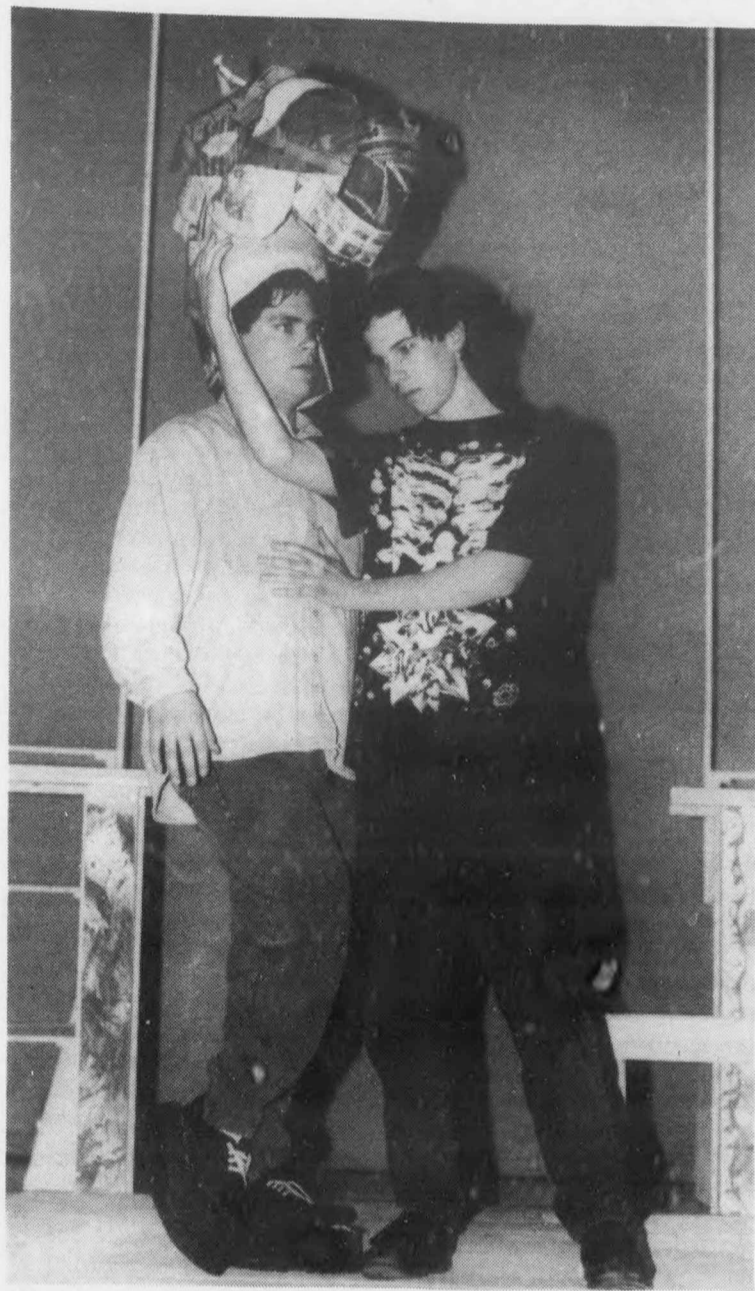


Equus: Production of the Year



"Nice Horsey...whoa boy!" (Roxanne Robinson photo)

by Shantell A. Powell

What can be said about *Equus* without giving the entire plot away? Well, the play is clever, bizarre artistic, and most of all, disturbing. Classical Greek imagery abounds throughout the entire play, both in dialogue and in set-

ting. A stark, white set greets the audience, reminiscent of the marble ruins of ancient Greek amphitheatres. Shining metallic horse heads, later donned by muscular "horses," grace the edges of the orchestra, taking the place of the classical Greek chorus. The technical

work in this play is impeccable, as is the directing by Kathleen Scherf.

