

Seagull is impressive

by Sheena Masson

Two weeks ago the Dal Theatre Department presented their second major production this year, **The Seagull**, by Anton Chekhov. **The Seagull** is a frequently produced play, a safe choice compared to the controversial **Spring Awakening** done earlier this fall. Although I have no other **Seagulls** to compare it to, Dal gave an impressive production.

The leading roles were played by senior acting students which prevented the contrast in talent found in lesser productions. Lesley Howes gave real presence to her role, an over bearing actress-mother. David Joudrey was a sympathetic character as her forgotten son, though his agitation was accompanied with too much hand wringing. Tish Harrie as a young idealist was perhaps too naive in the first two acts but as a "been there and back" actress in the final act commanded attention. Sherwood Flemming was a real treat as an entertaining, also ignored old man. Lionel Lawrence, the chairperson of the department, effortlessly filled the demanding

role of a professional writer and charmer.

Despite the talent evident in the acting, it was somewhat overshadowed by the set design, a show in itself. Lights up revealed a forest scene with a lake in the distance, breeding ground of seagulls and young idealists. Robert Doyle, the scenographer, provided depth to the forest and perspective to the whole scene. The interior scenes looked solid and left one to imagine the equally minute details of the adjoining rooms. A stuffed spread winged seagull which caused a few suppressed laughs was the only jarring note, though I suppose real dead seagulls are hardly kosher on stage.

While the scenography continues to be professional, students in the theatre department take turns in other aspects of production. This does create an imbalance though not a serious one. The experience gained is more important and a necessary part of a theatre degree. A leading actor in **Spring Awakening**, Jim Moreira, was stage manager for this play and with the rest of

the crew produced a tight performance. The Theatre Department's **Seagull** entranced at times and certainly could breath comfortably.



PEI history drama

by Gregory J. Larsen

Tuesday afternoon I attended an entertaining performance of the **Noon Hour Theatre** series that have been taking place throughout the school year. This presentation was an hour and a half performance of **The Chappell Diary**, directed by Sandy Crockett, a play based on a diary record of life in P.E.I. in the 1770's.

The drama was set in a picture book type setting which separated yet unified the action. The action was cleverly brought together from this staging by abrupt breaks from the still frames to sudden motion

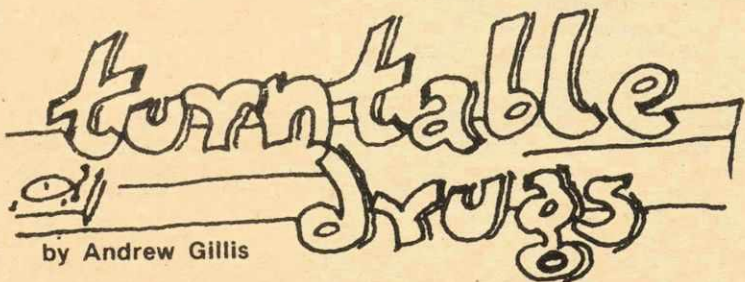
that unfolded the story. The story was further held together by two external forms of narration, the first of which was a balladeer and the second was a P.E.I. Department of Tourism host. Unfortunately these two persons had great difficulty pulling their parts together thus significantly hampering the overall performance. The drama however succeeded by the fine performances of a number of the actors. **Steve Harrison** played the convincing and feeling role of Chappell and deserves mention for his performance. Equally good was the acting of **Michael Pothier** who played num-

erous roles throughout the drama, and who showed a particular knack for mime. **Wendy Magahay** also showed her talent as the wife of Chappell, and **Rick Collins** did a good job as Clark.

I feel that it is unfortunate that this production has not had a little more chance to get the bugs out, but certainly with a few more performances this would have been accomplished. Nonetheless, I en-

joyed the overall performance and I commend **Noon Hour Theatre** for presenting **The Chappell Diary**. This has undoubtedly been the most enjoyable production of this series that I have attended.

The Chappell Diary may not have been a top notch production but indeed it presented a pleasant afternoon's entertainment at no charge. Thank you **Noon Hour Theatre**.



Beauty On A Back Street
Hall & Oates / RCA

"Beauty On A Back Street" is a careful rock album which features the snapshot mind of Daryl Hall. Four years ago Hall wrote nice lines for the tune "She's Gone". He said he needed a drink and a quick decision. He said that the toothbrush left there in the stand hurt him more than anything, even maybe her face, laughing, as she walked down the street—not with somebody else, even, but just all by herself, laughing, walking down the street.

More obviously, Hall and John Oates ask on this album why lovers break each others' hearts. The question is more obvious than the lyric to "She's Gone". The cause is being questioned now, not the strange little effects. There is exasperation in it, a sting. The question doesn't make music as well as some of their more subtle lyrics, though; there is no depth to the question, the repeated chorus which asks "why?" There would be depth, when Hall begs to know what is wrong, but there are no snapshots in between those chor-

uses:

You tell a lie / And you're always found out

And it's so wrong / It's so wrong

And you're doing the thing

That's hurting her most

It's so wrong / Tell me why . . .

These are general comments, when what is needed are a few specifics. With them, the listener can imagine a few nasty scenarios. In "Love Hurts (Love Heals)", Hall writes:

First we fight / Then we fall asleep

Then we wake up as friends / With a kiss

Promising that we won't do it again

Love hurts—hurts—hurts

Love heals. But it's the only thing

It's the only thing, the only thing.

The song covers the clumsy little idea that fighting with someone you love is just a trick, in which you try to win the argument so that the other person has some awe for you, so that the other person will love you more than ever. And it's a stupid way of doing it, because when it works really well it evaporates any equality there ever

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