

The Author

GEORGE BERNARD SHAW (1836-1950) the acclaimed dramatist, critic and social reformer, was born in Dublin where he grew up in an atmosphere of genteel poverty. He attended four schools and was tutored by a clerical uncle, but left his formal schooling behind him at the age of 15. He developed a wide knowledge of music, art and literature under the influence of his mother, a singer and vocal music teacher, and as a result of his visits to the National Gallery of Ireland. In 1876 he moved to London, where he spent his afternoons in the British Museum, and his evenings pursuing his informal education in the form of lectures and debates. Shaw declared himself a socialist in 1882 and joined the Fabian Society in 1884; soon he distinguished himself as a fluent and effective public speaker and an incisive and irreverent critic of music, art and drama.

Shaw's first play, *Widowers' Houses*, was produced privately in 1892, for the members of a progressive theatre club called the Independent Theatre Society. It was followed by *The Philanderer* and *Mrs Warren's Profession*. Published in *Plays Unpleasant* (1898), these reflect Shaw's admiration for the "new drama" of Ibsen. More palatable, though still rich with challenges to conventional middle-class values, were his *Plays Pleasant* (1898) which included *Arms and The Man*, *Candida*, *The Man of Destiny* and *You Never Can Tell*. In 1897 Shaw attained his first commercial success with the American premiere of *The Devil's Disciple*, which enabled him to quit his job as a drama critic and to make his living solely as a playwright. In 1898 he married Charlotte Payne-Townshend, an Irish heiress whom he had met through his Fabian friends Beatrice and Sidney Webb.

Shaw's plays first attained popularity in London through a famous repertory experiment at the Royal Court Theatre from 1904 to 1907. Among his plays presented there were the premieres of *John Bull's Other Island* (1904), *Man and Superman* (1905), *Major Barbara* (1905) and *The Doctor's Dilemma* (1906). His best-known play *Pygmalion*, was first performed in 1913. During World War I, Shaw's anti-war pamphlets and speeches made him very unpopular as a public figure. In *Heartbreak House* (performed 1920) he exposed the spiritual bankruptcy of the generation responsible for the carnage. Next came *Back to Methuselah* (1922) and *Saint Joan* (1923), acclaim for which led to his receiving the Nobel Prize for Literature for 1925. Shaw continued to write plays and essays until his death in 1950 at the age of 94.

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William & Nona Macdonald Heaslip Foundation

and the

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PREVIEW PROGRAMME

THE NONA MACDONALD STAGE, JULY 14 TO OCTOBER 9

SHAW 21
FESTIVAL

TIM CARROLL, ARTISTIC DIRECTOR | TIM JENNINGS, EXECUTIVE DIRECTOR

KATHERINE GAUTHIER, MARTIN HAPPER

and GRAEME SOMERVILLE in

THE DEVIL'S DISCIPLE

by Bernard Shaw

with DAVID ALAN ANDERSON, DAMIEN ATKINS,
KRISTOPHER BOWMAN, JULIA COURSE, TOM McCAMUS,
PETER MILLARD, CHICK REID, JOHNATHAN SOUSA,
SHAUNA THOMPSON and JENNY L. WRIGHT

Directed by EDA HOLMES

Set designed by MICHAEL GIANFRANCESCO

Costumes designed by GILLIAN GALLOW

Original music by PAUL SPORTELLI

THIS PRODUCTION IS DEDICATED TO THE MEMORY OF
MALCOLM "MAC" MACDONALD (1940-2020).

We acknowledge and honour the land upon which we gather today as the historic and traditional territory of First Nations peoples. In particular, we recognize and thank the Neutral Nation, the Mississauga and the Haudenosaunee for their stewardship of these lands over millennia.

The videotaping or other video or audio recording of this production is strictly prohibited.

Director's Notes

by Eda Holmes

We started work on this production in 2019. It was planned for the Festival stage and would have premiered before the last American election. We imagined a theatre full of over 800 people, a good 40% of them being Americans. We focused on the idea that the play was an allegory for individual courage in the face of undemocratic tyranny. We imagined a final scene with giant images of King George with puffy hair and a smug expression plastered on all the surfaces of the town square set. We were going to invite members of the audience onto the stage to bear witness to the unjust sacrifice of the Devil's Disciple. Inspired by Shaw's own activist spirit, we hoped that you the audience would come away from the evening with the belief that we must all participate in our western democracy and stand up against tyranny. As Dick Dudgeon says, "let us cow them by showing we can stand by one another to the death."

