

ARTS

Meagre script handicaps players



photo Bill Ingtee

From left to right: Nellie March (Elan Ross Gibson), Jill Banford (Judith Mabey), and Henry Grenfel (Robert Seal)

The Fox
by Allan Miller
Citadel Theatre until Dec. 3

review by Bob Gardner

The Fox is a free spirit, like the wind. He is mysterious, he strikes fear into people, steals a heart, and then disappears into the forest.

The Fox, a play adapted from the short novel by D.H. Laurence, is an intriguing story of two women living on a farm in England who are visited by a young soldier returning from the war in November 1918. Jill and Nellie struggle to survive by themselves on the farm and Nellie often has nightmares about the fox which roams the forest and steals chickens. Henry, the soldier, turns out to be much like the fox and sets out to steal Nellie's heart away, and make her marry him.

Unfortunately, this script is weak and the drama never gets to unfold and blossom. It just happens - confused and in a hurry. The story takes place over a period of six days, but playwright Allan Miller doesn't use time well. What we should be seeing is a subtle chess game of cunning, intellect, emotion and will. Instead, we get rugby. Henry is inconsistent, Nellie falls in love with Henry so quickly and suddenly it defies reason, and the dialogue is at times simply foolish. Surely real people do not behave like these characters.

Armed with what little they have in script, the actors do very well. Robert Seale as Henry is excellent, and a joy to watch. Judith Mabey is convincing as the slightly flakey, helpless female Jill. Elan Ross Gibson is good as Nellie until her script turns on her. It would be a joy to see these people play in some other performance.

Although the sets are not physically separated on stage, the scene changes work well. The house and the woodshed are crowded into one another but the lighting solves any difficulties.

All in all, *The Fox* is an interesting idea that someone could make a good play of.

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Band forks over solid sound

Spoons
SUB Theatre, Nov. 10

review by Martin Schug

Hey, like I was impressed with their show. I didn't know what to expect, but surprisingly enough, I really got into the tunes of the Spoons.

At present, the Spoons are a mediocre band deserving to play the SUB Theatre,

but if they can remain progressive enough they might eventually find their way to stardom.

Drummer Derrick Ross was particularly impressive, even though his work needs refining. He definitely shows signs of capability, and patience needed to bring the band some status.

Sandy Horne, bass player, brought an added degree of originality to the show with her melodious background vocals. Although I wasn't thrilled with her "Atom Bomb" hairstyle, she's a definite asset to the band, and turned in an outstanding performance on bass.

Lead Guitarist and lead singer Gordon Deppe needs to work on developing some sort of stage presence. While he's an excellent guitarist, he fails to utilize the spotlight to his full advantage.

Rob Preuss' integration into the group definitely needs attention. His acting capabilities weren't even noticed - he seems to be part of the background, and that's all. A few keyboard solos could help, too.

The sound was engineered to near perfection, being not too loud and distortion free, something everyone can appreciate. The lights, on the other hand, could have been more imaginatively used. The background lights should have been set higher up, and the spotlights should have had a reduced focal range.

The crowd obviously enjoyed themselves, as was evidenced by their enthusiastic response to such Spoon hits as "Walk the Plank." And the content, I have to admit, shows signs of progressiveness and originality, two characteristics rarely found these days. This lack of commercialism really impressed me - they're not just another cheap imitation of a "crappy, commercial, saccharine-coated top-40, no-talent, group of trendy pseudo-musicians."

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