

InsideOUT

PRODUCED BY THE DENVER CENTER FOR THE PERFORMING ARTS



Denver Center
Theatre Company
KENT THOMPSON
PRODUCING
ARTISTIC DIRECTOR

SHADOWLANDS

SHADOWLANDS
BY WILLIAM NICHOLSON

DENVERCENTER.ORG
Box Office 303.893.4100

2013/14
SEASON PARTNERS



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COMMUNITY

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InsideOUT

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SYNOPSIS

The world that seems to us so substantial is no more than the shadowlands. Real life has not begun yet.

—C. S. Lewis,
Shadowlands

C. S. “Jack” Lewis is an Oxford Don and successful author of religious texts and the children’s series *The Chronicles of Narnia*. A confirmed bachelor, Jack’s existence is the inward life of a scholar; his social life consisted of spending time at a local pub discussing philosophy and religion with his fellow lecturers. Joy Davidman Gresham, a Jewish-American woman, comes bounding into his life, interrupting his bachelorhood and violating the decorum of stiff-upper-lip British society with her brash American manners and sense of humor. Joy has been corresponding with Jack and has come to visit him with young son Douglas in tow. She is fleeing an abusive marriage and plans to stay in England. Their friendship deepens into love and Jack astonishes his brother Warren and friends by agreeing to a platonic marriage with Joy so that she can obtain British citizenship. But real life intervenes and pain, suffering and love begin as Joy and Jack battle her terminal illness. ■

WILLIAM NICHOLSON—THE PLAYWRIGHT

William Nicholson (1948-) is a British screenwriter, playwright and novelist who has been nominated twice for an Academy Award. He was raised in a Roman Catholic family in Gloucestershire. By the time he reached his tenth birthday he had decided to become a writer. He was educated at Downside School, Somerset, and Christ's College, Cambridge.

At the start of his career Nicholson worked for the BBC as a director of documentary films between the mid-1970s and mid-1980s. He gained renown as a novelist and playwright when the first book of his popular *Wind on Fire* trilogy won the Blue Peter best book award. He has written several novels and fantasy books.

He has been nominated twice for Tony Awards for Best Play, once for *Shadowlands* and once for *The Retreat*

from *Moscow*. He later wrote the movie version of *Shadowlands* starring Anthony Hopkins and Debra Winger and directed by Richard Attenborough. His other screenplays include *First Knight* (1995), *Grey Owl* (1999) and *Firelight* (1997).

For *Shadowlands* he was nominated for both a BAFTA and an Oscar for Best Adapted Screenplay. In 1997 he received an Emmy nomination for Outstanding Writing for a Miniseries or Special for the 1996 TV drama *Crime of the Century*. His most impressive win came in 2000 when *Gladiator*, for which he co-wrote the screenplay, won the Best Picture Oscar. In 2007 Nicholson co-wrote the film *Elizabeth: the Golden Age* from an earlier script by Michael Hirst. In 2012 Nicholson adapted the musical *Les Misérables* for the screen. His most recent screenplay is *Mandela: Long Walk to Freedom*. ■

[http://en.wikipedia.org/wiki/William_Nicholson_\(writer\)](http://en.wikipedia.org/wiki/William_Nicholson_(writer))

C. S. LEWIS—A BRIEF BIOGRAPHY

Clive Staples Lewis was born on November 28, 1898 in Belfast, Ireland to Albert James Lewis and Flora Augusta Hamilton Lewis. His brother, Warren Hamilton Lewis, had been born three years earlier. In 1905 the Lewis family moved to their new home, "Little Lea," on the outskirts of Belfast. In 1908 Flora died of cancer, a death that affected her younger son all his life. Clive, now called Jack, and Warren were sent to school in Wynyard, England. From 1911 to 1913, Jack and Warren studied at Cherbourg School, Malvern, England. Jack did remarkably poorly in mathematics, but showed an increasing interest for "Northernness", including Wagner's music and Norse mythology. It was during this time that he abandoned his Christian faith. Between 1914-1916, Jack pursued literary and philosophical studies (Latin, Greek, French, German and Italian) with private tutor, W. T. Kirkpatrick. In 1916, he won a scholarship to University College, Oxford.

In 1917 Lewis was a student at the college until he enlisted in the British army during World War I and was billeted in Keble College, Oxford for officer's training. Jack was commissioned an officer in the 3rd Battalion, Somerset Light Infantry on September 25; he reached the front line in the Somme Valley in France on his 19th birthday. In April 1918, Lewis was wounded on Mount Berenchon during the battle of Arras. He recuperated and returned to duty in October, assigned to Andover, England. He was discharged in December 1918.

