



Denver Center
Theatre Company

Inside Out

A STUDY GUIDE

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MISALLIANCE

WHAT'S HAPPENING, WHERE IT'S HAPPENING AND WHO IT'S HAPPENING TO

WHAT:

GIRL ENGAGED TO BOY SHE DOES NOT LOVE

is the simple plot of *Misalliance*. Boy does not want Girl to meet his Friend, the Super Hero. Girl meets Friend and must find a way to get the Super Hero and dump Boy. It is the rest of the play that is full of twists and turns and a few farcical tumbles that stretch the action and dialogue from a simple debate to a full-length production.

Subtitled "A Debate In One Sitting," *Misalliance* is a "disquisitory play." "The dialogue does not develop as an orderly inquiry, nor does it end in conclusive fashion. It is rather more of a juxtaposition of ideas than a debate; a display of attitudes, sometimes convergent and sometimes opposed, in an arrangement that suggests free association." ¹

Cast of Characters and Their Modern Counterparts:

Lina Szczepanowska: Shaw's Modern Woman. "Xena: Warrior Princess" but in cloth aviator pants instead of Roman soldier's wear.

Hypatia Tarleton: a Xena "wannabe"; spoiled and strong-minded but too conventionally middle class to forsake marriage.

Mrs. Tarleton: Mother with a capital M and other letters, too, a Mom like Mrs. Cleaver in *Leave It to Beaver* with the sensitivity of Mrs. Doubtfire.

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**"THERE ARE TIMES
WHEN PARENTHOOD SEEMS
NOTHING BUT FEEDING
THE MOUTH THAT
BITES YOU."**

—PETER DEVRIES

"PSHAW!"

WHEN PLAYWRIGHT BERNARD SHAW DIED

on November 13, 1950, lights were dimmed on Broadway, the *Times* of London devoted its front page headline to him and India's Cabinet adjourned. All were suitable honors to the stubborn Irishman who was by then an institution in the English-speaking world. A prolific playwright and critic, he also had become an influential socialist, philosopher and one of the most effective propagandists against the British Empire. With boundless energy, George Bernard Shaw managed to fill his 94 years writing novels, essays, plays, pamphlets, and critiques of literature, art, music, and drama. He built a career unparalleled in all literature.

He passed a vigorously undistinguished boyhood in Dublin, but in Victorian London, where social acceptability required adhering to hidebound convention, Shaw established a reputation as an iconoclast, an outspoken critic of everything. He served on endless committees, and he directed his own plays. Among other topics he spoke out as the consummate orator on socialism, imperialism, pacifism, vegetarianism, woman's suffrage, and on "Shaw, Shaw, Shaw," as he once remarked to Oscar Wilde while pounding on a table.

Shaw's plays show a passion for the destruction of idols, a contempt for conventionally accepted wisdom, a love of



strong women, and an inability to stop arguing with God. To quote Shaw, "All great truths begin with blasphemies."

Shaw was frustrated at his inability to die, although he said at one time that he was convinced if he reached 100, he'd live forever. Shaw died a theatrical rarity—an immensely wealthy man. Since 1950 royalties have made the estate even richer. The four major beneficiaries of the Shaw estate are the British Museum, The National Gallery of Ireland, London's Royal Academy of Dramatic Art, and a foundation to establish a 40-character alphabet.

On himself: "Hardly anyone who has not met Shaw thinks of him otherwise than as a man of disagreeable appearance, harsh manners, and insufferable personality. He knows this, and says 'I always astonish strangers by my amiability because no human being could possibly be so disagreeable as they expect me to be, I have only to be commonly civil to seem quite charming.'"

On literature: "In literature the ambition of the novice is to acquire the literary language; the struggle of the adept is to get rid of it."

On himself as a drama critic: "The English do not know what to think until they are coached, laboriously and insistently for years, in the proper and becoming opinion. For the past ten years with an unprecedented pertinacity and obstinacy, I have been dinning into the public

“...
**THERE IS
NOTHING
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head that I am an extraordinarily witty, brilliant, and clever man. That is now part of the public opinion of England; and no power in heaven or on earth will ever change it. My reputation is built up fast and solid, like Shakespeare's, on an impregnable basis of dogmatic reiteration."

On spelling:

"G-H as in 'enough'
O as in 'women'
T-I as in 'nation'
'GHOTI;' that's 'fish.'"

On his technique: "Moliere's technique and mine is the technique of the circus with its ring-master discussing all the topics of the day with the clown."

Hypa—What!

Hypatia was a notable female philosopher and mathematician born 370 AD and died 415 AD, in Alexandria, Egypt. She became head of a school of philosophy where her eloquence, modesty and beauty, combined with her remarkable intellectual gifts to attract a large number of pupils. Hypatia symbolized learning and science which were largely identified by the early Christians with paganism. As such, she was a focal point in the tension and riots between the Christians and non-Christians that more than once racked Alexandria. A few years after the accession of Cyril to Bishop of Alexandria in 412 AD, Hypatia was barbarously murdered by a fanatical mob of Cyril's Christian followers. Subsequently, there was a departure of many scholars which marked the beginning of the decline of Alexandria as a major center of learning. ■

—From the *Encyclopedia Britannica*

Bentley Summerhays:

Niles Crane of *Frasier*; not as bright, but of aristocratic bearing capable of Daffy Duck—or Yosemite Sam-like tantrums.

