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Frederic Wood Theatre  
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by  
George Bernard Shaw

directed by  
Antony Holland

January 15-25  
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Regretfully, the Frederic Wood Theatre has had to cancel its plans to produce *The Thirty Nine Steps* due to unforeseen copyright difficulties. We are, however, working on another project with John Gray, details of which we hope to be able to announce shortly.

**For Information & Reservations**

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Frederic Wood Theatre  
Magazine

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# George Bernard Shaw A Chronology

- 1856 George Bernard Shaw born in Dublin, Ireland, July 26th.
- 1876 Arrived in London to make his way.
- 1879-83 Wrote five unsuccessful novels in laborious succession: *Immaturity*, 1879; *Irrational Knot*, 1880; *Love Among the Artists*, 1881; *Cashel Byron's Profession*, 1882; and *An Un-social Socialist*, 1883.
- 1882 Heard Henry George, American author of *Progress and Poverty*, address a London Meeting. It "changed the whole current of my life." Read Marx's *Das Kapital* at the British Museum. It "made a man of me."
- 1884 Fabian Society formed; Shaw elected a member.
- 1890 Wrote *Quintessence of Ibsenism*.
- 1888-94 Brilliant success as music critic.
- 1892 First play, *Widower's Houses*, produced.
- 1893 *Mrs. Warren's Profession* banned. First produced in 1902.
- 1894 *Arms and the Man* and *Candida*. Shaw's first stage successes.
- 1895-98 London's leading drama critic in Frank Harris' *Saturday Review*.
- 1896 *You Never Can Tell*.
- 1898 Married Charlotte Payne-Townsend, an heiress and fellow Socialist.
- 1899 Wrote *Captain Brassbound's Conversion* for Ellen Terry, and *Caesar and Cleopatra*.
- 1901-03 *Man and Superman* (produced in 1905) began Shaw's great period. First play to have full-scale Shavian preface.
- 1904-07 Vedrenne and Granville Barker Court Theatre productions of Shaw, Shakespeare, and Euripides establish Shaw's permanent theatrical reputation with 701 performances of eleven Shaw plays.
- 1905 *Major Barbara*.
- 1906 *The Doctor's Dilemma*. Bought "Shaw's Corner" at Ayot St. Lawrence.
- 1908 *Getting Married*.
- 1911 *Androcles and the Lion*.
- 1912 *Pygmalion*. Shaw sculpted by Rodin.
- 1914 Courageous and much reviled attack on super-patriotism and the insanity of war, *Commonsense About the War*.
- 1913-16 *Heartbreak House* (produced in 1920).
- 1921 *Back to Methuselah*, Shaw's "Metabiological Pentateuch."
- 1923 *Saint Joan*.
- 1925 Awarded Nobel Prize for Literature.
- 1928 *The Intelligent Woman's Guide to Socialism and Capitalism*.
- 1929 *The Apple Cart*.
- 1947 Wrote last complete play at the age of 91: *Buoyant Billions*. His career as a publishing writer exceeded seventy years.
- 1950 Shaw died at his home in Ayot St. Lawrence, November 2nd.