The February 1919 issue of the periodical *Reveille*, a magazine, contained "Death in Battle", Lewis first publication in other than school magazines. From June 1919 until June 1924, he resumed his studies at University College, Oxford, where he received a First in Honor Moderations (Greek and Latin Literature) in 1920, a first in Greats (Philosophy and Ancient History) and a first in English.

During the summer of 1920, Mrs. Janie King Moore and her daughter, Maureen, moved to Oxford, renting a house in Headington Quarry. Lewis lived with the Moores from June 1921 to August 1930. In October 1930, Mrs. Moore, Jack and Warren Lewis purchased “The Kilns” jointly, with title to the property taken in the name of Mrs. Moore and the two brothers holding rights of life tenancy. Evidence points to an affair between Jack and Mrs. Moore.

From October 1924 until May 1925, Lewis served as philosophy tutor at University College. In May 1925, Lewis was elected a Fellow at Magdalen College, Oxford, where he served as tutor in English Language and Literature for 29 years until leaving for Cambridge in 1954. Between 1929 and 1931, Lewis resumed his Christian belief. According to Lewis, he had a long talk on Christianity with author J.R.R. Tolkien (a devout Roman Catholic) and Hugo Dyson. That evening’s discussion was important in bringing about Lewis’ resumption of faith. That fall term marked the beginning of Lewis’ convening of a circle of friends dubbed “The Inklings.” For the next 16 years, through 1949, they continued to meet in Jack’s rooms at Magdalen College on Thursday evenings or in a back room at “The Eagle and Child,” a pub known locally as “The Bird and Baby.” Members included J.R.R. Tolkien, Warren Lewis, Hugo Dyson, Dr. Robert Harvard, Owen Barfield, Neville Coghill and others.

In 1935, Lewis agreed to write the volume on 16th Century English Literature for the Oxford History of English Literature series. *The Allegory of Love: a Study in Medieval Tradition* was published in 1936 for which Lewis received the Gollancz Memorial Prize for Literature in 1937.

From May 2 until November 28, 1941, *The Guardian* newspaper published 31 “Screwtape Letters” in weekly installments. The story takes the form of a series of letters from a senior Demon Screwtape to his nephew Wormwood, a Junior Tempter. The uncle’s mentorship pertains to the nephew’s responsibility for securing the damnation of a British man known only as “the Patient”. In August, he gave four live radio talks over the BBC on Wednesday evenings; an additional

15 minute session, answering questions from the mail, was broadcast on September 6. These talks were known as “Right and Wrong.” In 1942, Lewis gave five live radio talks on the subject “What Christians Believe.” In 1944, Lewis gave pre-recorded talks known as “Beyond Personality.” Taken together, all of Lewis’s broadcast talks were eventually published under the title *Mere Christianity*.

In 1950 Lewis began *The Chronicles of Narnia* series with the first book *The Lion, the Witch, and the Wardrobe*. In 1951 the second book, *Prince Caspian*, was published. It was followed by *The Voyage of the Dawn Treader* in 1952. In September of that year he met Joy Davidman Gresham. In June he accepted the Chair of Medieval and Renaissance Literature at Cambridge University. In 1955, *The Magician’s Nephew*, the sixth of the seven *Chronicles of Narnia*, was published. *The Last Battle*, the seventh and final book of the series, was published in 1956.

In that same year he entered into a civil marriage with Joy at the Oxford Registry Office for the purpose of granting her British citizenship in order to prevent her deportation by immigration authorities. Joy had converted to Christianity from Judaism in 1948 partly under the influence of Lewis’ books and because of her husband’s desertion.

In 1957 Lewis married Gresham in a church ceremony at her hospital bed. Throughout 1957, Joy experienced a remission from her advanced stage of bone cancer. In 1958 Jack and Joy went to Ireland for a ten-day holiday and toured Greece in April 1960. Shortly after their return, Joy reentered the hospital where she died on July 13 at the age of 45. In 1961, Lewis wrote *A Grief Observed*, an account of his suffering caused by his wife’s death.

Lewis died in 1963 at the Kilns, one week before his 65th birthday, from a variety of illnesses including a heart attack and kidney problems. He had resigned his position at Cambridge during the summer and then was elected an Honorary Fellow of Magdalene College, Cambridge. ■

Hooper, William. *C.S. Lewis Companion and Guide*. New York: Harper Collins, 1996.

