

Necessary Sacrifices

by Richard Helleesen

2019 JEWELL MAINSTAGE PLAY GUIDE

2020 Jewell Mainstage Season
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Directed By Karen Lund
Sep 18 - Oct 26


**TAPROOT
THEATRE**
COMPANY

WELCOME

Five words were meant to change a young country divided by civil war when abolitionist and Union recruiter Frederick Douglass challenged President Lincoln to act on the statement that “all men are created equal.” As these two brilliant Americans wage a battle for the future of the Union, their arguments affect not only their sons but the nation we live in today.

Twelve score and three (243) years ago, “our forefathers brought forth on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.”

Seven score and sixteen (156) years ago, the United States of America was “engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure.”

For 243 years, the struggle to answer this question of universal freedom has raged on. This nation has held firmly to its core foundational ideals despite slavery, war, injustice and oppression.

In ***Necessary Sacrifices***, two of the greatest Americans in history struggle together, attempting to find for themselves, at the crucial turning point in American history, if the promise of America is true. They invite us, their successors, to struggle along with them; to attempt to understand for ourselves the actual cost of achieving “liberty and justice for all.”

What do these promises mean to you? How much are you willing to sacrifice in order to ensure freedom?

We'd love to hear from you!

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TAPROOT THEATRE
C O M P A N Y

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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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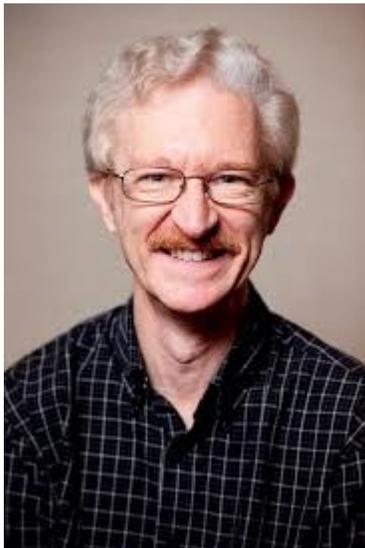
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Lamar Legend (as Frederick Douglass) and Ted Rooney (as Abraham Lincoln) in *Necessary Sacrifices* at Taproot Theatre.

Richard Helleesen



Richard Helleesen

Richard Helleesen is the author of a number of plays for adults and children. Among the former are *Kingdom* (premiered at the Denver Center Theatre Company; recipient of the Barrie Stavis Playwriting Award from the National Theatre Conference, and a finalist in the PEN USA West 2000 Literary Awards); *Once in Arden* (originally produced by South Coast Repertory, and the recipient of a Julie Harris Playwriting Award from the Beverly Hills Theatre Guild); *Moonshadow* (six regional theatre productions; awarded the Dennis McIntyre Playwriting Award by the Philadelphia Festival Theatre for New Plays); an adaptation of Frank Norris' *The Octopus* (semi-finalist, 2011 O'Neill National Playwrights Conference); and five plays for Ford's Theatre in Washington, DC, where he is an Associate Artist: the full-length *Necessary Sacrifices*, commissioned and premiered in 2012, the one-acts *One Destiny*, *The Road From Appomattox*, and *Investigation: Detective McDevitt* and as co-writer, the new adaptation of the Frank Wildhorn musical *Freedom's Song*. With the late composer David De Berry he wrote the book for the musical *A Cappella* (premiered at the Sacramento Theatre Company), and a widely-produced musical adaptation of Dickens' *A Christmas Carol*. His two-dozen produced short plays include five finalists for the Actors Theatre of Louisville Heideman Award: *Four One-hundredths*, *Layin' Off the Lizard-Boy*, *Ethnic Cleansing*, *Teardown*, and *A Speedy and Public Trial*, all produced at City Theatre in Miami (among others). His one-act *Don Corazones* received a Los Angeles Ovation Award writing nomination, and appears in "Best Ten-Minute Plays 2012", published by Smith & Kraus. Two additional full-length plays, *All She Wrote* and *Compelled*, are currently in progress.

Mr. Helleesen's plays for young audiences include a version of *The Twelve Dancing Princesses* (published by Samuel French), *The Emperor's New Clothes* (People's Light & Theatre Company), and an adaptation of Esther Forbes' novel *Johnny Tremain* (B Street Theatre, Sacramento). With Grammy-winning composer Michael Silversher he has written a musical adaptation of Kenneth Grahame's *The Wind in the Willows* (part of South Coast Repertory's inaugural Family Series in 2004, with a revised version playing at Imagination Stage in Bethesda, Maryland in 2011), as well as eleven Educational Touring musicals for SCR, three of which—*Face 2 Face*, *My Mom's Dad* and *Birds of a Feather*—were subsequently produced at the Sundance Children's Theatre in Utah. *Face 2 Face* and another tour show, *The Pride of Weedpatch Camp*, were selected as workshop study plays by the Lincoln Center Institute's Rural Arts Education program in 2006 and 2007, through the William Inge Center for the Arts in Independence, Kansas. Along with composer/lyricist Joy Sikorski, they are currently working on an adaptation of Lois Lowry's young adult novel *Gathering Blue* (finalist, O'Neill Music Theatre Conference, 2009).

