



**THE ENGLISH THEATRE
OF HAMBURG**

presents

**JEEVES AND WOOSTER
IN
PERFECT NONSENSE**

A farcical comedy inspired by the works of

P.G. Wodehouse

by

The Goodale Brothers

STUDY GUIDE

Premiere on 28th November 2024

Preview performances at reduced prices on 25th, 26th, and 27th November 2024

Tuesday – Saturday 19:30

selected Sundays 14:30

Wednesday/Friday 11:30 (Matinee performances weekly alternating)

THE ENGLISH THEATRE OF HAMBURG

Lerchenfeld 14
22081 Hamburg

TICKETS

(040) 2277089

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The English Theatre will premiere **JEEVES & WOOSTER IN PERFECT NONSENSE** on 28th November 2024, with the usual preview performances at reduced prices on 25th, 26th and 27th November. You can use the cover of this publication to advertise the play in your school or workplace. Bookings have already started. Teachers who wish to preview the play before bringing a group of Tstudents to the theatre should contact marketing@englishtheatre.de

The Works of P.G. Wodehouse

“**JEEVES & WOOSTER IN PERFECT NONSENSE**, written by the brothers Robert and David Goodale, was inspired by the works of P.G. Wodehouse. “Pelham “(‘Plum’) Grenville Wodehouse was born in Guildford in 1881. After leaving school he spent two years as a banker before switching careers to sports reporter and columnist at the Globe newspaper. Around this time he started writing short stories, mainly for boys’ magazine The Captain, before discovering his talent for comic dialogue. By 1910 he was reaching millions of readers all over the world and dividing his time between his homes in the U.S., France and Britain.” “Taken from NICK HERN BOOKS, London, www.nickhernbooks.co.uk”

About the Authors and the Play

“Like many siblings growing up together, writers Robert and David Goodale enjoyed their own, very particular brand of humour. As children they created a range of ridiculous characters that seamlessly evolved into members of their extended family. It was only later that they discovered that P.G. Wodehouse had beaten them to it, in creating an entirely credible world full of even more deliciously bonkers characters.”

“As adults entering the real world, Robert became an actor, while David pursued a career as a documentary filmmaker, but both remained committed to making people laugh. In 2010 they were encouraged to combine their comic talents to adapt P.G. Wodehouse’s **THE CODE OF THE WOOSTERS** for the stage. They finally put pen to paper, and several drafts later, with the blessing of the Wodehouse Estate. **PERFECT NONSENSE** was born.”

Taken from NICK HERN BOOKS, London, www.nickhernbooks.co.uk

The Evolution of PERFECT NONSENSE

By Robert Goodale

“My first taste of P.G. Wodehouse came in my early twenties when my twin brother and a mutual friend of ours used to quote PGW phrases, sentences and extracts back and forth at each other during late-night drinking sessions. I was never sure whether it was the whisky, the Wodehouse or a combination of the two that was making me laugh hysterically, but for years my experience of the great man was confined to the blurry hours of the night.”

“It was only when looking for material for a one-man show that I picked up a Jeeves and Wooster book in the cold light of day and realised what a comic genius Wodehouse really was. I also discovered that some of his best material was being filtered through the mouthpiece of Bertie Wooster. Here was a storyteller, raconteur and vaudevillian performer who was capable of charming any group of people into submission. Not only was he a perfect frontman, but the characters who peopled his world were gloriously eccentric, mad and passionate, all with their bizarre and peculiar obsessions. Twenty pages into **STIFF UPPER LIP**, Jeeves and I knew that I had my one-man show.”

“The idea of indulging in a world where the loss of an objet d’art from your silver collection was perceived as being a matter of life and death could not have been more appealing. So, I went ahead and performed



a couple of one-man shows based on this material at the Edinburgh Festival and roped in my brother David to direct **THE CODE OF THE WOOSTERS**.”

“Twenty years later, the two of us were approached by Mark Goucher to create another Wodehouse show, but on a larger scale. It dawned on us that if we wanted to keep Bertie as the raconteur, we should write a play in which, encouraged by his drinking pals, he would take over a West End theatre and attempt to tell one of his stories in the form of a one-man show. As his loyal valet, Jeeves would naturally accompany Bertie to the theatre and, in the certain knowledge that the show was destined to go horribly wrong, he would have made certain contingency plans. The script almost wrote itself, and we reveled in the idea that the inscrutable and dignified Jeeves might draw on some hidden talents to play a number of the other characters.”

“We passed **PERFECT NONSENSE** on to Mark Goucher, did a reading of it for him and in turn the Wodehouse Estate, who gave it their blessing. The wonderfully inventive comedy director Sean Foley was then brought on board and his inspired suggestions combined with Alice Power’s brilliant ideas for the set design, helped raise the script to another level.”