JOY DAVIDMAN GRESHAM —A BRIEF BIOGRAPHY

*We feasted on love, every mode of it—solemn
and merry.*¹

—C.S. Lewis

Born April 18, 1915 in New York City, Joy Davidman was raised Jewish in the Bronx. She was extremely intelligent; she completed high school at the age of 14 and college at 19. Joy taught school for two years, but then turned to writing poetry and plays. The Hollywood studio Metro Goldwyn Mayer invited her to participate in a young screenwriters program, but her scripts were never filmed. Instead, she wrote for a Communist newspaper where she met her husband, Bill Lindsay Gresham, an accomplished author. They married in 1942, but the marriage was not a happy one as Bill was drawn to drinking and womanizing. Nevertheless, the marriage produced two sons, David born in 1942 and Douglas born in 1945. In 1946 Bill suffered a mental collapse; Joy turned to Christianity for solace and found comfort in the works of C.S. Lewis. She corresponded with him from 1948 to 1952.

Joy went to London in 1952 in search of a publisher for her poetry and a home for her family. She asked Lewis to meet her for tea and he and his brother accepted. From the start, Jack was taken with Joy; her candor and willingness to compete in battles of wits made her a unique presence in his academic life. Joy wanted to stay in England, but the British immigration authorities refused to renew her visa and she found herself and her boys facing deportation. Joy had maintained her friendship with Jack; she took the bold step of asking him to marry her and extend his citizenship to her and her children. He agreed and the couple was married in a civil ceremony.

The couple did not immediately take up residence together. This happened gradually as Joy and the children spent more and more time at The Kilns, Jack and Warnie's home. When Joy was diagnosed with terminal cancer, Jack's feelings for her increased. While she lay in the hospital with little hope, Jack found a priest willing to perform a Christian marriage at her bedside.

Joy's cancer went into remission, and by 1957 she was able to return to The Kilns and get around in a wheelchair. She progressed to crutches and later a cane. By 1958, the couple was finally able to take a honeymoon of sorts to Ireland. It looked as though Joy might recover completely because she appeared so well. The family enjoyed two years of respite from Joy's cancer, but in late 1959 the disease returned with full force. Joy convinced Jack to take her to Greece for a holiday; the trip probably drained her strength.

Upon returning Joy reentered the hospital. Jack was at her side constantly and begged her not to leave him. Finally, he surrendered to the inevitable and Joy died on July 13, 1960. Jack was devastated by grief. Though he was able to carry on the daily duties of life, he was a changed man.

He poured out his sorrow on paper; the result was a book *A Grief Observed* that speaks to anyone who has lost a spouse or a partner. ■

1. Schultz and West, eds., p. 249.

<http://www.essrtment.com/c-s-lewis-joy-davidman-love-story-36540.html>

Schultz, Jeffrey D. and West, John G., eds. *The C. S. Lewis Reader's Encyclopedia*. Grand Rapids, MI: Zondervan Publishing House, 1998.

THE MEANING OF THE TITLE *SHADOWLANDS*

At the end of *The Last Battle*, the final book in the Narnia series, Aslan, the lion, tells the children “you are all dead as you used to call it in the Shadowlands.” The text implies that our world and Narnia are only reflections of Aslan’s kingdom.

In his writings C.S. Lewis used the concept of “shadowlands” as an analogy for the world we live in. Our world is “veiled” by shadows of pain and suffering; therefore, we cannot fully experience goodness, love and mercy. ■

<http://nzc.mvnu.edu/faculty/trearrich/English/rearrick/readings/works/drama/shadowlands.Htm>.

ON PAIN AND SUFFERING

Pain is God’s megaphone to rouse a deaf world.

C.S. Lewis, *Shadowlands*

In Lewis’s view, pain shatters “our illusion of self-sufficiency and prevents us from being satisfied with our moral imperfection.”¹ While pain is unpleasant, suffering with it builds fortitude, patience and forgiveness. To family and friends, pain arouses compassion and acts of mercy in others.

If one loves unselfishly, one is vulnerable to suffering. For example, raising a child opens parents to a child’s struggles. The more one loves another; the unhappiness of the other person will eventually jeopardize one’s own security.