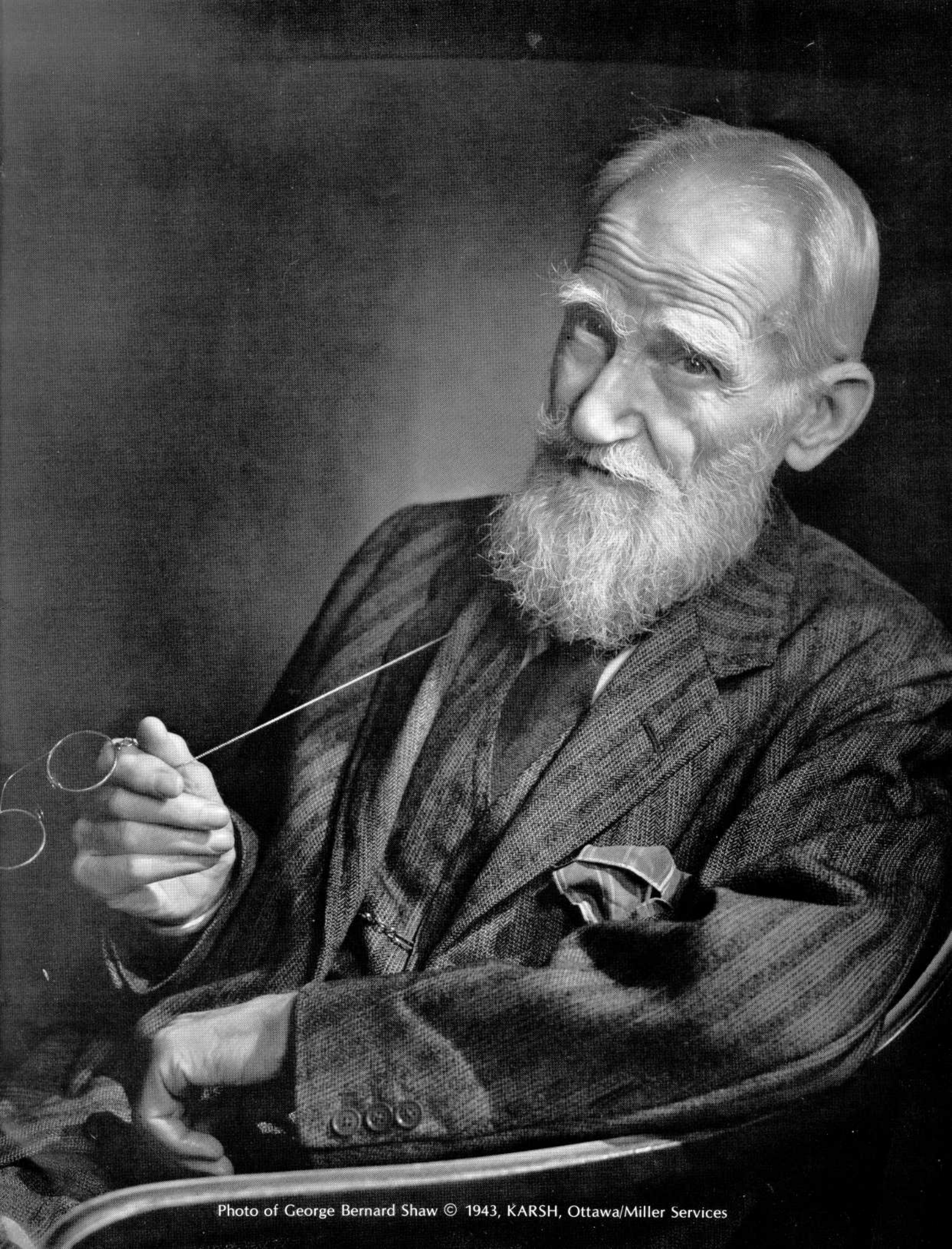


Photo of George Bernard Shaw © 1943, KARSH, Ottawa/Miller Services



# BARBARA

y  
d Shaw

atony Holland\*

ill\* as Undershaft

## PRODUCTION

Technical Director ..... Ian Pratt  
 Properties Mistress ..... Sherry Darcus  
 Costume Supervisor ..... Rosemarie Heselton  
 Lighting Execution ..... Debbie Starr, John Henrickson  
 Set Construction ..... Don Griffiths, Robert Eberle  
 Cutter ..... Charlotte Burke  
 Wardrobe Mistress ..... Jannette Bijde-Vaate

Stage Manager ..... David Hay  
 Assistant Stage Managers .. Michael Groberman, Wayne LaRiviere  
 Properties Assistant ..... Cynthia Burtinshaw  
 Make-up ..... Cynthia Johnston  
 Musical Director ..... Bruce Dow

House Manager ..... Craig Duffy  
 Box Office ..... Bruce Dow, Carol Fisher, Linda Humphries  
 Business Manager ..... Marjorie Fordham  
 Production ..... Norman Young

