

— Merry-Go-Round —

By CARLA PORTERFIELD
Assistant Woman's Editor

Charas-Wickstrom

Baby pink baby roses adorned a pale pink candle passed by Liz Wickstrom, sophomore liberal arts major from Oswego, at the Zeta Tau Alpha house February 27 to announce her pinning to Allen Charas, sophomore secondary education major from Klamath Falls, Ore. Charas is affiliated with Pi Kappa Phi fraternity.

Logan-Tobey

A pink candle decorated with roses and violets was passed during dinner at the Sigma Kappa house Wednesday, Feb. 22, by Saralee Tobey, sophomore history major from Eugene, to announce her pinning to Dave Logan, sophomore pre-law major from Springfield. Logan is affiliated with Alpha Tau Omega fraternity.

Miller-Blakely

Phyllis Blakely, freshman speech major from Eugene, recently announced her engagement to Robin Miller, sophomore physics major from Eugene, by passing a blue candle decorated with white carnations and yellow roses at a dinner April 3 at the Tri Delta house. No wedding date has been set.

Paine-Schmeer

A champagne gown of peau de soie with matching tailored cap with illusion veil was recently worn by Stephanie Schmeer, junior English major, at her marriage to Bob Paine, senior history major. The bride carried a bouquet of white stephanotis and white baby roses. Nancy Weaver dressed in a baby blue waltz length gown, was the maid of honor. Brent Smith was best man. The new Mrs. Paine is a member of Alpha Omicron Pi sorority and her husband is a member of the Delta Tau Delta fraternity. Both are continuing their education at Oregon.

Sparks-Smoke

Patti Smoke, junior art education major, was married April 1 at a small family ceremony held in the bride's home in Sandy, Oregon, to Loy Sparks, senior architecture major. The new Mrs. Sparks is affiliated with Alpha Xi Delta sorority and her husband with Delta Tau Delta fraternity. The couple is continuing school at the University.

Wills-Garrette

A white candle trimmed with spiraling scarlet baby rose budstand green streamers was passed recently at the Zeta Tau Alpha house by Linda Garrette, sophomore education major from Woodland, California, to announce her pinning to Gary Wills, senior speech major from Eugene. Wills is affiliated with Kappa Sigma fraternity.

Campus Briefs

• Scholarship blanks are now available for the AWS scholarship. Pick them up in Mrs. Kopp's office in Emerald Hall. They are due April 14 at 5 p.m.

• AWS is calling for petitions for chairman of the Honors assembly. This is open to a woman of any class. Petitions are due April 14 at 5 p.m.

• University Religious Council will meet at 6:30 at Westminster Foundation for the annual election of officers.

• Kwama petitions are due Friday at 5 p.m. Snapshots required with the petition will be returned.

• Bicyclists interested in touring the Dexter area on Saturday, April 15, should meet at the back of the Student Union building. Be ready to leave at 10 o'clock

that morning. Bring a lunch, and we will eat at one of the parks on the lake. The ride takes about 2 to 2½ hours each way and is relatively traffic free, level, and paved all the way.

• All those interested in working on a committee for Sophomore Weekend are urged to get their petitions in by Friday, April 14. Chairmanship of the cleanup committee may be petitioned for as well as positions on committees such as entertainment, food, dance, picnic, decorations, cleanup, and games.

• Help needed at Information Booth for MUN for all day Thursday, Friday, and Saturday. If you can help, please call Sue Weeks, Ext. 274.

• Kwama meeting today noon at the Side.

• Chevaliers are invited to be guests of Eugene Lodge No. 11 A.F. & A.M. for dinner on April 19 at 6:15 p.m. at 992 Olive St. The program will be For You. Call Mr. Murray Adams at DI 4-6261 for further information and reservations.

Infirmary

Faking in the infirmary Wednesday were Jean Waldron, Paige Paulson, Elaine Weise, Katherine Mack, Suzanne Mulligan, Sara Anderson, Donna Rea, Patricia Wahlstrom, Phyllis Banker, Linda Rioera, Luella Markwell, Ennis Wuite, Charles Wonacott, and William Rau.

Giraudoux Used Purity As Theme in 'Enchanted'

By FRED CRAFTS
Emerald Contributor

One of the keys to understanding "The Enchanted," like so many of Jean Giraudoux's dramas, is the derivation of its theme of purity, and this problem, according to Director Preston Tuttle, "is not so much to understand Giraudoux's intellectual background as to understand that aspect of French national character which he feels compelled to illuminate."

"To Giraudoux," Tuttle went on, "the external world has no real autonomy but depends upon individual man for its definition and meaning. Every man becomes the inventor of his own universe. That which is not the self is a product of the imagination, so that the world is like a great poem which each man is continually creating."

"The Enchanted" treats purity as something more potential than innocence. "It is a magical naivete similar to a very early stage of childhood, when the self was virtually centerless, when every impression seemed to come at random without meaningful repetition, and when the distinctions between the self and the not-self were still delightfully vague," explained Tuttle. "This was the time, I feel, when there was very where the aura of magic; there was pure delight."