A member of the Dramatists Guild, Mr. Helleesen was an invited attendee at the Theatre Communications Group National Conferences in 2005 and 2007, a guest panelist at the William Inge Theatre Festival in 2003, and playwright-in-residence at the Inge Center in 2009 and 2012. Additionally, he assists with one-on-one dramaturgy for the Playwrights Center in Minneapolis, and has worked in the literary departments of several theatres, including Berkeley Repertory Theatre, South Coast Repertory, and B Street Theatre in Sacramento, where he makes his home.

Dramatis Personae

FREDERICK DOUGLASS:

45-46. This is not the white-haired, full-bearded icon of his later years. Though his hair has begun to grey, perhaps with a faint stripe, he wears a goatee, and has the fierceness of his middle years.

ABRAHAM LINCOLN:

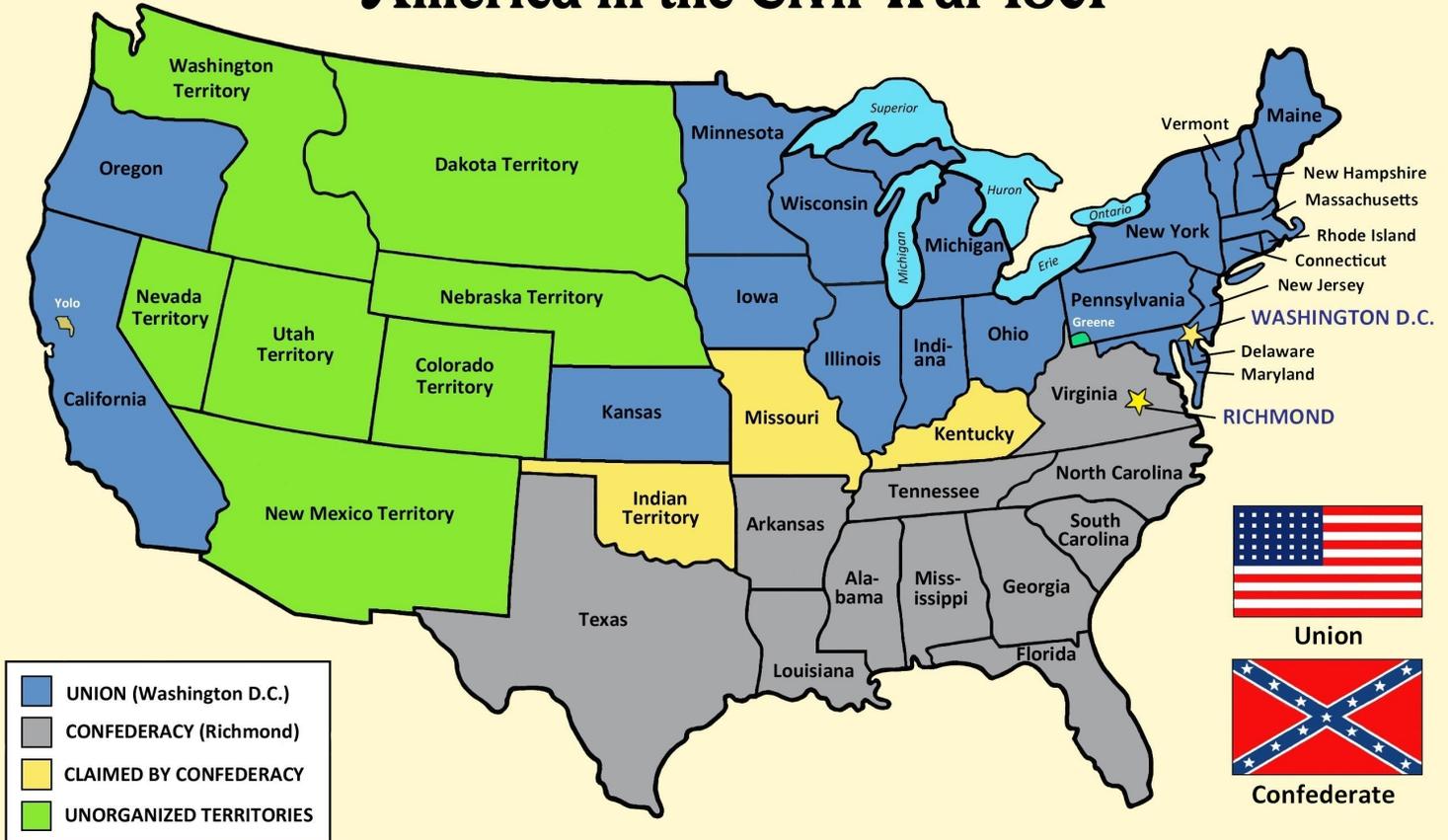
54-55. Not yet the haggard man in photographs at the end of his life, but the war is wearing on him. He has the inner vitality and strength of a younger man, but on the outside he has begun to look every one of his fifty-plus years—especially in Act II, when he ages noticeably.

GEORGE STEARNS:

54-55. Major, and Assistant Adjutant General, United States Volunteers. The Recruiting Commissioner for the United States Colored Troops. In civilian life, a prosperous merchant from Boston and committed abolitionist.