Equus forays into the minds of two different, but not entirely dissimilar, personalities: Dr. Martin Dysart, played by Chris Beazley, and Alan Strang, played by Dana Nielson. Dr. Dysart is a confused and disturbed psychiatrist, haunted by ancient images of Mycenaean gods and sacrificial rites. Chris Beazley has a mesmerizing and hypnotic voice, and his emotional energy is forcefully conveyed as he struggles to conquer his own personal shortcomings. As a result, he is reluctant to help relieve Alan Strang's severe psychological problems.

Dana Nielson is a very powerful actor. The hate he conveys is believable, the hurt he conveys, convincing. Nielsen's courage in playing such a demanding role is much to be admired. His physical nudity in the second act is appropriate, mirroring the emotional laying bare of Alan Strang in front of Dr. Dysart.

Although Ben Adleman's voice sounds forced at times, his portrayal of Frank Strang (Alan's overbearing father) is good. Also of note are Hester Salomon, played by Roxanne Robinson, and Dora Strang, acted by Jacinthe Beyea. Robinson brings her character across as sophisticated and concerned, and Beyea is perfect as the concerned mother. In addition, Jennifer Brewer, playing Jill Mason, is exceptional.

All in all, *Equus* may quite possibly be Fredericton's best theatrical production of the year—in both the professional and amateur acting spectrums. The play runs tonight (Friday) and tomorrow at 8:00 in Memorial Hall on campus. Tickets are available at the door, \$4 for students and \$5 for non-students. Go see it. You won't be sorry.



by Mark Bray

This Saturday night there will be a huge benefit concert at the Boyce Farmer's Market on George Street. All proceeds for the concert support three University of New Brunswick students who are going to do volunteer projects in Guyana, South America this summer. The students are required to raise \$3500 each and the deadline is approaching, please come out and support them. The concert will start at 8:30 and finish up at 1 a.m., the cost is \$5 in advance and \$6 at the door; tickets can be purchased at Mazzuca's and the UNB Help Center. There will be a broad range of local musical talent who have generously offered to play for free, artists include: Messo Blues, Geordie Haley, Mike Doherty and more. Messo Blues are a wildly spontaneous band that play mostly Delta Blues and some original material, the bottom line is that the band has talent and endless energy. The variety of this band will surprise you, one minute they'll be playing some B.B King and the next thing you know they'll unpredictably swing into a completely different groove that'll get you moving. Geordie Haley and Mike Doherty are well recognized talent in town and always leave the audience amazed. There will be many other live acts; please check it out, we really need your support to make these work projects in Guyana a reality.

The concert is organized by Mark Bray, Nicole Lundrigan and Samira Mubareka who are UNB students in Fredericton.

The students are members of Youth Challenge International, which is a Canadian non-profit organization that organizes development projects in Costa Rica, Guyana and the Solomon Islands. Each member is required to raise \$3500, which has proven to be an enormous undertaking while attending university. The students will be working in Guyana for three months this summer, on an international team of volunteers from Canada, Australia, Costa Rica and the host country which

Youth Challenge International Benefit Concert



Supporting Volunteer Projects in Guyana

is Guyana. This is the fifth project in Guyana and the projects have included building construction, working in cataract screening clinics and on other medical related projects and scientific research projects in the fields of archeology, biology and forestry. Upon return from the field, the members are

required to perform 100 hours of community service. The goals of the program are to offer youth between the ages of 18 and 25 a chance to gain skills while fundraising, learn about and perform hands-on projects for world development, meet and work in community with youth from all over the world and finally to return home and volunteer in their respective local communities. For more information about Youth Challenge International contact the Career Resource library in the Alumni Memorial Building on the UNB Fredericton campus.



GodSpell: Not Quite the Same Gospel You Learned in Sunday School

by Melanie Messer

Most Saturday evenings I stay home and bust my brain in an attempt to stay astride the exorbitant amount of work that this semester has yielded. A friend, however, suggested venturing out to see *Godspell*, at Centre Communautaire Sainte-Anne, so I agreed. I was expecting some sort of meditative and spiritual experience, but was to be surprised throughout the entire evening. It was, how shall I say it? Both a fascinating and disturbing experience.

