MAY 17 - JUN 24
DIRECTED BY
SCOTT NOLTE

WELCOME

“Speaking for his lordship and myself we are accustomed to corpses.”

Newlyweds Lord Peter Wimsey and Harriet Vane discover a body in the basement of their country honeymoon hideaway - murder or accident? Alibi or lie? While the supporting cast of characters complicate this confusing case, Peter and Harriet must decide if the pursuit of the truth outweighs the pursuit of happiness.

Whodunit?!?

When Dorothy L. Sayers and M. St. Clare Byrne set out to write ***Busman’s Honeymoon***, they challenged themselves to write a *fair play mystery* for the stage. According to Sayers, the convention of the fair play rule means that “every clue must be shown at the same time to the [audience] and to the detective, so that both have an equal chance to solve the problem.”¹

Every mystery story creates a puzzle for it’s audience to solve. The fun is in trying to figure out the solution before the intrepid detective discovers the culprit. An added challenge to staging this type of mystery play is keeping the puzzle fair for both the detective and the audience. That includes the technical challenges that are created for the designers to solve. If the murder happened onstage, all of the physical clues must, therefore, be onstage from the beginning of the play -- and in this production they are!

Can you solve the puzzle before the detective?

¹*Busman’s Honeymoon: Author’s Note* by Dorothy L. Sayers and M. St. Clare Byrne

Josh Krupke

Taproot Theatre, Marketing Assistant

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you post about us!*

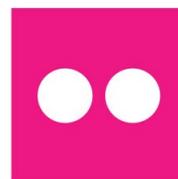
TAPROOT THEATRE
C O M P A N Y

*Professional theatre in
a neighborhood setting*

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See behind the curtain!

See what inspires and delights
us behind the scenes here at
Taproot Theatre.





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Dorothy L. Sayers and M. St. Clare Byrne



Dorothy Leigh Sayers (1893-1957):

Sayers was as an acclaimed English crime-author and academic. She studied at Oxford and graduated with Honors in Modern Languages. After university, she began publishing the successful Lord Peter Wimsey series. Although she is most known for these works, her areas of interest were broad, including translations, essays, poetry and stage and radio dramas. After concluding the Wimsey series with *Gaudy Night*, *Busman's Honeymoon* was put on stage to great success and Sayers became financially stable enough to devote her time to other interests, including theology.

In the second half of her career, Sayers worked on translations and religious philosophy. Perhaps most notable was her 1949 translation of Dante's *Divine Comedy* and later writings on Christianity.

**Do you have favorite writers?
Make a list of some of your
favorites.**



Muriel St. Clare Byrne (1895-1983):

Byrne was an English editor, theater scholar and lecturer at Oxford and the Royal Academy of Dramatic Art. She was a friend of Sayers' and the two co-authored the stage version of *Busman's Honeymoon*. This was their only collaboration.

Busman's Holiday: A holiday spent in following or observing the practice of one's usual occupation.

(example: a bus driver traveling on vacation by bus.)

Author's Note

By Dorothy L. Sayers and M. St. Clare Byrne

Busman's Honeymoon is an attempt to express in dramatic terms the essential formula that distinguishes the true "detective problem" from the "thriller" on the one hand and the "psychological crime-story" on the other. That formula is the "**fair-play rule**," which during the past ten or twenty years [as of the writing of this play] has been slowly hammered out for the detective novel, and is now established and accepted by all serious lovers of this specialized art-form. The rule is, "that every clue must be shown at the same time to the public and to the detective," so that both have an equal chance to solve the problem. The public must not be told the secret of the crime beforehand; nor must the detective acquire any private information which he does not immediately impart to the public.

Fair Play Rule:

That every clue must be shown at the same time to the public and to the detective.

It was necessary to invent a technique to express this formula, since the novelist's approach by argument and explanation is clearly unsuited to the stage. For the First Act, in which most of the major clues are introduced, the method chosen is that of visual presentation. The clues as to Means are displayed, slightly but conspicuously, downstage, while at the same time the animated discussion of trivialities upstage holds the ear and divides the attention of the audience. The producer's task is thus to play, as it were, two independent tunes concurrently¹, concentrating upon the inessentials in order to disguise, without concealing the essentials of the plot-structure.

