

Streisand's newest disappoints

by Amber-Leigh Golding

What strikes the listener first about Barbra Streisand's latest recording, *Till I Loved You*, is the name of some excellent contributors listed in the album's credits. When you have the likes of Quincy Jones, Burt Bacharach, Michael

Legrand as well as Alan and Marilyn Bergman amongst others working on the same project together, anticipation is entirely understandable. When you couple this group with a singer like Streisand, surely contemporary music's most gifted vocalist, her fans are more than justified in suspecting a

modern classic in the making.

Because of the high hopes generated by this album, its failure proves all the more dismal. Barbra Streisand seemed to be on a roll during the 80's with the release of two literate and widely respected films, *Yentl* and *Nuts*, in addition to her landmark *A Broadway*

Album and her "One Voice" concert which succeeded in rendering coherent music she had performed during the length of a long and celebrated career. Fans of the singer no doubt took this as a strong indication that quality would become the main staple of her output and that the days of superficiality which had marred too much of her output were long gone. *Till I Loved You* is a disappointment and a definite step backwards. The songs on this album are for the most part not specifically bad but not particularly good either. The lyrics take as their subject matter all aspects of love and relationships from a romance's inception to its ultimate collapse - the songs documenting this journey in a nice orderly fashion. The trouble is that the songs themselves do not take advantage of this organization and develop fully the nuances at each stage of a relationship. Instead the lyrics tend

to be monotonous, the music meandering and Streisand's delivery too often insincere and showy.

As a result everything sounds the same whether the song is about finding a new love or losing the same. Streisand's improbable title duet with Don Johnson seems pointless. One always felt he was rather ratty looking. As it turns out that rodent quality is also present in his singing voice.

Only one song on the record supplies us with a Streisand performance we know and love, "All I Ask of You" from *The Phantom of the Opera* sung with her customary precision. Maybe she should stick to theater music and forsake conventional pop altogether. People expect more from a record than simply one song and rightly so. Streisand should know better. To paraphrase one of her song titles "What was she thinking of."

Tom Diamond opens...

New season at DTP

by Allison Johnston

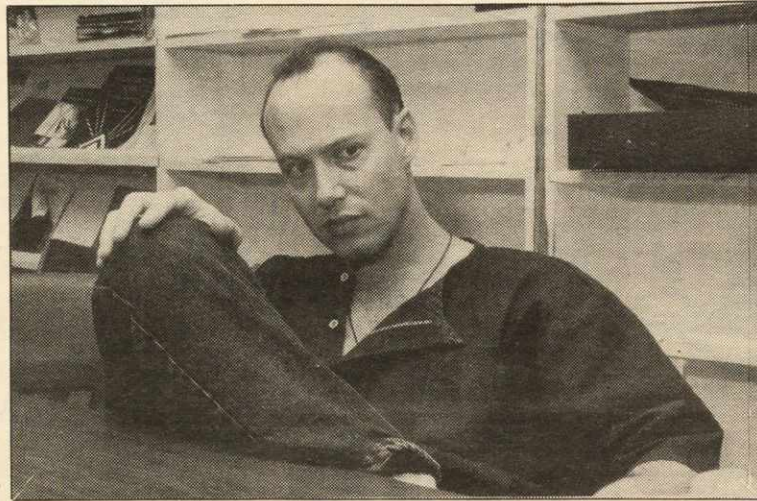
Dalhousie Theatre Productions opens a new season with a play by Michel Tremblay, *Sainte-Carmen of the Main*. This will be the first of four DTP productions to assault the stage at the Dalhousie Arts Centre.

The play is about a collision of cultures. The actors are from our very own acting program. The director is Tom Diamond.

There are two guest directors a year and Diamond is the first. When asked what encouraged him to come to Halifax, Diamond responded that he had always wanted to do a Michel Tremblay piece and that *Sainte-Carmen of the Main* "translates beautifully" into English.

Tom Diamond is originally from Winnipeg, Manitoba. For the last five years he has been teaching acting at York University, and is presently a consultant for the Canadian Opera Company. Diamond has worked in several fields, including film, television, opera, and theatre.

Diamond feels he can bring all of his knowledge to this produc-



Tom Diamond director of *Sainte-Carmen of the Main*

tion of *Sainte-Carmen of the Main*. He believes his theatre background contributes to the play and the grandeur of this particular piece is quite operatic. Obviously, the fact he has worked extensively with students is an advantage.

Working out here in the Maritimes is "like a vacation" said Diamond. He likes the students in the Theatre department a lot, but thinks they have a tendency to be too polite. "We have a 'sorry' fund" Diamond explained. Every time

someone says 'sorry' they have to contribute five cents to the fund. The money will be given to some charity at the end of the production. "We'll probably have quite a lot" he laughed.

The play opens October 16 in the Dunn Theatre at the Dalhousie Arts Centre. It should be fascinating to see what Diamond does with this piece of Canadian theatre. Tickets are available at the box office in the lobby of the Arts Centre.

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