In Lewis’s view, human beings are responsible for a great part of pain. “As fallen beings,

imperfect and selfish, men and women must correct themselves by dying a little every day, that is mortification.”² In Joy’s understanding, “happiness means pain afterwards, and pain afterwards means happiness later on and so on successively.”³

Lewis believed the Christian religion is one of consolation and hope; the idea of sin and redemption is prominent. To Lewis, “God would not have created us in the first place unless he had the power to fulfill His loving purpose for us in the end.”⁴ ■

1. Talbott, p. 313.

2. Barbera, p. 13.

3. Ibid, p. 14.

4. Talbott, p. 314.

Barbera, Pau Gilabert. “Classical Parameter of Shadowlands by Richard Attenborough (on C.S. Lewis’s Life and Work)”. University of Barcelona, 1998.

Schultz, Jeffrey B. and West, John G. Jr., eds. C. S. Lewis: a Reader’s Encyclopedia.

Grand Rapids, MI: Zondervan Publishing House, 1998.

Talbott, Thomas. “Pain.”

<http://awildernessvoice.com/OnSuffering.html>

MERE CHRISTIANITY

Mere Christianity is probably C.S. Lewis's most frequently read book and was originally given as a series of broadcast talks on the BBC during World War II. The title is Lewis's term for the essential Christian message.

Lewis discusses many topics in these broadcasts. One of the most important is the Law of Human Nature as the Universal moral law. In Lewis's view, man doubts the reality of good and evil; consequently, he has cut himself off from his ancestors. In this age-old concept of Tao, man must recover his sense of guilt to judge good from evil.

Lewis writes about two levels of Christian faith. The first one is based on reason; a true Christian will hold on to the acceptance of Christianity even when others argue against it. The second level of faith is gained through saving grace. This belief grows with trial and error; one cannot become a good

person unless one has strong will. "A serious moral effort is the only thing that will bring you to the point where you throw off the sponge."¹

In *Mere Christianity*, Lewis takes on morality which, he believes, is concerned with "fair play—harmony between individuals; harmonizing the things inside each individual, and the general purpose of life as a whole: what man was made for."² In chapter two, Lewis outlines the "cardinal virtues which all civilized people recognize: prudence, temperance, justice and fortitude."³ ■

1. Hooper, p. 317.

2. Schultz and West, p. 163.

3. Ibid.

Hooper, Walter. *C.S. Lewis: Companion and Guide*. San Francisco: Harper Collins, 1996.

Schultz, Jeffrey D. and West, John G., Jr. *The C.S. Lewis Reader's Encyclopedia*. Grand Rapids, MI: Zondervan Publishing House, 1998.

The C.S. Lewis Foundation, 2001.

A GRIEF OBSERVED

Grief Observed was a journal kept by Lewis after the death of his wife, Joy. It was originally published under the pseudonym N. W. Clerk. Jack went through the stages of grief psychologists have described: shock and numbness after the death; a period of intense mourning, and finally, a sense of healing and restoration.

Lewis recorded his thoughts and feelings in his journal. He desperately wanted his old life to continue with Joy, but realized

this could never be. In the second stage of grief, his faith in God was shaken, but he concluded this was predominately feelings and not rational thought. In the last stage, Lewis concluded "the sufferings we endure are God's means of perfecting us and securing our blessedness in the future."¹ ■

1. Schultz and West, p.194.

Schultz, Jeffrey D. and West, John G., Jr. *C.S. Lewis Reader's Encyclopedia*. Grand Rapids, MI: Zondervan Publishing House, 1998.

THE CHRONICLES OF NARNIA

I'm on Aslan's side if there isn't any Aslan to lead it. I'm going to live as like a Narnian as I can even if there isn't any Narnia.

—C.S. Lewis, *The Silver Chair*

There was some surprise when Lewis, a very popular writer at the end of the 1940s for his literary criticism and theological writings, began to write fairy tales. His defense is found in his essay “On Three Ways of Writing for Children.” His arguments are founded on these propositions:

.....
“1. Critics who treat ‘adult’ as a term of approval, instead of a merely descriptive term, cannot be adults themselves. To be concerned about being grown up is the mark of childhood and adolescence.

.....
2. The modern view involves a false conception of growth. Arrested development consists not in refusing to lose old things but in failing to add new things.

.....
3. The association of fairy tale and fantasy with childhood is an accident of our domestic history.