Mr. Tarleton: the "Donald Trump" of the underwear empire, but with sensitivity. His double standard shows. He thinks he's a "Father Knows Best" type, but he isn't because he is befuddled by his children's behavior.

Johnny Tarleton: the under-appreciated son of "Mr. Underwear;" a little like Linus (the Harrison Ford character) of *Sabrina*.

Joey Percival: the aristocratic pilot of the plane; a "Baywatch" hunk with clothes on.

Gunner (Julius Baker): a card-carrying socialist and the product of Mr. T's indiscretion. Can only be found in documentaries.

Lord Summerhays: a true aristocratic font of elderly wisdom; can't be found anywhere but on PBS.

Who and When

John Tarleton, a prosperous manufacturer of underwear in 1915 England, is enjoying a weekend in Surrey with his family. Johnny, his son, is

visited by the wimpy but aristocratic Bentley Summerhays, a school friend and suitor of Hypatia, Johnny's sister. He is followed by his elderly father, Lord Summerhays, who once proposed to Hypatia.

While Lord Summerhays and Johnny go for a stroll, Mrs. Tarleton and daughter Hypatia have a "heart to heart." It appears that Hypatia will marry Bentley, not for love, but for "something to happen."

More Whats

Something does. An airplane falls out of the sky and into the greenhouse. Out of the crash, pop the aviator, Joey Percival, Bentley's "super hero" friend, and his beautiful, athletic passenger, Lina Szczepanowska. Lina has been flying because one member of her Polish family is required to risk his/her life every day, and it is her turn. Lina turns the house upside-down, and every man goes mad for her. When Mr. Tarleton propositions her, she takes him off to the gymnasium for a few "exercises!"

But there's more; Hypatia goes chasing after Joey and while they are gone, a mysterious young man with a revolver enters and hides in a yet-to-be installed Turkish bath. Why has he come? To court Hypatia? To enter the debate? Or something more sinister? All the characters are grist for Shaw's mill,



and he enjoys the grinding.

"Misalliance" could refer to the coupling of the rich middle class and the aristocracy.

But as the idea is traced through the play and dominates the resolution, it

becomes the mismating of parents and children. Bentley is a problem to Lord Summerhays; Hypatia and Johnny and the mystery man are travails for Mr. Tarleton. Shaw has his notions, and he makes this play a "farce of ideas." ■

SHAW, WOMEN, AND THE LIFE FORCE

THOUGH SHAW'S OUTLOOK IN

"Parents and Children" is on the education of boys, he was concerned about girls, their upbringing, and their search for independence. In the preface to his play *The Doctor's Dilemma*, Shaw writes: "The right to knowledge must be regarded as a fundamental human right."¹² During his life, Dorothea Beale became headmistress at the Cheltenham Ladies College (1858) and established the right of a girl to as good a general education as a boy and to continue it later at a university. Since Shaw supported women's suffrage, he must have approved of an informed and educated voter, be it man or woman. "Untutored ignorance does not make for good citizenship; any system of instruction and training is better than none at all."¹³

The careers open to women of the middle class and wealthier families during Shaw's years in London were few and confined. The principal occupation was marriage. For the daughter of a wealthy or moderately prosperous family, marriage was the expected and often the only prospect. Her business, and perhaps that of her parents, was to find a husband of satisfactory income and approved status. If some romantic attachment were included, that was an agreeable but not essential addi-



That is Hypatia's plight in *Misalliance*. Engaged to the aristocratic Bentley, she will marry him because she must marry somebody. It is not until Joey Percival appears that Hypatia asserts her independence. That is her first step, but for Shaw "the necessary step in the liberation of women was the right to work where they wanted, to be trained for a variety of tasks, and to be admitted to the professions when their competence was proved."¹⁴

Shaw believed passionately in the Life Force, that power in the universe that perpetuates and perfects humankind; male and female must get together to reproduce, and this happy ending is only a beginning. To Shaw, the male is the instrument employed by the female in her instinctive compliance with the Life Force, its demand for fertility, and its self-continuing process. The woman selects her mate; and he, though he may attempt to decide his own destiny, is overruled. Thus, Hypatia chases Joey until he catches her, and the Life Force, at its most primitive level, goes on.

"The Life Force, acting through the will of woman, subjugates man to its purpose, and thereby moves the race to its next higher level."¹⁵ ■

SHAW, AND HIS POSSIBLE FREUDIAN SLIP

“THE INTERPRETATION OF DREAMS IS THE ROYAL ROAD

to a knowledge of the unconscious activities of the mind.” —Sigmund Freud. *The Interpretation of Dreams*. Chapter 7.

Like any serious work, *Misalliance* is subject to many levels of interpretation. It has been described as: a musical composition in which themes are introduced, repeated, varied, and interwoven with an arrangement of arias and recitatives; a discussion play; a farce; a period piece; a social satire, and a complex drama.