Story Summary

America in the Civil War 1861



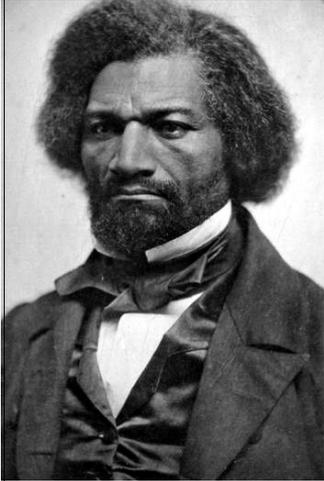
TIME: 1861 to 1865—but centrally, August 1863 and August 1864.

SETTING: The White House, during the Civil War.

In the summer of 1863, Frederick Douglass has had enough. Moved, in the wake of the Emancipation Proclamation, to actively recruit black troops into the Union Army, he has seen nothing but broken promises: unequal pay, no commissions, and—worst of all—no retaliation for the brutalization of black prisoners. All of which he blames on the “tardy, hesitating, vacillating policies” of Abraham Lincoln—who, far from being “the great emancipator”, seems to be merely another disappointing politician, ready to compromise at every turn. Unwilling to recruit a single black soldier more, but understanding that the future of African-Americans hangs in the balance, Douglass travels to Washington, to make one last attempt to have his grievances reconciled. First at the War Department and then—arriving without an invitation—at the White House.

Based on the two documented meetings between Lincoln and Douglass, *Necessary Sacrifices* looks at two leaders in a time of crisis—both of whom grapple with the problems of leadership in a democracy, problems compounded by war, race, and the politics of an election year, who begin by misunderstanding pointed rhetoric as inflexibility and abundant humor and a folksy style as weakness—and come to realize not just the truth about the other, but how much they need each other. They must move beyond differences in position and personality if they are to keep the wounds of slavery and civil war from damaging their country for all time. And, in the process, they ultimately discover the basis for something neither expected: friendship.

Characters



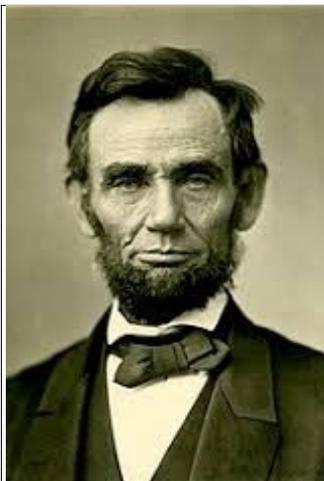
Frederick Douglass

Frederick Douglass was born a slave in Talbot County, Maryland in a small shack. Much of his childhood was spent cold and hungry and exposed to the degradations and cruelty of slavery—not the least of which was the fact that he was separated from his mother, Harriet Bailey, as an infant and only saw her four or five times before her death when he was seven-years-old. He primarily lived with his grandparents.

At age eight, he was sent to Baltimore under the care of his owner's daughter's brother-in-law, who built ships. He rose through the ranks of the ship building company, learned to read and learned of the Abolitionist movement. Around the age of 18, he attempted to escape slavery but failed. The second time around, with the help of his wife, he made his escape and headed to New Bedford, Massachusetts. While there, he became acquainted with public speaking (the beginning of a well-deserved reputation for being an eloquent orator) and various anti-slavery organizations and publications—one of which was *The Liberator*, edited by William Lloyd Garrison, a connection that would heavily influence Douglass's path to becoming an abolitionist. They eventually separated due to differences of opinion as to how exactly to fight against slavery but his interest in published documents, education, and journalism in general had already been kindled.

Frederick Douglass started several newspapers and published three autobiographies. All of these accomplishments came at the price of racism and he was beaten—physically, verbally, and emotionally—even after gaining his freedom.

In 1845, Douglass escaped to England to flee slave hunters, where he delivered several important speeches and later on, after an incident at Harper's Ferry, he escaped to Canada. During the Civil War, Douglass became a recruiter for the 54th Massachusetts Infantry and held various public offices for both the United States and Haiti. He continued to publish papers and yet another autobiography, as well as continuing his previous involvement in women's suffrage, but life is considerably quieter. He married Helen Pitts, his white secretary, in 1884 but died suddenly of heart failure in 1895.



Abraham Lincoln

President Abraham Lincoln was born to a poor family in Kentucky. Lincoln eventually rose to enormous heights and fundamentally influenced the United States as we see it today, taking the country through the Civil War and engineering its emergence as a single, united country.

He began his life with a few different careers, such as postmaster, surveyor, lawyer and, later on, civil servant for the Whig and Republican parties as both legislator for the state of Illinois and as President of the United States.

He married Mary Todd, with whom he had four sons, only one of whom survived into full adulthood (the others died at 4, 12, and 18, respectively, from various diseases—a fact that would haunt both Lincoln and Mary).