In the Second Act, the method, while still contrapuntal², is slightly varied. While the inquiry is ostensibly³ directed to Motive, the information actually conveyed to the audience chiefly concerns Opportunity, or the lack of it. Here, Superintendent Kirk's unwavering *canto fermo*⁴ is contrasted with the freely moving *descant*⁵ played by Peter, who hovers continually above the action, sometimes in concord⁶ and sometimes in passing discord⁷ with the set theme. The producer may note the visual symbolism, whereby Kirk remains throughout firmly planted in his chair, while Peter wanders about the stage, darting in upon the problem from all angles.

In Act III, Scene 1, which for the purposes of the plot establishes Motive, the attention is held by yet another theme. This, introduced in the First Act and kept moving by occasional passages in Act II, here emerges into prominence. The human and emotional aspects of the situation, as it affects the private lives of the characters concerned, become the main source of interest. An effort is here made to do for the detective play what has already been achieved for the detective novel -- that is, to combine it with the comedy of manners, and so bring it back into the main line of English dramatic tradition. In this scene, the masks are dropped all round; along farcical-comedy lines by Bunter; along tragic-comedy lines by Crutchley and Miss Titterton; and along romantic-comedy lines by Peter and Harriet, the complete sincerity of whose emotion is the touchstone by which all the rest of the action must be tested.

In the final scene, both the disguised and the ostensible clues extracted from the previous scenes are presented afresh in a visual reconstruction to solve the problem on purely theatrical lines; and at the same time the emotional elements are brought into harmony. The construction is thus that of a Three-part Fugue⁸, moving contrapuntally to an ordered resolution.

The authors would be the last persons to claim that in this largely experimental play they have wholly succeeded in solving their own problem and providing a perfect dramatic formula for the presentation of the "fair-play" rule, and the emotional elements of the detective plot. They suggest, however, that the future development of the detective play may lie in this direction, being convinced that neither sensation without thought nor argument with emotion can ever provide the basis for any permanent artistic structure.

Vocabulary Words

¹**Concurrently:** *adj.* At the same time.

²**Contrapuntal:** *adj.* Of or in counterpoint.

³**Ostensibly:** *adv.* (Sentence modifier) apparently; seemingly.

⁴**Canto Fermo:** *n.* (Classical Music) a melody that is the basis to which other parts are added in polyphonic music.

⁵**Descant:** *n.* An ornamental melody or counterpoint sung or played above a theme.

⁶**Concord:** *n.* Agreement or harmony between people or nations; amity.

⁷**Discord:** *n.* Lack of agreement among persons, groups, or things.

⁸**Fugue:** *n.* A composition of many parts on a short theme and using counterpoint.

SYNOPSIS

***Busman's Honeymoon* is one in a series of several novels and short stories written by Dorothy L. Sayers, featuring the adventures of Lord Peter Wimsey.**

Newlywed detective, Lord Peter Wimsey and his new bride, mystery writer Harriet Vane, have purchased a country farmhouse estate in Harriet's native Hertfordshire and they intend to spend their honeymoon there. They arrive late in the evening and are surprised to find the house has not been prepared for them. The next morning, Peter's valet Bunter, gets to work setting the house in order, calling in the housekeeper, Mrs. Ruddle and a chimney sweep, Mr. Puffett. Despite the peculiarity of the conditions, Peter and Harriet are, nevertheless, quite cheerful and content in their newly married status.

Miss Twitterton, the niece of the house's previous owner, Mr. Noakes, soon arrives. She is surprised to learn of the sale of the estate and reveals that she had heard nothing at all from her uncle for several days. Frank Crutchley is the next to arrive; he is the gardener and is making his usual weekly stop. He also says that he has heard nothing from Mr. Noakes for quite some time. Next, Rev. Goodacre stops by looking for Mr. Noakes and expressing surprise regarding the sale of the home. They each stay as Peter and Harriet introduce themselves as new neighbors.

Later, Mr. MacBride, a solicitor's representative arrives, also wanting to see the former owner. MacBride reveals that Noakes owes a considerable amount of money from his business dealings. It seems probable that Noakes may have taken Peter's money from the sale of the house and skipped town. As more revelations are made about Noakes' finances and as tensions begin to rise, Peter suggests refreshments be served. Bunter goes down to the cellar to retrieve some beverages but he soon finds more than just wine is being stored down there -- he finds the dead body of Mr. Noakes.

