

Antigone

by Mary Pat MacKenzie

The Dalhousie Theatre Department will be presenting an updated version of the Greek tragedy **Antigone** this weekend in the Sir James Dunn Theatre. The Gazette attended the first dress rehearsal and if the energy level and competent acting apparent that night are maintained through the four performances the production cannot help but be a success. **Antigone** is probably the best production to come out of the Dalhousie Theatre department in the past couple of years.

Antigone involves a well known conflict situation which students particularly should relate to - the conflict between youth's high ideals and adulthood's compromises. The show is done in a modern setting though obviously the basic plot of the play remains the same and is in some ways dated. The situation which gives rise to the conflict between Antigone and her uncle - the burial of Antigone's brother - is difficult to put in a modern context. The actual conflict, however, is real and relatable to modern situations. The compromising of ideals is as repulsive to today's youth as it was

to Antigone though it would be slightly difficult to find many young people today who actually die for their ideals.

The set for **Antigone** is certainly imaginative but I have serious doubts that it actually works well in the production. One gets the impression that the actors are forced to work against it rather than with it. Anyone who saw the Neptune version of Hamlet last year will find the **Antigone** set most familiar. The only difference is that where the Hamlet set was clean and functional the **Antigone** set is clunky and overdone. In fact, I realized how good the actual performance of **Antigone** was when the actors made me forget about the set.

Antigone will be performed at the Sir James Dunn Theatre on Thursday, Friday, Saturday, and Sunday nights. The show is free but tickets must be picked up at the Arts Centre box office before the performances. Anyone wishing to see a good piece of theatre competently performed should be sure to see **Antigone** this weekend.



Ewa Jachimowicz is Antigone

Ian Tyson pleases

by C. Young

A packed Rebecca Cohn Auditorium was the scene of a concert featuring Ian Tyson and his back-up band, the Great Speckled Bird. The audience consisted of a strange mixture of hard-core country enthusiasts, folkies, and the rest somewhere uneasily between.

One would have been unperceptive not to feel the influence that country music has had on popular music: CSNY, Poco, Eagles, Linda Ronstadt, Jackson Browne - all have roots in this music. These artists manage successfully to

combine the best elements of C & W with rock. The solid, basic earthy country music as performed by such singers as Johnny Cash and Merle Haggard, has been corrupted into what is known as "honky-tonk" music. This deals with fighting, drinking, faithless lovers, and "messin' around"; the movie "Nashville" is making millions parodying it.

The first warm-up performer, Dallas Harms, performed this kind of country music, along with the Great Speckled Bird. For those not

initiated into the subtleties of "honky-tonk" music, it is extremely hard to sit through 40 minutes of songs about hookers getting religion, people "who are not with us anymore" (euphemism for "dead"), adultery, and misery. After this set was over, Harms and the band left the stage to Cathie Stewart, a young singer from Alberton, Ontario. Backed by only her own acoustic guitar, her strong contralto voice she performed a varied repertoire of songs (from John Sebastian's to Dylan's) very ably. Although she was not full of between-song chatter, her fine guitar-playing and supple voice won audience approval. The audience's favourite was her song "Springhill" - which, strangely enough, is not another mining-disaster song, but is about lost friends and memories of a Nova Scotia journey of long ago.

After a 20 minute intermission, Ian Tyson arrived on the stage. The first song of the show, "Must be some kind of Fool" was a highlight - telling the story of a man driving through the Rockies and setting a lonely brooding mood to go with it. Here was a performer working as one with his band. Next were a couple of humorous songs, "Finnegans Wake" and "Dief'll be the Chief Again" (a song of blatantly optimistic Anti-Trudeau sentiment),

which caught the audience's fancy. "Little Beggarman" featured the excellent banjo playing of David Rea, guitarist and song-writer in his own right. (He is a popular session guitarist with such artists as Lightfoot and Buffy Ste. Marie.) Tyson then ran through two Ian and Sylvia standards "Four Strong Winds", and "Someday Soon", with ease. (One does wish for Sylvia's strong harmonies in several places though.)


The steel guitar of Ronnie Dann and the guitar of George Hebert added tremendously to the show. To please the older portion of the audience, Tyson sang "Amazing Grace" and an old Bob Wills classic, "Faded Love" - both of which went across very well. The show finished with all the performers on stage for a rousing version of "Will the Circle Be Unbroken?" to which the audience responded warmly.

The entire show was well-performed, but there was one small complaint. Tyson seemed to be trying to please everyone - country, rock and folk fans alike. This seemed to dissipate the really strong impact the show could possibly have had on the audience. However, the consensus seemed to be that a good show had been seen that night.

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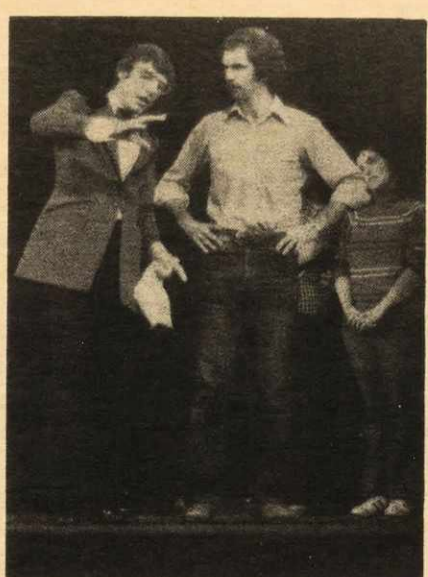
FRANKENSTEIN

THE MAN WHO BECAME GOD



by ALDEN NOWLAN & WALTER LEARNING
directed by TIMOTHY BOND
designed by CAMERON PORTEOUS
starring DAVID BROWN
BILL COLE
NUALA FITZGERALD
LARRY AUBREY

NOVEMBER 10-14 8:30 p.m.
Rebecca Cohn Auditorium
Dalhousie Arts Centre
Information: Box Office 424-2298



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