

I love you bro play  
analysis theatre



**ASSIGN  
BUSTER**

The La Boite Theatre Company 's production of Adam J. A. Cass ' s I Love You, Bro, directed by David Bethold, is a drama which masterfully engages and captivates the audience. It efficaciously tells an enchanting narrative of love, fraudulence and use. The drama ' s supporter, Johnny, is a troubled adolescent who is despairing for love. Devoid of any power in world, online chat rooms are his lone flight. It is here, on the practical phase, where Johnny meets, seduces and manipulates the unintentional ' Markymark ' , who through the prevarications of Johnny, becomes a tool in an incitation of slaying. Although on the surface, I Love You, Bro may look a distorted narrative of oblique perfidy, it is in fact a simple, yet tragic anecdote of a male child whose desire to be loved supersedes any other. The drama successfully engrossed the audience through its skilled usage of dramatic elements. The tenseness which existed in the drama was good cultivated by the functions and relationships magnificently portrayed by a individual histrion. Some of the success in this respect can be attributed to the extremely originative usage of the phase, and the combination of illuming and effects, designed by Renee Mulder, Carolyn Emerson and Guy Webster. Behind the many masks which he creates, Johnny ( played by Leon Cain ) himself is merely as fascinating a character as any he invents. Coming from a universe of domestic force, missing any who unfeignedly love him, it is small admiration that he reaches out in the lone manner he has available to him ; virtually. Early on in the drama, Johnny tells the audience he was ne'er an outgoing personality ; nevertheless, as the narrative develops, so excessively does Johnny ' s assurance. As the chief supporter, the narrative follows Johnny ' s battle to link with person, and the gradual transmutation of

this battle into an unhealthy compulsion. The topic of this compulsion is the unmindful adolescent football player, Mark. When Mark foremost begins discoursing online with Johnny, he erroneously believes him to be a female. Johnny plays along, eager to fulfill his desire to be needed by person. As clip progresses, the relationship between the two grows exponentially, to the point wherein Johnny believes himself to be in love with Mark, who was still incognizant that his online lover is in fact a younger male.

Throughout the class of the drama, Johnny conceived a battalion of specious characters, all of whom served to foster his connexion with Mark. Initially, the concatenation of characters began with a simple mistake on Mark ' s behalf. After erroneously believing that Johnny ' s online assumed name ' Albajay ' was a female character, Jessica was born. Jessica was Johnny ' s first creative activity, and became his compulsion when he came to the realization that she could move as a music director for reciprocated love. Jessica, although get downing off reasonably innocently and without any purpose of injury, Johnny shortly begins to gestate new characters to fuel his insatiate desire to experience as though he is cared about and efforts to accomplish this with his creative activity of two new fabricated characters. These characters are Simon, Jessica ' s helpless, albeit fabricated younger brother and Stings, an intimidating bully. Johnny creates these people in order to rise Mark ' s feelings towards him by set uping an component of danger in the relationship the two portion. By seting Simon in a threatened place, and so utilizing it to coerce Mark into a quandary wherein he has limited class of action he can take, Johnny takes the game to a much higher degree, and as a direct consequence, immensely increases the tenseness in

the drama. Similarly, the creative activity of Jane Bond and Agent 41579 service similar intents as Johnny ' s old fictions. Jane Bond and Agent 41579 both attention deficit disorder to the danger involved in the love affair, intensifying the urgency of the connexion between Mark and Johnny. In addition to this, Agent 41579 is similar to Jessica in that she acts as a magnet for attending and the fondness of Mark. The constitution of the new relationship between Mark and Agent 41579 created a renewed degree of tenseness after a letup in the drama, and this was merely increased as the secret plan continued and led to the onslaught on Johnny.

This narrative is played out on a quite simplistic and minimalistic set designed by Renee Mulder. It consisted of an abstract phase, which was elevated in the upstage part to creatively move as a panorama onto which images and pictures were projected. Equally good as this, the phase had a simple wire framed desk construction at its most downstage point. It was to this point that the full phase was pointed towards and focussed on. This was because the desk and the computing machine which sat upon it were the pinnacle of Johnny ' s being. His computing machine was the most of important portion of his life. The set was an accurate contemplation of his universe, and how it revolved around his online presence. The jagged and crisp borders of the phase besides demonstrated the confused and tattered life which Johnny was a portion of when non on his computing machine. The phase besides worked good in coherence with the usage of a individual histrion. Bing a little and uncluttered phase, the focal point was ever directed on Johnny and his actions, and this forced the audience to prosecute with him and added significantly to the drama ' s overall bringing. Another

interesting facet of the set was the wheeled chair which so frequently Johnny rolled around the phase on. The usage of this chair to turn over around phase showed Johnny ' s internal struggle and indecision. On legion occasions throughout the drama, Johnny could be seen turn overing about phase when faced with a hard determination. This clearly showed his opposing and clashing sentiments, a metaphor for his uncertainness as to which way to take, and finally, his uncertainness in himself.

The action of the drama was efficaciously accentuated by illuming and effects. For the bulk of the drama, the phase was lit with an cerulean bluish touch. The lighting effects reflected Johnny ' s personal feelings at any certain clip. A perfect illustration of this was seen when Stings took over Johnny. Stings was the darker side of Johnny, and the lighting of the production captured this facet of him absolutely. Each clip Stings appeared, the visible radiations would instantly and without warning exchange off from a light coloring material, and the phase would be bathed in about entire darkness, with merely the slightest intimations of light dancing around stage. In combination with this, a distinguishable tanning sound consequence was played to bespeak the rapid and brusks alteration into the alter self-importance. After the alteration had occurred, a low and endangering tone was played, bodying the insidious nature of Stings. Similarly, the cerulean coloring material which was present as Johnny took the pretense of Jessica showed his softer, lighter side. These illuming and sound elements were creatively used to convey both temper and personality to the audience, as were the simple images and occasional picture images projected onto the panorama.

Director David Berthold successfully manipulated the dramatic elements of distinguishable functions and relationships presented in Adam J. A. Cass ' s I Love You, Bro. Consequently, the audience is able to link on a really powerful degree with this production. The drama skilfully creates tenseness at cardinal points throughout the secret plan, and by the timely reconciliation of this tenseness, the drama was exhaustively prosecuting.