Scenic Artists ..... David Roberts, Larry Osland

Vocal Coach ..... Rod Menzies

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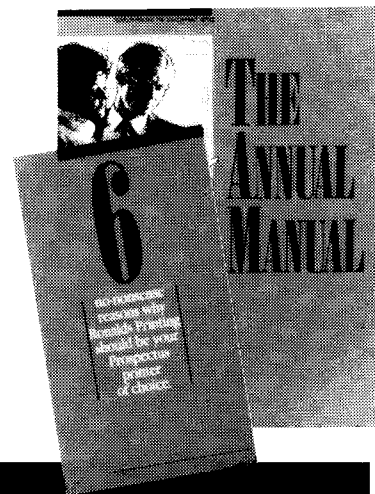
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# Shaw and the World of Major Barbara

By Peter Lewis

*Major Barbara* was the third new Shaw play to be presented at the Court Theatre in 1905, Shaw's *annus mirabilis*. He had made his reputation for comedy in March, when the King attended a command performance of *John Bull's Other Island* and laughed so much that he broke his chair. *Man and Superman*, shorn of the Don Juan in Hell act, played to packed houses in October and, in November, came *Major Barbara*. With these three plays, Shaw converted the theatre into a forum of ideas and debate, where audiences came to be provoked, to be forced to think and to carry on the argument after the curtain fell. He was in his 50th year and he had indisputably arrived before the general public as England's leading playwright.

## Poverty and the Salvation Army

Shaw's theme in *Major Barbara* was poverty and what could or should be done about it. It was a timely subject. Although Britain was still at the summit of her imperial power in 1905, there were nearly a million people receiving Poor Law relief. One person in 36 was a pauper, over two-thirds of them women and children. In London the proportion was higher, one person in 31. On 1 January 1905, there were in London, 148,000 paupers, including 1,365 "casual paupers", most of them described as vagrants, who spent the night on the streets or in the workhouse casual wards, or Spikes.

Their number had increased substantially since 1878, when William Booth founded the Salvation Army and became its first General. In 1888 the Army had opened its first hostel for down-and-outs (it still runs many today). Booth's book, *In Darkest England*, claimed that one person in ten lived "below the standard of the London cab-horse", which was at least assured of food, shelter and warmth. From the beginning women enjoyed equal status with men in the Salvation Army as officers, soldiers and preachers, thanks to his wife, Catherine Booth's initiative. There were many Major Barbaras.

## Arms and Armourers

In 1905 (the year the first Dreadnought was built) the biggest arms makers in Britain were Armstrong, Vickers and the Nobel Dynamite Trust. Sir William (later Lord) Armstrong had built up his firm until it was second only to Alfred Krupp, selling armaments from China to Peru. To Armstrong's mansion on Tyneside came (in person) the Shah of Persia, the King of Siam, the Emir of Afghanistan and many a military delegation to buy arms. "Those who use the means we supply must be responsible for their legitimate application," said Armstrong, who professed to believe that the new engines of war would make war less barbarous.

Alfred Nobel, who patented dynamite in 1867, bringing himself an immense fortune, was a strange, withdrawn, misanthropic man who wrote poetry in imitation of Shelley. He was interested in pacifism but claimed "My factories may end war sooner than your peace congresses. The day two army corps can destroy each other in one second, all civilised nations will recoil from war and disband their armies." This was not Shaw's belief. Says Undershaft: "The more destructive war becomes, the more fascinating we find it." Who was the greater realist?

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## A Note On Major Barbara

Shaw's attitude to General Booth's Army was very friendly, but he might not have thought of writing "Major Barbara" had he not trounced in print someone who had written to the papers describing an orchestral performance as "worse than a Salvation Army band". Shaw's reply drew from the delighted General an invitation to the Salvation Army Festival of Massed Bands. After writing a professional musical criticism of this performance, Shaw suggested the Army's lads and lassies should act plays as well as sing and play in bands and added: "Why not a little play by me?" This notion of a playlet for the Salvation Army grew into a three act play for the Court Theatre under the Vedrenne-Barker management.

