

**COMING ATTRACTIONS  
AT THE SCHOOL OF DRAMA**

THE LOVE OF THE  
NIGHTINGALE  
Timberlake Wertebaker  
Glenn Hughes Playhouse  
Dec. 4-14

THE MISANTHROPE  
Moliere  
Glenn Hughes Playhouse  
Jan. 22-Feb.1

A CHORUS LINE  
Michael Bennett  
Meany Studio Theatre  
Feb. 5-15

KATHIE AND  
THE HIPPOPOTAMUS  
Mario Vargas Llosa  
Glenn Hughes Playhouse  
Feb. 19-29

ROAD  
Jim Cartwright  
Meany Studio Theatre  
Mar. 4-14

TONS OF MONEY  
Will Evans and Valentine  
Penthouse Theatre  
April 22-May 2  
(Grand Re-Opening!)

THE MERCHANT  
OF VENICE  
William Shakespeare  
Glenn Hughes Playhouse  
May 6-16

THE ARCHITECT AND  
THE EMPEROR OF ASSYRIA  
Fernando Arrabal  
Penthouse Theatre  
May 27-June 6

Subscriptions are still available at prices as low  
as \$3.75 per ticket! Call UW Arts Ticket Office at  
543-4880 for brochure and information.

Please note: The taking of photographs during the performance is strictly  
prohibited. Please leave all beepers and paging devices and your name with  
the house manager. Also, out of respect for the artists and other audience  
members, children under five are not admitted.

**SCHOOL OF DRAMA**

*FACULTY*

Executive Director--Barry Witham	Associate Director--Jack Wolcott
Theatre History--Misha Berson	Design--Sarah Nash
Artist in Residence --Tim Bond	Technical Director--Jay O. Glerum
Theory--Sarah Bryant-Bertail	Acting--Robyn Hunt
Acting--Jack Clay	Theatre History--Richard Lorenzen
Playwriting--M. E. Comtois	Design--Richard Paulsen
Design--Robert A. Dahlstrom	Theory--Michael Quinn
Design--Dick Devin	Acting--Judith Shahn
Acting--Max Dixon	Child Drama--Aurora Valentinetti
Design--William Forrester	Directing--M. Burke Walker

*RETIRED AND EMERITUS FACULTY*

James Crider	Paul Hostetler	Geraldine Siks
Vanick Galstaun	Robert Loper	Jack Sydow
Agnes Haaga	Warren (Tyke) Lounsbury	

*PART-TIME FACULTY*

David Boushey	Richard Jessup	Terry Sateren
Jeff Caldwell	Catherine Madden	Diana Smith
Bob Davidson	Michael Olich	Scott Weldin
Mark Jenkins	Mayme Paul-Thompson	

*STAFF*

Library Technician--Cindy Blanding	Program Assistant--Dorothy Kerst
Stage Technician--Malcolm Brown	Office Assistant--Jennifer Kohn
Stage Technician--Alex Danilchik	Secretary--Diana Smith
Librarian--Liz Fugate	Production Manager--Anne Stewart
Costumer--Josie Gardner	Costumer--Meri
Program Manager--Arlene Hamilton	Costumer--Jim
Publicist--Denise Jarrett	Stage Technician--Alan Weldin

"The family as it really is is a conventional arrangement, legally enforced, which the majority, because it happens to suit them, think good enough for the minority, whom it happens not to suit at all. The family as a beautiful and holy natural institution is only a fancy picture of what every family would have to be if everybody was to be suited, invented by the minority as a mask for the reality, which in its nakedness is intolerable to them . . . ."

"Although romantic idealists generally insist on self-surrender as an indispensable element in true womanly love, its repulsive effect is well known and feared in practice by both sexes . . . . Love loses its charm when it is not free. . . . The desire to give inspires no affections unless there is also the power to withhold; and the successful wooer, in both sexes alike, is the one who can stand out for honorable conditions, and, failing them, go without."

George Bernard Shaw, *The Quintessence of Ibsenism* (1891)

**CANDIDA**

by  
*George Bernard Shaw*



UW

School  
of  
**DRAMA**

**Meany Studio Theatre**  
16th Season  
35th Production  
November 13-23, 1991

# CANDIDA

By George Bernard Shaw

Directed by Tom Rowan

Set Designer	Mark Chenovick
Costume Designer	Susan Edie
Lighting Designer	Mark Baratta
Stage Manager	Michael A. Q. Foy

## Cast

(In order of appearance)

Proserpine Garnett	Erica Meyer
Rev. James Mavor Morell	Steve Burney †
Rev. Alexander Mill (Lexy)	Patrick Scott
Mr. Burgess	Scott Webster *
Candida	Julie Thornton
Eugene Marchbanks	Scott Holland

\* Member of the Professional Actor Training Program.  
† School of Drama Scholarship Recipient

## Scenes

Setting: St. Dominic's Parsonage, Victoria Park, London.  
Time: An Autumn day, 1898.