When Lincoln was running for senatorial office the first time, against Stephen A. Douglas (Mary's old suitor, oddly enough), the race was a tough one, and from the very early stages, Lincoln had set his platform on an anti-slavery foundation, even though it did not—initially, at least—make him a popular choice politically and certainly caused uproar in many parts of the country. Regardless of the initial reaction, many believed it was such frank and morally upright speeches that eventually carried him through to the Presidency. He was defeated a few times in Congressional elections and for Senator, but ultimately became a Representative in Congress for Illinois in 1846. He was defeated twice in trying to become senator but became President of the United States shortly after. He was re-elected in 1864 for a second term as president, which he did not fully complete, as he was assassinated by John Wilkes Booth on April 15th, 1865.

Characters



George Stearns

Born January 8, 1809, **George Luther Stearns** was from an old New England family. His father's death forced him to enter the business world at an early age. He rose from a clerk to a linseed oil manufacturer for the shipbuilders of his native Medford, MA. Later, the lead pipe factory he started solidified his wealth and standing in the manufacturing community.

He married Mary Elizabeth Preston in 1843. They met through acquaintances, all of whom were somehow involved in progressive politics—one in particular, Mrs. Lydia Maria Child, was an opponent of American expansionism, an Indian rights activist, a novelist, and a journalist. From the Compromise of 1850 onward, Stearns became increasingly active in anti-slavery efforts.

Slow of speech, Stearns preferred working behind the scenes, allowing his money to speak for him. Although he did not join radical anti-slavery groups and other reform movements, in the cause of Kansas, he used his managerial skills effectively, eventually becoming chairman of the Massachusetts State Kansas Aid Committee. About this time, Stearns met John Brown and emerged as chief financial backer for Brown's Harper's Ferry plan. After this episode, Stearns helped organize the Emancipation League and recruited the 54th and 55th Massachusetts infantry. His success led Secretary of War Edwin M. Stanton to ask him to recruit black troops for the Union armies. As Assistant Adjutant-General for the Recruitment of Colored Troops, Major Stearns was most productive in Nashville, Tennessee.



Lamar Legend (as Frederick Douglass) and Ted Rooney (as Abraham Lincoln) in *Necessary Sacrifices* at Taproot Theatre.

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?

Costumes Research by Pete Rush



Abraham Lincoln
Circa 1863

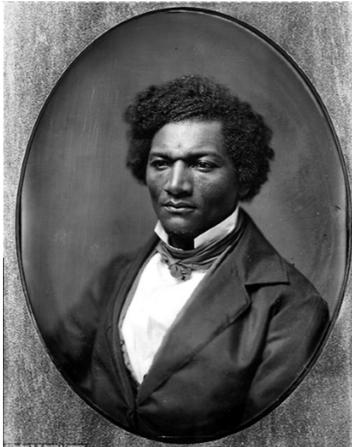
- Black Shoes
- Black Pants
- Black Vest
- Black Frock Coat
- White High-Collar Shirt
- Necktie
- Pocket Watch
- Beard



Lamar Legend
and Ted Rooney
in *Necessary
Sacrifices* at
Taproot Theatre.

Frederick Douglass
Circa 1863

- Black Shoes
- Brown or Gray Pants
- Silk Vest
- Frock Coat
- White High-Collar Shirt
- Necktie
- Goatee



George Stearns
Circa 1863

- Black Shoes
- Navy Uniform Pants,
Black Stripe
- Navy Uniform Coat,
Black Collar, Cuffs
- White High-Collar Shirt
- Shoulder Decoration
- Huge Beard



A Note From the Playwright:

Lincoln in a dark suit continually, though he may occasionally be without the coat, and sometimes with sleeves rolled up if he prefers. Pocket watch and reading glasses available. Stovepipe hat only at the top of Act II.

Douglass in a suit continually, though not necessarily dark; he too may be coatless at points if desired.

Stearns in the uniform of an army major, but rumpled and worn casually as befits someone who commands from a desk. Shoulder straps only; no braid or other decorations, no sword, no hat. He had a fairly magnificent beard, but I leave that to the practical discretion of those involved...

