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## Lessons from Hatred

Date:  
February 1, 2007

Time:  
5:00-7:00pm

Place:  
UofA Campus  
ETLC—E001

### Genocide: Beyond Terror Systematic Mass Destruction

Holocaust and  
Human Rights:

Mr. Len Rudner

Canadian Jewish Congress  
Director of Communications

Rwandan Genocide  
Survivor:

Dr. Tharcisse Seminega

History and First Hand  
Testimony

Hillel: Jewish Students Association

# Fishing for the good ol' days

*Kingfisher Days* lures audiences back into the world of fantastic stories and playing make-believe

### *Kingfisher Days*

Directed by Andrea Boyd  
Written by Susan Coyne  
Starring Clarice Eckford, Paul Morgan Donald and Lora Brovold  
Runs 25 January-3 February  
Catalyst Theatre

EDMON ROTEA  
Arts & Entertainment Staff

At first, the plot of playwright Susan Coyne's *Kingfisher Days* is just like any other coming-of-age story about a young child befriending an elderly individual—a theme often seen in films such as *Cinema Paradiso* or fairy tales like *Pinocchio*. However, Coyne's play, which is based on her semi-autobiographical memoir of the same name, deals with a multitude of themes: the passage of time, childhood naiveté and innocence, discovery, romance, heart-break and memory.

Upon entering the theatre, the audience will discover an incredibly minimalist set design—one that consists of only a handful of logs, fallen leaves and a semi-transparent curtain. While the play lacks the use of props and an elaborate set design, Covenant Theatre's *Kingfisher Days* places emphasis on monologues, dialogues, emotion and facial expression to advance the play's story and narrative.

*Kingfisher Days* is simply a happy, feel-good play that will appeal to all audiences, perhaps reminding adults about a simpler time in life where curiosity and fantasy prevailed.

*Kingfisher Days* is a story that will resonate with a viewer's own childhood memories and emotions. The play tells the story of a young five-year-old named Susan (Clarice Eckford) who spends her seemingly endless summer days at her family's lakeside cottage. For young Susan, the passing of time seems like an eternity and a bore until she meets her elderly neighbour, Mr Moir, a retired schoolteacher played by Paul Morgan Donald (who



TARASTIEGLITZ

ARE YOU MY FAIRY? *Kingfisher Days* will remind you of pixies and Santa.

also plays Susan's often preoccupied crossword-playing father).

Susan and Mr Moir's friendship is fostered by a series of fictional letters from the make-believe character of Nootsie Tah (Lara Brovold, also cast as Susan's mother and aunt), a Peruvian fairy princess on a journey to return to her kingdom. Not only does Mr Moir anonymously write the letters for the benefit and delight of his child neighbour-friend, but Mr Moir is actually based on a real-life retired schoolteacher who writer Susan Coyne credits for her discovery of the power and love of the written word.

Eckford's depiction of a five-year-old child is incredibly believable. As she listens to Mr Moir's readings of Nootsie Tah's letters, her smiles, frowns and expressions of childish wonder easily convince the audience that 20-something Eckford really is a kid. Donald's Mr Moir is also as gentle, goodhearted and genuine, like a grandpa dressed up as Santa Clause.

The use of simple props and a semi-

transparent curtain are also used effectively in *Kingfisher Days*. The opening of the play features what appears to be a projection of a slideshow or PowerPoint presentation about birds and Susan Coyne's own life. Impressively, a slide depicting Susan's parents magically comes to life as the actors' mannequin-like poses transform into animated flashbacks of Susan's memory. The simple logs and leaves that make up the set design also serve as Mr Moir's backyard, his kitchen table and a campfire.

Video and sound compliment a scene in which Susan's mother is swimming within a projected image of moving waves. Nootsie Tah poses as an analog clock—with her arm or second hand moving, making a tick-tock sound—at the same time, proving how a simple set design and few props can effectively tell a story. *Kingfisher Days* is simply a happy, feel-good play that will appeal to all audiences, perhaps reminding adults about a simpler time in life where curiosity and fantasy prevailed.



### illScarlett

*EPidemic*  
Infect The Masses/ red ink  
www.myspace.com/illscarlett

MARIA KOTOVYCH  
Arts & Entertainment Staff

Reggae musicians who sing about

marijuana? Impossible! Hard as it may be to believe, marijuana and alcohol are, in fact, the subjects of several songs on illScarlett's *EPidemic*.

illScarlett's sound can best be described as a combination of punk, rock and dub/reggae. This isn't a common combination, but all together, it creates an interesting, toe-tapping sound. The best track is "Not A Prophecy," which opens with a racing, almost neo-swing-like beat (in the style of Big Bad Voodoo Daddy or the Cherry Poppin' Daddies), except with a healthy infusion of punk. So what might this song's genre be called? Neo-neo-swing? After an energetic punk/rock core, the track suddenly slows down and offers a dub/reggae ending. The unexpected

switch is pleasantly surprising.

The catchy "One-A" describes a party where marijuana and alcohol are consumed for an escape, while the groovy "Mary Jane" is about a very nice girl. Sadly, the vocals in some of the more ballad-y songs ("Pacino") sound a bit forced. Fortunately for the song "N.T.F." however, the vocals are backed up with bouncy, almost cute instrumentation.

*EPidemic* shows that illScarlett likes to have fun and experiment with its music, among other things. This CD also shows that sooner or later, even the most unlikely of genres will be combined. And why not? Expecting musical genres to remain distinct is about as foolish as believing that "Mary Jane" is about a very nice girl.