

At Capital Film this week...

Kadosh

Jenn Brayton

The Brunswickan

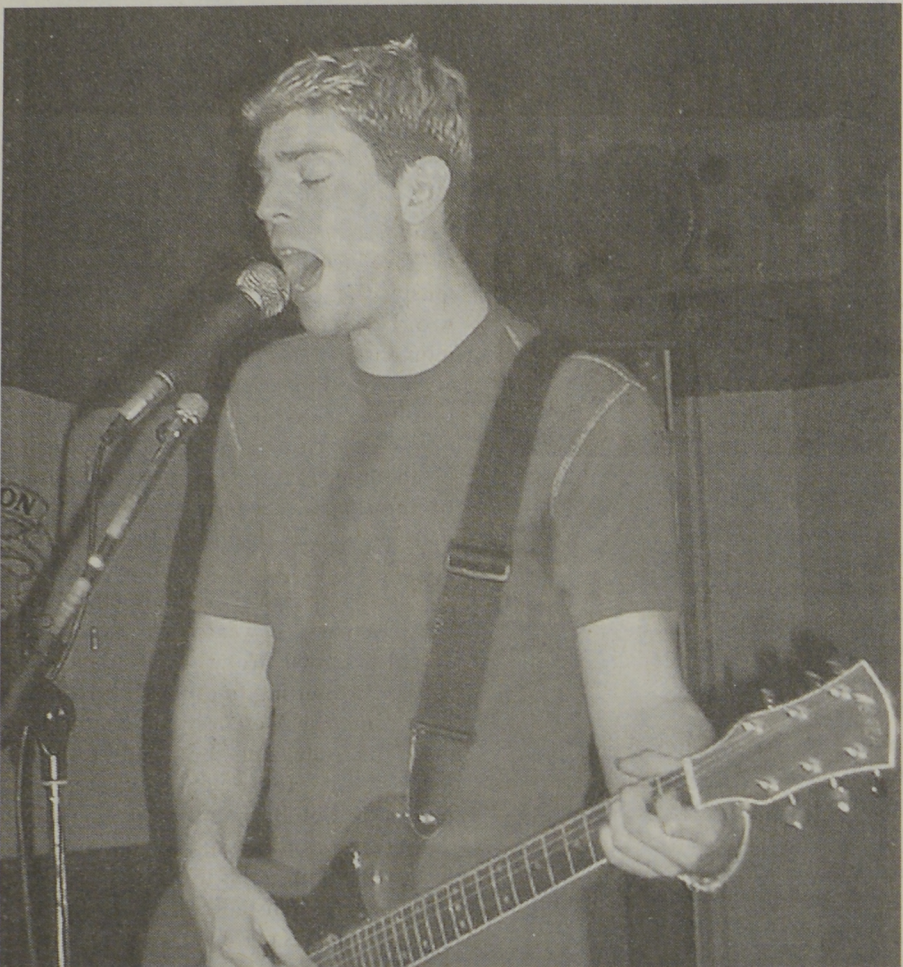
Director Amos Gitai had to resubmit the script for *Kadosh* three times to the Israeli Film Commission before it was finally accepted for filming. The reason was the very sensitive topic of the film, where women are horrifically oppressed by the fundamentalist traditions of an extremely orthodox Jewish community. The film title, *Kadosh*, translates into "sacred" or "holy", a deliberate and ironic commentary on the lack of respect and tolerance for women. *Kadosh* was the first Israeli film to be accepted for presentation at the Cannes film festival in over 25 years, and won two top international awards for best foreign film.

Kadosh focuses on two sisters, Malka (Meital Barda) and Rivka (Yael Abecassis), who live within the Hasidic community of Mea Shearim in Jerusalem. Both women value love, yet are denied it by virtue of their sex. Told from their perspective as women in the community, their reactions to the traditions of their religion forms the complex basis of the film. *Kadosh* slowly unfolds so that these complex relationships and orthodox traditions may be understood

by a non-orthodox audience.

Rivka is forced out of her ten-year and very loving marriage to Meir (Yoram Hattab), at the insistence of the community rabbi who is Meir's father. Because Rivka has failed to produce a child, the rabbi deems their marriage "illegitimate". Meir must leave Rivka and remarry in order to preserve his lineage. Rivka is depressed but can understand why this

decision must be. Malka, by contrast, is in love with a musician but is forced into a marriage not of her choosing, to the rabbi's assistant. Women's role within this strict sect is to procreate and bring to life a new generation of men to fight the religious enemy. Physical, verbal, and emotional abuse, including marital rape, is acceptable and permitted. The depictions of these actions towards Rivka and Malka are deeply painful and troubling to watch. In *Kadosh*, one's individuality needs have no role within a religious community focused only on tradition and the proper following of spiritual law. The conflict experienced by women between their own desires and the demands of their patriarchal religion are at once honest, realistic, and disturbing.