There is suspicion aplenty and more than enough to go around. When Police Superintendent Kirk arrives Peter and Harriet inevitably find themselves drawn into the effort to solve the mystery...

Timeline of Lord Peter Wimsey Books

Stories in **bold** are novels, while those in "quotes" are short stories. All the short stories listed can be found in the volume **Lord Peter**. Below is a listing of each of the stories, and the years in which the story takes place within the larger Lord Peter Wimsey story.

1921	" <i>The Vindictive Story of the Footsteps that Ran</i> "
1923	<i>Who's Body</i>
1924	<i>The Clouds of Witness</i>
1924	" <i>The Abominable History of the Man with the Copper Fingers</i> "
1925	" <i>The Entertaining Episode of the Article in Question</i> "
1925	" <i>The Fascinating Problem of Uncle Meleager's Will</i> "
1925	" <i>The Fantastic Horror of the Cat in the Bag</i> "
1925	" <i>The Learned Adventure of the Dragon's Head</i> "
1926	" <i>The Unprincipled Affair of the Practical Joker</i> "
1927	<i>Unnatural Death</i>
1927	" <i>The Bibulous Business of a Matter of Taste</i> "
1927	" <i>The Piscatorial Farce of the Stolen Stomach</i> "
1928	" <i>The Unsolved Puzzle of the Man with No Face</i> "
1928	<i>The Unpleasantness at the Bellona Club</i>
1928	" <i>The Undignified Melodrama of the Bone of Contention</i> "
1930	" <i>The Adventurous Exploit of the Cave of Ali Baba</i> "
1931	<i>Strong Poison</i>
1931	" <i>The Image in the Mirror</i> "
1931	" <i>The Incredible Elopement of Lord Peter Wimsey</i> "
1931	<i>The Five Red Herrings</i>
1931	" <i>The Queen's Square</i> "
1932	<i>Have His Carcase</i>
1932	" <i>The Necklace of Pearls</i> "
1933	<i>Murder Must Advertise</i>
1933	" <i>In the Teeth of the Evidence</i> "
1934	<i>The Nine Tailors</i>
1934	" <i>Striding Folly</i> "
1935	<i>Gaudy Night</i>
1936	<i>Busman's Honeymoon</i>
1936	<i>Thrones, Dominations</i>
1936	" <i>The Haunted Policeman</i> "
1942	" <i>Tallboys</i> "

Lord Peter Death Breden Wimsey

By Mark Oppenlander

A brief biography of our hero detective, Lord Peter Wimsey.

Lord Peter Death Bredon Wimsey was born in 1890, the second son of Mortimer Gerald Bredon Wimsey, the 15th Duke of Denver and of Honoria Lucasta, daughter of Francis Delagardie of Bellingham Manor, ants. Described as a “colorless shrimp of a child,” and lacking his older brother Gerald’s robust good looks, Peter nonetheless developed his natural agility and sharp mind to good advantage. His slightness of build and interest in books and music led him to unhappy early school years where he garnered the nickname “Flimsy.” But at Eton it was discovered that he had natural brilliance as a cricketer, whereupon he was immediately forgiven all else and his eccentricities were written off as wit.

Peter’s uncle, Paul Austin Delagardie, took Peter under his wing, introducing the young man to a tailor, the difference between good wine and bad and the various social graces. By the time he went up to read history at Balliol in Oxford, Peter was all the fashion.

After earning First-Class Honours and developing in his final year a devoted love for a 17-year-old beauty, the First World War interrupted. Peter served from 1914 to 1918, gaining his DSO and the admiration of his men, but returning to find he had lost his love to another man. Suffering from shell shock and bitterness, Peter settled in to a flat at Piccadilly with his sergeant Bunter installed as manservant.

Those close to him knew that he would have to find something to occupy his razor-sharp mind beyond his usual hobbies of music and collecting rare first editions, or he would go completely mad. The “something” Peter found was detection. In 1921 he solved the case of the missing Attenbury emeralds, creating the greatest sensation when he appeared in the witness box. Many members of the Wimsey family found this hobby distasteful until Peter stepped in to a sea of family troubles and cleared his brother Gerald, now the Duke of Denver himself, of an ugly murder charge.