In her essay, “Johnny’s Dream: *Misalliance*,” Rodelle Weintraub suggests that the play may be a Freudian wish-fulfillment dream. Freud explained that a dream is “composed of various fragments—held together by a binding medium. It must be seen as containing a hidden meaning which needs to be unscrambled to find its original meaning.”¹⁶ Since Freud’s *Interpretation of Dreams* was published in 1899, it is not unlikely that Shaw read it and absorbed its contents, perhaps unconsciously.

There are dialogue clues that support this hypothesis.

Immediately after the arrival of the airplane, Tarleton, his wife, and Johnny discuss what is happening.

TARLETON: Oh, I must be dreaming.

This is stark raving nonsense.

JOHNNY: We cannot all be dreaming the same thing, governor—.

TARLETON: Of course not, you duffer; but then I’m dreaming you as well as the lady.

MRS. TARLETON: Well, I’m beginning to think I’m doing a bit of dreaming myself.¹⁷

Could Shaw, consciously or otherwise, have wanted us to suspect the possibility of a dream?

Any other clues? The play opens with Johnny reclining with his novel in an elaborate swinging chair, perhaps half-asleep or in reverie

about some unfinished business or some unfulfilled fantasy. If this is his dream, what is his dilemma? The

diminutive used by his mother, who treats him like a little boy when she scolds him for provoking Bentley. His mother alternately bullies and protects him, and neither parent recognizes his mature qualities.

“In a dream, individuals split into multiple characters, each representing some facet of a single character.”¹⁸ There are three J’s in the play—Johnny, Joey, and Julius (the gunner). Joey Percival could represent the idealized Johnny—the one everyone admires, who has success with the females. Julius could represent what Johnny suspects his father thinks of him.

Without the advantages of the Tarleton wealth and position, Julius/Johnny is a clerk at a dead-end job, lacking the

imagination and initiative to do anything on his own.

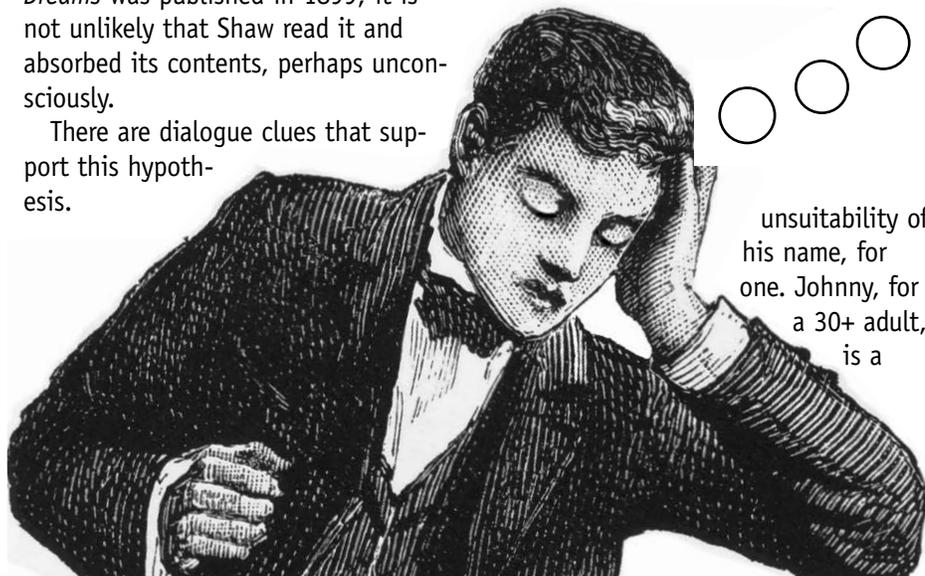
When the airplane drops from the sky, the adventure that ensues helps free Johnny from his problems. This missile that

crashes into the greenhouse has dreamlike import. Out of the airplane comes Lina, the acrobat, who could be the punishing side of the protective Mrs. Tarleton. Johnny professes his desire for her; she rejects his marriage proposal, but somehow he seems freed from the smothering attentions of his mother, and his wish-dream has been fulfilled. He has gained maturity. His father recognizes his business skills, and his rivals for his father’s affections, Bentley and Hypatia have been removed. In this respect, he has prevented a misalliance—and become a man. ■

DREAMS
ARE
NECESSARY
TO LIFE.

The Diary of Anais Nin.
Volume I.

unsuitability of his name, for one. Johnny, for a 30+ adult, is a



FOR THE MOST PART MEN DRIFT WITH THE SOCIETY INTO WHICH THEY ARE BORN,

and make the best of accidents without changing its morals or understanding its principles.”²

In late Victorian England, class was determined by the source of one’s income, by birth and by family connections. It was revealed in manners, speech, clothing, education and values. Different classes lived in separate areas and served different social customs in everything from religion and courtship to the names and courses of meals. In addition, the British believed that each class had its own set of standards and was considered improper to behave like someone from a class other than one’s own.

In *Misalliance*, the Tarleton family represents a picture of “the middle class” in early 20th century England. The middle class was a diverse group, including everyone in the social hierarchy between the working class (physical laborers) and the aristocracy (those who inherited landed estates). Money was not the defining factor, the middle class included successful industrialists and bankers like the Rothschilds and poor clerks like Dickens’ Bob Cratchit.