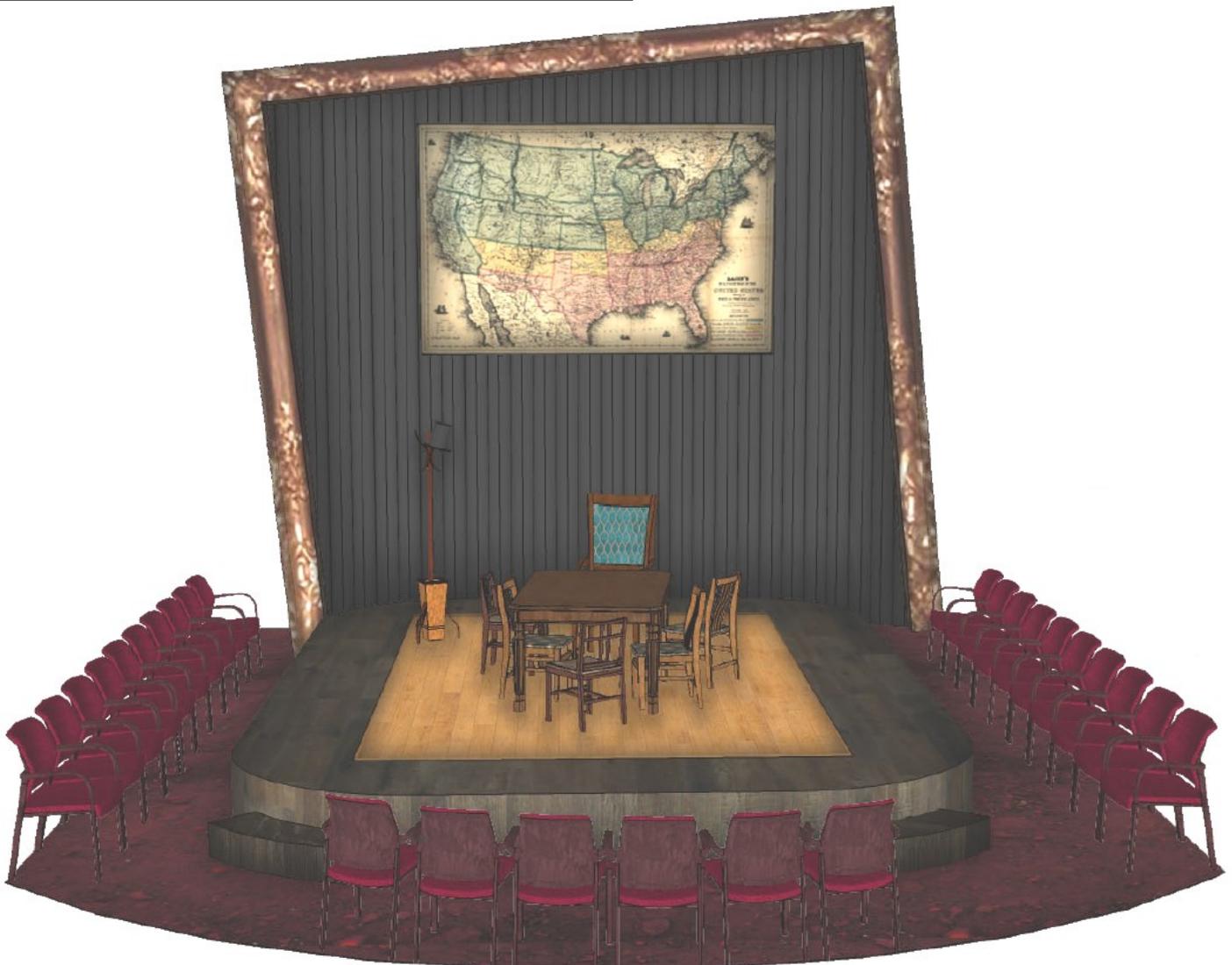
Setting/Place

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 scenic designer to create a visual representation of the location in which the story is set. A good scenic designer will create a set that gives the audience clues about the story even before the actors come on stage.

A Note From the Playwright:

As simple a set as possible, evoking locations—especially Lincoln's office—without trying to recreate them. Lights doing more of the work. Perhaps the suggestion of windows or other architecture, but primarily a table and two chairs, either set or possibly on a movable platform.

**Scenic Design
by Mark Lund.**



54th Massachusetts Infantry



Actor, Denzel Washington received an Academy Award for his performance in TriStar Pictures' *Glory* in 1989. Picture from <https://www.imdb.com>

The Fifty-fourth Massachusetts Volunteer Infantry Regiment was a Massachusetts infantry unit made up of African Americans that was active during the American Civil War (1861–65). The 54th Regiment became famous for its fighting prowess and for the great courage of its members. Its exploits were depicted in the 1989 film *Glory*.

The abolitionist governor of Massachusetts, John Andrew, assembled the 54th Regiment in early 1863 after receiving authorization to do so from U.S. Secretary of War Edwin Stanton. Although all of the regiment's officers were white—a fact that upset many Northern leaders at the time—Andrew's outspoken advocacy persuaded many prominent African Americans to support the idea. Among those who actively recruited for the unit were Frederick Douglass, Martin Delany, Henry Highland Garnet, and John Mercer Langston. They and other leaders believed that if the 54th Regiment could succeed in battle, charges of racial inferiority, so frequent at the time, would be undermined decisively. Because of the widespread recruitment efforts, the 54th Regiment, unlike other Civil War units, drew its ranks from across the northern United States and beyond, including some Confederate states, Canada, and the West Indies.

Led by Col. Robert Gould Shaw, a member of a prominent abolitionist family in Boston, the 54th Regiment soon distinguished itself in battle. Its first success came on July 16, 1863, in the Sea Islands off South Carolina, where the unit repelled a Confederate attack on James Island. Just two days later came a more decisive test. In an attack on Fort Wagner, on Morris Island in Charleston, South Carolina, the 54th Regiment fought valiantly against a stronger Confederate force. More than half the regiment was lost in that battle. For his bravery at Fort Wagner, Sgt. William H. Carney became the first African American to earn the Medal of Honor, the country's highest military award.

The performance of the 54th Regiment at Fort Wagner convinced many Northern leaders that African Americans could be good soldiers, which paved the way for further enlistment of African Americans in the war effort. By the end of the Civil War, more than 178,000 African Americans had served in the Union army, playing a crucial part in the Northern victory. The experiment in allowing African Americans in the military had been a resounding success.

