

presents

THE WAY OF THE WORLD

by

WILLIAM CONGREVEThe Cast
(in order of appearance)

Fainall, in love with Mistress Marwood	DICK FAIR
Mirabell, in love with Mistress Millamant	PAUL O. MCGAFFEY
Betty, waiting woman at a chocolate house	DIANA CARTER
Servant to Mirabell	DENNIS HINCH
John, a messenger; later Lady Wishfort's servant	GEORGE MURPHY
Witwoud, follower of Mistress Millamant	SHERIDAN MORLEY
Petulant, follower of Mistress Millamant	PATRICK W. NAUGHTON
Mrs. Fainall, daughter to Lady Wishfort	LOIS ENGELMAN
Mistress Marwood, mistress to Fainall	SANDRA CLYNE
Mistress Millamant, niece to Lady Wishfort	DIANE RATKOWSKI
Mincing, servant to Mistress Millamant and Lady Wishfort	BETTE MIDLER
Waitwell, servant to Mirabell	RANDY KIM
Foible, servant to Lady Wishfort; wife to Waitwell	CAROLE HODGSON
Lady Wishfort, a dowager	JEAN REID
Sir Wilfull Witwoud, half-brother to Witwoud	WALLACE CHAPPELL

The Scene: London in the early 18th century**ACT I**Scene 1: A chocolate house
Scene 2: St. James' Park**ACT II**Scene 1: Lady Wishfort's House
Scene 2: The same, after dinner**ACT III**

Lady Wishfort's Garden

There will be intermissions between the acts.

Directed by EDWARD A. LANCHANS*Designed by* RICHARD MASON*Technical Direction by* ARTHUR CALDEIRA

A century ago it was the fashion to look upon Restoration comedies as either too removed from reality to give offense or too offensive to touch. Charles Lamb registered one of the typical attitudes:

I do not know how it is with others, but I feel better always for the perusal of one of Congreve's—nay, why should I not add even Wycherley's—comedies. I am gayer at the least for it; and I could never connect those sports of a witty fancy in any shape with any result to be drawn from them to imitation in real life. They are a world of themselves as much as fairyland. . . . [The characters] in their own sphere do not offend my moral sense; in fact they do not appeal to it at all. They seem engaged in their proper element. They break through no laws, or conscientious restraints. They know of none. They have got out of Christendom into the land—what shall I call it?—of cuckoldry—the Utopia of gallantry, where pleasure is duty, and the manners perfect freedom. It is altogether a speculative scene of things, which has no reference whatever to the world that is.

And Thomas Babington Macaulay, stating the other attitude, wrote that the playwrights' "indecentry is protected against the critics as a skunk is protected against hunters. It is safe, because it is too filthy to handle, and too noisome even to approach."

Macaulay's prudery was perhaps no worse than Lamb's blindness, though both made points that have some validity even today: it is certainly possible to be offended by the amoral behavior of many characters in Restoration comedies, and one simple solution is to pretend that their actions are quite unrelated to real life, while another is to face the other way. But both critics established barriers between themselves and the works of the Restoration playwrights, and consequently neither of them appreciated the universal satire to be found in the best works of the period. The very title of *The Way of the World* should have provided them with a clue: this is not just the way of the 17th century world, but the way of the world in general. When men and women cease pursuing one another for love or money or both, when aging dowagers admit that their youth and beauty has faded, when husbands stop glancing furtively at other women, when intriguers reform—in short, when vanity, greed, hypocrisy and the other sins of mankind cease being the way of the world, the satirical comedies of Congreve and his colleagues can be shelved with the fairy tales.

Today, though contemporary critics have not often had the opportunity to see many Restoration comedies performed, critical opinion of such works as *The Way of the World* is more tolerant and sensible. In a review of Sir John Gielgud's production of this play, Kenneth Tynan wrote that

William Congreve is the only sophisticated playwright England has ever produced; and, like Shaw, Sheridan, and Wilde, his nearest rivals, he was brought up in Ireland. By sophisticated I mean genial without being hearty, witty without being smug, wise without being pompous, and sensual without being lewd.

Because they speak precisely and with affection for the language they are using, it is usually taken for granted that Congreve's characters are unreal. Nothing could be more misguided. These people do not bare their souls (that would smack of nudism), but they are real enough. It is the plot which is unreal; and of all plots, none more closely resembles a quadratic equation than that of *The Way of the World*. At the heart of the maze is Lady Wishfort, to whom nearly everyone in the play is related, and in whose money everyone has a consuming interest. But the labyrinth is so brilliantly peopled that you forget the goal. Congreve's genius is for mixing and con-

selves to us. To be distracted, like Macaulay, by the manners and mores of the times, or, like Lamb, by the surface artificiality of the situations is to miss what is richest in a Congreve play: the characters. If we would be willing to admit it, they behave remarkably like human beings.