Within the middle class, the hierarchy consisted of: clergymen, military and naval officers, doctors, lawyers of high status, prominent governmental officials, university professors, and heads of prestigious schools. Later, architects and civil engineers were added. The large scale merchants, manufacturers, bankers, and farmers, all shopkeepers and most clerical workers were considered lower middle class because such work required literacy.

Despite the range in status and income, the middle class shared a set of standards and ideals. They maintained households that valued family togetherness and endeavored to epitomize the ideal of family life. They despised aristocratic idleness and valued hard work, sexual morality, and individual responsibility. The education of sons was important and most middle class men did not marry until they were past 30

and financially secure.

During the early twentieth century, the aristocracy’s authority was in decline and the second and third generations of the middle class had inherited family money. Shaw’s view of this middle class was pessimistic. In the characters of Hypatia, Johnny and Bentley, he depicted the failure of capitalism. Shaw believed the young were destitute of culture. “Musical comedies were their dramatic entertainment. They read little or nothing, and the little they did read was rubbish. They heard no music, saw no pictures, were uninformed even in a small degree about fundamentals of any sort.”³

Lord Summerhays and Bentley represent the aristocratic class — the gentry. This class was comprised of the king, the prince, the dukes, barons, marquesses, earls, viscounts—and all were addressed as lords. It was Lord Summerhays’ duty to maintain an estate, build houses and lay out parks which emphasized his family’s solidity, and to involve himself in the economic, social, and political affairs of the state.

If Lord Summerhays had a large estate, his income might come from leased farms. Upper-class life was not one of pure leisure and dissipation. When the eldest son inherited the estate, he was expected to do something useful — sit in Parliament, take part in local affairs, use his influence in a charitable cause—although he generally did not earn a salary. Younger sons might inherit some income, but many were prepared to enter a profession, especially as military officers, clergymen or colonial administrators.

By the beginning of the 20th century, land was no longer the key to political and social status and was even becoming a burden because of an agricultural depression that had depreciated land values and reduced rents. Already, the first middle class business men had found their way into the House of Lords; the civil service was now opened to competitive examination, and commissions in the military could no longer be purchased.

Democracy, as it began to emerge in late 19th century England, could not co-exist with aristocracy, and the old order waned. Thus, Bentley, trained to do nothing, must seek a wealthy wife to keep him in aristocratic style. By 1960, “while shorn of their powers and influence, the aristocracy retained an affection—most people accept them as men of some consequence without always knowing why.”⁴

“Money is indeed the most important thing in the

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world; and all sound and successful personal and national morality should have this fact for its basis. Every teacher or twaddler who denies it or suppresses it, is an enemy of life."⁵

THE GENERATION GAP

"There may be some doubt as to who are the best people to have charge of children, but there can be no doubt that parents are the worst." —Shaw

Shaw took the occasion of writing *Misalliance* to pen a preface to it called "Parents and Children." It is an essay on what is wrong with the family and with education, and on how children should be raised—by a man who never had any. It is full of penetrating observations and contradictions.

PARENTING

To Shaw, children are an experiment of the Life Force, and parents who try to mold their characters are committing a mortal sin. Parents should not dictate to their children on what is right and wrong; on the other hand Shaw writes, "to allow the child to misbehave without making it unpleasantly conscious of the fact would be to spoil it."⁶

He felt children should wander for educational purposes and should find "in every part of the country, food, clothing, lodging, and instruction and parental kindness for the asking."⁷ But elsewhere, he says he is not in favor of turning children loose like vagabonds. He demanded a child's Magna Carta, but left its clauses unspecified and vague except to say that toleration must be taught. The rest is up to common sense.