.....
4. Fairy tales give children a true impression of the world, unlike realistic stories which are likely to deceive.”¹

Michael Ward in his book *Planet Narnia* believes that Lewis had a religious dimension in writing these books. Aslan, the Christ figure, is the only character to appear in all seven books. Ward’s theory is that each book has a Biblical significance. The following books carry these messages:

“The Magician’s Nephew

—creation and how evil entered Narnia.

The Lion, the Witch and the Wardrobe

—Crucifixion and Resurrection.

Prince Caspian

—restoration of true religion after corruption.

The Horse and his Boy

—calling and conversion of heathen.

Voyage of the Dawn Treader

—the spiritual life.

The Silver Chair

—war against the powers of darkness.

The Last Battle

—the end of the world and the Last Judgment.”²

Lewis wrote the books after spending time with children who had been evacuated from wartime London. The stories borrow from Greek, Roman, Persian and Celtic mythology. The author tended to be secretive. In an article in *Radio Times* he told his young readers, “You must not believe all that authors tell you about how they wrote their books.”³ ■

1. Hooper, p. 397-98.

2. Ward, p. 12.

3. Ibid, p. 14.

Hooper, Walter. C. S. Lewis Companion and Guide. San Francisco: Harper Collins, 1996.

Ward, Michael. *Planet Narnia: the Seven Heavens in the Imagination of C.S. Lewis*. New York: Oxford University Press, 2008.

THE INKLINGS

From the mid 1930s through the end of the 1940s, a group of writers met in Lewis's office at Magdalen College, Oxford to read and discuss their writings. They called themselves "The Inklings"; the group included C. S. Lewis, J.R.R. Tolkien, Hugo Dyson, Lord David Cecil, Neville Coghill, Adam Fox, Colin Hardie, Charles Wrenn, R. E. Howard, Gervase Mathews, J.A.W. Bennett and Warren Lewis. Tolkien once said of the group, "It was a feast of reason and a flow of souls."¹

Some of the Inklings gathered regularly on Tuesday mornings for beer and conversation at the "Eagle and Child"

Pub, affectionately known as "The Bird and the Baby." On Thursdays, the meetings were more focused and structured. Manuscripts were read and the criticism was frank but friendly. According to Warren Lewis, "Praise for good work was unstinted, but censure for bad work—or even not-so-good work—was often brutally frank."² ■

1. www.ignatius/promotions
2. Schultz and West, p. 198.

www.ignatius/promotions/looking-for-the-king-who-were-the-inklings.htm

Schultz, Jeffrey D. and West, John G., Jr. *The C. S. Lewis Reader's Encyclopedia*.

Grand Rapids, MI: Zondervan Publishing House, 1998.

THE KILNS

The Kilns was C. S. Lewis' home in the Oxford suburb of Headington Quarry, in the southeast section of the city. It is now located on Lewis' Close, just off Kiln Lane, three miles from the Oxford city center. Built in 1922 on nine acres, the property has a garden, tennis court, pond, greenhouse and the remains of a brick kiln. Lewis, his brother Warren and Mrs. Jane Moore bought the property for 3,300 pounds; these three, along with Mrs. Moore's daughter, Maureen Moore, moved into the house in 1933. Some speculate that Jane Moore and Jack Lewis engaged in an affair during the years they lived in the house. Fred Paxford, the gardener, came to the estate in 1930 and stayed until Lewis' death in 1963.

The house originally had four bedrooms, but two rooms were added for Warren in 1932 when he returned from military service in China. More improvements were made, including planting an orchard, adding fish to the pond, building fences and making walking paths.

When Joy Davidman and her two sons moved to The Kilns, they made more improvements. When Jack died in 1963, Warren left for three years, and then returned to live at the home until 1973. The C. S. Lewis Foundation acquired the property in 1984 with the intention of creating a Lewis study center there. ■

Schultz, Jeffrey D. and West, John G., Jr. *The C. S. Lewis Reader's Encyclopedia*.

Grand Rapids, MI: Zondervan Publishing House, 1998.

OXFORD UNIVERSITY

*I saw the spires of Oxford
As I was passing by,
The gray spires of Oxford
Against a pearl gray sky.*

—Winifred Mary Betts (1882-1936).
The Spires of Oxford

Oxford is essentially a collection of 29 separate colleges with no campus. All Souls consists almost entirely of men; of the others, 23 are for men and 5 for women. No college has more than 400 students and none is restricted to students in any particular field. Socially, the most prestigious men's college is Christ Church (known as "The House"), while for women, the most eminent is Somerville. C. S. Lewis attended and taught at Magdalen College. Its tower is a famous landmark and on its roof a carol is sung at sunrise every first of May. The Christ Church dining hall was used in all the *Harry Potter* movies. The students eat at long tables, crowding in with friends; the fellows (faculty or dons) dine at the High Table at the far end.

