

THE IOLA COMMUNITY THEATER

presents

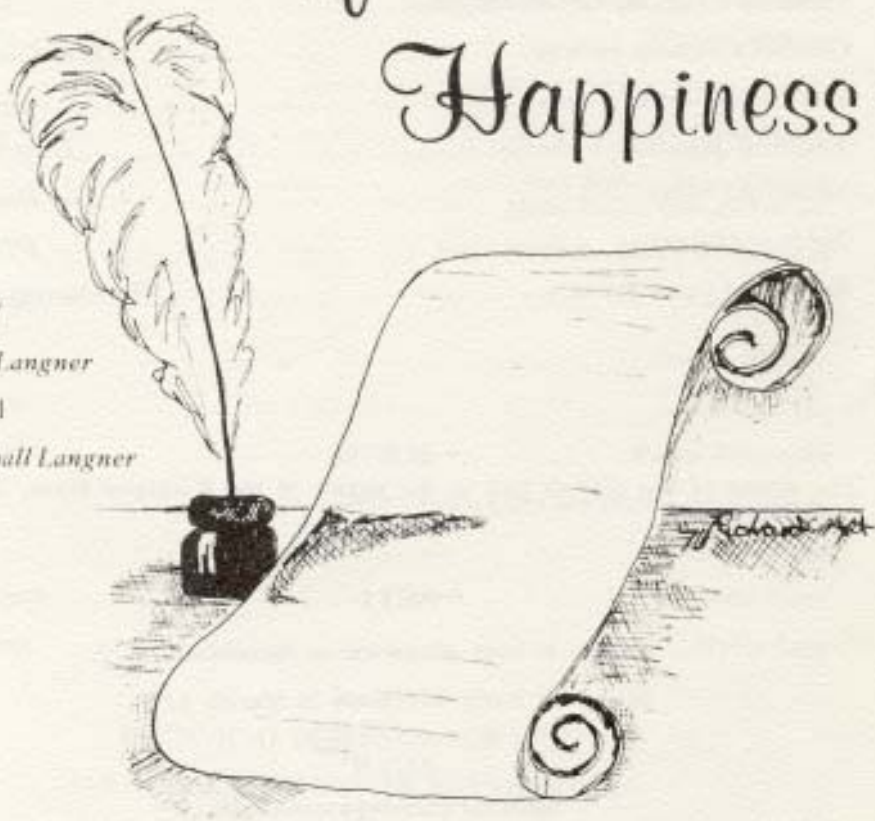
The Pursuit of Happiness

BY

Lawrence Langner

and

Armina Marshall Langner



Directed By

George Mastick

THOMAS H. BOWLUS FINE ARTS CENTER

8:15 P. M.

JUNE 4 & 5, 1976

The Pursuit of Happiness

CAST

(In Order of Appearance)

Meg, a servant.....	<i>Kathy Spencer</i>
Captain Aaron Kirkland, of the Connecticut Militia.....	<i>Jim Smith</i>
Colonel Mortimer Sherwood, of the Virginia Light Horse Cavalry....	<i>Don Spencer</i>
Prudence Kirkland, Aaron's daughter.....	<i>Sue Higbee</i>
Comfort Kirkland, his wife.....	<i>Jane Cox (Buffalo)</i>
Max Christmann, a Hessian.....	<i>Jeff Adams</i>
Thaddeus Jennings, a sheriff.....	<i>Jerry Settlemyer</i>
1st Son of Liberty.....	<i>Danny Creitz</i>
2nd Son of Liberty.....	<i>Jeff Summers</i>
Reverend Lyman Banks.....	<i>Tim Fleming (Chanut)</i>

SCENES

The action of the play is laid in the parlor of the Kirkland Farm, Westville, Connecticut.

ACT I

Scene 1: Late afternoon in November, 1777.

Scene 2: Early afternoon in March, 1778.

ACT II

Saturday evening a week later.

ACT III

The next morning.