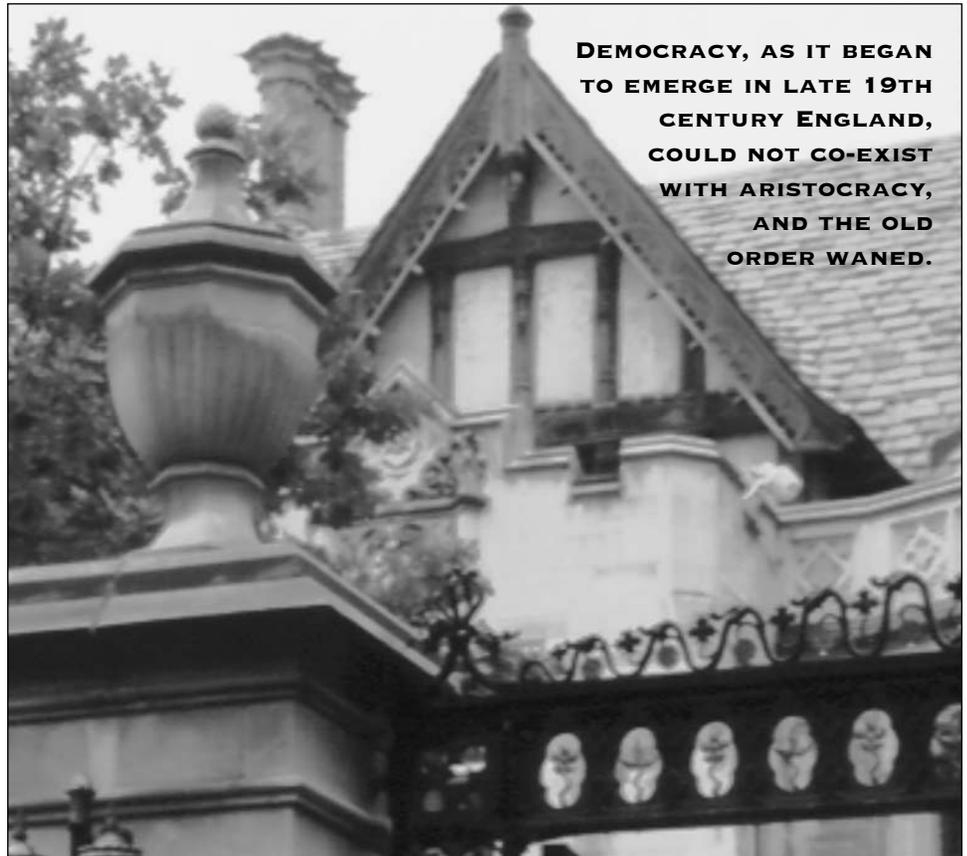
Common sense has not been the watchword in the Tarleton household. The children show little respect for parents, and vice-versa. Johnny is rejected by his father and over-protected by his mother. Bentley "Bunny" Summerhays is spoiled and selfish, but useful in that he can replenish the family coffers by marrying "money."

Hypatia is bright but bored and acts like an undisciplined, self absorbed creature. Joey Percival, the object of Hypatia's passions, is a rather passive knight who is rescued from his crashed airplane by the passenger, Lina. Lina might seem to be Shaw's "new woman," but she is

egocentric, boorish, indifferent, and lacks common courtesies. Nevertheless, Shaw seems to take the young people's side in the war between the generations. Mr. Tarleton, the brilliant businessman, is bewildered by his children and thoroughly helpless as to what to do. Although he is an enlightened capitalist and endows libraries and educational institutions, the acceptance of Bentley as his future son-in-law and heir is questionable and he is finally forced to admit that young Johnny is the "brain" of the business. Mrs. Tarleton, the nurturer, tolerates her husband's philandering and treats him as if he were her naughty but endearing oldest child.

*"All that clearly emerges is that the older generation cannot manage, help or guide the young; and that the parental relation is a drawback to making some sort of success of education."*⁸

"Just about the time some parents get their daughters off their hands, they have to start putting their sons-in-law on their feet." (14,000 Quips and Quotes)



DEMOCRACY, AS IT BEGAN TO EMERGE IN LATE 19TH CENTURY ENGLAND, COULD NOT CO-EXIST WITH ARISTOCRACY, AND THE OLD ORDER WANED.

PHOTO BY MELANIE SIMONET

EDUCATION

For many years, a British child's future social position and job depended largely on the kind of school he attended. About 95% of all schoolchildren attend elementary and high schools supported by public funds. The rest go to independent schools.

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ACTIVITIES

CONVENTIONS CUSTOMS PROPRIETIES ETIQUETTE RULES MANNERS AND PROTOCOLS

GROUPS OF PEOPLE ADOPT CONVENTIONS AND ALTHOUGH THE CONVENTIONS MAY BE DIFFERENT BETWEEN GROUPS THEY ARE USUALLY THE SAME WITH IN A GROUP. THEY ARE ACCEPTED STANDARDS OF BEHAVIOR.

WHAT ARE THE CONVENTIONS OF YOUR CLASSROOM, FAMILY, CHURCH?

In *Misalliance*, Joey Percival states "I tell you I'm not prepared to cast off the social bond. It's like a corset: it's a support to the figure even if it does squeeze and deform it a bit. I want to be free. Freedom, my good girl, means being able to count on how other people will behave. If every man who dislikes me is to throw a handful of mud in my face, and every woman who likes me is to behave like Potiphar's wife, then I shall be a slave: the slave of uncertainty: the slave of fear: the worst of all slaveries. How would you like it if every laborer you met on the road were to make love to you? No. Give me the blessed protection of a good stiff conventionality among thoroughly well-brought-up ladies and gentlemen."

Examining both sides of the con

vention issue:

WHY DOES SOCIETY ADOPT CONVENTIONS? WHAT IS GOOD ABOUT THEM?

Possible answers:

They give us a framework within which to live.

There are a certain set of knowns that you don't have to think about or discover every day. In other words you are not continually "re-inventing the wheel." They provide safety within a group and they provide a certain safety net. eg. Don't eat poisonous mushrooms. Don't leave your children unattended. Drive safely. Get to work on time. Treat other people (also older people and younger people) with respect.

WHY DOES JOEY PERCIVAL LIKE CONVENTIONS?

WHAT DOES HE MEAN WHEN HE SAYS HE WOULD BE THE SLAVE OF UNCERTAINTY AND FEAR?

WHEN IS CONVENTIONAL THINKING NOT USEFUL?

