

Batt Play Review Player Looks Inside 'School for Wives'

By BRAD ELLIS
"The School For Wives" teaches us that women are to be caressed and possessed; idolized as innocent, ignorant icons of femininity; and never endowed with more than they naturally receive of clever, effective innovation.

"The School For Wives" teaches us that women, treated as "something never to receive that which would make them equal to the task of filling the glowing description of their roles of wives as perceived by men; which is to say, equal to

men.
"The School For Wives" is the story of a Frenchman, Arnolphe, who enjoys the intimate company of other men's wives, while at the same time raising a young girl to maturity with the ultimate intent to marry this girl himself. For Arnolphe, he would as soon not become one of those men whose wives play around on them, to be a "cuckold," therefore; and he raises this girl in such ignorance that she could not conceal an affair from him.

It does him little good as she falls in love during his short absence, and is lost to another fellow despite Arnolphe's knowledge. Arnolphe, an overmade, overzealous, pompous fop, is played by Tim McCandlies. He knows he's losing his girl and he tries everything in his power to prevent it. But he's such a stupid ass!

This is the second production by the Aggie Players company this fall, and Director C. K. Esten prefers to interpret "The School For Wives" as a comedy. Written

by Jean Baptiste Poquelin (Moliere) in the Seventeenth Century, this play has peculiar relevance in this day of Women's Liberation and Sexual Revolution. Then the play is an expose of absurd characters based on glaring false, laughable premises. This production is high, serious comedy.

Stephanie Inman is Agnes, Arnolphe's girl, who falls in love with Kent Brown, who is a young dandy named Horace. These three are a lovers triangle who are all involved in an unusual combination. The interplay surges with absurdities while being played out in relative seriousness.

As Moliere wrote "The School For Wives" in French couplets originally, and as he conceived his plays as productions before the words were written, his plays depend heavily on strong characterization and vocal inflection to deliver the effect. Whereas a simple reading of the script will require some interpretation to understand, a production of the play will necessitate an expressive interpretive characterization of each role.

From a point within the production company, the performance begins to take shape with concern over the basic details of mood, speed, and dialogue. About halfway into the rehearsals the players concentrate on the techniques of each one's character.

A great deal of emphasis was

placed in this play on control of each scene and the movement within it. With the introduction of sets, make-up, and costumes, which for this production is modern, the concern shifts (oddly) to enjoying the performance and having fun with the characters.

Serious comedy such as Moliere's takes an appreciable degree of coherence and pacing to execute well, and the performances of the Aggie Players are becoming stronger as the play progresses through its six-night run. "The School For Wives" plays through Saturday for a dollar in the Rudder Center Theater.

A couple of actors on a stage playing a scene they can believe and be comfortable in wield quite a lot of power over receptive people. They erect a dynamic arrangement of moods and attitudes which will flow like the rhythm of a song. Playing in such a scene, fitting in and propelling the progression of thoughts, is satisfying activity.

I personally enjoy a competent performance because it's such an entertaining game to play, just like all the other games people play to entertain themselves when they are not engaged in the ordinary business of just being alive. Once you've got the motivation of the character and the situation figured out, playing them is much more enjoyable than a cheap novel.

This is my second escapade with the Aggie Players, a group in the same class of intrinsic bizarreness as "B Qs" and Cepheid Variables.

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Senate

(Continued from page 1)

"a good source of funds" for women athletics "might be from the Student Services Fees."

"I said that there is a reserve of profits available from the Book Store based on need," said Ross, noting the funds were under Vice President for Student Services Dr. John J. Koldus.

Ross told The Battalion after the meeting that although he would agree that the Service Fee was one of the several alternatives to finding funds, he would not take a stand on any particular source of funds without seriously looking at all the possibilities, including the Book Store fund.

The Senate will meet at 7:30 p. m. and the advisory committee will meet at 2 p. m. next Thursday.

Hill

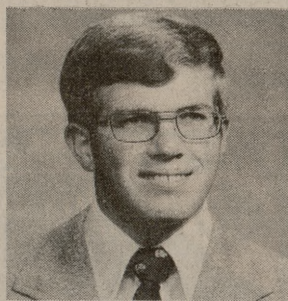
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it wanted to head off the situation of having some vehicles, such as government cars, traveling at low speeds and others zooming down the highway. It said it had often used its power to alter speed limits, such as at detours, in entering cities from freeways and on farm-to-market roads and curves.

But Hill said a 1963 law giving the commission the power to alter speed limits in certain instances does not authorize the commission "to establish a new speed limit of general application on all the many thousands of miles of state highways."

On the contrary, Hill said, the obvious intent of the law was to allow the commission to do what the legislature "could not practicably do"—such as fix maximum safe speed limits, below the general maximum, for example, at railway grade crossings and curves and hills.

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