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Calls

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Presents

ON ITS THIRTY-FIFTH ANNIVERSARY

*An*  
*Inspector Calls\**

by Joseph Priestley



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MISS DOROTHY SOMERSET  
MR. JOHN POWELL  
DR. W. ROBBINS  
PROFESSOR STANLEY REID

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---

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| VICE-PRESIDENT . . . . . | PHILLIP KEATLEY, Arts '51 |
| SECRETARY . . . . .      | NANCY FRASER, Arts '50    |
| TREASURER . . . . .      | KENNETH MURPHY, Law '51   |

## *Committee*

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LOIS WILLIAMSON, Arts '52  
ELIZABETH GRANT, Arts '50  
GERALD O'CONNOR, Arts '50



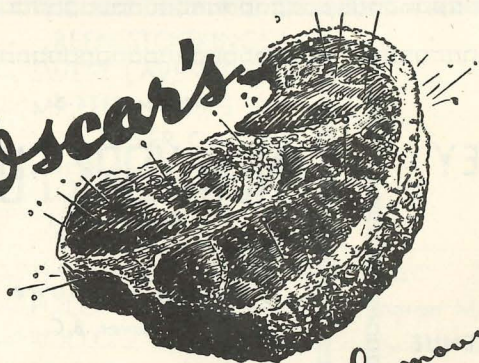
## *The Director of "An Inspector Calls"*

**SYDNEY RISK**—*An Inspector Calls* is the fifth spring production that Mr. Risk has directed for the Players' club, the last on the twenty-fifth anniversary, **Pride and Prejudice**. Now on the club's thirty-fifth anniversary the club is privileged again to obtain directorship from a man with such a theatrical background. In London, Mr. Risk was a member of the Old Vic Players and from there took part in the professional theatre of England for over a year. On returning to Canada, he was supervisor of dramatics at the University of Alberta. At the Banff School of Fine Arts he headed the drama department for six summers. The "Everyman Theatre" of Vancouver was organized by Mr. Risk four years ago to give encouragement and opportunity to our own Canadian artists. It is also bringing the best theatre entertainment to school and theatre audiences at the lowest possible prices. Plays done by the Everyman Theatre are: "Arms and the Man", by George Bernard Shaw, "Little Red Riding Hood", "The Importance of Being Earnest", "The Marriage Proposal", "The Last Caveman", and "The Emperor's New Clothes". Their recent success was "Noah" which won the recent Regional Drama Festival. At the University of British Columbia he is a part-time instructor in theatre. As a former member of the Players' club, Mr. Risk played the greatest number of performances in the club's history, sixty-six performances.

## *Sedgewick Memorial Fund*

A fund is being set up to create a memorial to Dr. G. G. Sedgewick, the aims including a Lecture Foundation, scholarship aid, and the purchase of permanent cultural assets. Contributions may be sent care of the Montreal Trust Company, 466 Howe Street.

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## Previous Performances

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|       |                                         |                                 |
|-------|-----------------------------------------|---------------------------------|
| 1916— | "FANNY AND THE SERVANT PROBLEM".....    | Jerome K. Jerome                |
| 1917— | "MERELY MARY ANN".....                  | Israel Zangwill                 |
| 1918— | "ALICE SIT BY THE FIRE".....            | Sir James M, Barrie             |
| 1919— | "THE IMPORTANCE OF BEING EARNEST".....  | Oscar Wilde                     |
| 1920— | "GREEN STOCKINGS".....                  | A. E. W. Mason                  |
| 1921— | "SWEET LAVENDER".....                   | Sir Arthur Pinero               |
| 1922— | "MR. PIM PASSES BY".....                | A. A. Milne                     |
| 1923— | "YOU NEVER CAN TELL".....               | George Bernard Shaw             |
| 1924— | "THE WORLD AND HIS WIFE".....           | J. Echegaray                    |
| 1925— | "YOU AND I".....                        | Philip Barry                    |
| 1926— | "PYGMALION".....                        | George Bernard Shaw             |
| 1927— | "THE ROMANTIC YOUNG LADY".....          | G. Martinez Sierra              |
| 1928— | "POLLY WITH A PAST".....                | George Middleton and Guy Bolton |
| 1929— | "ROLLO'S WILD OAT".....                 | Clare Kummer                    |
| 1930— | "FRIEND HANNAH".....                    | Paul Kester                     |
| 1931— | "THE YOUNG IDEA".....                   | Noel Coward                     |
| 1932— | "ALICE SIT BY THE FIRE".....            | Sir James M. Barrie             |
| 1933— | "ALIBI".....                            | Michael Morton                  |
| 1934— | "CAESAR AND CLEOPATRA".....             | George Bernard Shaw             |
| 1935— | "HEDDA GABLER".....                     | Hendrik Ibsen                   |
| 1936— | "SHE STOOPS TO CONQUER".....            | Oliver Goldsmith                |
| 1937— | "THE BRONTES".....                      | Alfred Sangster                 |
| 1938— | "THE PLAYBOY OF THE WESTERN WORLD"..... | J. M. Synge                     |
| 1939— | "THE CURTAIN RISES".....                | Benjamin M. Kaye                |
| 1940— | "PRIDE AND PREJUDICE".....              | Helen Jerome, from Jane Austen  |
| 1941— | "CANDIDA".....                          | George Bernard Shaw             |
| 1942— | "THE RIVALS".....                       | Richard Brinsley Sheridan       |
| 1943— | "GEORGE AND MARGARET".....              | Gerald Savory                   |
| 1944— | "THE DOVER ROAD".....                   | A. A. Milne                     |
| 1945— | "THE TAMING OF THE SHREW".....          | William Shakespeare             |
| 1946— | "BERKLEY SQUARE".....                   | John L. Balderston              |
| 1947— | "WHAT EVERY WOMAN KNOWS".....           | Sir James M. Barrie             |
| 1948— | "SCHOOL FOR SCANDAL".....               | Richard B. Sheridan             |
| 1949— | "TWELFTH NIGHT".....                    | William Shakespeare             |