Possible answers:

When the problem to be solved requires creativity, original ideas, e.g. finding the cure to the AIDS virus. When finding oneself in a new situation where your own set of conventions do not apply, e.g. I witnessed an exchange at a yard sale, people from another culture were attempting to haggle over something that had a price on it and a sign that said the price was firm. The owner was becoming annoyed that the potential buyer was trying to lower the price. Neither recognized that they were operating under different sets of conventions. In the buyer's culture, he must haggle or be considered a poor negotiator. Many shopkeepers enjoy haggling to reach a price approved by buyer and seller. In our culture, it is not customary and in this example both

the buyer and seller were confused by the irritation of the other.

DOES HIDING BEHIND CONVENTION PREVENT YOU FROM FACING REALITY?

DOES THE BLIND AND DETERMINED FOLLOWING OF ACCEPTED STANDARDS OF LIVING HAVE A NEGATIVE SIDE?

DOES CONVENTIONAL THINKING TAKE SOMETHING AWAY FROM THE INDIVIDUAL?

DO YOU THINK THAT CONVENTIONS ARE FINE AS LONG AS YOU REALIZE THAT THEY ARE AN ACCEPTED SET OF RULES FOR "JUST NOW" AND THAT THEY MAY CHANGE AND ADAPT AT SOME FUTURE TIME?

HOW DO YOU THINK CONVENTIONS CHANGE?

Possible answers: New information or change in the "set of knowns," change in lifestyle (modernization), change in community. Discuss changes from without. Discuss changes from within.

WHAT USE IS CONVENTIONAL THINKING UNDER THE FOLLOWING CIRCUMSTANCES? A life threatening emergency that has been prepared for, as in a fire in school or in a violent thunderstorm? A life threatening emergency that has not been prepared for, as in an unexpected flood, becoming lost in the wilderness, an earthquake, war.

CAN YOU BE TRAPPED BY CONVENTION?

IS IT HARD TO MAINTAIN YOUR INDIVIDUALISM?

Possible examples: Having your parents teach you to be "ladylike" and then being called unladylike for something that you have participated in, in sports or work or something else you enjoy.

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Females being “put on a pedestal” sounds good. It sounds as though you are above the fray of life but maybe you want to participate in life.

WHAT DO YOU THINK THE “BIRD IN A GILDED CAGE” SYNDROME IS?

HOW DIFFICULT IS IT TO BE A NON-TRADITIONAL “STAY-A-HOME-DAD?”

DO THESE MEN HAVE TO FACE THE RIDICULE OF THEIR PEERS?

WHAT DO WOMEN FEEL TOWARD THESE MEN? ARE THEY THREATENED?

WHAT HAPPENS WHEN YOU IGNORE CONVENTION AND “DRAW OUTSIDE THE LINES?”

Possible answers: You might make new discoveries and learn new things. You may be ostracized from your group. You may found or discover a new group that suits your understanding and needs better. Your old group may change to accommodate new knowledge and discoveries.

HOW DO YOU LEARN NEW THINGS?

Suggestions: Keep an open mind, travel and experience new cultures, read, meet new people, listen, indulge your curiosity, go to the theatre, explore.

Recognizing some negatives of conventional thinking:

labeling those that do not act or think as we do.

ostracizing those who do not think as we do and maybe missing out on something new and exciting.

dividing groups and creating clashes instead of acceptance.

stagnation of your ability to think originally and creatively.

limiting your ability to think by hiding behind old rules that don't apply to current situations.

WHAT ARE SOME UNCONVENTIONAL IDEAS THAT ARE BECOMING ACCEPTED IN OUR CULTURE?

Suggestions: Alternative medicine: Many people champion the use of Holistic medicine, therapeutic massages, chiropractors, acupuncture, herbal medicines and aroma therapy.

Alternative learning: Some schools are starting to recognize alternative methods of learning and adapt their teaching methods accordingly, recognizing that there are multiple types of intelligence rather than the conventional math/science and verbal.

New ideas take time to be accepted, many health insurance policies still do not recognize or cover alternative medicines. Alternative education methods are making inroads into the educational system to assist children that do not seem nurtured by conventional education methods.

Below is Mr. Tarleton's reading list. Ask the class to pick an author and do a report on each author. Read these to the class to find out what kind of ideas Mr. Tarleton has been exposed to.

MR. TARLETON'S READING LIST

Darwin, Charles 19th-century naturalist who espoused evolution in *The Origin of Species*.

Weismann, August 19th-century German biologist who wrote *The Germ Plasm*.

Solomon King of Israel who wrote “Song of Solomon” and parts of “Ecclesiastes.”

Browning, Robert 19th-century British poet; wrote “Pippa Passes.”

Ibsen, Henrik 19th-century Norwegian playwright whose plays include *A Doll's House*, *Hedda Gabler* and *Enemy of the People*.

Mill, John Stuart 19th-century British philosopher who wrote *System of Logic*.

Jefferson, Thomas 3rd president of the United States; wrote “The Declaration of Independence.”

Kipling, Rudyard 19th-century British writer of *Just So Stories*,

Captains Courageous, etc.

Shelley, Percy Bysshe 19th-century British poet; wrote *Prometheus Unbound*.