In 1929, Peter exonerated the famed mystery novelist Harriet Vane from the charge of poisoning her former lover. He fell in love with her immediately but it took five years to be persuaded that his repeated propositions were worth accepting. Peter and Harriet finally married on October 8, 1935.

-- From Taproot Theatre’s 1998 *Busman’s Honeymoon* Dramaturgy Packet,
by Mark Oppenlander



Terry Edward Moore as Lord Peter Wimsey with Alyson Scadron Branner as Harriet Vane in *Busman’s Honeymoon* at Taproot Theatre.

Photo by Eric Stuhau.

Fun Fact: Actor Terry Edward Moore has played both Lord Peter Wimsey and Sherlock Holmes, twice each, at Taproot Theatre.

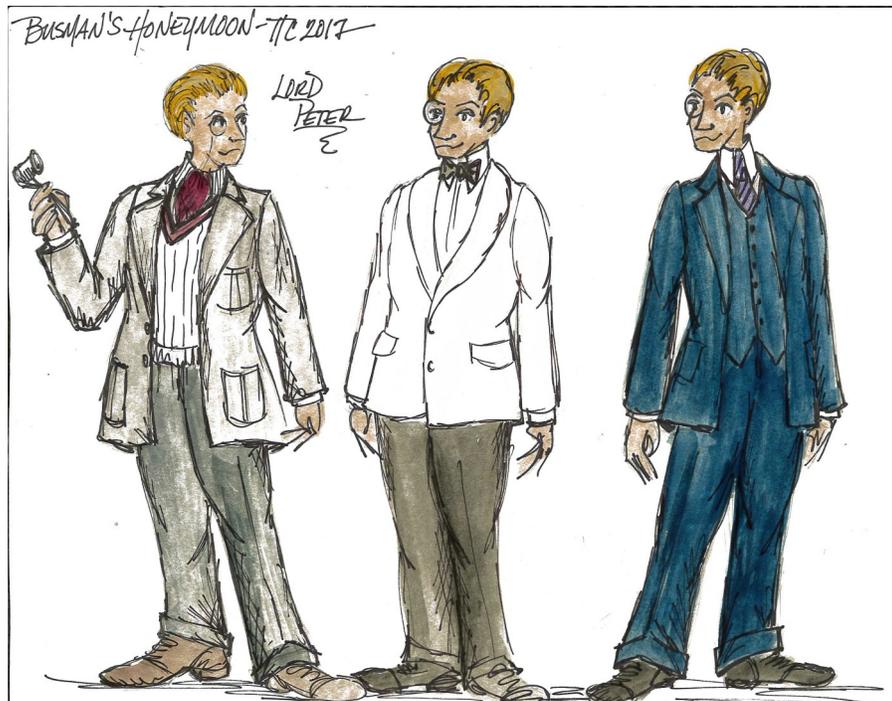
Do you have a favorite fictional detective character? What makes them your favorite?

COSTUMES

Authors of novels or short stories will often include character descriptions as part of the story. In a play, the costume designer is responsible for creating the first impression of a character. As soon as an actor walks out on stage you can guess something about their character. Are they old or young? Are they rich or poor? Are they from another time period or dressed in modern clothes?

**Costume Design
by
Sarah Burch
Gordon**

**Costume Sketches for
Lord Peter Wimsey**



**Costume Sketches for
Lady Harriet Vane**



SETTING/PLACE

In a novel or a short story the setting is usually established by the author's description indicating time and place. At most theatrical productions the program will briefly list the setting and time period of the play, but after that it's up to the set designer to create a visual representation of the location that the story is set. A good set designer will create a set that gives the audience clues about the story even before the actors come on stage.

What can you guess about the setting (location and/or time period) of this play by looking at the set design below?

Set Design by
Mark Lund



Busman's Honeymoon

Taproot Theatre Company 2017
designer - m. lund

The Golden Age of Detective Writing

The Golden Age proper is, in practice, usually taken to refer to a type of fiction which was predominant in the 1920s and 1930s but had been written since at least 1911 and is still being written—though in much smaller numbers—today. In his history of the detective story, *Bloody Murder: From the Detective Story to the Crime Novel*, the author Julian Symons heads two chapters devoted to the Golden Age as "the Twenties" and "the Thirties". Symons notes that Philip Van Doren Stern's article, "The Case of the Corpse in the Blind Alley" (1941) "could serve ... as an obituary for the Golden Age."

