SCHOOL OF DRAMA
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Michael Quinn*, Duncan Ross*, Geraldine Sik, Jack Sydow,
Aurora Valentinetti, Jack Wolcott

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Kris Bain, marketing and pr manager
Bob Boehler, stage technician
Nacho Bravo, master electrician
Malcolm Brown, stage technician
Sue Bruns, graduate programs
Alex Danilchik, stage technician
Josie Gardner, costume shop manager
Arlene Hamilton, administrator
Laurie L. Kurutz, costumer
Cecile Kummerer, computer technician
Scott Perkins, fiscal technician
Anne Stewart, general manager
Joanne Tall, secretary
Rebecca Traber, office assistant
Alan Weldin, scene shop manager

* Deceased

The School of Drama is proud to be a member of THEATRE PUGET SOUND.

The Man of Mode
By Sir George Etherege

Meany Studio Theatre
23rd Season, 53rd Production
October 27th - November 7th, 1999
~ Cast ~

Mr. Dorimant               Matt Seidman
Mr. Medley his friend      Neil Dawson
Old Bellair                Matt Orduna
Young Bellair in love with Emilia Craig Bachmann
Sir Fopling Flutter        Ron Simons
Lady Townley sister of Old Bellair Saffron Henke
Emilia                     Dawn Frances
Mrs. Loveit in love with Dorimant Colleen Raney
Bellinda in love with Dorimant Kimberly Atkinson
Lady Woodvill              Jennifer Cozza
Harriet her daughter       Christina Hardin Juarez
Pert Waiting Woman to Mrs. Loveit Jaime Roberts
Busy Waiting Woman to Harriet Rachael Mills-McCabe
A Shoemaker, An Orange Woman, Mr. Smirk, John Trott, Footman
Two Chairmen / Slovenly Bullies Matt Bernhard, Scott Southard
Handy / Slovenly Bully      Conor Duffy
Pages, Footmen, Equipage   Jason Flowers, Matt Scholz, Chris Trice

~ Upcoming Season ~

MACBETT
BY EUGENE IONESCO
PENTHOUSE THEATRE, NOVEMBER 17-28

EARTH & SKY and
MURDER IN GREEN MEADOWS
BY DOUGLAS POST
PLAYHOUSE THEATRE, DECEMBER 1-12

POLAROID STORIES
BY NAOMI IIZUKA
MEANY STUDIO, JANUARY 26- FEBRUARY 6

HECUBA
BY EURIPIDES
PLAYHOUSE THEATRE, FEBRUARY 16-27

THREE SISTERS
BY ANTON CHEKHOV
MEANY STUDIO, MARCH 1-12

SPRING AWAKENING
BY FRANK WEDEKIND
APRIL 26- MAY 7

MEMORANDUM
BY VAACLAV HAVEL
HUTCHINSON HALL, MAY 11-21

KISS ME KATE
MEANY HALL, MAY 12-20

THE INSATIATE COUNTESS
BY WM. MARSTEN
PLAYHOUSE THEATRE, MAY 24- JUNE 4
~ Production Staff ~

ASST. STAGE MANAGER
Patrick Peterson

ASST. LIGHTING DESIGNER
Laura Jean Wickman

MASTER ELECTRICIAN
Nacho Bravo

SET CONSTRUCTION CREW
Tristan M.T. Dalley, Chris Ervin, Will Kahle, Ellen King, Kris Shaw, J. Clay Satterfield, Tres Tracy, Jose Ulloa

SCENIC ART
Tristan M.T. Dalley, Elizabeth Kaiser, Ellen King, J. Clay Satterfield, Amber Spradlin

COSTUME CONSTRUCTION CREW
Heidi Ganser, Tina George, Molly Graytor, Norah Tullman-Kaltenbach, Mandi Wickline, 211 & 291 Students