Browning, Mrs. Elizabeth Barrett poet wife of Robert; wrote *Sonnets from the Portuguese*.

Lombroso, Cesare 19th-century Italian criminologist who wrote anthropological studies on criminals.

Dickens, Charles 19th-century British novelist who wrote *A Christmas Carol*, *Oliver Twist* and *David Copperfield*.

Tennyson, Alfred Lord 19th-century British poet who wrote *Idylls of the King*.

Whitman, Walt 19th-century American poet who wrote *Leaves of Grass*.

Shakespeare, William 16th-17th century British dramatist and poet; wrote *Hamlet*, *Romeo and Juliet*, *Twelfth Night*, etc. (see above)

Watts, Isaac 18th century British clergyman who wrote hymns, treatises on ethics, psychology and teaching.

Lina flew and took risks. Here is a list of other early aviatrixes:

In 1924, the International Commission for Air Navigation banned women from obtaining commercial licenses. Popular convention had it that menstrual cycles made women physically and emotionally unbalanced.

In 1929, 117 women pilots were licensed in the United States. About this time, the International Commission for Air Navigation made women temporarily ineligible for commercial transport licenses and women were excluded from the newly emerging commercial passenger flight business as pilots.

HARRIET QUIMBY became the first woman to earn a pilot's license in 1911, with her precision figure eights and less than 4 1/2 hours of flying time, she spoke for her gender when

she said, "Flying seems easier than voting."

KATHERINE STINSON became the youngest woman to receive a license (reportedly at 16 but she probably lied and was 22 years old.) She and her sister Marjorie were training pilots and held flying exhibitions around the world.

No one would teach a black woman, so in 1921 **BESSIE COLEMAN** earned her wings in Paris. Five years later, after acrobatic lessons, she opened her own flying school and taught anyone she pleased.



KATHERINE STINSON

RUTH NICHOLS was and unknown flyer until

her 12-hour, record-setting flight from New York to Miami with her instructor in 1928. She later broke many more records in speed and altitude.

AMELIA EARHART became the first woman to cross the Atlantic Ocean by air (1928) and the first woman to fly it alone (1932). She was also the first woman to receive the Distinguished Flying Cross.

ANNE MORROW LINDBERGH was a licensed pilot and radio operator who made many long and exploratory air trips with her husband, Charles A. Lindbergh.

JACQUELINE COCHRAN was an American businesswoman and pioneer pilot. She started flying in 1932 and was the only woman to enter the Robertson London to Melbourne Race in 1934. She became the first woman to compete in the annual Bendix Trophy Race, which she won in 1938. During World War II, she organized the Women's Airforce

Service Pilots (WASPs). She received the Distinguished Service Medal, the first civilian woman to be so honored. ■



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The independent schools are private schools supported by fees paid by parents or private gifts of money. The most famous of independent schools are the English "public schools" which provide "private" high school education. Most of these are boys' boarding schools, emphasizing discipline, character building, and high scholarship. The reputation of such schools as Eton, Harrow and Winchester is extremely high, and so is the reputation of their former students—many of whom have become Great Britain's leaders.

Shaw's greatest criticism was leveled at these public schools which, he felt were failing to produce men either adjusted to the world or capable of serving as leaders in reforming and changing the British

empire. Shaw felt that boys ought to study subjects such as history, law, political science; subjects that would give information about "contemporary developments" and save democracy from dictators."⁹ Yet Shaw wanted freedom and originality more than information and morality, for only by experiment, intelligence and imagination could the world be improved.

Education ended in boys reaching their full growth, physically, but intellectually "lame and intimidated—unable to conceive of any forces in the world—except—conventional ones."¹⁰ He lamented such conventionality, and claimed that docility and self-reliance could not go together and that people who are not taught to stand on their own two feet intellectually would remain children all their lives.

Along with H. G. Wells and other liberals, Shaw felt that the educational system could be remedied simply by giving a child freedom, by recognizing and respecting his right to live and be himself. If this were allowed, children would wish to study and education would mean the pursuit of learning by the child. Then, since a liberal education is bound to be acquired if individuals want to attain it, people would become intelligent and ethical citizens. ■

"Education is what you have left over after you have forgotten everything you have ever learned."

—Anonymous saying

No artist creates in a vacuum; his/her work is affected by the events taking place. These are some of the significant happenings of 1909-10 when Shaw was writing *Misalliance*.

