

Lindenwood College  
Department of Speech and Drama

*presents*

ST. JOHN HANKIN'S

THE  
CASSILIS ENGAGEMENT

*Directed by*

JULIET KEY McCRORY & ROBERT DOUGLAS HUME

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*Friday Evening, November 14, 1947*

ROEMER AUDITORIUM

EIGHT O'CLOCK

## THE CHARACTERS

( IN ORDER OF APPEARANCE )

Mrs. Herries . . . . .	Joan Reed
Rev. Hildebrand Herries . . . . .	Eve Carpenter
Dorset, <i>maid at Deynham Abbey</i> . . . . .	Gretchen Schnurr
Julia, <i>Countess of Remenham</i> . . . . .	Carolyn Coons
Lady Mabel Venning, <i>her daughter</i> . . . . .	Joan Stewart
Adelaide Cassilis . . . . .	Letitia Kneen
Margaret, Lady Marchmont, <i>her sister</i> . . . . .	Mary Lou McNail
Geoffrey Cassilis, <i>Adelaide's son</i> . . . . .	Folsta Bailey
Mrs. Borridge . . . . .	Audrey Ballard
Ethel Borridge, <i>her daughter</i> . . . . .	Dorothy Hall
Major Algernon Warrington, <i>Lady Remenham's brother</i>	Lyn Lapp
Watson, <i>second maid at Deynham Abbey</i>	Suzanne Campbell

Scene—The drawing-room at Deynham Abbey, the  
Cassilis home in Leicestershire, England.

Time—The Present.

Act I—An afternoon in late summer.

Act II—The following morning.

Act III—Evening, one week later.

Act IV—Morning of the next day.

There will be a five-minute intermission between acts.

## PRODUCTION STAFF

Stage Manager—Suzanne Campbell.

Assistant Stage Manager—Donna Rowton.

Technical Assistant—Lolita Briggs.

Electricians—

Nancy Dana, Constance Schweiger, Ann Parker

Properties—Ann Hudson, Gaelic Ching.

Costume and Make-up Assistants—

Jo Ann Coble, Jean Meyerhoff, Gaelic Ching, Jeannine Johnson, Lolita Briggs, Darlene Macfarlane, Jeanne Gross.

Ushers—Alpha Psi Omega Honorary Dramatic Fraternity

Setting designed by Mr. Hume and executed by the students in the course in Stagecraft with the volunteer assistance of Nancy Boyd (ancestral portraits), Carolyn Coons, Ann Parker, Constance Schweiger.

## THE AUTHOR AND THE PLAY

St. John Emile Clavering Hankin (1869-1909) was an English playwright notable for advancing the "New Drama" (the modern content and technique as inaugurated by Isben). He was a journalist both in England and India and also did work in dramatic criticism. His period of playwriting was from 1902 to 1909. He stands midway between Shaw and Ibsen in style, differing from them both in allowing his characters to develop by themselves. His wit is less brittle than Wilde's, his sociological theme less dominant than Shaw's.

THE CASSILIS ENGAGEMENT is one of his best and most representative plays. It was first presented at the Imperial Theatre, London, February 10, 1907. Contemporary critics objected to the ending; but, as Hankin remarked, ". . . anyone who does not realize that it was a 'happy ending' for all parties must be perfectly imbecile." The play has had several stock productions in America.