

THE FREDERIC WOOD THEATRE
PRESENTS

**MAN
AND SUPERMAN**

A COMEDY AND A PHILOSOPHY
BY BERNARD SHAW

THE UNIVERSITY OF BRITISH COLUMBIA
OCTOBER 2 - 10, 1964

MAN AND SUPERMAN

by George Bernard Shaw

CAST

(in order of appearance)

ROEBUCK RAMSDEN (The Commander)	* SAM PAYNE
OCTAVIUS ROBINSON	* JOHN SPARKS
JOHN TANNER (Don Juan)	* DEREK RALSTON
ANN WHITEFIELD (Dona Ana)	* PATRICIA GAGE
MRS. WHITEFIELD, her mother	JOYCE SOBELL
MISS RAMSDEN	BICE CAPLE
VIOLET ROBINSON	PATRICIA WILSON
HENRY STRAKER, a chauffeur	* JOHN WRIGHT
HECTOR MALONE Jr., an American	* ERIC SCHNEIDER
MENDOZA (The Devil)	* MICHAEL ROTHERY
THE ANARCHIST	LEO BURDAK
THE SULKY SOCIAL DEMOCRAT	JOHN WOLFORTH
THE ROWDY SOCIAL DEMOCRAT	MICHAEL GUTTERIDGE
DUVAL	CLIFFORD D. SMITH
THE GOATHERD	KENNETH MORRISON
A SPANISH OFFICER	PETER SMYTHE
HECTOR MALONE Sr., an Irishman	GEORGE CAVALIER
PARLORMAID	PATRICIA LUDWICK
SOLDIERS, BRIGANDS, ETC.	MALCOLM CRANE, RICHARD LANDON, HOWARD RAFFERTY, DAVID RUTHERFORD, PETER SMYTHE

SCENES

ACT I: Scene 1: Portland Place. Roebuck Ramsden's Study
 Scene 2: Richmond. Before Mrs. Whitefield's House

INTERMISSION (10 minutes)

ACT II: Scene 1: Evening in the Sierra Nevada
 Scene 2: Hell
 Scene 3: Early morning in the Sierra Nevada

INTERMISSION (10 minutes)

ACT III: Grenada. Garden of a Villa

TIME: Before World War I

* *Appearing by permission of Actors' Equity Association*

DIRECTED BY JOHN BROCKINGTON
SETTINGS BY CLIFF ROBINSON
COSTUMES BY JESSIE RICHARDSON

PRODUCTION

Technical Director and Stage Manager	NORMAN YOUNG
Assistant Technical Director	IAN PRATT
Costume Execution	JESSIE RICHARDSON GERALDINE RICHARDSON
	JEAN CAUSEY
Scenery Execution	RON WHITCOMBE
Properties	JOYCE SOBELL ISABEL KIMMETT
Assistant to the Director	PATRICIA LUDWICK
Stage Carpenter	RAE ACKERMAN
Stage Crew	THEATRE DEPARTMENT STUDENTS
Make-up	ROBERT GRAHAM
House Management	NIRMAL K. GILL
Ushers	PEGGY SAYLE
Production	DOROTHY SOMERSET JESSIE RICHARDSON

SHAW ON THE "DON JUAN IN HELL" SCENE

When the Hell scene was first produced at the Court Theatre on June 4, 1907, the following note by Shaw was inserted in the programme:

"As this scene may prove puzzling at a first hearing to those who are not to some extent skilled in modern theology, the Management have asked the Author to offer the Court audience the same assistance that concert goers are accustomed to receive in the form of an analytical programme.

"The scene, an abysmal void, represents hell; and the persons of the drama speak of hell, heaven and earth as if they were separate localities, like 'the heavens above, the earth beneath, and the waters under the earth'. It must be remembered that such localizations are purely figurative, like our fashion of calling a treble voice 'high' and a bass voice 'low'. Modern theology conceives heaven and hell, not as places, but as states of the soul; and by the soul it means, not an organ like the liver, but the divine element common to all life, which causes us 'to do the will of God' in addition to looking after our individual interests, and to honor one another for our divine activities and not at all solely for our selfish activities.

"Hell is popularly conceived not only as a place, but as a place of cruelty and punishment, and heaven as a paradise of idle pleasure. These legends are discarded by the higher theology, which holds that this world, or any other, may be made a hell by a society in a state of damnation: that is, a society so lacking in the higher orders of energy that it is given wholly to the pursuit of immediate individual pleasure, and cannot even conceive the passion of the divine will. Also that any world can be made a heaven by a society of persons in whom that passion is the master passion -- a 'communion of saints' in fact.