Unfortunately, battlefield hardships were not the only difficulties that the 54th Regiment had to endure. The federal government reneged on its initial guarantee that it would pay black soldiers the same as white soldiers. In response, the regiment led other African American units in refusing to accept money from the federal government for nearly one year. Under the threat of mutiny by African American units and faced with increasing pressure from antislavery congressmen and a large letter-writing campaign waged by the soldiers and their supporters, the federal government finally granted equal pay in June 1864. The regiment was mustered out of the army after the war, in August 1865.

<https://www.britannica.com/topic/54th-Massachusetts-Regiment>

“A war undertaken and brazenly carried for the perpetual enslavement of the colored men, calls logically and loudly for the colored men to help suppress it.”

– Frederick Douglass, *Frederick Douglass' Paper*, Rochester, March 2, 1863.

Timeline of the Civil War

Prelude to War

1787	<i>The United States Constitution</i> is ratified; slaves are counted as three-fifths of a person and enjoy no rights of citizenship.
1854	<i>The Kansas-Nebraska Act</i> allows incoming settlers to decide for themselves whether to permit slavery.
1854 - 55	Anti-slavery northerners found the Republican Party.
1857	The Supreme Court decides that a slave, Dred Scott, has no rights a white man is bound to respect.
1859	Abolitionist John Brown is executed for treason against the state of Virginia after his unsuccessful attempt to incite a slave uprising at Harpers Ferry.
1860	Abraham Lincoln is elected president of the United States.

1861

February	The Confederate States of America is formed, with Jefferson Davis sworn in as president.
March 4	Abraham Lincoln is inaugurated as president of the United States.
April 12	Confederates fire on Fort Sumter in Charleston Harbor, South Carolina.
April 14	Lincoln calls for 75,000 volunteers to put down the insurrection.
April 18	Virginia's Robert E. Lee rejects Lincoln's request to command the Union army.
April 19	Lincoln orders the blockade of ports in Confederate states.
July 21	The Battle of First Manassas (Bull Run) in Virginia; 4,878 casualties.

1862

March 13	Union General George McClellan moves his 121,500 troops to Richmond. It takes three weeks and 400 boats to land at Fortress Monroe on the Virginia coast.
April 6 - 7	The Battle of Shiloh at Pittsburg Landing in Tennessee; 23,700 casualties.
April 16	Abraham Lincoln signs into law a bill prohibiting slavery in the District of Columbia.
April 24	The Battle of New Orleans: Admiral David Farragut sails past forts at the mouth of the Mississippi River to take the city.
June 25	The Seven Days (the Peninsula Campaign) for Richmond, Virginia; 36,000 casualties.
September 17	The Battle of Antietam Creek near Sharpsburg, Maryland; 23,000 casualties in "the bloodiest day of combat in American history."
September 24	Abraham Lincoln suspends the writ of habeas corpus for individuals deemed guilty of discouraging volunteer enlistments, resisting military drafts, or guilty of any disloyal practice offering comfort to Rebels."
October 11	The Confederate Congress passes a bill exempting from army service anyone owning 20 or more slaves.
December 13	The Battle of Fredericksburg in Virginia; 17,900 casualties.

Timeline of the Civil War

1863

January 1	Abraham Lincoln signs the Emancipation Proclamation.
March 3	Congress passes the Conscription Act, calling for the enlistment in military service of all able-bodied males between 20 and 45 years of age for three-year terms.
April 21 - May 11	The Battle of Chancellorsville in Virginia; 30,051 casualties.
May 19	In three weeks Ulysses S. Grant's army marches 180 miles through Mississippi, fights and wins five battles, and surrounds Vicksburg. After a failed attack on the city, Grant settles for a siege to "out-camp the enemy."
July 1 - 3	The Battle of Gettysburg in Pennsylvania; 51,000 casualties.
July 4	The Battle (Siege) of Vicksburg in Mississippi; 50,000 casualties; 29,000 rebels surrender.
July 13	50,000 people riot in New York City in opposition to the draft, attacking and beating blacks.
July 18	The 54th Massachusetts Colored Infantry attacks Fort Wagner at Charleston Harbor, South Carolina.
November 19	Lincoln's Gettysburg Address dedicates a battlefield cemetery at Gettysburg Pennsylvania.

1864

March 2	Ulysses S. Grant is named general-in-chief of the Union armies.
April 12	The Massacre at Fort Pillow on the Mississippi River in Tennessee; 431 casualties.
June 1 - 3	The Battle of Cold Harbor in Virginia; 13,500 casualties.
June 8	Abraham Lincoln is nominated for president by the Union Party. Andrew Johnson, a Tennessee Union Democrat, is nominated as vice president.
July 2 - 14	Early's Raid on Washington, D.C.; 9,000 casualties.
August 31	General George McClellan is nominated as the Democratic candidate for president.
October 19	The Battle of Cedar Creek in the Shenandoah Valley: 8,665 casualties.
November 8	Abraham Lincoln is re-elected to a second term winning more than 55 percent of the popular vote.
December 16	The Battle of Nashville in Tennessee; 4,449 casualties.
December 21	General George Tecumseh Sherman captures Savannah, Georgia

1865 - End of the War

February 19	The Confederates abandon Charleston, South Carolina.
March 25 - April 2	The Battle of Petersburg in Virginia; 17,000 casualties.
April 3 - 4	Jefferson Davis flees Richmond, hoping to escape to the South; Abraham Lincoln arrives in the city.
April 9	Robert E. Lee surrenders at Appomattox Court House, Virginia.
April 14	Abraham Lincoln is assassinated.