1ST HAND/STITCHER
Christy Granquist, Kate Hartman

MILLINERY
Hagar Shirman, Norah Tullman-Kaltenbach

WIG MASTER
Joyce Degenfelder

COSTUME INTERN
Julie

PROPERTIES ASSISTANTS
Tristan M.T. Dalley, Andrea Hefner

RUNNING CREW
Becca Atterberry, Amy Coffee, Meghan Doyle, Amy Drucker, Chris Ervin, Colleen Jones, Ryan Jones, Margaretta Lantz, Kate Larned, Bob Nydegger, Alissa Mortenson, Michele Solano, Marie Wicklund, Britta Youngquist

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Special Thanks—Tomo Osaka for help in playing the violins, and to Shauna Mitchell for her assistance as an accompanist. And to Jeff Cone & Portland Center Stage Costume Shop, Tacoma Actors Guild, Seattle Repertory Theatre, Empty Space Theatre, A Contemporary Theatre, S. O. A.

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The Man of Mode

By Sir George Etherege

Directed by
David Knight & Wendy McClure

Set Design
J. Clay Satterfield

Costume Design
Kimberly Gill

Lighting Design
Juliet Chia

Composer & Musical Director
Scott Hafso

Sound Design
Jebney Lewis

Technical Director
Malcolm Brown

Prop Master
Alex Danilchik

Stage Manager
Stormy Edwards

Prologue

Act One

Scene 1 - Dormant’s Dressing Room
Scene 2 - Lady Townley’s House
Scene 3 - Mrs. Loveit’s House
Scene 4 - Lady Woodvill’s Lodgings
Scene 5 - Lady Townley’s House

Act Two

Scene 1 - The Mall
Scene 2 - Lady Townley’s House
Scene 3 - Dormant’s Dressing Room
Scene 4 - In front of Mrs. Loveit’s
Scene 5 - Mrs Loveit’s House
Scene 6 - Lady Townley’s House
~ Historical background ~

On January 30, 1649 King Charles I of England, having been tried and convicted of high treason, was beheaded in a public exhibition in London. This marked the culmination of a series of bloody events which started in 1642 with the first Civil War, also known as the Puritan Revolution.

There then commenced what later became known as the Interregnum, the period between the end of the reign of Charles I in 1649 and the restoration of the monarchy when Charles II, exiled at the French Court in Paris, was returned to the throne in 1660. For playwrights and actors the years leading up to and including the Interregnum were disastrous. For almost eighteen years all theatres were closed. Plays, dancing and entertainments of all kinds were banished. Only religious music and religious gatherings were permitted. When the monarchy was finally restored there was, in marked reaction to this repression, a feeling of great liberation generally - but most especially among the Royalists in London. The restoration of the court lead to entertainments, parties and extravagances of all kinds. New theatres were established, plays reflecting the lifestyles and intrigues at court were written and produced. And for the first time in its history, women were allowed to appear on the stage in England.

~ Directors Notes ~

George Etherege’s *The Man of Mode*, or *Sir Fopling Flutter* when it was first produced by the Duke’s Company in London in 1676, sixteen years after the restoration of King Charles II, presented an accurate, comic view of what was going on in society at large. It was a great success. The leading character, Dorimant, personifies a view that was eagerly embraced as a welcome philosophy of life by the majority of the young men of the time who were in revolt against the Puritans. Scorning the notion of love and marriage, they rejected the older generations concepts of family, church, and state.

Women had to operate by different rules in order to fulfill their aspirations. They were in the position of having to be married to preserve their reputations and obtain security or freedom even though the men, scorning marriage, were free to love them and leave them. This is the central theme of the play, and Etherege is unflinching in presenting it to us as a true "Comedy of Manners".

When Charles II returned to England from Paris he brought with him a marked preference for the forms and customs of the French Court where manners, dancing, music, and fashion were highly developed to a point far beyond those known in England. The newly established English Court viewed these manners with a combination of admiration and distaste. The personification of the extremes of the French Court and the English attitude towards them, are represented in *The Man of Mode* by Sir Fopling Flutter -- the butt of many jokes and asides.

Further reading