"In the scene presented to-day hell is this state of damnation. It is personified in the traditional manner by the devil, who differs from the modern plutocratic voluptuary only in being 'true to himself': that is, he does not disguise his damnation either from himself or others, but boldly embraces it as the true law of life, and organizes his kingdom frankly on a basis of idle pleasure seeking, and worships love, beauty, sentiment, youth, romance, etc., etc., etc.

"Upon this conception of heaven and hell the author has fantastically grafted the XVIIth century legend of Don Juan Tenorio, Don Gonzalo of Ulloa, Commandant of Calatrava, and the Commandant's daughter Dona Ana, as told in the famous drama by Tirso de Molina and in Mozart's opera. Don Gonzalo, having, as he says, 'always done what it was customary for a gentleman to do' until he died defending his daughter's honor, went to heaven. Don Juan, having slain him, and become infamous by his failure to find any permanent satisfaction in his love affairs, was cast into hell by the ghost of Don Gonzalo, whose statue he had whimsically invited to supper.

"The ancient melodrama becomes the philosophic comedy presented to-day, by postulating that Don Gonzalo was a simple-minded officer and gentleman who cared for nothing but fashionable amusement, whilst Don Juan was consumed with a passion for divine contemplation and creative activity, this being the secret of the failure of love to interest him permanently. Consequently we find Don Gonzalo, unable to share the divine ecstasy, bored to distraction in heaven; and Don Juan suffering amid the pleasures of hell an agony of tedium.

"At last Don Gonzalo, after paying several reconnoitring visits to hell under color of urging Don Juan to repent, determines to settle there permanently. At this moment his daughter Ana, now full of years, piety, and worldly honors, dies, and finds herself with Don Juan in hell, where she is presently the amazed witness of the arrival of her sainted father. The devil hastens to welcome both to his realm. As Ana is no theologian, and believes the popular legends as to heaven and hell, all this bewilders her extremely.

"The devil, eager as ever to reinforce his kingdom by adding souls to it, is delighted at the accession of Don Gonzalo, and desirous to retain Dona Ana. But he is equally ready to get rid of Don Juan, with whom he is on terms of forced civility, the antipathy between them being fundamental. A discussion arises between them as to the merits of the heavenly and hellish states, and the future of the world. The discussion lasts more than an hour, as the parties, with eternity before them, are in no hurry. Finally, Don Juan shakes the dust of hell from his feet, and goes to heaven.

"Don Ana, being a woman, is incapable both of the devil's utter damnation and of Don Juan's complete supersensuality. As the mother of many children she has shared in the divine travail, and with care and labor and suffering renewed the harvest of eternal life; but the honor and divinity of her work have been jealously hidden from her by Man, who, dreading her domination, has offered her for reward only the satisfaction of her senses and affections. She cannot, like the male devil, use love as mere sentiment and pleasure; nor can she, like the male saint, put love aside when it has once done its work as a developing and enlightening experience. Love is neither her pleasure nor her study: it is her business. So she, in the end, neither goes with Don Juan to heaven nor with the devil and her father to the palace of pleasure, but declares that her work is not yet finished. For though by her death she is done with the bearing of men to mortal fathers, she may as yet, as Woman Immortal, bear the Superman to the Eternal Father."

THE FREDERIC WOOD THEATRE FOUNDATION

We think it may be of interest to the friends of the Frederic Wood Theatre to know that the Frederic Wood Theatre Foundation has received gifts amounting to \$44,000.00. Our patrons will recall that our objective was, and remains, to raise \$100,000.00. Because the Universities of this province are launching massive appeals to meet their ever-growing requirements we are not making a special appeal on behalf of the Frederic Wood Theatre Foundation, but we hope it may be the pleasure of our friends and patrons to remember its continuing need. Any gifts to the Foundation will be most gratefully received.*

** Gifts to the Foundation are tax exempt. Cheques should be made out to the University of British Columbia (Frederic Wood Theatre Foundation), and mailed to the Department of Theatre at the University.*

COMING NOVEMBER 20 - 28

"THE VISIT"

BY FRIEDRICH DURRENMATT
DIRECTED BY KLAUSS STRASSMANN

ACKNOWLEDGEMENTS

The Frederic Wood Theatre wishes to express its warm appreciation of the generous assistance given to the production of "Man and Superman" by the many friends of theatre both on and off the campus, including:

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The Vancouver Province
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*The Vintage Car appears by courtesy of
Mr. Kenneth Carter*

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