Many of the authors of the Golden Age were British: Margery Allingham (1904–1966), Anthony Berkeley (aka Francis Iles, 1893–1971), Agatha Christie (1890–1976), Freeman Wills Crofts (1879–1957), R. Austin Freeman (1862–1943), Michael Innes (1906–1993), Philip MacDonald (1900–1980), Dorothy L. Sayers (1893–1957), Josephine Tey (1896–1952), Anne Hocking (1890–1966), Edmund Crispin (1921–1978), Cyril Hare (1900–1958) and many more. Ngaio Marsh (1895–1982) was from New Zealand, but her detective Roderick Alleyn was British. Georges Simenon was from Belgium and wrote in French. Some of them, such as John Dickson Carr, Ellery Queen and S. S. Van Dine, were American but had similar styles. Others, such as Raymond Chandler and Dashiell Hammett, had a more hard-boiled, American style. Four, Margery Allingham, Agatha Christie, Ngaio Marsh and Dorothy L. Sayers are described as the "Queens of Crime"; all were British apart from New Zealander Ngaio Marsh (though still a British Subject in the Empire sense) who lived for some years in England where most of her novels are set.

Certain conventions and clichés were established that limited any surprises on the part of the reader to the details of the plot and, primarily, to the identity of the murderer. The majority of novels of that era were "whodunits", and several authors excelled, after misleading their readers successfully, in revealing the least likely suspect convincingly as the villain. There was also a predilection for certain casts of characters and certain settings, with the secluded English country house and its upper-class inhabitants being very common.

The rules of the game – and Golden Age mysteries were considered games – were codified in 1929 by Ronald Knox. According to Knox, a detective story "must have as its main interest the unraveling of a mystery; a mystery whose elements are clearly presented to the reader at an early stage in the proceedings, and whose nature is such as to arouse curiosity, a curiosity which is gratified at the end."

A similar but more detailed list of prerequisites was prepared by S. S. Van Dine in an article entitled *Twenty Rules for Writing Detective Stories* which appeared in *The American Magazine* in September 1928. They are commonly referred to as Van Dine's Commandments.

Knox's "Ten Commandments" (or "Decalogue") are as follows:

1. The criminal must be mentioned in the early part of the story, but must not be anyone whose thoughts the reader has been allowed to know.
2. All supernatural or preternatural agencies are ruled out as a matter of course.
3. Not more than one secret room or passage is allowable.
4. No hitherto undiscovered poisons may be used, nor any appliance which will need a long scientific explanation at the end.
5. No Chinaman must figure in the story. [At the time, trashy, mass-media mysteries always featured a character of Chinese descent. This rule meant the writer should avoid cliché plot devices, although yes, it does sound a bit racist.]
6. No accident must ever help the detective, nor must he ever have an unaccountable intuition which proves to be right.
7. The detective himself must not commit the crime.
8. The detective is bound to declare any clues which he may discover.
9. The "sidekick" of the detective, the Watson, must not conceal from the reader any thoughts which pass through his mind: his intelligence must be slightly, but very slightly, below that of the average reader.
10. Twin brothers, and doubles generally, must not appear unless we have been duly prepared for them.

1930s England

Based on research by Tim Lambert

Economics in 1930s Britain

Similar to the United States, the 1930s in Great Britain are remembered for mass unemployment. For most of the 1920s unemployment hovered between 10% and 12% but by 1933 British unemployment spiked to 22.8%. However, after the early part of 1933, unemployment began to fall substantially and by 1938 it had returned to pre-depression levels, near 10%. Despite the recovery several areas in North England, Scotland and South Wales would remain in a semi-permanent depression for years to come.

Meanwhile, there was another side to the economic story for those people who did manage to have jobs in the 1930s, living conditions actually rose significantly. New industries such as car and aircraft manufacturing and electronics prospered in the Midlands and South England, where unemployment had remained relatively low. Pensions and unemployment benefits were made more generous in 1928 and again in 1930. In 1931 the unemployment benefit was cut by 10% and then restored again in 1934. By 1935 a person on government welfare programs was about as well off as a skilled worker had been in 1905, which was more a measure of how much living standards and costs had risen throughout Britain than it was a reflection of the generosity of the programs. Ultimately, the problems caused by the depression and high unemployment were only truly solved by the needs created by the Second World War, which started industries booming again in support of the war effort.