THE answer to why Giraudoux chose for his play this theme of early childhood purity is not hard to find. Mr. Tuttle has suggested that "there is at the heart of the official French personality a betrayal of childhood, a kind of passionate dread of the messiness of children, as though adulthood is the proper time to discover those delights which were denied in childhood and which may now be pursued fastidiously and enthusiastically." This explains why adult characters (like the Inspector) in French literature seem so "glacial, hostile, rejective, why they are so comically gastric or a little cranky, and why their character opposites are typically so childlike."

The official French child, as Tuttle put it, "is not allowed to be a child. He is not allowed to fight, to talk back to his elders, or to spend his energies in the riot and filth of disorderly activity. He is made a 'little adult,' and as such he must postpone his childhood pleasures until he can engage in them significantly and properly."

IT IS QUITE possibly to this feeling, Tuttle believes, that Giraudoux addresses himself: "Childhood is the original reality, the original purity; adulthood is an arrogant presumption and a venal sham. We must remember, however, that Giraudoux probably had little realization of this situation when he wrote the drama."

The incorporation of this conception of French socializing processes into the UT production can

be most quickly seen in the setting.

"IN CONCEIVING the setting for this play," Tuttle said, "we were influenced by Giraudoux's vast disdain for the fakery of realistic illusion. Our aim was to create an environment for the action which would express precisely his idea of the relationship between internal and external reality."

The sets were begun "with the metaphor of the hermit crab: the spirit and the shell." Giraudoux might well have felt that the object was a collection of artifacts of the spirit, in a like manner as the hermit crab's shell. "To the crab the shell is a conventionalizing husk, but it also offers protection and identity, and weight and substance. The crab trades freedom for durability, effortless motility for a clattering secretiveness, a memory of freedom for the passionate conflicts of the material world."

Therefore, the object world is a collection of the spirit's artifacts. "These objects, when they are uninhabited and discarded, are gorgeously abandoned junk. But every dishpan is an investment of cleanliness; every automobile an investiture of locomotor happiness. As objects they were makeshift, repetitive, and frankly functional, but at one time they allowed some spirit to proclaim its actuality."

"OUR METHOD has been to fabricate a stage-world from just such artifacts," Tuttle pointed out. "Our intention was to cre-

ate a portion of a forest which might truly represent enchantment."

"The Enchanted's" forest setting was conceived in a way to allow "the spiritual and the material their unity, in quite the same way that Giraudoux proposes," Tuttle feels. "And what is more, the forest, because it does bind into beautiful forms the presence of unremembered spirits, really is an enchanted place."

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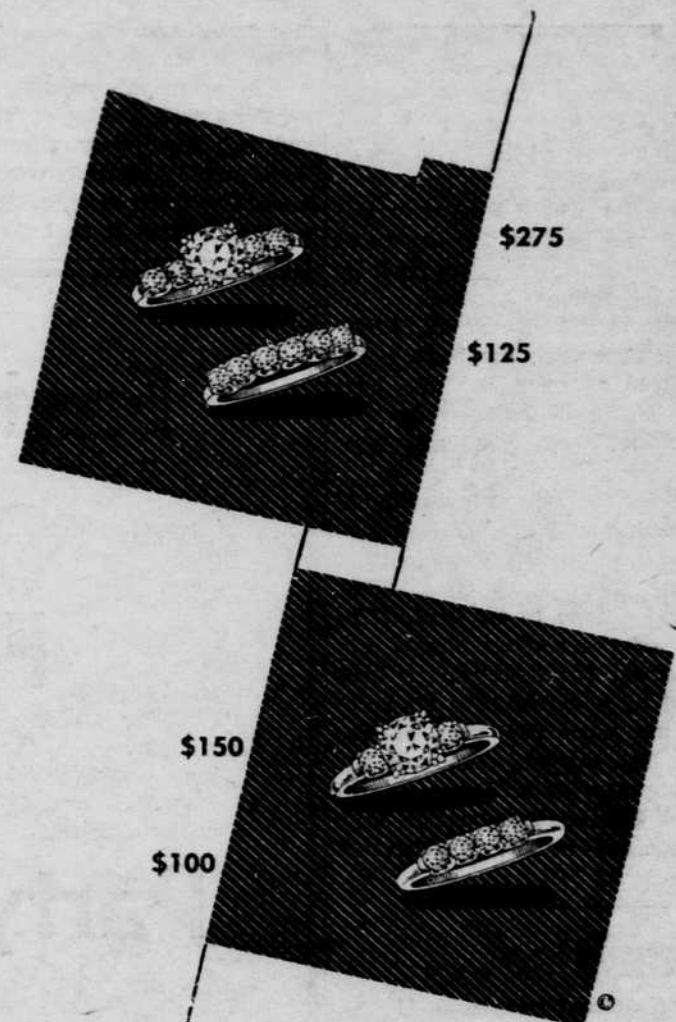
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