

Lughnasa a celebration

by Leslie J Furlong

This October marks the thirtieth season of comedy and tragedy at Neptune Theatre, and so it is appropriate that in the season opener is found hefty

THEATRE REVIEW
Dancing at Lughnasa
 Neptune Theatre
 October 1-24

measures of both extremes in a play that should resonate within the hearts and minds of all Maritimers who are fortunate enough to see it.

Brian Friel's "Dancing at Lughnasa" is the story of five sisters living out peasant's lives in the townland of Baile Beag in Ireland, focusing on the time of the Lughnasa festival that are the final happy days these women were to experience. The narrator is the son of one of the sisters, looking back twenty-five years to the action of the play, reminiscing about these final weeks of happiness as they welcome the three men that have most effected their lives, one a local legend returning from Africa

after decades of absence, bringing with him customs and rituals that resemble the older Celtic ceremonies than the Christian practices he went there to teach. Another is the charming but ineffectual father of the narrator with big dreams and even bigger stories. The third man to have an impact on the women never appears on stage, but his presence is a strong one nevertheless, as Marconi's creation, the wireless radio, plays constantly throughout the

a musical, dancing takes on a variety of meanings. To the individual characters the meaning ranges from being part of a pagan festival to an activity best reserved for the young to part of an elaborate mating ritual, while in the end remaining an act of celebration.

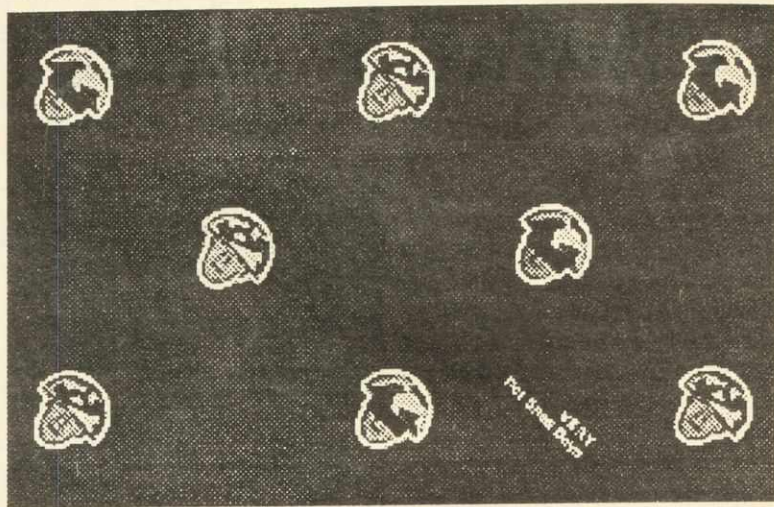
Performances from the strong ensemble cast are fresh all around, but Joseph Rutten as Father Jack monopolizes the audience's attention whenever he appears on the stage, recounting his experiences in Africa which parallel the Celtic rituals of Ireland. The Dalhousie Theatre department is also well represented by Jean Morpurgo's performance as the simple-minded Rose, furnishing another tooth to the argument against the department's closure.

The play closes with the cast looking out at a summer sunset, unaware of what is to come, but momentarily letting themselves relax and enjoy a peaceful moment before the summer ends. Like a dance, like seeing this play, it too becomes an act of celebration.

The story of five sisters living out peasant lives

play as an escape from the tireless efforts required by the women to make ends meet.

Then there is the dancing. Though it would be incorrect to bill this play as



Slipped Disks

by Richard Lim

I'm tired of hearing the Pet Shop Boys-produced cover of "The Crying Game", I'm tired of hearing "Can You Forgive Her?", the single from Very that they released in June. I'm tired of

MUSIC REVIEW

Very
 Pet Shop Boys
 EMI Records

Neil Tennant's well-enunciated and emotionally void vocals. I'm tired of the same tinny drum patterns and the

same sweeping sounds of synthesized orchestras. I like the music they make, I just don't like to listen to them for fifty minutes straight. But having said all that, Very is an excellent Pet Shop Boys album.

Every song is entertaining, even when you can't tell them apart. In particular, "I Wouldn't Normally Do This Kind of Thing" and "To Speak is a Sin" are a lot of fun, and "One in a Million" might be the best song on the album, serving up equal portions of danceable sounds and spirited 'singing' (I'd never accuse Neil Tennant of sing-

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