HISTORY AND POLITICS

1909 Turkey and Serbia recognize Austrian annexation of Bosnia and Herzegovina.

1909 W. H. Taft inaugurated as 27th president of US.

1910 Egyptian Premier Butros Ghali assassinated.

1910 King Edward VII dies; succeeded by George V in England.

1910 W.E.B. DuBois founds NAACP in US.

LITERATURE AND THEATER

1910 E. M. Forster writes *Howard's End*.

1910 H. G. Wells writes *The History of Mr. Polly*.

RELIGION, PHILOSOPHY, LEARNING

1909 Lenin writes "Materialism and Empiric Criticism."

1909 Sigmund Freud lectures in U.S. on psychoanalysis.

VISUAL ARTS

1909 Matisse paints *The Dance*.

1909 Frank Lloyd Wright designs Robie House, Chicago.

1909 Picasso paints *Harlequin*.

1910 Modigliani paints *The Cellist*.

1910 Roger Fry arranges Post-Impressionist show in London. (Cezanne, Van Gogh, Matisse)

MUSIC

1909 Richard Strauss writes *Elektra* opera.

1909 Gustav Mahler writes "Symphony No. 9."

1910 Puccini's opera *La Fanciulla del West* debuts in New York.

1910 Stravinsky's *The Firebird* ballet debuts in Paris.

SCIENCE, TECHNOLOGY, GROWTH

1909 Paul Ehrlich prepares Salvarsan for cure of syphilis.

1909 English aviator Henri Farman completes 100-mile flight.

1909 Robert E. Peary reaches North Pole.

1910 Marie Curie writes *Treatise on Radiography*.

1910 Halley's comet observed.

DAILY LIFE

1909 Girl Guides established in Britain.

1910 The "week-end" becomes popular in US.

NOTES

1. Valency, p. 280
2. Shaw, p. 38.
3. Ervine, p. 429.
4. Beckett, p. 469.
5. Shaw, p. 126.
6. Shaw, p. 18.
7. Shaw, p. 82.
8. MacCarthy, p. 160.
9. Shaw, p. 30.
10. Shaw, p. 65.
11. Purdom, p.124.
12. Shaw, p. 166.
13. Shaw, p. 168.
14. Brown, p. 99.
15. Smith, p. 27.
16. Stewart and Freeman, p. 74.
17. Shaw, p.166-67.
18. Weintraub, p. 179.

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GLOSSARY

Some of the words in the study guide are defined in this list:

arias song, tune, melody.

boarding room and board, food and lodging.

boorish ill mannered, clumsy, awkward.

capitalism an economic system characterized by private or corporation ownership of capital goods, by investments that are determined by private decision rather than by state control, and by prices, production, and the distribution of goods that are determined mainly in a free market.

civil service the whole public administrative service of a government including all branches except armed services.

classics literature of the ancients, the Greeks and Romans.

co-exist to exist together or at the

same time; to live in peace with each other.

coffers bin, box, chest.

competence ability, skill, fitness.

commission a deputizing of, an entrustment of, an authorizing of.

compliance agreement, bargain, deal, contract.

connotations intention, meaning, undertone.

conventional customary, traditional, normal, standard, accepted.

Crachit, Bob Tiny Tim's father in Charles Dickens' Christmas Carol.

culture refinement, level of education, polish.

curriculum program, list, plan.

depreciate cheapen, devalue, lower.

depression recession, decline, slump.

destitute poor, miserable, needy.

dialogue conversation, talk, discussion.

Dickens Charles Dickens, 19th century author.

dictator tyrant, absolute ruler, oppressor.

dilemma problem, difficulty, question.

diminutive little, petty, mini.

disquisition investigation, inquiry.

dissipation excesses as in drinking, gambling, etc.

diverse different, dissimilar, unlike.

docility meekness, mildness, tameness.

documentary a factual, objective representation.

duffer vendor, hawker, peddler.

egocentric self-absorbed, self-interested, self-involved.

essential fundamental, elementary, basic.

ethical decent, proper, respectable, moral, honest.

facet face, side, point.

farce exaggerated comedy.

font origin, source, beginning.

hierarchy pecking order.

hypothesis theory, educated guess, basis for discussion.

indiscretion thoughtlessness, being tactless.

initiative ambition, taking the first step, inventiveness.

intimidated frightened, alarmed, panicked, scared.

juxtaposition comparison, relationship, resemblance, examination.

leisure free time, spare time, relaxation, recreation.

liberals reformers, progressive.

liberation freeing, rescue, release.

Magna Carta a charter of rights granted by King John of England in June 15, 1215. The words actually mean *great charter*.

morality virtue, uprightness, honorability.

nurturer person who cares for, feeds, nourishes.

passionately ardently, earnestly, emotionally, excitedly.

perpetuates continue, preserve, immortalize.

pessimistic cynical, not hopeful, despairing.

philandering flirting, courting, dallying.

Potiphar's wife The Egyptian who bought the Biblical Joseph. His wife tried to seduce Joseph and Potiphar imprisoned him.

preface introduction, prelude.

recitative a vocal passage where the singer actually recites a narrative text.

reverie daydream, meditation, contemplation, musing.

satire parody, mockery, ridicule.

self-reliance belief in self, depend on self.

sit in Parliament to be a representative in Parliament.

socialism any of various theories or social and political movements advocating or aiming at collective or governmental ownership and administration of the means of production and control of the distribution of goods; no private property.

subjugates conquers, overcomes, defeats.

suffrage the right to vote in a political process.

toleration indulgence, lenience, mercifulness.

twaddler chatterer, jibberer.

untaught uneducated, unread, ignorant.

vagabond homeless, bum, itinerant.

vague imprecise, obscure, indistinct.

watchword password, signal, cue.

Inside Out is intended for students and teachers but may be enjoyed by audiences of all ages.



Denver Center Theatre Company

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Sally Gass,
Contributing Writer

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