The play was first titled "Andrew Undershaft's Profession" to make the point that, although munition-making is supposed to be discreditable, it is not, and, if used to produce better conditions for its employees, it is doing good. Later Shaw decided it should be called "Major Barbara" and offered the name part to Ada Rehan. The completion of the play was delayed and on September 17th, 1905, Shaw wrote that he was in a condition of sullen desparation concerning it. However, the production went into rehearsal a month later but Ada Rehan, who had met with an accident, was not able to play the title role and Annie Russell took the lead, with Louis Calvert as "Undershaft" and Granville Barker as "Cusins".

The first performance of the play on November 28th, 1905, was received with "mingled delight and exasperation" by an audience including the Prime Minister, "all the intelligentsia of London" and a box full of Salvation Army commissioners who viewed the production as an excellent advertisement for their organisation and lent the uniforms to the Management in the interest of authenticity.

Years later, in 1937, Sir Winston Churchill, writing in "Great Contemporaries" referred to Bernard Shaw as "the greatest living master of letters in the English-speaking world", and related how he had recently taken his children to see a production of "Major Barbara", the "very acme of modernity". It had been twenty years since he had seen it, "the most terrific years" the world had known, in which the landmarks of centuries had been swept away and science had transformed the conditions of our lives and the aspect of town and country. But, said Sir Winston, in this play "there was not a character requiring to be re-drawn, not a sentence, not a suggestion that was out of date."

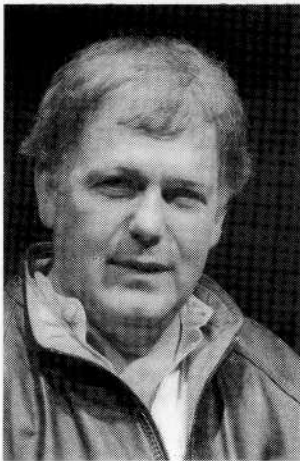
G.D.

## Antony Holland

Antony Holland has had a distinguished career in the theatre, with a long list of credits as actor and director. He is currently busy as an actor, and last year won the Jessie Award for the best performance in a Leading Role (in the Arts Club Production of S. Snukal's *Family Matters*). In 1985 he directed Dylan Thomas' *Under Milk Wood* for the UBC Summer Stock Company. Mr. Holland has recently completed work on three movies; in one of them he played opposite Katharine Hepburn.



## Leon Pownall



Mr. Pownall has worked in the theatre as an actor, director, writer and educator for over 25 years. A veteran of the Stratford and Shaw Festivals, the Manitoba Theatre Centre, The Guthrie Theatre in Minneapolis, the Neptune Theatre in Halifax, the Vancouver Playhouse, the Seattle Repertory, and many others, this award-winning Canadian of Welsh ancestry enjoys the respect of his wide audience. For the Frederic Wood Theatre he has directed *The Firebugs* and he has played the title role in Shakespeare's *King Lear*.

## Alison Green Set Design

Alison Green graduated from UBC in 1965 in Fine Arts. From 1967-1974 she worked as a set designer for CBC TV. Since 1974 she has been the resident designer for the Arts Club Theatre, responsible for shows like *Reflections on Crooked Walking*, *The Sea Horse*, *A Cuckoo in the Nest*, *Twelfth Night*, and many others,

## Marsha Sibthorpe Lighting Design

Marsha Sibthorpe is Resident Lighting Designer at the Arts Club Theatre and most recently lit Ann Mortifee's *Welcome to the Planet* and Nicola Cavendish's *Snowing on Saltspring* for that theatre. She has also worked with the New Play Centre, Axis Mime, Carousel Theatre, and has designed the lighting for Ann Mortifee's concert appearances.

