THE WAY OF THE WORLD
Los Angeles City College
Theatre Arts Department
presents

THE WAY OF THE WORLD

By William Congrave

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 476
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 Ohlinger
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
Wardrobes designed by ......................... William Goodwin
Costumes 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 I
SCENE I ........................................ Will's Coffee House
SCENE II ........................................ St. James Place
SCENE III ................................ A Room in Lady Wishfort's House

ACT II
SCENE I ........................................ A Room in Lady Wishfort's House
“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 newfound 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—ina 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 Gibber'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.
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