

ABUSE

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being abused by the system that is supposed to protect her life and rights as an American citizen.

Domestic violence is not just a family problem.

It is a widespread social problem.

It affects those who hear dishes crashing against a wall and screams of pain on a warm summer's day when the windows are open, and it affects others when a husband belittles his wife at a party in front of them.

What is so sad is witnesses will not call the police or do anything to help the victim because they think they should not meddle with that family's problems.

Please, people, do something.

If you know of any woman who is being abused, call the local police department or try to talk to the abused about getting help. The dark secret of abuse needs to come out and be put to an end.

Facing reality is tough. No woman wants to admit that her husband is

battering her.

The law needs to wake up and realize that an estimated 28,000 spouses are battered every year, according to the N.C. Council for Women.

Much Ado

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usually dressed in white, frilly dresses and would never be seen in the short pants outfit that Slaby wears to ride her bicycle. This Hero would never straddle a bicycle (she might ride it side-saddle), but would rather play a lady-like game of badminton.

- Christina Peoples

Larson stole the stage from Slaby in the beach scene by delivering lines, playing badminton, and following Beatrice around on stage all at the same time. Larson demonstrated some of Hero's frustrations about being in the shadow of her intelligent, respected cousin. As she beat her badminton racket on the beach umbrella under which Beatrice hid, and in essence

beat Beatrice, Hero took control, gained power, and became assertive; for the moment she took on the traits of Beatrice, who was then the more confused and naive woman on stage.

- Kristen Tyvoll

Beatrice and Benedick:

The dance between Benedick and Beatrice is an assertion of Beatrice's dominance in their relationship. Slaby whirls Hickie-Edwards around the dance floor like a rag doll. She is so excited to have someone listen to her complain about Benedick that Slaby speaks her lines in a heated rush. Hickie-Edwards plays along with being the good listener and delivers his lines quickly. The strong, hot tango that is played in this scene is also an indication of a more passionate undertone between these two characters, which emerges later.

When Beatrice appears to summon Benedick for dinner, he tightens his bathing robe around his full-body red and white striped bathing suit, to maintain his decency and not turn her on. But when Slaby asks him if he has no stomach for dinner, Hickie-Edwards throws open his robe and sucks in his stomach to display his manliness for her.

- Christina Peoples

Elizabeth Slaby did a good job making Beatrice seem a little too quick to the attack, but then she added dimensions to Beatrice by showing her as witty and tough one moment and shy and emotional the next. For instance, when Pedro, played by Mark Kincaid, asks Beatrice if she will have him, Slaby made it obvious that Beatrice was both moved and embarrassed by Pedro's sincerity. The tough and witty Beatrice was exposed in that moment as something other than the independent woman she has pretended to be.

- Jo Malinofski

Pacing:

The three-hour performance seemed to fly through the first acts until intermission. The action moved smoothly, and laughter filled the theatre as the magic on the stage seemed to grab the audience, absorbing them and pulling them in. After intermission, the magic disappeared as the acts dragged on and on. Dialogue between

Dogberry and the other policemen became long and monotonous. It was hard to stay awake, which made these acts seem to go on for days.

- Ashley Peay

Film:

If you're looking for a replica of Kenneth Branagh's version of this play, you don't need to attend this performance. The NCSF made this comedy their own dramatic work by choosing an unusual time frame and location. The audience gets another interesting view of how a Shakespeare play can be performed and sees that there is not just one way to interpret a play. To many, this version is a break from the normal "men in tights" way of performing Shakespeare, but to others it might be a disappointment if they are looking for a comedy presented as it would have been at the Globe Theatre.

- Clark Lucas

Dogberry-isms:

Marry, sir, there were a couple of tissues complementary out of the actor's and moreover the director's hands that I must address. Secondly, the unorganized way people were (or were not) subsisted in finding their seats was largely reprehensible for the play's starting 15 minutes late. When patrons are kept waiting that long, the play begins with them in a frame of mind not conducive to gluteous maximum enjoyment of the performance. Sixth, and lastly, I was repealed at the sight of people sprinting up the aisles during the cat-call. And to conclude, never in all my 17 years of pretending theatre have I ever seen such a display of dissuspect and ill manners, and I hope that I shall never bear witness to such a sight again! O that they had been writ down an ass!

- Suzanne McNinch Puchley

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