
literally. Sitting in the audience and chatting with those around me, I was unaware that the play was about to begin. Suddenly, there was a loud crash as a pile of papers was slammed onto the stage, representing the immediate effect of the new law enforced upon the people of the fictional community that Middleton creates. This law decrees that men lose their worth to society at the age of sixty-five, and women the law will gi

The pair of eyes seems

Monday January 2
The

exemplifi

The show is definitely for children—simple plot structure with hero and heroine who fall in love only to be pestered by an evil villain. I was really t

students received that

with the fun-seeking Lady Arabella, and he desires to entertain the interests of Lady Headpiece. All of these relationships are inappropriate, but most of all is Courtly's relationship with Betty. Though she seems to allow his advances, Betty claims that Courtly rapes her. Betty and Motherly are the only characters that are empowered directly by their relationships with Courtly. Motherly uses Courtly to make money at the expense of her niece, and Betty uses Courtly to free herself from the restrictions of her gender.

Saunders and Vanbrugh dissect the idea of marriage in this play. There are no faithful marriages; all of the relationships are characterized by deceit. Even Martilla's match with Sir Charles is deceitful: the match was made during a masquerade party when neither Martilla nor Sir Charles was sure of the identity of the other.

A few reviews that I have read mention that it is near impossible to tell where Vanbrugh stops and Saunders begins. Aside from the obvious pause in the middle of a scene, I believe that the writing shifts directly to include 20th century ideas. Betty becomes more interested in ideas about gender, and sexual promiscuity becomes even more apparent. Betty's sexual trap for Courtly is also more 20th century than restoration, especially after she acquiesces to enter the garden room again with Courtly. It is true that the idea of gender plays a large role in both restoration and 20th century plays, but Saunders' end of the play represents purely a 20th century resolution.

Wednesday January 4
Epitaph for George Dillon
John Osborne and Anthony Creighton

Since I am a student of media studies, I am interested in the role of television and radio in *Epitaph for George Dillon*. In between certain scenes and as the play commences, the audience hears the sounds of the rapid changing of channels. Both the television and the radi

for mediocrity at the expense of his art. George and Ruth are the only characters in the play that are able to see the ignorance and inferiority of the trite middle class life which the Elliots live. It is also important to note that Ruth does not share the same last name with the rest of the family; she is listed as Ruth Gray, although we know that she is Mrs. Elliot's sister. With this in mind, both she and George are automatically outsiders in the Elliot household.

By the end of the play, George accepts mediocrity and therefore ceases to be an artist. George is engaged to be married to Josie, though it is obvious he does not love her (in his epitaph, George states that he has loved no one successfully). By selling out to Barney and "popularizing" his play, George rejects art. This makes the presence of the typewriter that much more inappropriate and grotesque. George has conformed to the clichés of the Elliot f

to convey on a smaller stage. Another characteristic unique to the Olivier is the giant turnstile in the middle of the stage. The turnstile can create different levels, such as making a step up into a home or a room. It can also create indoor and outs

Pillars of the Community
Henrik Ibsen

Both Ibsen plays we saw begin with characters on stage before the actua

the present. Also, the costuming is modern; soldiers carry machine guns, and Jesus wears Birkenstocks. Rather than re-creating the play to modern times, it is possible that the director chose to depict the characters as they would look today amongst the ruins from yesterday.

Since *Paul* deals with highly religious material, people have different reactions to it based on their religious beliefs. *Paul* questions some of the stories that serve as a basis for the Christian religion. Though it questions these stories, the play constantly re

charges. She is the only person who questions Argon (e

Ultimately, Ignotia can not risk being only superficially Chia, even if she is the real thing. Even though she does not remember her past, with Salter she has a real life, superficial because it is based on sex appeal, but real because it is hers.

