

Seat 17

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University doesn't do enough to promote growth in clubs. The importance for business students is to get companies to come and more job opportunities.

Scott Koketsu did not wish to be interviewed by the Emerald.

Bethany Larson is a freshman business administration major and has been an ASUO intern since fall term. Larson did not know Section 5 listed senators' duties and could not give an example of any duties.

Q: What are the most important

issues facing the students you would represent?

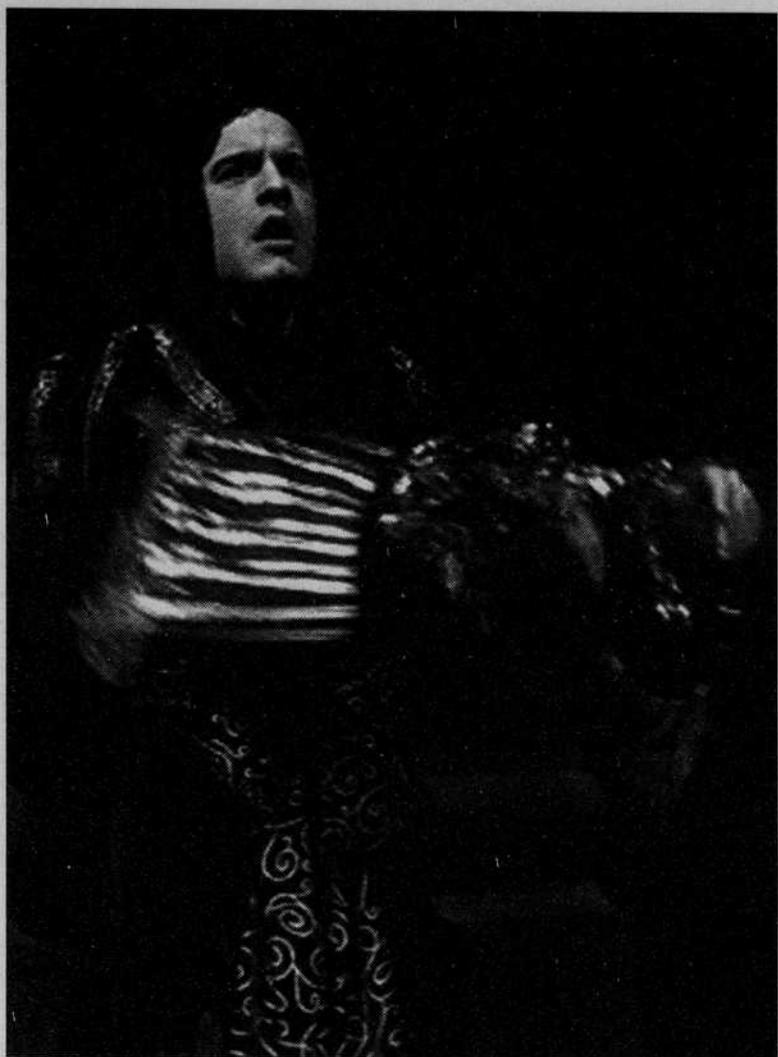
Larson: I think the most important issues for the business school are just increasing knowledge and awareness of the business school, as well as the programs within the business school, like the honors clubs. And the programs within the business school that are helping to students to increase their knowledge, like all the free tutoring, and all the other programs on campus that are used for tutoring.

Q: How will you figure out how to spend the surplus?

Larson: Based on where it's need-

ed and where it's going to do the most good; what clubs, which area of the ASUO it's going to be used best in, and where it's going to be best for the students, and — since it is part of my money — where I would want it spent as well. Looking at (in the) past where it's been spent. Looking at which clubs and activities are growing and which are being used most by students and which are in high demand. By looking at wholes. The Emerald has a lot of information on student voices.

Contact the senior news reporter at jenniferbear@dailyemerald.com.



Courtesy

Alexandra Bonds' costume designs help make the play's content "completely current, and not out of date," director Jeffrey Mason said.

Misanthrope

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involved with the production.

"We are not always aware what we're doing is artificial," Mason said. "The Misanthrope' deals with some very significant issues. It deals with hypocrisy and playing roles, how people are dealing with each other, how people are truthful and deceiving. It's a comedy that has a real stern streak."

Molière, a 17th century French playwright active during the reign of King Louis XIV, was the son of the king's royal upholsterer. When he went into theater, he did so explicitly against the wishes of his father, and changed his name from Jean Baptiste Poquelin. According to Mason, Molière was at the height of his career between the 1660s and 1670s. He had his own theater company and served as actor, manager and playwright. "The Misanthrope" opened in 1666 to mixed reviews from the general public.

Mason noted the importance of being aware of the historical period in which Molière wrote.

"Molière was writing basically for Louis' taste," he said. "That's sort of important to keep in mind because you have to ask 'What would Louis think of this?' King Louis ruled France with complete authority. He was the center of everything. The center of government, the center of culture. Louis set the tone."

The play, written using rhyming couplets, has been imbued with a modern flavor due to costuming choices. The cast is adorned in contemporary dress designed by Alexandra Bonds (known by the cast as "Sandy"). Mason said this helps make it clear that the play's content is "completely current, and not out of date."

Oronte actor Ian Armstrong also complimented Bonds' costume design.

"Magnificent costumes. I can't say enough about the costumes," Armstrong said. "What Sandy has done is taken period-style baroque and mixed it with today's cutting-edge style. It kind of looks like a Las Vegas-France — stunning. It's amazing to wear because it elevates

you so much. It's like going to the Oscars with something on."

Theater arts major Leticia Maskell, who plays Célimène, said she first read "The Misanthrope" in high school and had been waiting to play the character since then.

"She's very strong, she's very feminine and very beautiful," Maskell said. "She's in complete control of everything she does. She runs these poor men into the ground and they still come back the next day. She has complete immunity from being in trouble for anything she does."

Theater graduate student Eliza-

"Magnificent costumes. I can't say enough about the costumes."

Ian Armstrong
Oronte actor

beth Helman, who plays the male role of Acaste, said the Célimène character has been shifted to a greater position of power.

"Molière wrote a really interesting script," Helman said. "I think Jeff, the director, has made some interesting changes where the female lead is more knowing, and it turns out she's the one in control, which I think is an interesting choice for our contemporary audience. You go back to Molière's time, and she was sort of a pawn."

The opening night performance will commence at 8 p.m. with the show running through April 26. The play runs near the 120-minute mark, with an intermission. A benefit screening for Sexual Assault Support Services is scheduled for 2 p.m. on April 13. Tickets are \$12 for the general public, \$9 for seniors and University faculty and \$5 for University students. They are available at the EMU Ticket Office, the Hult Center for the Performing Arts, or the Robinson Theatre box office during performance evenings.

Contact the Pulse reporter at aaronshakra@dailyemerald.com.

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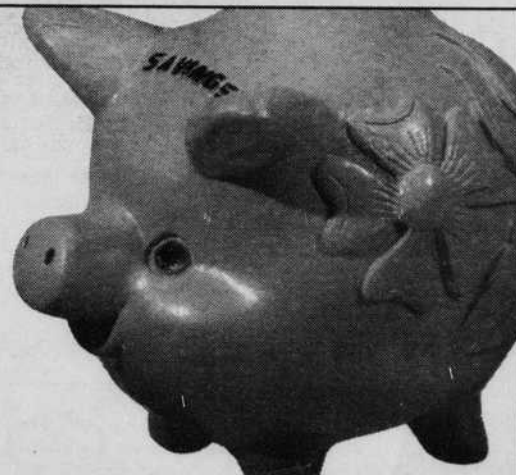
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