Sean Patrick Sullivan/The Brunswickan

Arlibido are coming! The power-pop trio will be appearing at The Cellar tonight and Saturday.

What The Butler Saw

Play shows madness is completely relative...

Sean Patrick Sullivan

The Brunswickan

What do you get when you mix a very talented cast, fast and funny dialog, a heap of underwear, cross-dressing, and general madness? Joe Orton's classic British sex farce, *What the Butler Saw*, being presented tonight and Saturday evening at Memorial Hall.

The plot follows the young Geraldine Barclay (Meghan Mesheau), who visits the office of psychologist Dr. Prentice in search of a secretarial job. In his efforts to seduce the young woman, he is interrupted by his adulterous wife, Mrs. Prentice (Beth Boutillier). His attempts to hide Ms. Barclay (and her errant underwear) from his wife sets the tone for the rest of the play, as complete and utter confusion and chaos ensues through the introduction of Mrs. Prentice's latest man, Nicholas Beckett (Dan Doran), a befuddled police officer, Match (Andrew Cogswell), and the brilliantly acted government inspector Dr. Rance (Darren Cummings).

The world of the play is one of unbridled activity, mistaken sexual identity, and where clothing determines character.

The energy demonstrated by the cast was impressive, each member vividly bringing their character to life. In his first-ever acting gig, Clark Richards is excellent as the odd and somewhat erratic Dr. Prentice, who appears onstage more than any other character in the play (the set, after all, is his office). Richards' facial expressions and pauses capture the character's eccentricities perfectly, from his quiet denials of any interest in sex ("I once had a naked woman throw herself at me and all I took notice of was that she had a mal-formed navel") to his outbursts at being accused of being sexually involved with the entire cast.

His eccentricity is soon overshadowed, however, by Darren Cummings' portrayal of Dr. Rance, a government inspector who has come to the clinic for a surprise visit. Cummings' comic timings were perfectly executed and his expressions, gestures, and tone of voice often made him the most central character on stage. Dr. Rance makes snap decisions as to who is sane and who is not, leading to countless confusing situations for the characters, most notably the poor Ms. Barclay, who is considered to be insane

(despite being the most sane of the bunch).

Meghan Mesheau also excels as the secretarial-hopeful who is caught in the middle of the whole mess, as well as Beth Boutillier, the sex-hungry wife of the seemingly abstinent Dr. Prentice.

Dan Doran is more than entertaining as Nicholas Beckett, Mrs. Prentice's latest catch, who also aspires to be her husband's secretary/typist. His crossdressing later in the play is impressive – he often seemed more into playing the girl than being himself. The bumbling police officer, Match (Andrew Cogswell), was not quite as interesting as the others, but this was due more to slower delivery of lines and the character itself rather than Cogswell's actual performance. Once he is drugged and dressed in a pretty red dress he lets himself go and becomes a definite comic force for the last quarter of the play.

Similarities to John Cleese's (of Monty Python fame) British sitcom "Fawlty Towers" are obvious (despite the fact the play was written a decade before the show) – both in the crisp dialog, situations

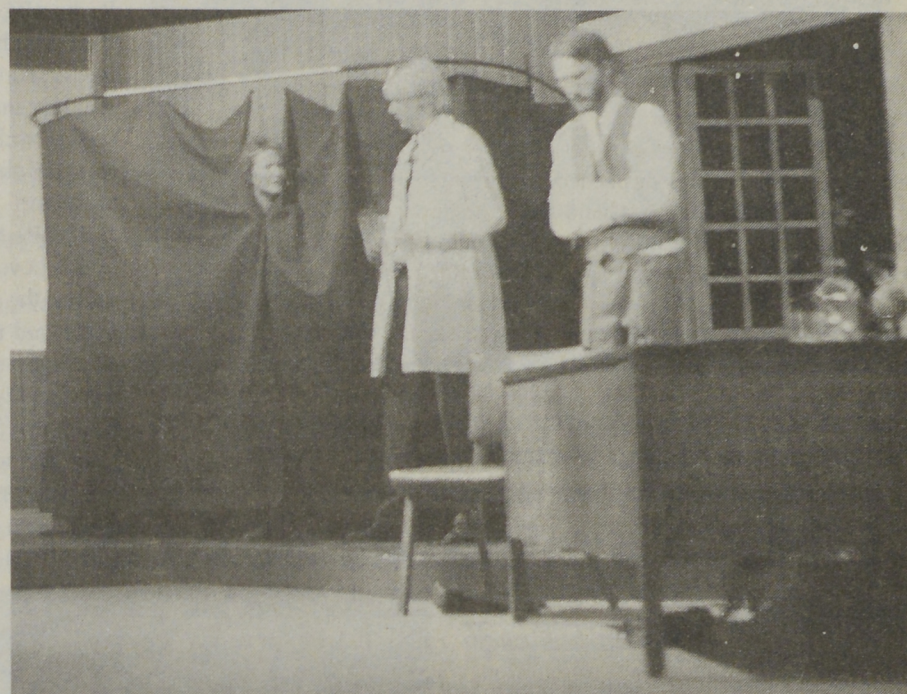
that poke fun at British stereotypes, and the parallels between Cleese's acting and the manner in which Cummings skillfully played Dr. Rance.