# THE UNIVERSITY OF BRITISH COLUMBIA

*Players' Club*

PRESENTS

## *An Inspector Calls*

by

J. B. PRIESTLEY

### LIST OF CHARACTERS in order of speaking:

|                      |                            |
|----------------------|----------------------------|
| Arthur Birling.....  | Ronald Wilson - Arts '50   |
| Gerald Croft.....    | Robert Russel - Arts '50   |
| Sheila Birling.....  | Anna Wootton - Arts '51    |
| Sybil Birling.....   | Elizabeth Davis - Arts '51 |
| Edna .....           | Marilyn Berry - Arts '50   |
| Eric Birling.....    | Philip Keatley - Arts '51  |
| Inspector Hobbs..... | John Milligan - Arts '53   |

### DIRECTOR — MR. SIDNEY RISK

|                           |                           |
|---------------------------|---------------------------|
| Assistant Director.....   | Elizabeth Grant, Arts '50 |
| Set Designed by.....      | Cliff Robinson            |
| Costumes Designed by..... | Mrs. Russell              |
| Costumes Executed by..... | Watts and Company         |
| Hair Styles by.....       | Phillip of the Bay        |
| Set Painted by.....       | Ted Parker                |

### NEW YORK CAST — 1947:

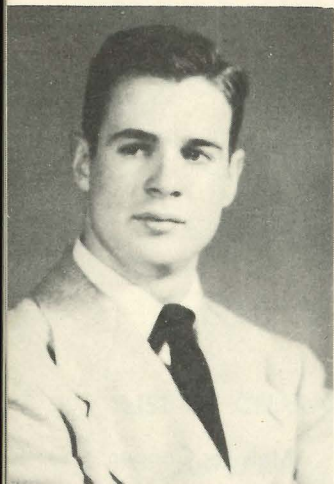
|                     |                  |
|---------------------|------------------|
| Arthur Birling..... | Melville Cooper  |
| Gerald Croft.....   | John Buckmaster  |
| Sheila Birling..... | Rene Ray         |
| Sybil Birling.....  | Doris Lloyd      |
| Edna .....          | Patricia Maimont |
| Eric Birling.....   | John Merivale    |
| Inspector.....      | Thomas Mitchell  |

### OLD VIC PLAYERS — 1946:

|                      |                   |
|----------------------|-------------------|
| Arthur Birling.....  | Julien Mitchell   |
| Gerald Croft .....   | Harry Andrews     |
| Sheila Birling ..... | Margaret Leighton |
| Sybil Birling.....   | Marian Spencer    |
| Edna .....           | Marjorie Dunkels  |
| Eric Birling.....    | Alec Guinness     |
| Inspector .....      | Ralph Richardson  |

All Three Acts, which are continuous, Take Place in the Dining Room  
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**JOHN MILLIGAN** is a recent graduate of King Edward High School. This is his first performance with the Players' club, but he is well known in local theatre groups. John received his early training in high school amateur theatricals after which he joined Sidney Risk's Everyman Theatre. His most notable role with this group is "Noah" in the festival winning play of the same name. In his three years with the summer school theatre, his delightful portrayal of "Rumpelstiltskin" will long be remembered. John is also a radio artist. His interests, however, are not restricted to drama. This year, John is Frosh representative on the council and is now combining two very busy careers.

**ANNA WOOTTON.** This is Anna's first spring production with the Players' club. She is a native of Victoria and last year was secretary of the Victoria College student council. She had her first major role in **Cats of Egypt**, in Victoria. Later, having joined the Barnabus Players she played opposite Ron Wilson in **Gruch**, by Bottomly. Anna was also in **Dust of the Road**, which won the International Drama Festival on the Pacific Coast. As a new member in the club, she is showing great promise for the future.