During the war, which lasted in England from 1939 - 1945, the German army bombed London and other British major cities relentlessly. Many children from the cities were evacuated to the countryside to be safe from bombing. Several of these children had never been outside their home city and had never seen the countryside before.



A protest outside a London Labour Exchange during The Great Depression.



Children being evacuated from Liverpool during the beginning of World War II.

1930s England

Based on research by Tim Lambert

Style

In the 1920s and 1930s a new style of furniture and architecture was introduced, called **Art Deco**. It used geometric shapes instead of the flowing lines of the earlier Art Nouveau period. The name art deco came from an exhibition held in Paris in 1925 called the Exposition Internationale des Arts Decoratifs.

Electricity

At the beginning of the 20th century only wealthy people could afford electric light; other people used gas. However, in the 1920s and 30s more and more people of average wealth began to switch to electric light.

Appliances

Similarly, in the early 20th century vacuum cleaners, washing machines and other major appliances were considered luxury items. The first electric oven went on sale in the USA in 1891, and in 1893 in Britain. By 1939 there were about 1 1/2 million electric ovens in Britain and about 9 million gas ones.

Ownership

In 1900 about 90% of the population of Britain rented their home. However, home ownership became increasingly common throughout the 20th century. And by 1939 about 27% of the population owned their own house. Meanwhile, the first council houses (a form of low rent, apartment style, government run housing) were built before the First World War, and more were built in the 1920s and 1930s as some older slum neighborhoods were cleaned out.



Poster for the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes*.



The Chrysler Building in New York City is an example of Art Deco Architecture.



An example of 1930s British council houses.

Clothes in 1930s Britain

A revolution in women's clothes occurred in 1925 as women began to wear far more revealing knee-length skirts. It also became fashionable in the mid to late 1920's to look somewhat boyish. However, in the 1930's women's dress returned to more conservative styles.

After the First World War men's clothes became less formal and more casual. In the 1920s wide trousers called 'Oxford bags' were fashionable. Men also often wore pullovers instead of waistcoats.

In the 19th century men's underwear covered almost the whole body, stretching from the ankles to the neck and the wrists. However in the 1920s they began to wear shorts that ended above the knee and sleeveless vests. The first y-fronts went on sale in Britain in 1938.



(above) An example of "Oxford bags" trousers.

1930s England

Based on research by Tim Lambert

Film and Radio

Cinema was a very popular form of entertainment in Britain in the 1930s; many people went at least once and sometimes even twice a week. Early films were black and white, with only some experimentation with colorization techniques, but in the 1930s the first mainstream full-color feature films debuted.

Radio broadcasting began in 1922 in Britain when the British Broadcasting Corporation (BBC) was formed. By 1933 half the households in Britain had a radio. The BBC began some early television broadcasting in Britain as early as 1936.

Schools

In 1900 children in Britain sometimes left school when they were only 12 years old. However, in 1918 the minimum school leaving age was raised to 14. Between World War I and World War II, working class children went to elementary schools, middle class children went to grammar schools and upper class children went to public schools.

Transportation

In 1903 a speed limit of 20 MPH was introduced in Britain. It was later abolished in 1930. Then, in 1934, a new speed limit of 30 MPH was established, though it only applied to cities and other built-up areas. The first electric traffic lights were installed in London in 1925 and the first driving test was introduced in 1934. Also, in 1934, Percy Shaw invented the cat's eye road reflector and the parking meter was invented by Carlton Magee. The first parking meter was installed in Oklahoma in 1935.



Percy Shaw's 'cat's eye' road reflector was introduced in 1934.



Carlton Magee's first parking meter was installed in 1935.

Notable Early Color Films

The Black Pirate (1926, United Artists): A silent film, starring Douglas Fairbanks, Sr., this was the first film to use a two-color filtering system created by Technicolor.

The Viking (1928, MGM): An adventure movie, loosely based on Scandinavian explorer Leif Erikson, this was the first Technicolor feature film to also feature sound.

A Romance of Seville (1929, British International Pictures): This drama, which used a Pathéchrome stencil coloring process, was the first color feature film released in Britain.

