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Candida

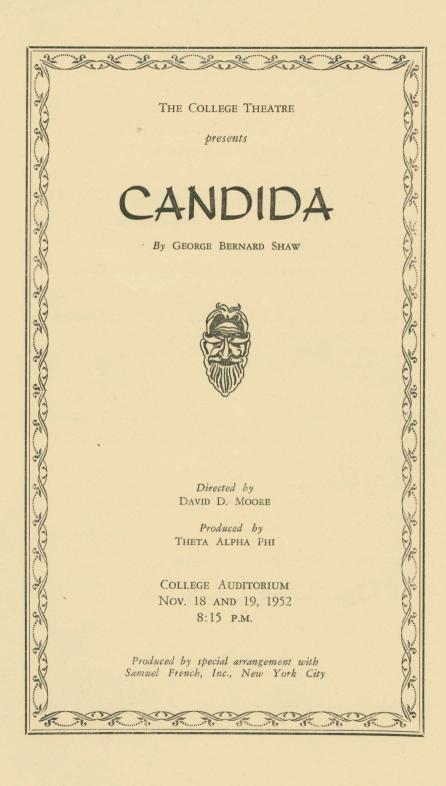
Kansas State Teachers College

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THE CAST

(In order of appearance)

The Rev. James M. Morrell	Galen D. Stacy
Miss Proserpine Garnett	Jayne MacCanse
The Rev. Alexander Mill.	Ronnie Fortino
Mr. Burgess	Gerald Gifford
CandidaMary	Faye McDonald
Marchbanks	Gene Degruson

THE PLACE

The scene is Morrell's study at Saint Dominic's parish house in the northeast suburbs of London, England. The time—October, 1894.

ACT I

A bright October morning.

ACT II

Late afternoon. The same day.

INTERMISSION

ACT III

After ten o'clock that evening.

THE PRODUCTION STAFF

Direction	David D. Moore
Assistant Director	Dawn M. Tedlock
Stage Manager	Bill Ward
Electrician	DeLayne Hudspeth
Scenery and Painting	Ann Schoneberg, Chairman John Mercer Carter Carlson Gerald Elliot Joanne Gallagher
Properties and Costumes	Charlene McClannahan, Chairman Edward Goodwin Martha Bolze Dorothy Tustin Betty Lou Scott Mary Ruth Ogden
Make-up	Veralee Taylor, Chairman Gus Dittman Margaret Bowers Sally Allyn
Hair Arrangement.	Mabel Chancellor
Publicity Committee	Carol Didier, Chairman Beverly Spriggs Phylis Nelson
Management	Dr. Robertson Strawn Prof. Ralph Thomas
Ushers	

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Publicity: The Collegio Staff, Headlight & Sun, and College Radio Club.

Production Notes

George Bernard Shaw's approach to the drama, on which he was to have so definite an influence, was through varied experiences as a crusading socialise, a rampant vegetarian, a forceful orator in the Fabian Society, an exceptional novelist, a defender of the claims and tax-spreading heresies of Henry George, a defender of the plays and dramatic heresies of Henrik Ibsen, a defender of the compositions and musical heresies of Richard Wagner.

He came into the theatre in the early nineties when it was pretty thoroughly dominated by the writers of what were then proudly called "well- made plays:" Arthur Wing Pinero, Henry Arthur Jones, Sidney Grundy, et al. On the work of these writers both the play going public as well as the dramatic critics of the day had placed their seal of approval. Mr. Shaw felt that the English theatrical scene was tantamount to "a humiliating national emergency." In that spirit Shaw wrote his first play, "Widowers' Houses." During the following twenty odd years George Bernard Shaw served the theatre, first as an irritant, later as a purge, and finally as a stimulant.

Opposition to his nonconformist viewpoint was slowly overcome in London by the production of his plays, notably by the Independent Theatre, by the Stage Society, and, for years, by Harley Granville-Barker, who featured the Shavian dramas during his management of the Court Theatre. The first Americian production of Shaw's "Candida" was done by Mr. Arnold Daly in 1903. Since that time Shaw has been in vogue with both professional and collegiate theatres. The play, "Candida," stands in the Shaw list as "A Doll's House" stands in that of Ibsen, representing a compromise of the radical with the comformist dramatist—a preachment that still meets the first demands of drama in being a good acting play. In the future, if our audiences so demand, we will produce more Shaw plays.

Theta Alpha Phi Players