The pandemic descended on Canada in March. Our first day of rehearsal in Niagara-on-the-Lake on the 15th brought us to the theatre only to be told to go home. By March 18th we had begun what would become many months of Zoom rehearsals. The 2020 theatre season was cancelled and the world witnessed the horrific murder of George Floyd and the extraordinary manifestation of public outrage that has upended forever our collective belief that western democracies offer equal justice to all. Trump was defeated in America, but the poisonous political divide he nurtured is still entrenched. Now Canada itself is coming face to face with its own grim Colonial legacy of which the discovery of the thousands of unmarked graves of children of the Residential School system is only a part.

And now here we are back at the theatre. In April of 2021, the cast and crew of this production of *The Devil's Disciple* gathered once again on Zoom with the unstoppable optimism that we would find a way to put on this play about risking your life for the greater good. We moved the production to an outdoor setting in the hopes that it would be safer for all involved. We dove into the questions that the play poses and the ones that Shaw as a white man of the Victorian Era did not even think to ask. I have been profoundly inspired and moved by the collective intelligence, talent, perseverance and humanity of this group of artists. Their courage to ask the hardest questions has opened my mind and my heart over and over again through the odyssey of the last eighteen months. I hope you will find that same inspiration in this production and join us in standing by one another to make the world better for everyone.

Production History

The world premiere of *The Devil's Disciple* was at the Hermanus Bleecker Hall in Albany, New York, on October 1, 1897, for one performance, before it transferred on October 4 to the Fifth Avenue Theatre in New York City, where it ran for sixty-four performances, directed by Richard Mansfield, who also played Dick Dudgeon. The first British performance was at the Prince of Wales Theatre in Kennington, London, on September 26, 1899. Murray Carson directed, and also played Dudgeon. The Canadian premiere was at Toronto's Royal Alexandra Theatre on November 19, 1923 in a New York Theatre Guild production. A 1959 film version starred Burt Lancaster (Anthony Anderson), Janette Scott (Judith Anderson), Kirk Douglas (Dudgeon), Eva Le Gallienne (Mrs Dudgeon) and Laurence Olivier (Burgoyne).

This is the Shaw Festival's fifth production of the play. Previous productions were in 1974, 1984, 1996 and 2009.

UNDERSTUDIES

KRISTOPHER BOWMAN, Richard Dudgeon; JASON CADIEUX, Lawyer Hawkins, Officer 2, Executioner, Uncle William, Sergeant; JULIA COURSE, Judith Anderson; MARIE MAHABAL, Essie; KEVIN McLACHLAN, Major Swindon, Christy Dudgeon; PETER MILLARD, General Burgoyne; NAFEESA MONROE, Ann Dudgeon; TRAVIS SEETOO, Uncle Titus, Officer 1, Chaplain; DONNA SOARES, Mrs Titus, Soldier 1; SANJAY TALWAR, Reverend Anthony Anderson

THE CAST *In Alphabetical Order*

Uncle Titus / Officer 1 / Chaplain	DAVID ALAN ANDERSON
Lawyer Hawkins / Officer 2 / Executioner	DAMIEN ATKINS
Major Swindon	KRISTOPHER BOWMAN
Mrs Titus / Soldier 1	JULIA COURSE
Judith Anderson	KATHERINE GAUTHIER
Richard Dudgeon	MARTIN HAPPER
General Burgoyne	TOM McCAMUS
Uncle William / Sergeant	PETER MILLARD
Ann Dudgeon	CHICK REID
Reverend Anthony Anderson	GRAEME SOMERVILLE
Christy Dudgeon	JOHNATHAN SOUSA
Essie	SHAUNA THOMPSON*
Mrs William / Soldier 2	JENNY L. WRIGHT

ACT I: The kitchen of Mrs Dudgeon's farmhouse, Websterbridge, New Hampshire, 1777, early morning.

ACT II: The Reverend Anthony Anderson's house, that evening.

INTERMISSION

ACT III: British headquarters in the Town Hall, the next day. The town square, Websterbridge, just before noon.

Stage Manager	ALLAN TEICHMAN
Assistant Stage Manager	AMY JEWELL
Production Stage Manager	MEREDITH MACDONALD
Assistant Director	BRENLEY CHARKOW
Assistant Set Designer	KARA PANKIW
Assistant Costume Designer	BEYATA HACKBORN
Lighting Co-ordinator	MIKAEL KANGAS
Sound Co-ordinator	FRED GABRSEK
Fight Co-ordinator	JOHN STEAD
Voice and Dialect Coach	JEFFREY SIMLETT

The original music for this production was recorded by Andy Ballantyne (fife, piccolo), Jason Logue (trumpet), Ross MacIntyre (bass), Paul Sportelli (piano), Tom Jestadt (drums), Kelly Wong (production).

For Artist photo and bio information, please go to shawfest.com/devils-disciple
Special thanks to Bonnie Beecher, Ron Dale and Michael Healey .

Running time is approximately 2 hours and 10 minutes including one intermission