



Cornucopia of visual experimentation

by *Alix Williams*

Once again, theatre student Kelly Clipperton brings his strong (and often controversial) opinion to centre stage.

In *Brotherhood* Clipperton has opened up to social perspective the question of family loyalty.

Within a two-hour, two-act play, the Anxious Company presents the honest and often disturbing dynamics of an immigrant Croatian family's internal and external struggles with societal norms.

Brotherhood marks Clipperton's first solo effort in terms of playwriting.

Writing began in the summer of 1990 following the commercial success of last year's *Trash: The age of Consent*, which Clipperton co-wrote with, close friend, Deanna Wilkins. It was Clipperton's friendship with Wilkins that inspired him to write a play which revolved around the relationship of a brother and sister.

In *Brotherhood*, Clipperton and Wilkins portray Croatian twins Ivanovich and Spencer, respectively. York students Denise Apostalov, Brian Kane, Ian T. Kelso and Letitia Meynell round out the Feric family.

Director Jenn England was first contacted by Clipperton through a mutual friend. Feeling somewhat stifled creatively, England was "dying for something to do".

Upon reading *Brotherhood*, England was impressed by the strength of character development presented by novice playwright Clipperton. The vision established, England embarked on an intensive six week rehearsal process which utilized the creative and personal insight of the entire cast and crew.

Clipperton and England were both hesitant when asked if the play could be taken as a slight against pro-ethnicity, fueling the stereotypes. Both eventually agreed that the Croatian element was an artistic decision rather

than a political one. Clipperton did admit that, his opinions being passionate ones, there may be some audience members that are offended. In England's own words, the "disturbing, vulgar images may offend some sensibilities."

This is not to say that the intentions of the play are merely to offend or insult, however, as in all theatre interpretations they depend heavily on personal experience and preference. There is a lesson for those who are willing to learn.

Family bonds are something to which every one of us can relate, whether positively or negatively. Clipperton has attempted, with *Brotherhood*, to give spirituality a third dimension.

He admits that perhaps the use of an immigrant family as "the innocents crucified by society" was too obvious a choice, but why avoid the obvious when it is the best choice?

The all too familiar aspect of sibling bonds and rivalry, parental influence, and family disputes are stretched to the outermost boundaries. When the trials are predominant in family life Clipperton wishes to stress that "pain is inevitable, suffering is optional."

England is convinced that this "cornucopia of visual experimentation" will prove entertaining to the open-minded people of all ages, with the added stimuli of films, slide projections, lighting and other technical elements. Perhaps *Brotherhood* will serve to inform us if blood really is thicker than water.

Brotherhood is presented by the Anxious Company in Burton Auditorium March 14, 15, 16; curtain at 8p.m. Tickets are \$4 and are available in the Fine Arts Lobby March 11 through the 16, 11a.m. to 2p.m., or at the door. Proceeds are to be donated to Casey House Centre for terminally ill AIDS patients.



Denise Apostalov, Brian Kane, Ian T. Kelso and Letitia Meynell appear Mar. 14, 15 & 16 in the Anxious Company's Production of *Brotherhood* at Burton Auditorium.

A musical version of Marlowe's Dr. Faustus

by *Suzanne Kennedy*

Go To Hell, Faust
Del Artie Productions
Samuel Beckett Theatre

Go To Hell, Faust is Del Artie's humorous musical version of Christopher Marlowe's *Dr. Faustus*.

The story is about an average guy named Jordy Faust, who takes his wife Margaret on a second honeymoon to Niagara Falls.

While he is there, he is visited by Mephistopheles, Princess of Hell, who reminds him that he sold his soul to the devil 24 years ago, and he problem is, Jordy is in the (gasp) holy bond of matrimony, and can't be

Del Artie Productions' founders are in their final year at York's theatre program.

bond of matrimony, and can't be taken down to Hell in THAT state.

The rest of the play centers around the various, hysterical ways Mephistopheles tries to get Margaret to divorce Jordy.

To help her is a cast of red devils including anger, sloth, greed etc., and one lonely devil called Leonard, whose prime goal in Hell is to find

his best friend Goldie, the goldfish. Jordy is helped and hindered by his consciousness played by a good devil and a bad devil.

The cast of this production was fantastic. Connie Rusch-Drutz's Mephistopheles stole the show. Her sense of timing and sarcasm were excellent. Fred Matern and Jennifer Rashleigh were wonderfully frus-

trated (in more ways than one), as Mr. and Mrs. Faust. Mark Lonergan was very amusing as the unhappy Leonard.

Del Artie's creativity was endless.

Throughout the show there was a lot of "Canadian content".

During a scene at the Falls, the devils in the background were at various times miming the Floral Clock, the Nylons, the Blue Jays, and both sides of the war issue troops in and out of the Gulf.

The music in the show was original and funny. There was much miming of typical musical theatre body postures and styles, which only added to the shows humorous theme.

This is Del Artie's third production.

Its founders Alex Ganetakos, Ruthe Whiston, Tom Carson and Eliza Crosland, are in their final year at York's theatre program.

Their previous shows here at York include *Get Stuffed* and *Hugo: Man of a Thousand Faces* and they have several more projects in the works.

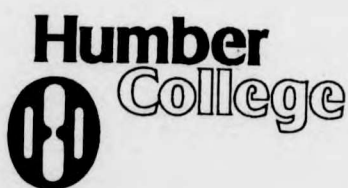
If you are interested in keeping up with this talented and creative team, they will soon be performing *The Suppliant Woman* by Euripides and *Largo Desolato* translated by Tom Stoppard. They will also be at the Toronto Fringe Festival this summer June 28 to July 7.

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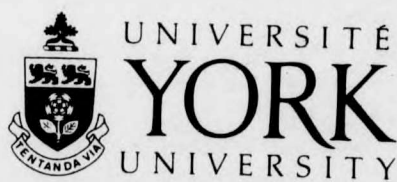
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