

Young Republicans rally for GOP candidates Lab!'s fast-paced comedy 'Hound' outruns reality

BY WILLIAM GARVIN
STAFF WRITER

In an effort to stir up some last-minute support for Republican candidates, the UNC Young Republicans held a rally in the Great Hall Sunday evening.

"We wanted to show the student body what Republican candidates were out there," said Michael Davis, vice chairman for the Young Republicans.

"It's important that students vote for the Republican because voting Republican means less government intervention in your life. It's the choice of freedom."

The convention consisted of candidates for the N.C. General Assembly, state treasurer and commissioner of agriculture, as well as representatives for the national government positions.

Candidates stressed the importance of winning both legislative and executive majorities in order for there to be change.

"It is so critical to elect Republicans to Council-of-State offices because until you put Republicans in charge of certain offices you will not have downsizing," Republican candidate for state treasurer Ann Duncan said.

Republicans talked about their sup-

port for a number of issues, including trying to gain support for education.

"I've been told as a Republican not to fight for education because it is a Democratic issue," said Tracy Fowler, candidate for the N.C. House.

He added that by using charter schools and school vouchers the Republican Party has shown a dedication to education. He said, "I want a place where education reform is our number-one priority."

Duncan also expressed the need to oust many career politicians. "Until you get some Republicans in office that are willing to change, your generation will

not have a chance to serve."

Other Republicans agreed with Duncan. "Anytime someone has been in government for such a long time, there are inefficiencies," said Tom Davidson, candidate for agriculture commissioner.

Many of the candidates were hopeful for good outcomes on Tuesday. "I think in North Carolina that things are going to be looking up for Republicans," said Steve Arnold, Lt. governor candidate.

Other candidates also shared Arnold's optimism. "There's a magic in the air for young Republicans," Davidson said. "People are ready for a change."

Lab!'s fast-paced comedy 'Hound' outruns reality

Every cast's dream comes true in the first moments of the Lab! Theatre's production of "The Real Inspector Hound" by Tom Stoppard. The director is shot. How fitting that the play's major problems lie in the directing.

"The Real Inspector Hound" is a short, funny play with a lot of comic opportunity. The play opens with two theater critics watching a bad murder mystery play.

SCOTT WHITTIER
Theater Review
"The Real Inspector Hound"
Lab! Theatre

Eventually the critics become sucked into the action of the play, resulting in yet more twisted comedy — a play within a play. Overacting is an important part of this play; the inherent humor of the mystery play lies in the ability of its actors to act badly.

Laura Blake, who plays Felicity, demonstrates this horrible acting superbly with curtsies and twirls and countless other melodramatic gestures.

However, overacting has its place only in moderation. Travis Chamberlain and Kevin Hanna as the critics, Birdfoot and

Moon, bring an insane amount of energy to the stage — too much energy. Quite often their farcical performances rival those of the actors they are watching. There is no difference between the reality in the play and its theatrics.

Director Joy Grieco does not demonstrate the different levels of "The Real Inspector Hound" — the comical contrasts between real-life humor and ridiculous farce.

The play within the play could have been bigger and funnier. The reality within in the play could have been more real and funnier.

At times the play's pace is spastic and fast, and at other times there are long moments of silence. In the play, the critics say you can't start a play with a pause. This production starts with a few of them. There are pauses on entrances, pauses for music and pauses to move furniture.

These are all directorial problems. The performances are good. It is an entertaining and short show, so go ahead and stop by the Lab! Theatre for an hour.

There are three more performances of "The Real Inspector Hound," today at 4 p.m. and 8 p.m. and Tuesday at 5 p.m.

UNC Shakespeare Circle presents untamed 'Shrew'

When culture seems to be slipping through the fingers of Generation X, it's refreshing to see a representative group successfully rejuvenate the waning presence of culture by returning to its poetic roots: Shakespeare.

Driven by false identities and comic verbiage, U N C Shakespeare Circle's production of "Taming of the Shrew" effectively delivered these crucial elements while it sought to invite the audience into a realm of deceit and faux reality.

Taking advantage of the outdoor Forest Theater, the cast incorporated the vast amount of space available to "play,"

and using every stone and gently falling leaf to communicate their dilemmas and their pleasures to the spectators. Within this natural (and seasonably frigid) domain, the "Shrew" cast understood well the rhetorical challenges of Shakespeare's script and hit almost every line with clearly defined intention.

One of the most difficult aspects of the Bard's comedies — actually communicating puns and verbal irony in performance — often gets lost in amateur Shakespeare. Yet the Circle's use of intense physical contact and occasional, appropriate slapstick comedy visually added to the production's effectiveness and specifically outlined its meaning.

However, wild gestures sometimes masked the lyrical beauty of the poetry and detracted from the brilliance of the language. Excessive movement replaced

verbal interaction as the source of communication. No one actor in particular bore the brunt of this fault, but it could be detected to varying degrees at some point in everyone's performance.

Zia Zareem's portrayal of Katherine, the shrew herself, was rich with nasty vengeance and spiteful quips essential to her character. As her counterpart, Petruchio, Derek Bevil expressed his masculine superiority well, and his motivation to tame Kate was somewhat redolent of that Gaston-ish stubbornness seen in Disney's "Beauty and the Beast."

However, the aforementioned tendency to talk at rather than talk with each other slightly hampered the development of an active relationship. Consequently Kate's submission to Petruchio came about abruptly instead of gradually. As the other half of this romantic charade, a

coy Bianca (Sophie Cathro) accentuated her prissiness while an intent Lucentio (Evan Moll) pursued her affection.

Following the roundabout relations of both couples, the superb supporting cast's amusing — if not cute — posing as other characters continued the humor and vitality of the production. Penn Whiteside's Hortensio in a feathered beret and John Lennon sunglasses highlighted his effeminate slyness, serving as one of many anecdotes to a whole range of successes in this series of comical scenes.

As the play drew to a close, the cast punctuated a happy ending with the same comedy that kept the audience attentive for its entire duration. With their obvious comprehension of the play's content, the cast ended their Elizabethan endeavor with an air of satisfaction that spilled over to the audience.

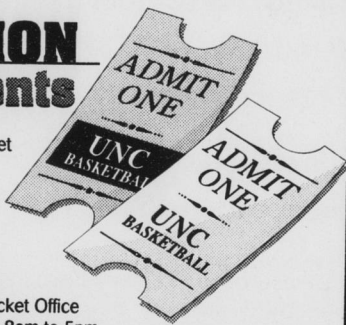
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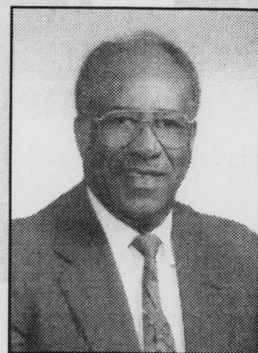
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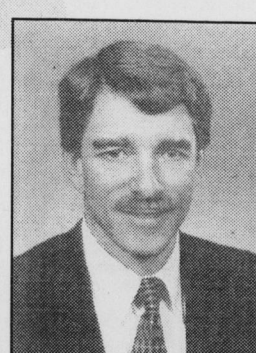
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