MAN AND SUPERMAN

Written By GEORGE BERNARD SHAW

DIRECTOR'S NOTES

Unarguably one of the supreme achievements in High Comedy, MAN AND SUPERMAN was composed by Shaw just at the beginning of the century and directly after he was captured in marriage by an Irish “millionheirness.” Shaw was already middle-aged, with an impressive reputation as a journalist-critic in music, art, and drama, and as an essayist and orator for Socialism. Though a failed novelist, he had already begun to prove himself a successful dramatist in the new serious drama derived from Ibsen. By contract Shaw had agreed not to spend his wife’s money. Nevertheless her resources enabled him for the first time to write exactly as he pleased. MAN AND SUPERMAN is the result. It is a vast work, with a typical preface, a long three-act love-chase comedy, and an extended dream scene based on Mozart’s DON GIOVANNI. Further, the work is capped with a jaunty REVOLUTIONISTS’ HANDBOOK.

Shaw as usual displays his wide-ranging and cranky mind on several subjects. Mostly here he focuses on sex, marriage, and the genetic evolution of man. Underlying all are the economic hang-ups that obstruct. In his best contrary mode, Shaw reverses the conventional love-chase and insists that in real man does not pursue woman, but in fact pursued by her. This ruthless chauvinistic and wild flight define a basic human conflict, that between female and masculine creativity. The former perpetuates the race; the latter creates new minds in science, art and philosophy. The engagement is ferocious, and the way to resolution lies straight through Hell.

Shaw’s concept of action is witty debate. This idea is both his greatest weakness and his incomparable strength. We have concentrated on letting Shaw’s arguments speak as clearly as possible.

SCENES

ACT I: The study of Ramsden’s London townhouse. Spring 1905.
ACT II: The driveway of Mrs. Whitefield’s country place in Richmond. - Ten-minute Intermission -
ACT III: Hell, about 50 years after the final curtain of DON GIOVANNI. - Ten-minute Intermission -
ACT IV: The garden of a rented villa in Granada, Spain.

THE CAST

(in order of appearance)

RON HENEZHAN*  RON HENEZHAN
KERRY SPAULDING  KERRY SPAULDING
JAMES LUDWIG*  JAMES LUDWIG
BRIAN SENTER*  BRIAN SENTER
JESSICA MARLOWE GOLDETIN*  JESSICA MARLOWE GOLDETIN
PAMELA THOMAS*  PAMELA THOMAS
LISA ESTRIDGE-GRAY*  LISA ESTRIDGE-GRAY
CAROL JOHNSON*  CAROL JOHNSON
DAVID VEACH*  DAVID VEACH
KARL BURY*  KARL BURY
SARA DEBOER*  SARA DEBOER
SETH PANITCH*  SETH PANITCH
RON HENEZHAN*  RON HENEZHAN
WILLIAM HILL*  WILLIAM HILL
DAVID MORDEN*  DAVID MORDEN
BETSY BERGER  BETSY BERGER
BRAD SIMONSEN  BRAD SIMONSEN

Costume Design: JEANNE ARNOLD
Set Design: REGAN HAINES
Lighting Design: COLIER WOODS
Sound Design: JACK CHANG
Technical Director: MARK HOFFMAN
Stage Manager: JANE E. GREEN

PRODUCTION CREDITS

Assistant Stage Manager: Kerry Spauldng
Dialect Coach: Judith Shahn
Dialect Captain: Carol Johnson
Wig Stylist: Joyce Degenfelder
Propmaster: Craig Brown
Master Electrician: Brian Wennerlund
Assistant Lighting Designer: Tricia Tolliver
Sound Engineer: Bill Spauldng
Set Construction Crew: Bob Boehler, Craig Brown, Chuck Driscoll, Donald Dugan, Laura Hibbs, Tanya Hordney, Mark Hoffman, Brent Meyers, Shawnrick Ogden, Diane Palmieri, Michael Perrone, Kim Potter, Lelah Stewart


Running Crew: Jeannette Allen, Betsy Berger, Michelle McGowan, Sandra Ruckdeschl, Michele Schneebek, Brad Simonsen

House Management: Sarah Chambeau, Young Chung, Elena Mihalova, Hye Rey Yom

Production Office Staff: Robert Menna, Stepan Simek, Margot Whitcomb

ACKNOWLEDGEMENTS


SUGGESTED READING

Shaw, of course. Otherwise, start with Michael Holroyd’s new three-volume biography: it is definitive.
UPCOMING ATTRACTIONS
AT THE
SCHOOL OF DRAMA

LA VALSE: THE LIFE & LOVES OF CAMILLE CLAUDEL
S. P. Miskowski
The Penthouse Theatre
April 7-17

MEPHISTO
By Klaus Mann, Adapted by Ariane Mnouchkine
The Playhouse Theatre
April 21 - May 1

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by George Bernard Shaw

by Silvis

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