

THE WAY OF THE WORLD

*Los Angeles City College
Theatre Arts Department
presents*

**THE
WAY OF THE
WORLD**

By William Congreve

An adaptation by Jerry Blunt
wherein dramatic license is taken to make some
improbable events seem probable

*Presented April 17, 18, 19, 1969
as production 470
in the
Fortieth Season
of the
Theatre Arts Department*

CHARACTERS IN AUDIENCE

Orange Moll, an orange seller	Dorothy Collier
Kill-Sin Cartwright, a Puritan	Alan Abelew
Capt. "Bully" Cumberland, a gentleman of the town	Bill Marquez
First Vizard, his mistress	Cathleen Weil
John Friendly, another gentleman	Anthony De Fonte
Second Vizard, his mistress	Sindy Hawke
Lord Foppington, a celebrated fop	J. Paul Moore

CHARACTERS IN PLAY

Men

Fainall, a gentleman	John Burgess
Mirabell, another gentleman	William Ewing
Anthony Witwoud, a coxcomb	Michael Lembeck
Petulant, another coxcomb	Robert Armand
Sir Wilful Witwoud, a country squire, half brother to Anthony	Drew Birns
Waitwell, a servant to Mirabell	Anthony De Fonte
First Servant	Michael Fontana
Second Servant	Mark B. Woodall

Women

Lady Wishfort, an older gentlewoman	Bertha Hidalgo
Arabella Wishfort Fainall, her daughter	Grace Ohliger
Millamant, her niece	Bonnie Roy
Mrs. Marwood, her friend	Margo Rogers
Foible, her woman	Dorothy Collier
Peg, her servant	Sindy Hawke

FACULTY STAFF

Director	Mr. Jerry Blunt
Scenic and Light Design	Mr. Barry McGee
Scenic Artist	Miss Barbara Burnett
Costumes	Mrs. Jo Jones
Department Chairman	Mr. Norman Mennes

STUDENT STAFF

Stage Manager	Michael Fontana
Ass't Stage Manager	Tom Wheeler
Costumes designed by	William Goodwin
Sound Man	Peter Sevaly
Electrician	Bob Gillett
Property Master	Mark B. Woodall
Carpenter	Chuck Friedman
Scenic Artist Ass't to Miss Burnett	Mark B. Woodall, Christopher Koon, Tom Wheeler
House Manager	Randy Myers
Wardrobe Master	Andrew Needle
Ass't Wardrobe Master	Les Martinez
Wardrobe Mistress	Candace Allard
Ass't Wardrobe Mistress	Linda Morley, Gail Freedman
Rehearsal Secretary	Jan Lewis
"The Buxom Lass" composed by	John Gonzales

The sets and costumes for this production were made by the faculty and students of the Theatre Arts Department.

SYNOPSIS OF SCENES

PLACE: LONDON

TIME: 1700

ACT 1

SCENE I	Will's Coffee House
SCENE II	St. James Place
SCENE III	A Room in Lady Wishfort's House

INTERMISSION

ACT II

SCENE I	A Room in Lady Wishfort's House
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Program Notes

“THE WAY OF THE WORLD”

If ever opportunity matched appetites, the happy occurrence took place at the Court of Charles II of England, during the Restoration Period, 1660-1700. Returned to his throne after years of exile as a poor relation dependent upon the generosity of his royal relatives, Charles II and his followers knew just what to do with their new-found affluence. Indulgence was the mode: hungers were appeased – fine clothes, fine food, the best in everything from equipage to entertainment.

Though balanced by a rather sober middle class, the court set the tone for a pleasure-oriented society. Immediately the theatre became an important social as well as artistic institution. After being banned during the Commonwealth, the re-established stage took its form and manner from the French theatre. A proscenium platform with winged scenery painted in perspective replaced the non-scenic thrust of Shakespeare. Actresses appeared for the first time – in Charles' court it could not be otherwise.

Morally debased though court life was, it still set standards of a high order in some respects. Charles himself and his nobles were a brilliant lot, often as able in the arts as in the bedchamber. Wit was a prerequisite for a place in the inner circle: brilliant, brittle and salacious, it became a hallmark of the Restoration play. Each playwright, then called a poet, took pleasure in the point of his social satire. Their pieces had as much verve as bawdiness, representing source material with a fidelity seldom matched elsewhere.

William Congreve, 1670-1729, was an Englishman who was brought up in Ireland, where he was a classmate of Swift. He came late to the Restoration theatre, well after Etherege and Wycherley had scored their comedies of manner. While he worked the same vein of social satire they did, his plays possess a sharper wit, his characters are drawn with more finesse, and his situations are less coarse than theirs. He represents Restoration comedy at its best, and his best is “The Way of the World.”

Where excess is permitted, license generally follows. Though Charles died in 1685, and William and Mary came to the throne shortly after, the theatre maintained its salacious character. So much so that both time and public opinion were receptive to an attack by the Reverend Jeremy Collier in his “Short View of the Immorality and Profaneness of the English Stage,” 1698. Playwrights modified their material, as “The Way of the World” demonstrates, but not so much so that the distinctive Restoration character was lost.

Drawing freely from Jeremy Collier's diatribe, as well as from Etherege's “The Man of Mode,” Vanbrugh's “The Relapse,” and Cibber's “The Careless Husband,” the present adaptation uses exact quotations to give its own “short view” of the English theatre as it might have been in 1770.

Theatre Arts Department Faculty

Beverly Baker	James R. McCloskey	Barbara Burnett
Jerry Blunt	Barry McGee	Scene Shop Mgr.
Dan Desmond	Norman Mennes	Angela Huffman
Tiiu Harunk	Alice Parichan	Costume Assistant
Randall Edwards	G. L. Shoup	Karen Newson
John Ingle	Donna Tollefson	Dept. Secretary
Jo Jones	Charles Vassar	

COMING ATTRACTIONS

*The World of
Carl Sandburg*

adapted by Norman Corwin

April 24, 25, 26, 27, 29, 30, May 1, 2 and 3

CAMINITO THEATRE

Once Upon a Mattress

by Mary Rogers and Marshall Barer

May 22, 23, 24, 25, 28, 29, 30, 31

CAMINO THEATRE