COMING ATTRACTIONS
AT THE SCHOOL OF DRAMA

THE LOVE OF THE NIGHTINGALE
Timberlake Wertenbaker
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. 3-15

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 9-16

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.

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. Gilman

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 Devon
Acting--Judith Shahn

Acting--Max Dixon
Child Drama--Aurora Valentini

Design--William Forrester
Directing--M. Burke Walker

RETIRED AND EMERITUS FACULTY

James Crider
Paul Hostetler
Geraldine Siks

Vanick Galstaun
Robert Loper
Jack Sydow

Agniesz Haaga
Warren (Tyke) Lounsbery

PART-TIME FACULTY

David Boushey
Richard Jessup
Terry Sateren

Jeff Caldwell
Catherine Madden
Diana Smith

Bob Davidson
Michael Olich
Scott Welden

Mark Jenkins
Mayne Paul-Thompson

STAFF

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

"The family as it really is is a conventional arrangement, legally enforced, but 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 Quotessence 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
(Conditions of appearance)

Prosperine Garnett  Erica Meyer
Rev. James Mavor Morell  Steve Burnney
Rev. Alexander Mill (Ley)  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 Wielh
Costume Construction Crew  Betsy Berger, Susan Edie,
George Richen
House Management  and Drama 101 Students
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 colorful 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 (1923) 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 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-Barber 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


Acknowledgements

Barry Hendrix, A Contemporary Theatre,
The Empty Space Theatre, The Intiman Theatre,
The Seattle Opera and The Seattle Repertory Theatre