The Department of Oral Communication-Baylor University

presents

MISALLIANCE

by George Bernard Shaw

Directed by JAMES W. SWAIN

Setting Designed by RICHARD MAHODD
Music Composed by NICK STRIMPLE

CAST

Johnny Tarleton
Bentley Summerhays
Hypatia Tarleton
Mrs. Tarleton
Lord Summerhays
Mr. Tarleton
Percival
Lina
Gunner

Joel Adams
Cecil LaPloumt
Sandi McClure
Nancy Parrish
Nick Roberts
Steve Powell
Mark Murphy
Marlee Hebert
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.

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

CREW

Production Manager
Costume Mistress
Stage Master
Properties Master
Light Master
Sound Mistress
Make-Up Mistress
House and Publicity Master

Crew
Crew
Crew
Crew
Crew
Crew
Crew
Crew

Susan Pierce
Linda Sway
Patay Borden, Sandy Smith, Sharon White
Everett Robertson
Rex Allen, Jo Guthrie, Mickey Hanks, Nancy Holt, Sherman Isbell, Christy Marsh, Jerry McLachlin, Judy Medford, Dale Orbeck, Chuck Seaton,
Greg Schroeder
Mike Duncan
Mary Ann Long, Betty Martin, David Metcalf, Carol Robertson, Jerry Senter, Sharon Tasker
Bob Guthrie
Preston Bunnell, Mark Clemmons, Jon Grogan, Henton Harris, Kathy Posey
Margaret Hawthorne
Donna Adams
René Lipinski, Sandy Speagle
Ed Baker
Gailya Brown, Jackie Browning, Pam Clark, Harriette Hall, Linda Hoffman, Sharon Parker, Connie Preece, Dana Roberts
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 ninetenths of the plays the current theatre wastes its and its customers' money on."

John Gassner 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."