

Light knife

Tartuffe many-sided; has humor, thought

By LINDA BROWN
Emerald Entertainment Editor

"Tartuffe," now being presented by the University Theatre, is a richly humorous, scathing attack upon religious hypocrites.

Louis XIV himself liked the play but would not permit public performance for fully five years after it had been written because many took it as an attack upon the church.

"Tartuffe" was an extraordinary advance in Moliere's conception of comedy. It had a largeness of theme and boldness of social satire that was missing from his previous plays. For the first time he fused comedy-of-character with comedy-of-manners.

IN "TARTUFFE," Moliere has given us a comic play which is more than a mere comic play. It arouses laughter, but at the same time, it makes us think even more than it makes us laugh. Moliere imposes a comic aspect upon a theme in itself far from comic.

Moliere may not be a deliberate moralist, but in every play we have a picture of life, which provides the laughter we expect in comic drama, but which warns us against yielding to evil. In "Tartuffe" he shows the

possible disintegration of the family in consequence of a single corroding vice.

To Moliere the family institution was sacred. Whatever endangered the security of the family was to be denounced and exposed as a warning and a lesson. Moliere makes us see the dire effects of Tartuffe's hypocrisy and of Orgon's credulity.

THE ATMOSPHERE of the comedy is French; the scene is the interior of a French household and nearly all the characters belong to a single French family.

Tartuffe, a rascally hypocrite, has ingratiated himself with Orgon, a wealthy businessman. Orgon believes him to be the fountainhead of goodness and piety. By degrees Tartuffe dominates the household, living on Orgon's money, running the affairs of everyone in the family, and even making advances to Orgon's wife.

Only the women of the household, the wife and maid, know Tartuffe for what he is; Orgon is completely under his spell. This infatuation estranges Orgon from his family; he attempts to betroth his daughter to Tartuffe, and disinherits his son to make Tartuffe his heir; he deeds his

house and property to him; and reveals to the hypocrite certain secret papers that would incriminate him politically.

HE IS FINALLY persuaded by his family to hide under a table while Tartuffe talks with his wife. When Orgon hears Tartuffe declare that his love to her, he is at last disillusioned. But Tartuffe holds such power by now that he threatens to turn Orgon out of his house and home and even to have him imprisoned. Only the direct intervention of the King, leading to Tartuffe's imprisonment for fraud, saves the day.

ON THE WHOLE, the University Theatre's production is competent enough to warrant the capacity crowd it entertained last Friday night. It is hard, however, to review the production. Like the poem about the girl with a curl, "When she's good, she's very, very good and when she's bad, she's horrid."

Well, not horrid. Not enough to keep you away from the play, anyway, for it has bright sparkling moments of comedy and good acting. The production's main fault lies in its unevenness.

HOWEVER, this unevenness can't be blamed entirely on direc-

tor Lawrence Wismer. Much of it is due to the acting ability of his principals.

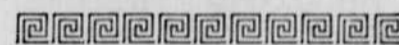
Dorine, the maid (played by Lynn Ash), should lighten up all the scenes in which she takes part. She is out-spoken and never hesitates to give her opinion on all subjects even before being asked. She is a truly comic character and as played by Miss Ash, often was. At times Miss Ash could be funny, and effective; at other times it might have been better if she hadn't been on stage. Another problem of hers was that of unnatural hand movements — and this was quite distracting.

CLEANTE, THE brother-in-law of Orgon, as played by John Odmark, was another example of this "unevenness." Cleante's speeches were extremely important because they carried Moliere's points on religion and piety. Delivered by Odmark they were seldom exciting, if interesting. This can't be entirely blamed on Odmark—people always seem to prefer comic remarks to serious, "intellectual" dissertations. However, Odmark could have made his speeches in a more interesting manner, more often—because he didn't always fail in his task.

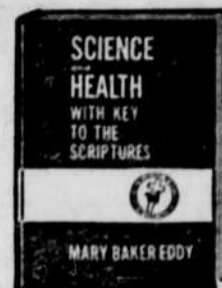
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Campus briefs

- Rally Board and squad will meet at noon in the SU. Room will be posted.
- Freshmen—watch this column for Keg Hunt clues. Keg Hunt will be Friday, Nov. 17, at 4 p.m. Winning dorms keep keg and contents (?).
- WRA House Representatives will meet in the SU at 12:30 today.
- There will be no meetings of the YWCA House Council until after Thanksgiving.
- Petitions for fall junior class ski trip chairmanships are due Wednesday at 5 p.m. in the ASUO petition box; general chairman, transportation, lodging, entertainment, ticket sales are the positions open.
- On Thanksgiving week-end, the library will observe the following hours: Saturday, November 25, 9 a.m.-12 noon; Sunday, November 26, 2 p.m.-9 p.m.
- Architecture Student Wives will meet in the Faculty Room of Lawrence Hall on Tuesday at 7:30. Dress will be play clothes.
- The Political Science Club will meet Thursday, November 16 at noon in the SU. Dr. Lester Seligman, Dept. of Political Science, will speak on "Education and Political Change in Israel." Room will be posted; bring your own lunch or buy it there.



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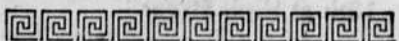
An understanding of the truth contained in Science and Health with Key to the Scriptures by Mary Baker Eddy can remove the pressure which concerns today's college student upon whom increasing demands are being made for academic excellence.

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Science and Health, the textbook of Christian Science, may be read or examined, together with the Bible, in an atmosphere of quiet and peace, at any Christian Science Reading Room. Information about Science and Health may also be obtained on campus through the

Christian Science Organization at

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Meeting time
6:30 Sundays
Meeting place
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