Director Tara Simmonds' pacing was excellent, as the entire production flowed smoothly from scene to scene, entrance to entrance, and exit to exit. Never was there an awkward pause or slow moment, due also to the cast's energy and enthusiasm in their characters.

The set, based around the consulting room of a psychologist's office, was simply designed with only the bare necessities, just enough props and an astonishing amount of alcohol.

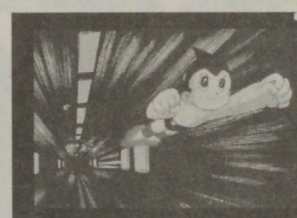
Kudos go out to the others involved in the play, including Amanda Tompkins (producer), Mark Abraham (technical director), and Peter Anderson (stage manager).

What the Butler Saw continues its run this weekend, playing tonight and Saturday evening in Memorial Hall. Doors open at 7:30 pm with the show starting at 8 pm. Tickets are \$7 for adults and \$5 for seniors/students.



Rachel Moore/The Brunswickan

Dr. Rance and Dr. Prentice (Darren Cummings and Clark Richards) question a very naked Geraldine Barclay (Meghan Mesheau)



This is Astroboy...

he used to write for The Bruns, then became a superhero, then a tv star, but eventually succumbed to an addiction to Mars bars and Starburst

Stick It To The Man...

Choke

Forward

Smallman Records

Layaway Plan

Solutions to Substance

Smallman Records

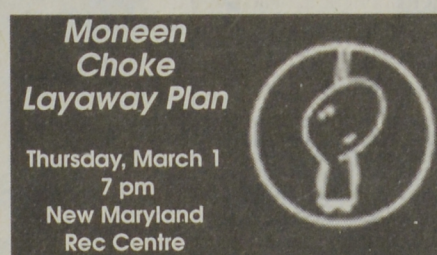
Sean Connery Sullivan

The Brunswickan

Smallman Records is bringing their 'Stick It To The Man' cross-country tour to Fredericton this Thursday, March 1, at the New Maryland Rec Centre.

Moneen, Choke, and Layaway Plan will be gracing the stage at the all-ages show, each showing their hardcore and punk rock sounds. Moneen and Layaway Plan have CDs being released in the next few weeks, while Choke's *Forward* came out a few months ago.

Advance tickets are available at Purple Haze for \$8 and are \$10 at the door. As usual, it's a no drinking, no drugs, zero tolerance policy. The Rec Centre is located on the New Maryland Highway and the show starts at 7 pm.

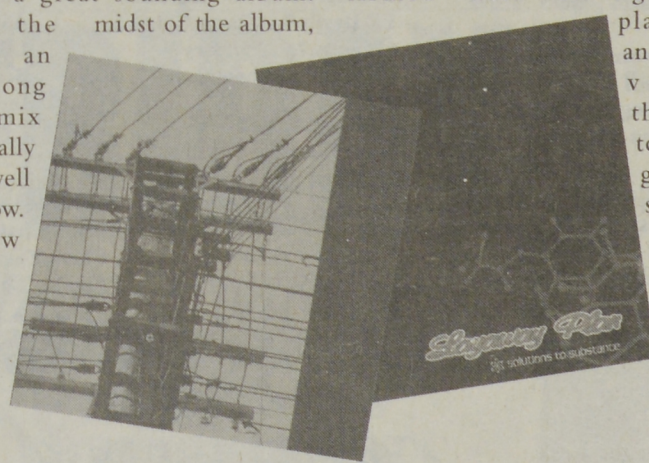


Forward, the follow up album to their '98 release *Needless to Say*, is another excellent installment in Choke's punk rock style. With intelligent lyrics, combined with odd and original lyrical phrasing, lead singer/ guitarist Shawn Moncrieff turns each song into an extremely catchy tune. *Forward*, consisting of constant tempo changes and loaded with heavy guitar melodies, makes for a great sounding album. While in the midst of the album, they slip an acoustic song into the mix which actually fits really well with the flow.

- Andrew Erskine

Layaway Plan' style of a punk-metal hybrid has improved immensely on their newest release, *Solutions to Substance*. The album is filled with Layaway Plan's heavy guitar melodies that have made them a relatively household name in the punk community. With a few instrumental tracks, they carve a crafty sounding release that makes for a good listen.

Armed with an aggressive playing style and shredding vocals, they're sure to put on a great live show. - Andrew Erskine



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