Students spend their first two years in residences at the college. In their third year, they are required to move into lodgings in the town. No undergraduate was permitted to visit a pub in the 1950s; they had to be at the college or back at their lodgings by midnight. "Proctors" selected by the dons prowled the streets to catch any violators of the rules.

Once past a long preliminary examination, a student worked entirely in his or her specialized field. There was no "course" work, and only medical students were required to attend lectures. In most fields, a student's basic responsibility was to visit his assigned tutor once a week and read the essay that had been assigned. The tutor would then critique it and assign the next essay for the following week.

Students read assiduously in their field using the Bodleian Library or the Library at the Oxford Union. The three university terms totaled only 24 weeks, so there was much time for political clubs, the Dramatic Society and amateur sports.

At the end of the final summer term come the University examinations known as "Schools." The degree awarded depended on the student's performance on the exams. About eight per cent receive Firsts; most of the rest earn "Seconds." (A "Third" was deemed a stigma and a "Pass" was almost a shame.) Most of Great Britain's leaders in government, industry and banking graduated from Oxford, Cambridge or other select universities. ■

Priest, John. *The Illustrated History of Oxford University*. New York: Oxford University Press, 1993.

Schultz, Jeffrey D. and West, John G., Jr. *The C. S. Lewis Reader's Encyclopedia*. Grand Rapids, MI.: Zondervan Publishing House, 1998.

ENGLAND IN THE 1950s

A visitor to England in the 1950s would notice the dilapidated, unpainted buildings and the shabbily dressed people. Although five years had passed since the end of World War II, there were still gaps between buildings caused by bomb damage. Few cars were on the roads; people used bicycles or public transport.

The Labor party had been in power since 1945 and laid the foundation of the welfare state, but also faced postwar balance of payment problems. As a result, the best British goods were for export and little was imported from abroad.

Many kinds of food, such as butter, bacon, meat, tea and sugar were still rationed and would remain so until 1954. Few people ate in restaurants as the five-shilling limit on meals was not removed until May 1950. Recipes of the period recommended the use of dried egg and suggested making Mock Cream with a mixture of milk, corn flour, margarine and sugar, as the real thing was unobtainable.

A “points” rationing system for clothes had been abolished in 1949, but there was still little choice for women. Nylon stockings were scarce, although sometimes “export rejects” could be found in shops or on the black market. Men wore drab “Demob” clothes, generally a sports jacket and baggy trousers or ill-fitting suits given to them in exchange for their uniforms after they left the army.

The Festival of Britain brought new life to this grey world in 1951. Labor Minister Herbert Morrison had first planned the event for 1947, but by the time the Festival opened, a Conservative government was in power and was to remain in power for the rest of the 1950s. Apart from giving the

British new hope for their future, the Festival promoted a style in architecture and design known as Contemporary, which rapidly spread across the country, influencing a generation. People painted their houses and put out window boxes; restaurants opened and towns became more cheerful places. The Coronation of Queen Elizabeth II in 1953 was another cause for celebration, some seeing it as the dawn of a new Elizabethan age.

The Festival also was a stimulus to the arts. Many artists were commissioned to provide works for exhibition; among them were the painters Lucien Freud, John Minton, John Piper and Graham Sutherland and sculptors Henry Moore, Jacob Epstein and Reg Butler. Coventry Cathedral, designed by Basil Spence and commissioned in 1951, was a lasting monument to Festival style. The Design Council, which had played an important part in the Festival, became a powerful arbiter of taste in the 50s and 60s.

The deterioration of relations between East and West cast a shadow over the decade; nuclear war became a terrible possibility. In 1956 the brutal suppression of the Hungarian Revolution by Russia showed the cold face of Communism to the world. Young English men still had to do compulsory service in such places as Korea, the Canal Zone, Cyprus and in other parts of the world. The 50s also saw a loosening of Commonwealth ties and the gradual realization that Great Britain was no longer one of the leading powers, but that her future lay with America and Europe.