Edited from <https://www.pbs.org/kenburns/civil-war/war/timeline/>

History of American Slavery

How Slavery Became the Economic Engine of the South

By Greg Timmons from history.com

Updated: Aug 31, 2018; Original: Mar 6, 2018



With cash crops of tobacco, cotton and sugar cane, America's southern states became the economic engine of the burgeoning nation. Their fuel of choice? Human slavery.

If the Confederacy had been a separate nation, it would have ranked as the fourth richest in the world at the start of the Civil War. The slave economy had been very good to American prosperity. By the start of the war, the South was producing 75 percent of the world's cotton and creating more millionaires per capita in the Mississippi River valley than anywhere in the nation. Slaves represented Southern planters' most significant investment—and the bulk of their wealth.

An Economy Built on Slavery

Building a commercial enterprise out of the wilderness required labor and lots of it. For much of the 1600s, the American colonies operated as agricultural economies, driven largely by indentured servitude. Most workers were poor, unemployed laborers from Europe who, like others, had traveled to North America for a new life. In exchange for their work, they received food and shelter, a rudimentary education and sometimes a trade.

By 1680, the British economy improved and more jobs became available in Britain. During this time, slavery had become a morally, legally and socially acceptable institution in the colonies. As the number of European laborers coming to the colonies dwindled, enslaving Africans became a commercial necessity—and more widely acceptable. With ideal climate and available land, property owners in the southern colonies began establishing plantation farms for cash crops like rice, tobacco and sugar cane—enterprises that required increasing amounts of labor. To meet the need, wealthy planters turned to slave traders, who imported ever more human chattel to the colonies, the vast majority from West Africa. As more slaves were imported and an upsurge in slave fertility rates expanded the inventory, a new industry was born: the slave auction. These open markets where humans were inspected like animals and bought and sold to the highest bidder proved an increasingly lucrative enterprise. In the 17th century, slaves would fetch between five and ten dollars. But by the mid-19th century, an able-bodied slave fetched an average price between \$1,200-\$1,500.

Economic Necessity Trumps Morality

Slave labor had become so entrenched in the Southern economy that nothing—not even the belief that “all men were created equal”—would dislodge it. When delegates to the Constitutional Convention met in Philadelphia in the summer of 1787, they were split on the moral question of human bondage and man's inhumanity to man, but not on its economic necessity. At the time, there were nearly 700,000 slaves living in the United States, worth an estimated \$210 million in today's dollars. When the topic of slavery arose during the deliberations over calculating political representation in Congress, the southern states of Georgia and the Carolinas demanded that each slave be counted along with whites. The northern states balked, saying it gave southern states an unfair advantage. Their compromise? Delegates agreed that each slave would count as three-fifths of a person, giving the South more representation, and that the slave trade would be banned 20 years hence, in 1807, a concession to Northern states that had abolished slavery several years earlier.

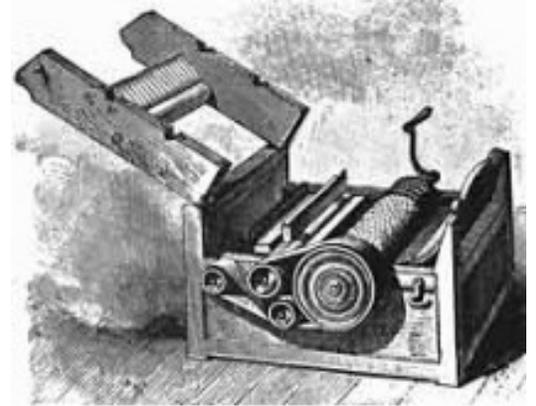
Before the American Revolution, tobacco was the colonies' main cash crop, with exports of the aromatic leaf increasing from 60,000 pounds in 1622 to 1.5 million by 1639. By the end of the century, Britain was importing more than 20 million pounds of tobacco per year. But after the colonies won independence, Britain no longer favored American products and considered tobacco a competitor to crops produced elsewhere in the empire. Always a fickle commodity for growers, tobacco was beset by price fluctuations, weakness to weather changes and an exhausting of the soil's nutrients. But even as tobacco waned in importance, another cash crop showed promise: cotton.

History of American Slavery

King Cotton

Picking and cleaning cotton involved a labor-intensive process that slowed production and limited supply. In 1794, inventor Eli Whitney devised a machine that combed the cotton bolls free of their seeds in very short order. Manually, one slave could pick the seeds out of 10 pounds of cotton in a day. The cotton gin could process 100 pounds in the same time.

There was an irony in all this. Many people believed the cotton gin would reduce the need for slaves because the machine could supplant human labor. But in reality, the increased processing capacity accelerated demand. The more cotton processed, the more that could be exported to the mills of Great Britain and New England. And the invention of the cotton gin coincided with other developments that opened up large-scale global trade: Cargo ships were built bigger, better and easier to navigate. Powerful navies protected them against piracy. And newly invented steam engines powered these ships, as well as looms and weaving machines, which increased the capacity to produce cotton cloth.