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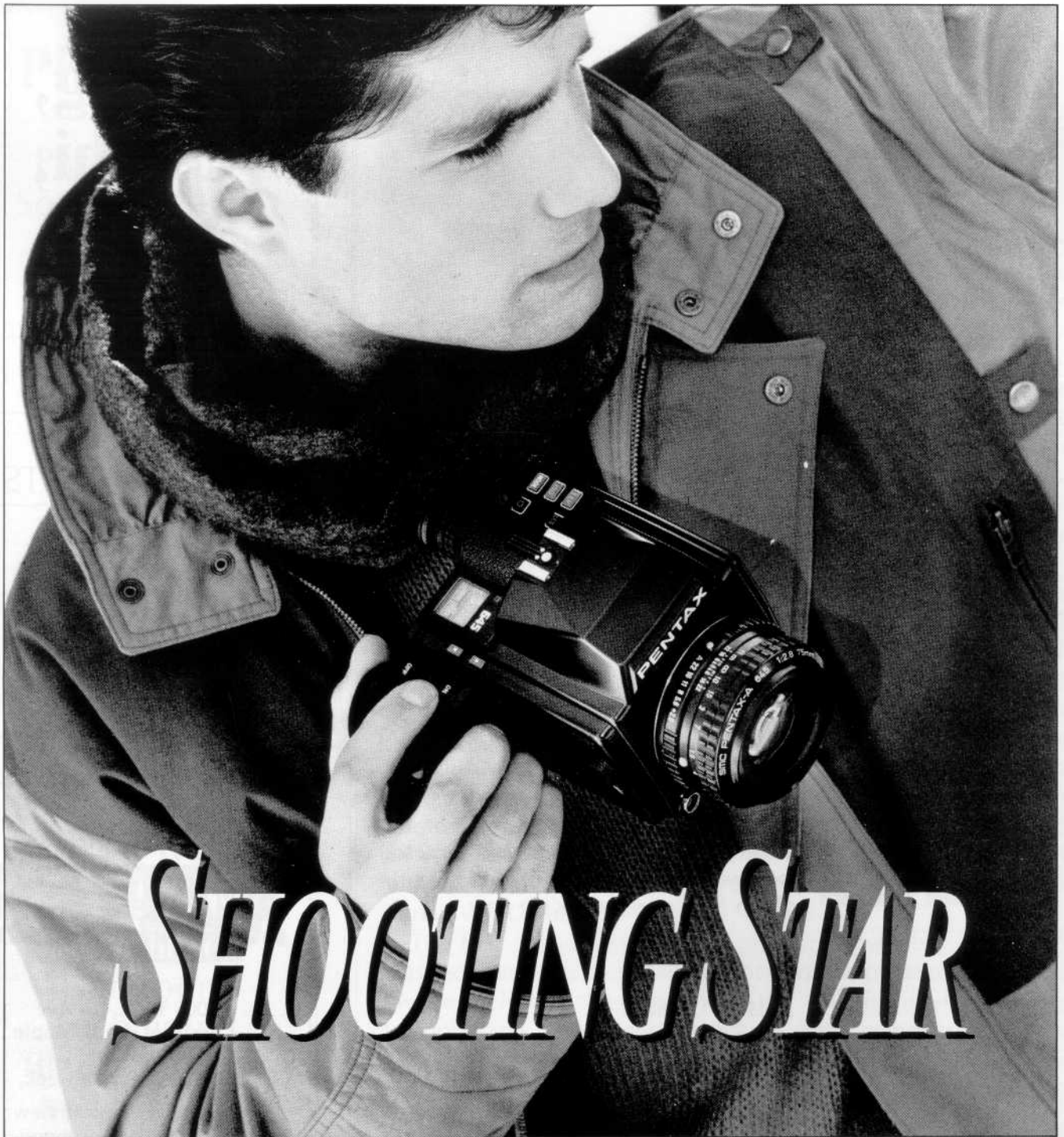
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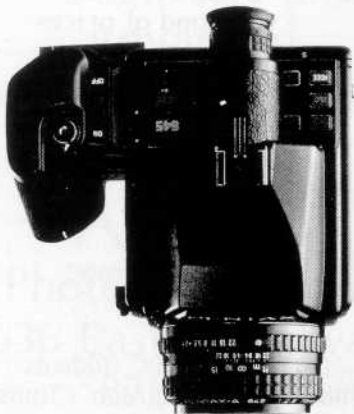
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