Flowers and Trees (1932, Disney and United Artists): The first commercial film to be released in Technicolor's full 3-step colorization process (after several years of only red and green filters), *Flowers and Trees* won the Academy Award for best Animated Short Subject in 1932.

Popular English Treats of the 1930s

Sales of ice cream boomed in the 1930s and many new kinds of sweets were introduced. These included:

- **Milky Way** (1923 in the USA, 1935 in Britain)
- **Jaffa Cakes** (1927)
- **Twiglets** (1929)
- **Crunchie** (1929)
- **Snickers and Freddo** (1930)
- **Mars Bar** (1932)
- **Penguins** (1932)
- **Whole Nut** (1933)
- **Aero and Kit Kat** (1935)
- **Maltesers and Blue Riband** (1936)
- **Smarties, Rolo and Milky Bar** (1937)



How many of these candies have you tried?

Speaking English: A Glossary of Terms

“England and America are two countries separated by a common language.”

-- George Bernard Shaw

In this section you will find a list of words and phrases used in *Busman's Honeymoon*, which might sound a little foreign to modern American ears.

“At Sixes and Sevens”: A state of confusion and disorder.

Ball Cock: An automatic valve whose opening and closing are controlled by a hollow float at the end of a lever. Most often associated with toilets.

“Bank of England Note”: Official currency of England.

Beetle off: Hurry away quickly.

Bellows: An instrument or machine that by alternate expansion and contraction draws in air through a valve or orifice and expels it through a tube. These are used to operate a pump organ.

Buff Orpingtons: An English breed of chicken.

Cassock: Close-fitting ankle-length garment worn especially in Roman Catholic and Anglican churches by the clergy and by those assisting in services.

Catch-penny: Having a cheap superficial attractiveness designed to encourage quick sales.

Chimney Pot: A clay pipe often placed at the top of a chimney.

Chimney Stack: The part of a chimney that is above the roof of a building.

Constabulary: Of or relating to the constable.

Cosh: A weighted weapon, a bludgeon.

Cut keys: The act of replicating an existing key.

Do the pots: Lincolnshire slang for washing the dishes.

Five bob: Slang for a British shilling, or twelve pence.

Forrader: British slang for further ahead.

Hemorrhagic effusion: Medical term for when blood leaks into a body cavity.

Hip Bath: A small bath that only submerges the bather to his or her hips.

“Hue and cry”: A loud outcry formerly used in the pursuit of one who is suspected of a crime.

Indictable: Subject to charge with a fault or offense.

Ingle Seats: Seats adjacent to a large open fireplace.

TAPROOT THEATRE COMPANY: PLAY GUIDE

“In the pink”: In good health or spirits.

Inveterate: Habitual, or firmly established by a long presence.

Latticed casements: Windows that open or hinge at their side with a lattice (a framework or structure of crossed wood or metal strips).

Lavercock: A skylark.

Lorry: British slang for a truck.

Mellers: To beat with in object.

Mortice: A traditional lock which inserts into a hole cut in the wall.

Myrtle-Crowned: Refers to a crown of golden myrtle leaves. Used to evoke mystical, angelic elegance.

“Nosy-Parking”: A nosy parker is one who excessively pries into business that does not concern them.

Perambulator: a baby carriage.

Plavered: Talked idly.

Psaltery: An ancient stringed instrument.

Pot Chain: A chain attached to the chimney's damper which allows for the damper to be adjusted from within the house.

Roasting Jack: An antiquated tool for slowly rotating meat over a fire.

Sackbut: Antiquated term for a trombone.

Settles: Long wooden benches with backrests and arms, designed to seat several people.

Spanner: A wrench that has a hole, projection, or hook at one or both ends of the head.

‘Strewth?': British slang abbreviation of “God's truth”; an exclamation of wonder.

Tankard: a large, metal cup for drinking beer that has a handle and often an attached lid.

Throstle: English bird with a distinctive, repetitive call.

“Tooth comb”: An attitude or system of thorough searching or scrutinizing.

Tudor Chimney: Characteristically elaborate chimney pots of the Tudor architectural period.

“Waterloo vintage!": A reference to the age of the gun; as if it was from the Battle of Waterloo in 1815.