The Cotton Gin

With all these factors amping up production and distribution, the South was poised to expand its cotton-based economy. With more land needed for cultivation, the number of plantations expanded in the South and moved west into new territory. Production exploded: Between 1801 and 1835 alone, the U.S. cotton exports grew from 100,000 bales to more than a million, comprising half of all U.S. exports. The upshot: As cotton became the backbone of the Southern economy, slavery drove impressive profits.

The benefits of slave-produced cotton extended to industries beyond the South. In the North and Great Britain, cotton mills hummed, while the financial and shipping industries also saw gains. Banks in New York and London provided capital to new and expanding plantations for purchasing both land and slaves. As a result, slaves became a legal form of property that could be used as collateral in business transactions or to pay off outstanding debt. Slaves comprised a sizable portion of a planter's property holdings, becoming a source of tax revenue for state and local governments. A sort of sales tax was also levied on slave transactions.

Steadily, a near-feudal society emerged in the South. At the top was the aristocratic landowning elite, who wielded much of the economic and political power. Their plantations spanned upward of a thousand acres, controlling hundreds—and, in some cases, thousands—of slaves. A culture of gentility and high-minded codes of honor emerged. Below the elite class were the small planters who owned a handful of slaves. These farmers were self-made and fiercely independent. Slaveless small farmers and landless whites were at the bottom, making up three-quarters of the white population—and dreaming of the day when they, too, might own slaves. No matter how wide the gap between rich and poor, class tensions among whites were eased by the belief they all belonged to the “superior race.” Many convinced themselves they were actually doing God’s work taking care of what they believed was an inferior people.

Slavery, Wealth and the Confederacy

By the start of the 19th century, slavery and cotton had become essential to the continued growth of America’s economy. However, by 1820, political and economic pressure on the South placed a wedge between the North and South. The Abolitionist movement, which called for an elimination of the institution of slavery, gained influence in Congress. Tariff taxes were passed to help Northern businesses fend off foreign competition but hurt Southern consumers. By the 1850s, many Southerners believed secession from the Union was the only path forward.

From: <https://www.history.com/news/slavery-profitable-southern-economy>

The Gettysburg Address



Abraham Lincoln

“Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

“Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

“But, in a larger sense, we can not dedicate -- we can not consecrate -- we can not hallow -- this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The

world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us -- that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion -- that we here highly resolve that these dead shall not have died in vain -- that this nation, under God, shall have a new birth of freedom -- and that government of the people, by the people, for the people, shall not perish from the earth.”

Abraham Lincoln
November 19, 1863

Post-show Reflection

The Question: How much would you be willing to sacrifice to preserve another person's freedom?

1. *Necessary Sacrifices* is based on real documented meetings between Frederick Douglass and Abraham Lincoln, as well as some of their public speeches and personal writings. Why do you think it's important to study history?
2. If you were going to write a historical fiction story, who would you write about and why would you choose that person?
3. The characters in this play are two of the most iconic people in American History. What was something you learned about either Frederick Douglass or Abraham Lincoln that surprised you?

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.

STAFF CONTACTS

In-School Residencies, Workshops & Tours

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Administrative Office: 206.781.9705
Fax: 206.297.6882
Taproot Theatre Company
P.O. Box 30946
Seattle, WA 98113
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.

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.

Next on the Jewell Mainstage



The Bishop's Wife: A Live Radio Play

Adapted by Karen and Mark Lund
From *The Bishop's Wife Lux Radio Theater*
by J. Walter Thompson
Original music by Michael Nutting

The beloved holiday film comes to life as a live radio broadcast with you as the in-studio audience! Dudley is an angel and the answer to Bishop Broughman's prayer to build a new cathedral. But when the angel turns his attention to the bishop's friends and family, Dudley's minor miracles require divine intervention. Join us this Christmas season for a story of love, family and blessings in disguise.

Age Recommendation: 12+

**Single tickets on sale NOW!
Intergenerational Matinee Sold Out**

Coming Soon to the Jewell Mainstage



Steel Magnolias By Robert Harling

Boom! Drum fires another shot into the magnolia trees giving Ouiser's dog a nervous breakdown. Truvy's salon is buzzing as gossip and zingers fly between baby's breath and bouffants. Annelle is new and nervous which means things are getting a little poofy. Welcome to Chinquapin, Louisiana. Hold onto your rollers and grab your tissues for this hilariously heart-warming American classic.

Age Recommendation: 12+

Single tickets on sale: November 19

Don't Miss These Special Opportunities!

Teen Tix

TeenTix members may purchase a \$5 ticket for themselves and for another person of any age (\$10 total) on Thursdays at this venue. Always call ahead to plan for companion tickets. For more information visit teentix.org

Wednesday Night Talkbacks

Dive deeper into the show. After every Wednesday performance the audience is invited to talk about the play with the cast. You can ask the actors questions and learn more about what goes into creating the play.

25 & Under Discount

All Jewell Mainstage performances offer \$15 tickets for patrons 25-years-old or younger. For more information about how to use this discount contact the box office at 206.781.9707. Excludes Christmas productions.