**RON WILSON** is the president of the Players' club this year. He is a graduate of Victoria College, this being his second year at UBC. **An Inspector Calls** is similarly his second spring performance with the club. In 1949 he played "Malvolio" in **Twelfth Night**. He will be remembered for his role of "Creon" in the summer school theatre production, **Antigone**. Ron is also a member of "Everyman Theatre" where he has played roles in **Noah**, **Arms and the Man**, and **The Emperor's New Clothes**, which have toured Vancouver schools. A few months ago he successfully portrayed "The Nameless One" in Ernst Toller's **Masses and the Man**. As well as his untiring theatrical interests, Ron is completing his B.A. in English this year.

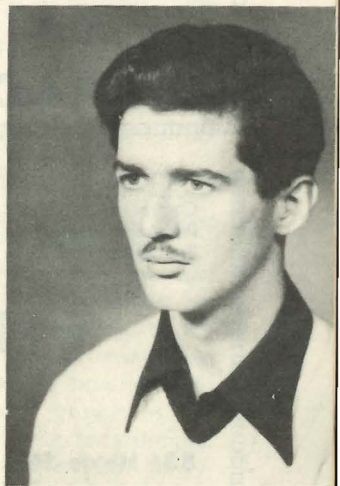
**PHILIP KEATLEY** is vice-president of the Players' club in his third year at University. He will be remembered for his past performances in the club, as "Benjamin Backbite" in Sheridan's **School for Scandal**, as "Feste" in **Twelfth Night**, and in the most exacting role of "Pierrot" in Edna Millay's **Aria de Capo**, which was chosen to represent UBC at the last Inter-University Drama Festival held in Winnipeg in 1947. Last Christmas he played the male lead in **Red Peppers**, the first one-act Noel Coward play to be presented at UBC. This versatile young actor is also interested in journalism and radic and is at present working for his bachelor's degree in English.



**ELIZABETH DAVIS** is in her third year at University. She came originally from Trail, B. C., but has spent several years in Ottawa where she was a member of the Ottawa Drama League. She starred in several of their productions, the most notable of which was in Coward's **Blithe Spirit**. She made her debut in the club as "Miss Tasker" in Philip Jonson's **Dark Brown**, a private performance given at Christmas, 1948. This is her first spring play with the club and it will undoubtedly lead to other performances. She is now working for her B.A.



**ROBERT RUSSELL** has already won renown on the campus. This is his second year at UBC and is his first with the Players' club. He is drama critic for the *Ubyssy*. Bob came to us from Toronto where he had studied for awhile at Harthouse. In the summer of 1947 he played summer stock in Quebec. He acted in Pirendello's **The Jar** which was the winning play in the Ontario regional Drama Festival in 1947. He will be remembered locally for his performance as "Touchstone" in **As You Like It**, presented by the Little Theatre last year. He is also a member of Dorothy Somerset's drama group. Intensely interested in the arts, but especially the drama which Bob hopes will come an integral part of community life, he is completing his fourth year arts at this University.



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# The Players' Club

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In 1915, in the old shacks at Fairview, the University of British Columbia was born. Six weeks later, its first and constant student organization was formed—The Players' Club. Professor F. G. C. Wood's Drama Class provided the initiative and Mr. Wood himself the directorship and honorary presidency. Now **An Inspector Calls** is the Players' Club's thirty-fifth anniversary performance.

The Club's first play, Jerome K. Jerome's **Fanny and the Servant Problem**, played in Vancouver, Victoria and New Westminster. Within a few years, the tour was extended to include all parts of the Province, providing valuable experience for the Club's members in acting and staging techniques.

Professor Wood directed all the plays for fifteen years, with notable success, until 1931 when he retired from active directorship owing to ill health, but his influence has remained as always a tradition of great value to the Players' Club.

In the last few years the Club has turned increasingly towards association with the professional theatrical groups in the Province, seeking in this way to further its early ambition of establishing theatre permanently in Western Canada. In connection with this aim it plays its part alongside the University Summer School of the Theatre and the new project of the English Department begun this spring with **Masses and Man**.

This year's director, Mr. Sidney Risk, is himself a Club alumnus, and has been associated with it previously as director on various occasions. As producer-director of Vancouver's Everyman Theatre, too, his association is of great value to the Club in the realization of the theatrical future of Canada.

The record of graduates of this University who have been Players' Club members is distinguished. Lister Sinclair is now Canada's leading radio playwright and a regular performer on the CBC's "Stage" series. Arthur Hill recently played a leading part in **The Male Animal** in London. Joy Coghill, at present at the Goodman Memorial School in Chicago, was called by one of its directors, Charlotte Chorpensing, "one of America's most promising actor-directors". Beth Gillanders has joined Brian Dougherty's New World Theatre, which has toured Canada and is evidence of the revival of the theatre in this country. And these are not all. Residents of B. C. will not need to be told of Bill Buckingham, now producer of The Theatre Under the Stars, Pat Keatley and Norman Campbell.

