





The Department of Oral Communication-Baylor University

presents

# MISALLIANCE

by George Bernard Shaw

Directed by JAMES W. SWAIN

Setting Designed by RICHARD MAHOOD  
Music Composed by NICK STRIMPLE

Costumes Designed by PATRICIA W. COOK  
Lighting Designed by BOB GUTHRIE

## CAST

Johnny Tarleton	Joel Adams
Bentley Summerhays	Cecil LaPlount
Hypatia Tarleton	Sandi McClure
Mrs. Tarleton	Nancy Parrish
Lord Summerhays	Nick Roberts
Mr. Tarleton	Steve Powell
Percival	Mark Murphy
Lina	Marilee Hebert
Gunner	Richard Sims

## SCENE

The action of the play takes place at the home of Mr. and Mrs. John Tarleton of Hindhead, Surrey, on May 31, 1909.

## CREW

Production Manager	Susan Pierce
Costume Mistress	Linda Soucy
Crew	Patsy Borden, Sandy Smith, Sharon White
Stage Master	Everett Robertson
Crew	Rex Allen, Jo Guthrie, Mickey Hanks, Nancy Holt, Sherman Isbell, Christy Marsh, Jerry McLaughlin, Judy Medford, Dale Orbeck, Chuck Seaton, Greg Schroeder
Properties Master	Mike Duncan
Crew	Mary Ann Long, Betty Martin, David Metcalf, Carol Robertson, Jerry Senter, Sharon Tasker
Light Master	Bob Guthrie
Crew	Preston Bunnell, Mark Clemmons, Jon Grogan, Hellon Harris, Kathy Posey
Sound Mistress	Margaret Hawthorne
Make-Up Mistress	Donna Adams
Crew	René Lipinski, Sandy Speagle
House and Publicity Master	Ed Baker
Crew	Gailya Brown, Jackie Browning, Pam Clark, Harriette Hall, Linda Hoffman, Sharon Parker, Connie Preslar, Dana Roberts
Instrumentalists	John Heard, Rick Meurer, Adron Ming, Sam Porter, Sandy Simmons, Betty Walls

There will be two ten minute intermissions

The next production will be a Theater Reading of Harper Lee's **TO KILL A MOCKINGBIRD** November 13, 14, 15, 16

## *About the Play*

*MISALLIANCE* was first produced on the London stage in 1910. It was not a big success, and had only eleven performances over a six week period. Shaw, genuinely angered by the hostility of the critics, protested: "The London critics laughed heartily at my play, *MISALLIANCE*, yet the next morning they informed the public they had suffered the weariest agonies of boredom simply because that is the customary thing to write about such plays." The play was not performed in the United States until 1917 when an American producer felt that he knew exactly what *MISALLIANCE* needed to make it a popular success; as Shaw describes this venture the American genius "cut out what he considered the highbrow parts and made the rest unintelligible, with the result that the apparent failure in London became a real and crushing one on the other side of the pond." The play was generally neglected and considered unplayable until 1953 when it was revived in New York and became one of the surprise hits of the season. Critic George Jean Nathan wrote, "*MISALLIANCE* has proved itself to have more wit, more humor, more fun and more over-all vivacity than nine-tenths of the plays the current theatre wastes its and its customers' money on."

John Gassaner pointed up the irony of this enthusiastic reception, likening the latter to eating crow for the entire play-reviewing profession, and went on to observe, "that some of the laughter which filled the theater came from Shaw himself—a sort of last laugh on the reviewers." Shaw had anticipated their high praise by many years with his own roughish comment on *MISALLIANCE*, "One of my masterpieces."