A Whatnot (furniture): Series of open shelves supported by two or four upright posts, used for displaying ornamental objects.

Wireless: A radio.

POST-SHOW REFLECTION QUESTIONS

The Question: Whodunit? What clues did you discover as you watched the play? Was the eventual culprit the character you suspected?

1. What parts of this story do you think remain relevant to today? What parts are less relevant now?
2. Who was your favorite character? Why?
3. Write about a time in your life when you had to solve a difficult problem. What steps did you take to solve the puzzle?

POST-SHOW REFLECTION

After the show, write a short review of the performance using the space below. Include what you liked and didn't like while identifying the main conflicts of the play and its plot structure.

TAPROOT THEATRE COMPANY

MISSION STATEMENT

Taproot Theatre Company creates theatre experiences to brighten the spirit, engage the mind and deepen the understanding of the world around us while inspiring imagination, conversation and hope.

ABOUT US

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.

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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.

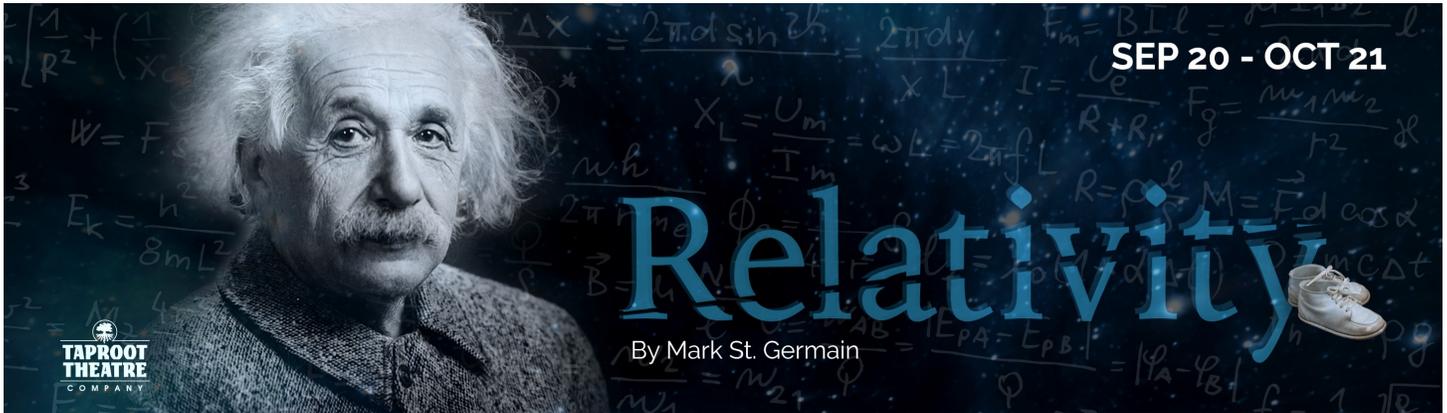
Touring Productions

- The Road Company – performing plays for elementary and secondary schools focusing on issues such as bullying prevention, substance abuse, and friendship skills.
- Family oriented productions and improv comedy for churches, clubs, office parties and other groups.

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.

COMING SOON TO THE JEWELL MAINSTAGE:



Relativity

A NATIONAL NEW PLAY NETWORK ROLLING WORLD PREMIERE

“Not everything that counts can be counted.” In 1902 Albert and Mileva Einstein had a daughter. After 1904 she was never seen or spoken of again. Fast forward to 1948 - As an insistent reporter searches for answers to Einstein’s secrets, she discovers that not everything adds up.

Wed, April 5 at 10:00am

Age Recommendation: 12+

RESERVE TICKETS FOR YOUR SCHOOL GROUP NOW!

For group pricing: groups@taproottheatre.org or 206.781.9708.

NEXT ON THE JEWELL MAINSTAGE:



Persuasion

A WORLD PREMIERE OF A NEW MUSICAL.

“Hope is the most tenacious thing.” Jane Austen’s final novel soars to life in this ravishing new musical about love, longing and second chances. Years ago, Anne Elliot was persuaded to abandon true love but now her past mistakes and long-lost hopes have returned. Can she summon the courage to follow her heart?

July 12 - Aug 19

Age Recommendation: 12+

For group pricing: groups@taproottheatre.org or 206.781.9708.