The Players' Club has an important task to fulfil both in the University, which as yet lacks a Fine Arts Department, and in British Columbia, whose influence may well take the lead in Canadian Theatre development.

There are few Arts more fundamental to Society than the drama, and none of more direct appeal. Disjointed and isolated though it may be, the vitality of small theatrical groups throughout the world, despite the assumed displacement of drama by the film, which by misunderstanding has been considered a daughter rather than a sister art, is significant of this. The great theatres of the world draw upon such groups as the Players' Club for sustenance, as such groups draw on them for example. Thirty-five years have given U.B.C.'s Theatre some tradition, but thirty-five centuries lie behind it, too; development of this kind works in microcosm.

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# Committees

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PRODUCTION MANAGER: RON WILSON, ARTS '50

Stage Manager: Gerald O'Connor, Arts '50

## COSTUMES

|                          |           |          |
|--------------------------|-----------|----------|
| Jane Sherwood (Chairman) | . . . . . | Arts '52 |
| Jane Boniface            | . . . . . | Arts '52 |
| Barbara Gwyther          | . . . . . | Arts '53 |
| Violet Lipkowsky         | . . . . . | Arts '51 |

## PROPERTIES

|                          |           |          |
|--------------------------|-----------|----------|
| Doreen Odling (Chairman) | . . . . . | Arts '52 |
| Ron Fera                 | . . . . . | Arts '52 |
| Alex Szende              | . . . . . | Arts '53 |
| Charles Magee            | . . . . . | M.A. '50 |
| John Basted              | . . . . . | Arts '51 |
| Mary Butters             | . . . . . | Arts '51 |
| Shirley McLeod           | . . . . . | Arts '52 |

## PUBLICITY

|                          |           |          |
|--------------------------|-----------|----------|
| Godfrey Hearn (Chairman) | . . . . . | Arts '50 |
| Joan Powell              | . . . . . | Arts '50 |
| John Whittaker           | . . . . . | Arts '53 |
| Terry Carson             | . . . . . | Arts '50 |
| Art Smith                | . . . . . | Arts '50 |
| Jacqueline Hartt         | . . . . . | Arts '52 |
| Alan Cory                | . . . . . | Arts '49 |

## LIGHTING

|                     |           |          |
|---------------------|-----------|----------|
| Joe Mirko (Manager) | . . . . . | Arts '53 |
| Gerry Rosenberg     | . . . . . | Arts '53 |
| John Bayley         | . . . . . | Arts '52 |



## Committees (Cont'd)

### TICKETS

|                            |           |          |
|----------------------------|-----------|----------|
| Lois Williamson (Chairman) | . . . . . | Arts '52 |
| Angela Wood                | . . . . . | Arts '53 |
| Andrew Szazz               | . . . . . | Arts '51 |
| Earl Bowen                 | . . . . . | Arts '50 |
| Audrey Glover              | . . . . . | Arts '53 |

### PROGRAMMES

|                           |           |          |
|---------------------------|-----------|----------|
| Sheila Cameron (Chairman) | . . . . . | Arts '52 |
| Mary Ross                 | . . . . . | Arts '52 |
| Edward Finnigan           | . . . . . | Arts '52 |
| Barbara Barnes            | . . . . . | Arts '52 |
| Ishbelle Webber           | . . . . . | Arts '52 |
| Mary Leiterman            | . . . . . | Arts '50 |
| Joanne Walker             | . . . . . | Arts '50 |
| Robin Little              | . . . . . | Arts '48 |

### HOUSE

|                        |           |          |
|------------------------|-----------|----------|
| Joan Powell (Chairman) | . . . . . | Arts '50 |
|------------------------|-----------|----------|

### MAKE-UP

|                           |           |          |
|---------------------------|-----------|----------|
| Margaret James (Chairman) | . . . . . | Arts '53 |
| Joanne Walker             | . . . . . | Arts '50 |
| Marilyn Berry             | . . . . . | Arts '51 |

### STAGE CREW

|                 |           |             |
|-----------------|-----------|-------------|
| John Ridington  | . . . . . | Ap. Sc. '53 |
| Ted Parker      | . . . . . | Ap. Sc. '54 |
| Stuart Campbell | . . . . . | Ap. Sc. '53 |
| Joan Wilson     | . . . . . | Arts '51    |
| Dudley Ritchie  | . . . . . | Arts '52    |
| Daphne Harris   | . . . . . | Arts '53    |
| Brian Burns     | . . . . . | Ap. Sc. '52 |

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