Monday January 9

Tintin

Rufus Norris and David Grieg

With its bright colors and use of framing, *Tintin* is a comic strip brought to life. The opening scene of the play shows several brightly dressed characters walking across the stage in between a rectangular opening that was used throughout the play. Even if you did not know that *Tintin* is based on a comic strip, this framing technique would have given that fact away. The characters as well as the plot in *Tintin*

bill of sale, the Gem of the Ocean. It is interesting to note that the stage is bowed as the bottom of a boat would be, adding to the effect that Aunt Esther, Solly, Eli, Black Mary, and Citizen are all actually going to the City of Bones. This City of Bones represents their ancestors, the ones whose deaths have made their free lives possible. There is an important message in the necessity for Citizen to confess his crime: in order for him to move forward in freedom, he must be free from sin.

There are different kinds of freedom in *Gem of the Ocean*. The African Americans in Pittsburgh experience freedom in a legal sense, but although they are free on paper, they are not free from the bondage of prejudice. The audience gets the sense of distrust of this race, even from their own people, as seen in the heartless Caesar. Another kind of freedom is what Aunt Esther tries

Tuesday January 10
Mary Stuart
Frederick Schiller

A dark play about a dark time in England, *Mary Stuart* shows the other side of history. Schiller's meeting between Mary Queen of Scots and Elizabeth I was fabricated, but the power struggle between the two women was not. Both female monarchs, risen to status by family connection—not through marriage to a king, Mary and Elizabeth represent the pressures of gender in politics. Mary, Elizabeth, and Mary's nurse Hanna are the only women in this play, surrounded by cabinets of men who advise them. The men in this play do not seem power hungry, but they do seem to want to wield their opinions onto the women in power. Lord Burleigh, an advisor to Elizabeth, pressures the Queen into sentencing Mary. It seems like although the women are in power, the men make their decisions.

Although both Mary and Elizabeth share the pressures of being a woman in power, each deals with this pressure in a different way. Elizabeth rules like a man, with little or no feeling, and a constant eye on politics. Alternatively, Mary allows her feminine emotions to guide her. This is especially apparent in her meeting with Elizabeth on the greens of Fotheringhay. During this meeting, Mary ceases to be composed and unleashes her inner lion into an outpour of emotions against Elizabeth and against Protestantism.

Religion also plays a large role in this production: Catholic versus Protestant. The Protestant Elizabeth and her followers are portrayed as suppressive and puritanical, whereas Catholicism appears to be the source of art and emotion. When Mortimer explains his time in France to Mary, he raves about the gilded Catholic cathedrals and the

parents' decisions. Lives are interconnected, and community instability affects children, maybe even more than their parents.

Community solidarity plays a major role in the interests of the miners. Many of the plays we saw dealt with issues about common versus singular profit. In *Billy Elliot*, common profit is valued over everything else. This is especially embodied in Billy's older brother, an intense young worker who stands for the miners sticking together. This particular character seems to forget the interconnectedness of the community, and his challenging nature becomes a hazard to Billy and to the Elliot family. It is necessary to achieve a balance between solidarity and family—this is shown by the dinners given by the community to feed the families who are out of work because of the strike.

Gender also plays a large role in *Billy Elliot*. Obviously, Billy breaks down gender barriers as he realizes his passion for ballet. In a great scene, Billy's friend breaks down barriers even more as he sings a song to the effect of expressing oneself. The boys

Ephesus and Antipholus of Syracuse now have their own identities, and Antipholus of Syracuse has secured Luciana as a love interest.

The play ends with the reuniting of a family. Family is the strongest of identities; it gives a person a place and a history. With his family reunited, Egeon's quest has come to an end. He no longer has to wander, and the twins can now know their true identity.

The Night of the I

Maxine exacerbates Shannon's brea

foundations of a home. Especially in the very working class home of the Ekdal's, who's

c

Dolly is a silly girl, unrefined and not to be taken seriously. She is suitably named because a dolly is a plaything, used for entertainment purposes only. The irony comes in the fact that Dolly uses others for