The musical, written by John Micheal Tebelak, is based upon the Gospel of Matthew. From what I understand, Tebelak had just graduated from theatre studies around the time the work was first performed. It premiered in a New York cafe called, La Maman, in 1971 before making its Broadway debut, and received wide acclaim and international success. Hollywood even liked the production and eventually made a film based upon it.

This is not the first time that *Godspell* has been in Fredericton. Both Theatre St. Thomas and TNB produced it in the 70's and 80's. The last time it was here, I'm told that the entire cast wore battle fatigues. This time the costumes looked like something you might see in Central Park: mix and match themes that might very well have been acquired from the Salvation Army. Come to think

of it, the clothes definitely confirmed my sense that the world of these characters was a fragmented, sort of modern one, with the "meek of the earth" at its heart. Jesus certainly didn't seem to make any sort of change in their decisions however.

The first act started rather unceremoniously as Troy Cloney entered the theatre singing, "Prepare Ye." Cloney's talents as a musician were quite evident throughout the production and his guitar accompaniment of one of the actresses in the second act was a fine exhibition of his talent. Jesus, in his Superman t-shirt and suspenders, played by Kirk McInerney, was also quite a talent musically. Margo Allen, coy and confident, in her role of Sonia, ended up looking pretty close to a Mary Magdalene clone and I thought maybe I was watching a spin-off of *The Last Temptation of Christ* there for a moment. Allen, in her fire-engine red dress, seemed to be the highlight of the whole evening, when she pranced up the stairs singing, "Turn Back, O Man," stopping to sit on a few laps of male audience members. I'm sure they were thrilled. The rest of the cast performed well. The band was great. The singing grand.

I've got to tell you, though, at points I found the acting somewhat banal. I thought that the play was supposed to be a "groovy" sort of late 60's early 70's

presentation of Jesus and his followers. Maybe I thought wrong. My friends and I left in a sort of fog. I still haven't completely recovered. Before you jump completely down my throat, let me say that I've read the Gospel of Matthew several times, and I had a hard time correlating the production with that.

Maybe we should have been warned that this was a stream of consciousness musical because I don't think that anyone, who was seeing it for the first time, was prepared for what they did see and hear. I also want to say that I left with just a bit of righteous indignation. There seemed to be very little depth beyond the reciting of lines a good deal of the time. In fact, it seemed there was a hint of satire regarding the nature of the way Jesus taught, and the Al Pacino "phooah" thrown in seemed really out of place.

Did I learn any moral lessons or was I supposed to? Je ne sais pas. As I said, I'm still pondering the whole thing at present. Perhaps I'll read the play or rent the movie. In general, I'm glad I went and I think that the cast presented a unique production with lots of 90's stuff thrown in. Perhaps someone will set me straight in the next week and enlighten a mind that is somewhat befuddled.

Record Review

Beastie Boys Same Old Bullshit (Grand Royal/EMI)

My gran' daddy done tol' me 'same old bullshit' stinks. Well gran' dads passed away and those cowpops are no longer.

Riding high on their success of *Check Your Head*, the B. Boys have re-released two rare 12 inches all conveniently placed on one great little package. It's gonna surprise the hell out of people who thought the Beastie Boys could only do glorified nursery rhymes in their beginnings, Mike D. and the gang would play in part-time crack houses trying to yell over the static of their cranked amps. I personally enjoy that stuff and I commend the Beastie Boy because instead of being only able to play 3 chords, like the typical New York hardcore band, they put an additional one in just for good measure. Of course the first side is all live. It accurately



reflected the genre of the time and more than aptly be able to satisfy any serious hardcore fans. My favorite live bit was "Egg Raid" on Mojo. The aggression of the sound made me trash my roommate's homework.

The second side is my favorite, "Cooky Puss" just makes me reel laughing at the recorded prank phone calls in the search to cure an itch. I thought Inner Circle was doing a guess appearance but when I realized I like the song I knew it was the B. Boys. Beastie Revolution made me dream I was jamming with Peter Tosh in Kingston Jamaica.

Over all I enjoyed this collection of hard to find songs and recommend it strongly to any hardcore historians (if there are any) and to anybody wanting to ditch a couple of bucks in a worth while cause.

-Mammon & Shaggy