

King's College Theatrical Society presents. . .

# Shadow Boxing with success

by Michele Thibeau

A thought provoking and realistic performance of Michael Cristofer's "The Shadow Box" was presented at King's College last week by their Theatrical Society. It left some of the audience dabbing the corners of their eyes.

The play takes place in three cottages on the grounds of a large hospital for the terminally ill. The opening scenes introduced the three patients by means of monologues, which ran a bit slowly. In fact, the characters were being interviewed, almost interrogated about how they felt, by a voice from the dark. This was an interesting start but perhaps a bit choppy, as the play progressed the characters and the sub plots became clearer.

The oldest patient was lady named Felicity who lived with her youngest daughter Agnes, waiting day after day for her dead

daughter to visit. Agnes (Veronica Pross), meanwhile continued to write letters from her dead sister everyday which she read to her mother, with the intent of letting her die happy.

Brian (Chris Little), the writer, lived with his lover, and Mark (John Goodrich), and he dealt with life by trying to complete everything he could before he was to die. He said, wrote and acted on every idea that popped into his head.

The third patient, Joe (Michael Melski), was a family man whose wife, Maggie (Fiona Hight), could not accept the fact that he was going to die, and could not break the news to their son Steve (Chris Murphy).

In the end all three characters began to accept that their lives were going to end and that there was no easy way to deal with it other than to use the time wisely, for tomorrow might not be there.

The end of the play was a set of short scenes followed by all the characters who filled the stage and expressed their acceptance of the truth and of their inevitable deaths.

Directed by Martha Hancock, the play was performed in the Pit of the King's College Arts and Administration building. The stage, surrounded by the audience on two sides, had two sides for the

cast to enter and exit from. The actors moved in somewhat circular fashion to avoid showing their back to one side or the other too often. The stage itself was divided into three working areas; the cottage, outside the cottage, and an interviewer corner, where the monologues took place. The lights worked well with the separate stages, and the crew were like mice, quickly and correctly

changing sets while the action continued.

The actors did a great job, with special mention going to Carol Anne Gillis in her role as an old battle-axe.

Chris Little is to be congratulated for his performance since he stepped in at a late date. Edward Rix, originally cast as Brian, was forced to leave the play due to an accident after putting lot of time into the role.

## S-s-sample that dog, booyz!

by Scott Neily

Frozen Ghost, Arnold Lanni and Wolf Hassel, did an admirable job of kicking off last Saturday's concert at the Metro Centre.

As Wolf pointed out after the show, they like to make each show as enjoyable as possible, both for themselves and for the audience.

In touring and promoting an album like their latest *Nice Place to Visit*, a fun attitude is almost necessary. Like their last record, this one deals with topics that require a bit of thought and introspection to fully enjoy. "Your basic 'hiding of the truth' is the permeating theme throughout," said Wolf. "Censorship, TV evangelism, all that neat stuff that happened to Jimmy Swagart. That kinda thing has always been big with us. Lyrically, I think this album has more of an edge to it but in a tongue-in-cheek kinda way.

Their first album was produced in the Arnyard Studios — a.k.a. Arnold's basement, den and bathroom (for the sax solos). After winning the 1987 Juno award for 'Most Promising Group', the Arnyard was upgraded and moved to an industrial unit for the second album. With more freedom and produc-

tion quality, *Nice Place to Visit* sounds somewhat different from its predecessor. "Arn wanted to get in some different production stuff," Wolf revealed. "Basically, it was having a more live, acoustic flavour — acoustic piano, 12-string guitar, and a real horn section. The idea was to make it a little less slick and not overproduced."

Judging from Saturday's performance, they have achieved that goal. The tracks from the second album sounded far better live than did some of the selections from the first.

Honeymoon Suite would be wise to retitile their third and latest effort (if one can call it that) from *Racing After Midnight*, to *Playing After Midnight*, because the only time it'll be heard is after midnight. While their second record, *The Big Prize*, did not win any big prizes for music, it did have the virtue of having a decent selection of catchy tunes.

The only song worthy of note on the new LP is a remixed version of the number one hit, "Lethal Weapon", from the movie of the same name. As one of the best songs Honeymoon Suite has produced, it makes sense to be included in a concert.

The absence of "Lethal Weapon" was one of many flaws. Too many of their big hits were played at the beginning of their set, giving a top heavy feeling to the entire show, making for a rather boring climax and an unsurprising encore. Lead singer Johnnie Dee's lack of audience interaction was especially notable after Frozen Ghost's performance. Derry Grehan played around with some pseudo-classical acoustic guitar near the end of the show, but he doesn't have the acoustic prowess or flamboyancy to pull it off. Like many hard-edged Top 40 bands, Honeymoon Suite's songs are of the kind that are easy to perform on stage without any alterations. Unlike Frozen Ghost, who rearranged several of their songs for live performance, Honeymoon Suite made few such attempts, resulting in little more than a live replay of their albums.

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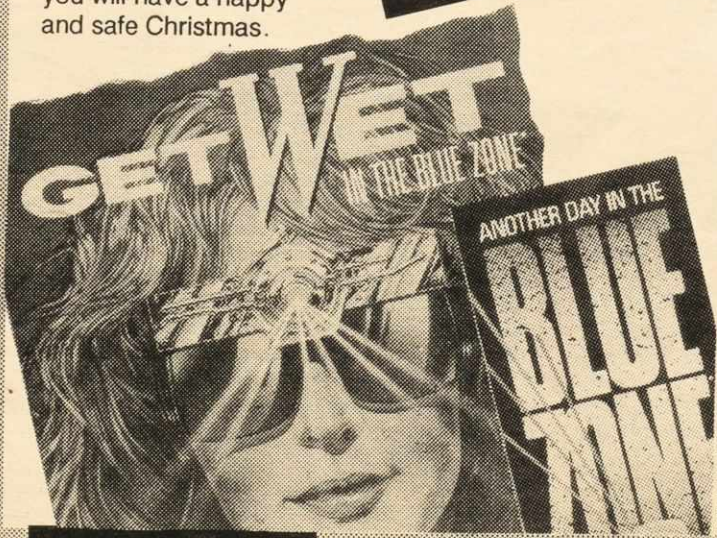
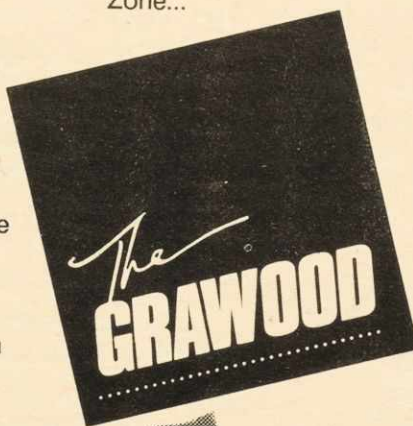
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