By Charles Foster Ford

John Gielgud is a genius. Watching his attitudes and voice control is an education. His awareness of nuance and delicacy of timing can enliven even the dullest of material. And it is a pleasure to announce that many of his accomplishments communica

tions will to other actors. The "School for Scandal" which he has directed is a rousing suc

cess.

Sheridan was one of those Restoration experimenters whose plays were the mirrors of a witty, il

centious age. After a few years, they begin to seem basically alike, but the important element is not the traditional plot, but the brilliant, sensitive language clothing it.

There is no doubt a good deal of plot which must be remembered. The "Argument" printed in the pro

gram is more a hindrance than a help. Sir Oliver Surface is hark from India, to decide which of his two nephews, Joseph or Charles, will inherit his fortune. Joseph is in the pride of society, re

pected, honored, with friends on all sides. But his invalid brother Charles is, unlike him, honest and

since, while Joseph is as false as his society friends. The other major element of plot is Sir Oliver's

ear friend, Sir Peter Teazle, and his young fiancée. He is likewise determined to run with high

society, to spend herself and to gossip herself into prominence, Sir Peter's genuine love for her is

given much vexation before all is set right again.

The scandal-mongering society at its worst is represented by Lady Teazle, Sir Benjamin Backbite, Crabtree, and Mrs. Candour, all of whom vilify Charles and choose Joseph to the bitter end. Their favorite pattern is destroying the reputations of their friends, and their mal

come is corrected only by their guilt.

Richard Easton makes the hero. Charles Surface is a bright, enjoyable character. This is dif

cult to do in this style of comedy, where the lovable rogue steals the stage every time. It is doubly

difficult when brother Joseph is so wickedly and properly played by John Gielgud himself. Sheri

dan had more moral sense than many Restoration playwrights; Joseph is exposed as a liar and a seducer before all, and justice triumphs in the end. But for the playwright himself working against him, Gielgud's Joseph would steal the honors complete

ly.

The crew of gossips and scandal-mongers are a merry sight as well, led by Green Windsor, Davies' outrageous Mrs. Candour, and Charles Lloyd Pack's Crabtree. They fill the stage with witty

devastating repartee, and prove themselves shallower fools at every turn. The portrait of English society at its vicious worst is still a joy to behold.

This is a charming and colorful production, and much of its final effect is the result of work

by Anthony Powell, the designer. The many interior acts are thoroughly detailed. They come from prints and illustrations of the per

ish, and bring it expressly to life. Costumes, and wigs, also add to the feeling of mannered unreali

ty which characterizes the play. "School for Scandal" is an ad

dition which is all of a piece. Fresh from a successful run in

York, the company was a little hesitant opening night, per

haps over the size of the theater. They need not have worried. Their several curtain calls were

justly deserved. This is an excel

ent evening's entertainment.

Last 2 Freshman Sections

Elect Leaders, Alternates

The last two Freshman class ac

tions have elected section leaders. The leader in Section 5 is Terry Vander Werff (BTP); in Section 2, Ron Roder (PSS). The alternates are Stan Mat

uck and Steve Walker, respec

ively.