COMING PRODUCTIONS

3-Penny Opera

Directed by Robert Dewey, musical director Georgia Standing Bertolt Brecht’s musical-comedy concerning underworld life of Mack the Knife. Designer Ron Krempetz.

Communication Arts Departments

John Warwick . . . . . . . Dept. Head, Directing

Robert Dewey . . . . . Acting, Director

Dave Evans . . . . . . . . . Journalism

Ronald Krempetz . . . Designer, Technical Director

Harvey Pitman . . . . . . . Debate, Speech

John Smead . . . . . . . . Drama, Speech

NEXT YEARS Productions

Soon To Be Announced

Special thanks to Griff Bratt for original musical compositions and Mr. & Mrs. Mathys Abas for the use of the harpsicord.

STUDENT ASSISTANTS

Sam Johnson . . . . . . . Shop Foreman

Toni Viani . . . . . . . . Costume Mistress

John Charchalis and Shari Maughn . . . . Lighting Technicians

Bill Caylor . . . . . . . Box Office

Box Office - 385-1382

February 7-9, 11-16, 18-22
The play Tartuffe was presented for the first time on May 12, 1664, before King Louis XIV at a court extravaganza at Versailles, France. King Louis liked the play, but others did not!

The Character Tartuffe is a religious hypocrite. In the play, Moliere holds him up to ridicule, and others like him, of course. It seems that there were religious groups at that time which were “holier than the church” (like flies, the Pharisees are always with us!). In an age when religion was of the essence of organized society, any disrespect towards religious matters was severely frowned upon. Thus, the bigot forces reached the King (which would never happen today) and the play was banned. It was not performed again until Feb. 5, 1669. Since that time, Tartuffe has been performed more than any of Moliere’s plays.

in a country which stresses separation of Church and State more than religion, and at a time when there is more confusion about many religious matters than clarity, the matter of religious hypocrisy holds little more significance for us than just plain hypocrisy. But there is much more to the play than a satire on religious hypocrisy. It also portrays in the best traditions of comedy, the quintessential stupidity of extremes, whereever found.

And so our production of Tartuffe is a satire on extremes: of gullibility, extremes of puppy love, extremes of impetuous anger, extremes of paternal authority, extremes of sensitivity, extremes of ingratitude, extremes of irrational behavior, and well, just plain extremes of extremes.

Now, while we hate to admit it, we hesitantly submit that Tartuffe has some faint relevance to 1969? to Idaho? to Boise?

But isn’t it so very funny!