Act One: Morning  
10-minute Intermission  
Act Two: Afternoon  
10-minute Intermission  
Act Three: Evening

Produced by special arrangement with  
Samuel French, Inc.

## Production Credits

Dramaturg	David Schultz
Assistant Stage Manager	Megan Loeser
Assistants to the Costume Designer	Betsy Berger, George Richen
Propmaster	Michael A.Q. Foy
Dialect Coach	Scott Webster
Master Electrician	Laura Hibbs
Running Crew	Jennifer Berger, Nancy Gentemann, Kingsley Johnson, Patrick Scott, Christopher Wiehl
Costume Construction Crew	Betsy Berger, Susan Edie, George Richen and Drama 101 Students
House Management	Douglas Carlson, Jamie Haskins, Leyla Modirzadeh
Production Office Staff	Laura Downing, S.P. Miskowski, Gaen Murphree
Production Advisor	David Ira Goldstein
Faculty Advisor	Tim Bond

## From the Director's Notebook

*Candida* is one of George Bernard Shaw's earliest and most personal plays. Theatregoers who prefer the complex, didactic socio-political constructs of his later masterpieces sometimes find *Candida* a minor and sentimental work by comparison. Others see it as one of his most humane and tender comedies, full of life, joy, and mystery.

Rev. Morell reminds us of Shaw's socialist beliefs and his colorfully persuasive public persona, fighting for the betterment of society. Marchbanks is a younger Shaw, bent more on artistic self-realization, and struggling with shyness, love, and his precocious passion for shaking up the status quo. *Candida* herself is the fascinating female who so eluded Shaw in life—the loving but maddening mother and sister and friend and lover, all rolled into one. Though she is technically allowed to make the "choice" in the play (and learns a great deal about her marriage in the process), she realizes that each of the men has already made the only choice possible for him. Shaw's funny but painful observations on the choices people make will always be relevant: it's sometimes necessary to give up a part of ourselves in exchange for the love we need. For every choice we make, we give something else up, and *Candida* is ultimately a play about growing.

## About the Play and Playwright

George Bernard Shaw (1856-1950) began his career as a music, theatre and art critic and started writing plays comparatively late in life. Shaw, along with fellow critic William Archer, championed the socially progressive Henrik Ibsen whose plays critiquing bourgeois social values were then being introduced to the London theatre scene. Not surprisingly, Shaw's early plays are deeply influenced by his admiration for the Norwegian playwright.

Shaw is often accused of using the stage as a platform for the promotion of his socialist ideas. An active member of the Fabian society, Shaw's socialism often emerges through his characters' debates where he reassesses social institutions, morality and human values in an industrial society. To reduce Shaw to a socialist ideologue, however, fails to assess the depth of the philosophy behind these debates or his devastating wit and unusual comic sense. Comedy, after all, can be a potent social weapon.

Shaw wrote plays until his death at age 94 in 1950. Important works include *Major Barbara* (1905), *Man and Superman* (1903), *Pygmalion* (1912), *Heartbreak House* (1919), the life-force chronicle *Back to Methuselah* (1920) and *Saint Joan* (1923).

*Candida*, written in 1894, first reached the general public through its publication in 1898 in the two-volume *Plays Pleasant and Unpleasant* although Janet Achurch performed the title role on tour through the the English provinces in 1897. Its first truly public performance was in New York in 1903 with Arnold Daly performing the role of Marchbanks. In 1904 Harley Granville-Barker performed the same role in the first London production. Since then *Candida* has received many revivals including Katherine Cornell's of 1942 and is cited as one of Shaw's most performed plays.

—David Schultz, Dramaturg

## Recommended Reading

Bentley, Eric. *Bernard Shaw*. London: Methuen, 1960.  
Holroyd, Michael. *Bernard Shaw*. Vol. 1. "The Search for Love, 1858-1898." London: Chatto & Windus, 1988.  
Meisel, Martin. *Shaw and the Nineteenth Century Theatre*. Princeton, N.J.: Princeton University Press, 1963.

## Acknowledgements

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