“Although I had absolutely nothing to do with Stephen Mangan’s or Matthew Macfadyen’s involvement, I was thrilled when they were cast. Having worked with them both at the Royal Shakespeare Company, witnessed their extraordinary comic abilities and observed how well they got on together, there was no question in my mind as to how perfect a pairing they could be.”

“What was most gratifying about the whole process was that all of the above – along with Mark Hadfield (as Seppings) – were completely in tune with the conceit of the show and a lot of what was discovered in the rehearsal room found its way into the script. A true process of evolution, we like to think.”

“Taken from NICK HERN BOOKS, London, www.nickhernbooks.co.uk



CAST

JEEVES

William McGeough

William trained at Drama Centre London. Theatre includes; Antony in ANTONY AND CLEOPATRA; A DREAM OF PASSION (The Divine), TWELFTH NIGHT (Orange Tree), DIG (Vaults), WUTHERING HEIGHTS (Euro Theater Central, Bonn), A CRACKED PLASTER SKY (Futures/Clapham Omnibus), TROUBLE WITH MEN (King's Head), THE WINTERS TALE (Hermes Experiment/Tete A Tete Festival), FATZER; DOWNFALL OF AN EGOIST (North Wall Oxford), MISTAKEN (Hidden Bell, Edinburgh Festival), the premiere of James Graham's LITTLE MADAM, THE REPRESENTATIVE (Finborough), ROMEO AND JULIET (Playhouse, Harlow), MARAT SADE, A MID-SUMMER NIGHTS DREAM, OEDIPUS (Punchdrunk).

TV/Film includes: THE GRASS IS ALWAYS GRINDR (Dragonflies), IF KIDS RULED THE WORLD (CBBC), SKINS (Channel 4), AGONY (Live TV), YESTERDAY (Three Act Pictures), A PICTURE OF ME (187 Productions; winner of Best Short, Leuvinkort Film Festival).

Audio includes: A FAMILY AFFAIR (BBC Radio 4), DARK SHADOWS (Big Finish), DODGE AND TWIST, UNHEARD (Audible)

William was part of the 2022 Royal Court New Writers Programme, and his short play ALONE TOGETHER SURROUNDED won the 2021 Brockley Jack New Writing Competition.

William has also appeared in music videos for Clarence Clarity (ALIVE IN THE SEPTIC TANK), Depeche Mode (PEOPLE ARE GOOD), and FKA Twigs (I'M YOUR DOLL).





THE ENGLISH THEATRE OF HAMBURG

CAST

BERTIE WOOSTER

Michael Parker

Michael trained at East 15 Acting School. His theatre credits include the titular role in the solo show AN AUDIENCE WITH STUART BAGCLIFFE which ran in London, Brighton and the Edinburgh Fringe (2019-2022), INSPIRIT (Vault Festival), RATS (Etcetera), MACBETH (YSC Tour), ENTER QUEEN LEAR (Drayton Arms), and THE IMPROVISED PANTO (Barons Court Theatre). His recent screen credits include FUNNY WOMAN (Sky Max). He has also directed the Offie-winning VERMIN at the Arcola Theatre (2023) and COMING HOME at the Hen and Chickens Theatre (2024).





CAST

SEPPINGS

Katherine Rodden

Katherine Rodden trained at The Oxford School of Drama. She has worked extensively in theatre, film, television, and Voiceover. Theatre Credits include: Mrs Brown in THE PADDINGTON BEAR EXPERIENCE (West End), Gail in GOOD FUN (Kings Head Theatre), Alex in COURTROOM PLAY (The Pleasance), Josie in GOOD-BYE TO BERLIN (Brockley Jack Theatre), Kate in NOISE (Birmingham Old Rep), Ruby in CONSTANCE KENTUCKY (Canal Cafe), Sabrina in GOOSEBUMPS ALIVE (West End), Lana in INTERCOURSE (West End), Sam in THE LIONEL BLARE SEX YEARS (Park Theatre), Ruth in THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS (Brockley Jack Theatre), Lauren in A WOMAN OF NO IMPORTANCE... OR SOMEWHAT LITTLE IMPORTANCE (Waterloo East Theatre/Hen & Chickens Theatre), Jacinta & Rodrigo in FUENTE OVEJUNA (Southwark Playhouse) and THE HOUND OF THE BASKERVILLES at The English Theatre Hamburg

Films include: Lucy in WEREWOLF SANTA, Benny's mum in PENNY UP, Multiple roles in THE KILLINGS AT NURSERIES HOUSE and Katherine in THE OUTER CIRCLE. Television appearances include: Diane in DIANE JONES: THE MID SUMMER MURDER (Paramount/Channel 5), Carter's Secretary in THE GOLD (BBC), numerous roles in THE STORY BEAST'S ASTONISHING TALES OF SUPER UNEXPECTEDNESS (Sky).

Katherine is absolutely delighted to be returning to The English Theatre of Hamburg.