PRODUCTION STAFF

Stage Manager.....	AMIEL Y. LEONARDIA, <i>assisted by</i> GEORGE MURPHY
Lighting.....	DENNIS HINCH AND STANLEY ROSENBERG, <i>assisted by</i> BARBARA BABBS, MARY BELL
Costumes.....	FUJIE KAJIKAWA, <i>assisted by</i> ATSUMI KARASHIMA, KATHRYN JACKSON, DOLORES MCGAFFEY, TOSHIRO OGAWA
Sound.....	MASAJIRO SHIMAMURA
Properties.....	MARGARET GUDEJKO, <i>assisted by</i> JOYCE YOSHIZU
Makeup.....	LOIS ENGLEMAN, <i>assisted by</i> KATHRYN JACKSON, DOLORES MCGAFFEY
Prompter.....	JEAN DENHAM
Assistant to Director.....	GEORGE MURPHY
Construction Crews.....	ARTHUR CALDEIRA, <i>assisted by</i> KENNETH CHIU, DENNIS HINCH, ATSUMI KARASHIMA, HARUHIKO KUBOTA, AMIEL Y. LEONARDIA, SHERIDAN MORLEY, KUANG-YEN NIEH, TOSHIRO OGAWA, PRAMANA PADMODARMAJA, WAHJU SIHOMBING, NAKORN WANKAVISAN, LARRY WARD
Scene Shift Crew.....	BRIAN CLARKE, DENNIS HINCH, ROCK MASON, GEORGE MURPHY
Business and Publicity.....	ALFRED CHOY, HAZEL CUNNINGHAM, CAROLE HODGSON, VIRGINIA HODGSON, LUCIA SINKE, <i>assisted by</i> BARBARA BABBS, JEAN DENHAM, KATHRYN JACKSON, RANDY KIM, JEANETTE MILLER, SHERIDAN MORLEY
House Manager.....	FRED GALLEGOS, <i>assisted by</i> HENRY HART, ANN MILLER, RHON RICHMOND, DOUGLAS KAYA, PAT ZANE
Ushers.....	HUI KAHU MAI, GAMMA CHI SIGMA, ALPHA PHI OMEGA, LES ENCHANTEES

ACKNOWLEDGMENTS

The University Theatre thanks the Honolulu Community Theatre for the loan of properties used in this production. We also wish to thank the following who helped in the repertory production for the formal opening of the theatre: *Ushers*—Zeta Phi Zeta, Beta Sigma Phi, Commerce Club, Hui Kahu Mai, *House Assistants*—Jean Denham, Henry Hart, Jeff Embler, Joyce Yoshizu, Vivian Saito, Margaret Kau.

THEATRE GROUP PRODUCTION CHAIRMEN

Alfred Choy (Business)	Bill Whedbee (Lights)
Carole Hodgson (Publicity)	Pat Naughton (Sound)
Fred Gallegos (House)	Billie Bidgood (Makeup)
Mary Bell (Costumes)	Carroll Rice (Actors)

DEPARTMENT OF DRAMA AND THEATRE

Faculty and Staff: Earle Ernst (Chairman), Joel Trapido, Lucie Bentley, Edward Langhans, Richard Mason, Robert Graham, Francis Fergusson, Onoe Kuroemon, Arthur Caldeira, Nancy Takei, Stanley Rosenberg, Lucia Sinke, Amiel Y. Leonardia, Sheridan Morley, Roy McGalliard.

Assistants: Hazel Cunningham, Virginia Hodgson, Fujie Kajikawa, Jean Denham

Technical Trainees: Kenneth Chiu, Atsumi Karashima, Haruhiko Kubota, Kuang-Yen Nieh, Toshiro Ogawa, Pramana Padmodarmaja, Wahju Sihombing, Nakorn Wankavisan

ACKNOWLEDGMENT

The University Theatre thanks the many members of the University of Hawaii faculty and staff for their help in this production.

NOTICE

Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.

1963-64 SEASON

Sept. 24.....	Noh Kyogen by the Nomura Kyogen Troupe
Oct. 25-27.....	Kimio Eto and Suzushi Hanayagi
Nov. 7-9.....	Shanta Rao and Company of South India Dancers and Musicians
Dec. 4-22.....	Mokuami's Kabuki play <i>Benten the Thief</i> (in repertory, celebrating the formal opening of the John Fitzgerald Kennedy Theatre)
	Shakespeare's tragedy <i>Hamlet</i> Gershwin's musical <i>Of Thee I Sing</i>
Jan. 25.....	Onoe Kuroemon in a Kabuki program
Feb. 19-22.....	Congreve's Restoration comedy <i>The Way of the World</i>
Mar. 6-8.....	Korean Dancers and Musicians
Mar. 16-21.....	Williams' modern drama <i>Cat on a Hot Tin Roof</i>
Apr. 10-12.....	Jean Erdman's dance drama <i>The Coach with the Six Insides</i>
Apr. 15-18.....	Schisgal's avant-garde plays <i>The Typists</i> and <i>The Tiger</i>
Apr. 27-May 2.....	Brecht's epic theatre <i>The Caucasian Chalk Circle</i>
May 11-16.....	Original One-Act Plays
May 22-30.....	Ibsen's modern tragedy <i>Hedda Gabler</i>