

entertainment



Daniel Arnold and Medina Hahn deliver engaging performances in the bittersweet tale of young lovers in a remounting of *Tuesdays & Sundays*.

Memory play unfolds like a musical duet

Tuesdays & Sundays

At the Waterfront Theatre until Aug. 19

Tickets: 778-330-4290

Reviewed by Jo Ledingham

A FASCINATING THING ABOUT theatre is what it tells you about yourself—whether you want it to or not. In conversation with a couple after the opening of *Tuesdays & Sundays*, a bittersweet tale of young lovers William and Mary, I came down hard on William for his lack of courage. The other woman felt “so sorry” for William (and, of course, for Mary) but clearly her heart went out to William. I guess I’m just not that nice.

Mary is 15 going on 16. William is 18 going on 19. They meet at a rural community dance (admission 25 cents) and, after a 1887 New Year’s Eve kiss, William walks Mary home. “I can’t sleep,” says Mary after William leaves. “I can’t sleep,” says William in his own bed. “Is this love?” they ask themselves giddily.

It’s easy—at least initially—to fall in love with both of them. Writers/per-

formers Daniel Arnold and Medina Hahn are so gosh-darn engaging: he in his too-short pants and suspenders, she in her cotton frock and sensible lace-up boots. In spite of having performed this show nationally from east to west and internationally from Prague to Edinburgh and Mexico to New York over the past six years, Arnold and Hahn have preserved a freshness evocative of freshly tilled earth and new, green shoots. With arms that seem too long and hands that don’t know what to do with themselves, Arnold is sweetly awkward. His smile comes in breathless bursts of eagerness.

When asked by Mary if he wants to take his boots off, it’s obvious that William is getting ahead of himself when he answers, “Yes, I do. Very much.” Hahn ducks her head shyly and gets all flustered when Mary is flattered by William. You’d swear she blushes and yet there is a farmer’s daughter’s forthrightness about her character: “You must stop complimenting me,” Mary tells William. “Why?” he asks. “I like it,” she replies, turning her head away, beaming.

Tuesdays & Sundays (the two days of the week that William was allowed to “court” Mary) is a dramatic narrative poem for two voices. There’s a story—it’s a sad one—and it’s told as a memory play.

“Where are we?” Mary and William ask themselves at the beginning. Heaven? Hell? Or smalltown Margate? Sometimes separately, sometimes in unison, Arnold and Hahn tell the story. Mary begins a line, William finishes it. He begins a memory, she corrects it. It’s more duet than dialogue and, like music, it reaches a finale: words tumbling over each other, accelerating, reaching a crescendo, then fading away.

Another thing I learned about myself: the first time I saw this play back at the 2001 Vancouver International Fringe Festival, so enchanted was I with William and Mary, I didn’t see the darkest layer of its dark denouement.

Presented by DualMinds (Arnold and Hahn), directed by Wojtek Kozlinski with a shadowy, spare but very effective design hung with a dozen twinkling lanterns by Catherine Mudryk, *Tuesdays & Sundays* is, amazingly, fresh and polished at the same time. It’s definitely worth a second look if you’ve seen it before and you might surprise yourself by seeing it differently. Unlike the last time Hahn and Arnold brought this show to town (when you could see it only on Tuesday and Sunday) now you can see it every day of the week except Monday.