Scientists were horrified by the proliferation of nuclear weapons. In 1955, 52 Nobel Prize winners signed an appeal warning the world that “whole nations, neutral or belligerent” could be wiped out, stimulating a lobby for nuclear disarmament.¹

A journalist called Henry Fairlie coined the word “Establishment” in the early 1950s to describe those with power in Britain; these individuals appeared to have a stranglehold on politics, art and social attitudes, mainly because they had been to the same schools and universities. The year 1956 is considered to be the turning point when the old guard lost ground, partly because it was the year of the Suez crisis, when England discovered that she was not powerful enough to pursue an independent, imperialist policy in the face of United States opposition.

The same year saw the beginnings of an anti-Establishment movement in literature and theatre by those who became known as “Angry Young Men.” The Establishment had received an earlier blow when the spies Guy Burgess and Harold Maclean defected to Moscow in 1951; it became clear that they had not been suspected sooner because they came from the same social class as their seniors at the Foreign Office.

In 1956 teenagers began to be a social force to be recognized. As there was little unemployment, many young people now had lucrative jobs with money to spend on clothes and entertainment. Rock’n’ roll music came over from America leading to a new culture with its own music, meeting places and clothes, a common phenomenon today but quite new in the fifties. Gangs of “Teddy Boys” were often feared when they carried their anti-social behavior to extremes. The number of immigrants particularly from the West Indies increased in the 1950s.

Reacting against World War II, many women during the 50s decided to become housewives again, after taking men’s jobs in the forces and factories in wartime. Few married women now worked and equal pay was virtually non-existent. Advertisements were blatantly sexist, emphasizing women’s domestic duties, an attitude television helped to promote. The corseted fashions of the New Look “encapsulated the spirit of the good little wife, the ideal women of the 50s.”² ■

1. Hodgson, p. 58.

2. Ibid, p. 59.

Hodgson, Pat. *Living Through History: Britain in the 1950s*. London: B. T. Batsford LTD, 1989.

SHADOWLANDS QUESTIONS

PRE-PERFORMANCE QUESTION

1. How do we make assumptions about meeting new people? How does the initial meeting reinforce or dismiss the assumption we have made? What is a “buried assumption”?
2. Why is experience a brutal teacher?
3. What is the difference between a marriage based on love and a marriage based on convenience?
4. “If God loves us, why does He allow us to suffer so much?”

POST-PERFORMANCE QUESTIONS

1. How do the set, scenic elements and costumes contribute to telling the story?
2. What does the title *Shadowlands* refer to?
3. What assumptions do C.S. Lewis (Jack) and Joy make about each other before they meet? Are these assumptions supported or dismissed after their first encounter?
4. How would you describe the relationship between C.S. Lewis (Jack) and Joy Davidman? How does the relationship change?
5. How do Jack’s brother and friends feel about Joy? Does anyone try to sabotage the relationship? What attributes or prejudices may have been part of their judgment of Joy?
6. Why does Harry have a problem marrying Jack and Joy?
7. How do Joy and Jack describe Joy’s sickness? What do they attribute as the leading cause? Does this change?
8. How would you describe the relationship between Jack and Douglas? What brings them together to share a moment?
9. Why does Jack begin to question his faith and God?
10. How and why is C.S. Lewis’s fictitious Narnia portrayed in the production?
11. How do the characters grieve? What questions arise because of the grieving?

SHADOWLANDS ACTIVITIES

TWO TRUTHS AND A LIE

Have the students sit in a circle. They must think of three statements to tell the group about themselves. Two of these statements must be true and one statement must be false. The objective is for the student to create a false statement that could be probable. The group must guess which statement is false.

Raise the bar: Make it two lies and one truth or make it two truths and something that they wish to be true.

Colorado Drama and Theatre Arts PG: Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

COMPOSING A PERSUASIVE LETTER

Begin by thinking of an author, an artist, or another prominent person whose work you admire.

Create a list of three of your reasons for admiring the work. For example, why did you relate to the poem or story? Did a character's journey mirror your own? Was a lesson learned by a character something that informs you?

Create a list of two questions that you may have about the work. This can be something that has piqued your interest or confused you.

Ask one question about the artists themselves. This could be about their inspiration, their creative process or something else that you would like to know.

Culminate the activity by composing a letter to this person.

Colorado Writing PG: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

Colorado Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Designed to enhance your theatre experience, the CONNECT program offers a variety of opportunities, including moderated discussions with the cast and creatives, educational resources, tours, and other special events

PERSPECTIVES - Gain a unique behind-the-scenes perspective on each production when you participate in a professionally moderated discussion with the Denver Center Theatre Company's own creative team.