There will be a 10 Minute Intermission Between Acts

Produced by Special permission of Samuel French

25 W. 45th Street, New York, N. Y.

PRODUCTION STAFF

Director.....	<i>George Mastick</i>
Asst. Director & Stage Manager.....	<i>Katbleen Spencer</i>
Executive Director.....	<i>Betty Spencer</i>
Set Design.....	<i>Richard Spencer</i>
Set Construction.....	<i>Lex Meredith, Carlene Meredith, Dee Sell, Bob Amyx, Penny Amyx, Charles Brecheisen Roberta Brecheisen, Jeff Summers</i>
Light Design.....	<i>Richard Spencer</i>
Lights.....	<i>Wayne Yockey, Danny Creitz</i>
Costumes.....	<i>Dolores Hoff, Jessie Smith</i>
Properties.....	<i>Jack Jeffery, Steve Orcutt, Jessie Smith, Cecelia Orcutt</i>
Makeup.....	<i>Janet McCrate, Debra Ketcherson</i>
Program Design.....	<i>Richard Apt</i>
Program.....	<i>Phyllis Warren</i>
Poster Design.....	<i>Richard Apt</i>
Photographer.....	<i>Kevin Alexander</i>
Box Office.....	<i>Helen, Lacy, Gary Mosley, Grant Newman</i>
Ushers.....	<i>Lenora Lind</i>
House Manager.....	<i>John Foust</i>
Lobby Display.....	<i>Helen Lacy</i>

TECHNICAL DIRECTOR FOR THE THOMAS H. BOWLUS FINE ARTS CENTER

Richard Spencer

ACKNOWLEDGEMENTS

Iola Senior High School, City of Iola, Spencer & Sons, Allen County State Bank, Iola State Bank, Piqua State Bank, Iola Register, Iola Pharmacy, KKOY Radio, Iola Industries, The Chanute Tribune, Mr. & Mrs. Jack Curry, Rose Hadley, Joyce Stith, Mrs. A. O. Hillbrant, Jessie Smith, Mrs. O. C. McGrew, Sue Ann Anderson, KIKS Radio, El Dorado Community Junior College and Town and Country Western Shop.

If your name was omitted for credit, it was unintentional, and we thank you.

PROGRAM NOTE

Like Max Christmann, the Hessian hero of "The Pursuit of Happiness," there were many deserters from the British Army during the Revolutionary War. One historian estimates that of the 30,000 German troops (including Hessians) used here by the British, about 5000 deserted, either to become farm hands or to join the Revolutionary Army against the British. Congress undoubtedly encouraged such desertions in its issuance of a manifesto in German, making a liberal offer of land to any foreign soldier who wished to leave the British service. This little document was enclosed in the wrappers in which packets of tobacco were sold.

Not all Hessian soldiers who fought with the British against America were mercenaries, as is generally believed. Many unfortunate Europeans were shanghaied into the military service of the Landgrave of Hesse-Cassel. This enterprising gentleman did a thriving business in selling these unwilling soldiers to the British government for military service. The money involved, usually seven guineas a head, went directly into the coffers of the Landgrave of Hesse-Cassel or other German noblemen who dabbled in this lucrative commerce. The poor soldiers involved received not a penny of the proceeds.

"The Pursuit of Happiness" was originally intended by its authors as strictly a social satire, but the almost-forgotten Colonial custom of "bundling," brought into the play as a device, ran away with the comedy. The play's original New York run was a long and prosperous one of 250 performances, followed by touring and stock successes in this country and all over the British Empire.

Bundling, the old New England custom, seems a scandalous form of courting to us today, but the cold climate and poor heating arrangements of the eighteenth century made it respectable. It was a merciful practice of early American folkways by which a Colonial man and maid could spark in a cold room. Rather than shiver in the drafts they were with propriety permitted to slip under warm covers where, properly safeguarded, they could chastely commune in peace. If the verses and court records of New England are to be trusted, it was a custom that pleased the devil without cheating the austere morality of the Puritans.