

Two-hander attacks intolerance

THE VIEW. Directed by Philip Rademeyer, with Gideon Lombard and Ella Gabriel. At the Artscape Arena, Mondays to Fridays at 7.30pm and Saturdays at 3pm and 7.30pm until November 9. **STEYN DU TOIT** reviews.

HERE are two kinds of people that will go in down homosexuality. The first, often referred to as a secret inclination in that direction in themselves, do so because the topic makes them feel uncomfortable; the second because they are bigoted to their core and really mean what they say.

Fundamentalist US pastor Charles L. Orly falls in the latter group. During an infamous sermon last year, delivered to a church full of people who were there from affected laughter or anxiety to escape, he called for gays and lesbians to be put in electrified pens before ultimately being killed off.

Jolted by these rancorous words, Philip Rademeyer's *The View* is a play that looks at the potentially disastrous effects of society's complacent attitude towards discrimination, in particular homosexuality. This potentially executed two-hander is the first staging in this country of a young man trying to secure a place in history. The result is an intimate assessment of isolation, solitude, belonging and purpose.

Produced by the Fleur du Cap-nominated Rust Co-Operative theatre company, Boy (Gideon Lombard) is found sitting on a claustrophobically narrow and elevated platform when entering the theatre. Off to the side of the stage a gloomy figure (Ella Gabriel) is seen standing guard. It is gradually revealed that he has been banished to a dystopian space in his own country. His only view of Earth provided through a "hermetically sealed" cell's tiny window.

As final request Boy has been given a videotape containing interviews with various family members, historical figures and even characters from his imagination (all characters from his imagination).



ALONE: Gideon Lombard and Ella Gabriel in Philip Rademeyer's *The View*, which looks at the effects of society's complacent attitude towards discrimination.

Rust Co-Operative is fast becoming known for their ability to give a sincere voice to those finding themselves banished to the outskirts

Designer Penny Youngleson's minimalist set comments on space as a metaphor and feels like a cavernous vacuum. It mirrors the main character's sense of dislocation from himself, opening up many philosophical possibilities as to the true nature and location of the prison he finds himself in.

A series of props and items of clothing cover to add texture and resonance to the set.

worthy of the term *tour de force*. Rademeyer taps her full potential as she effortlessly transforms into a host of characters, including Adam from the Bible, a Sarah Palin-like politician as well as the son Boy never had. Her supercilious portrayal of Mother Earth also speaks of a strong director's hand, as does Lombard's rapturous and triumphant performance during the