- **Mar 28, 6pm, Jones Theatre**
-

TALKBACKS - Engage in a stimulating dialogue with your fellow audience members and actors just off the stage to hear their insights and answers to audience questions. Talkbacks are moderated by trained professionals. Higher Education Advisory Council (HEAC) talkbacks are facilitated by faculty members from regional colleges and universities. Theatre & Theology talkbacks are led by Pastor Dan Bollman of the Rocky Mountain Evangelical Lutheran Synod and explore connections between a play's themes and theology.

Held in the theatre, post-show

- **Apr 6, Talkback**
 - **Apr 12, Talkback focused on Theology and Psychoanalysis**
 - **Apr 22, Theatre & Theology Talkback**
-

PAGE TO THE STAGE: DCTC@THE TC - Bring your lunch and join Graeme Malcolm, Kathleen McCall and director Christy Montour Larson for an engaging conversation about the creation and development of their work. Moderated by John Moore.

Join the conversation and enjoy the FREE PARKING!

- **Apr 8, Tattered Cover Colfax
(2526 East Colfax Ave), FREE PARKING**
-

Visit WWW.DENVERCENTER.ORG/CONNECT and learn about:

- **The Page to the Stage: Book Lovers Club**
- **Our educational resources**
- **Accessibility and more**

THE EDUCATION DEPARTMENT

AT THE DENVER CENTER THEATRE COMPANY also offers the following programs:

DENVER CENTER THEATRE ACADEMY ON-SITE CLASSES: affordable, high-quality theatre classes for children, teens and adults taught by industry professionals. Classes are offered on-site four times a year. Classes are available for all interest and skill levels for ages 3-103. Scholarships are available. Call 303/446-4892 for information.

DRAMATIC LEARNING: Teaching Artists from the Academy bring the creative process into classrooms to support and enhance core curriculum. Workshops and residencies in any discipline are tailored for each classroom. Dramatic Learning benefits more than 90 schools and 5,000 students annually. Call 303/446-4897 for more information.

FAMILY FUN FORUM: This event is FREE. Families act, dance and sing in this two-hour performing arts skills hunt. Families will rotate from classroom to classroom, learning new skills and winning tokens for the entire family. Families spend their “earnings” on face painting and fun prizes. Call 303/446-4892 for more information.

SECOND ACT: LIFELONG LEARNING FOR OLDER ADULTS

Open To Students 50+

Recent studies in the *New York Times* and *Cognitive Daily* suggest that training skills used by actors may increase overall cognitive health. With this in mind, the Academy has put together a sampling of one-time workshops that introduce basic principles in a fun and social setting. Don't take our word for it, here are some recent articles:

<http://www.denvercenter.org/science-blog>

<http://www.denvercenter.org/new-york-times>

ACTivate the brain and have fun doing it at the Denver Center Theatre Academy.

For more information: 303/446.4892

For more information also check out our website at WWW.DENVERCENTER.ORG/EDUCATION

WANT TO KNOW MORE?

THE DENVER PUBLIC LIBRARY RECOMMENDS:

- Read!** *A Grief Observed* by C.S. Lewis
Widowed only three years after his marriage, Lewis kept journals in the months after his wife's death that documented his anger, his grief, his bewilderment, his loss of faith--and how he made it through. This little book deals with really big issues: love, grief and faith.
- Watch!** *Amour* (Sony Pictures Classics, 2012)
Sometimes grief in a marriage can happen before the death of a spouse. Check out this Academy Award-winning film about an elderly couple dealing with a health crisis and confronting the terrible choices we sometimes have to make for love.
- Listen!** *The Beginner's Goodbye* by Anne Tyler
Pulitzer Prize-winning novelist Anne Tyler tells a story of coming to terms with loss. Aaron, the editor of a series of "Beginner's" books, is heartbroken by the death of his wife. He finds comfort when her image begins to appear to him in unexpected places. The audiobook is available on CD and in downloadable format from DPL.
- Download!** *Stitches: A Handbook on Meaning, Hope and Repair* by Anne LaMott
LaMott follows up her bestselling book of essential prayers (*Help, Thanks, Wow*) with a thoughtful examination of what it takes to pick up the pieces following chaotic life events. "We begin," she says, "by collecting the ripped shreds of our emotional and spiritual fabric and sewing them back together, one stitch at a time." Download the eBook from downloadmedia.denverlibrary.org.



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