

'Nobody Gets Pregnant' Pure thought and expression

by Bill Balczziak
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"I'm a homosexual" is not a very welcome utterance in many parts of this great land of ours — never mind Southern Minnesota. The concept of "being gay" is one that arouses a variety of emotional responses; some accepting, others fearful and often hostile.

Either way, homosexuality definitely garners a response.

Patrick Scully and Erika Thorne express their thoughts on gay and lesbian reality and fantasy through dance and theater improvisation.

Improvisation may not be the most likely means of eliciting a reaction, but to those who attended Scully and Thorne's performance "Nobody Gets Pregnant," it was hard not to reflect on the symbolic aspect of the production.

Thursday evening's performance was held before a group of about 40 men and women. The audience was made up of gays and straights — many of whom seemed to be there with a feeling of expectation and curiosity.

The production itself was entertaining, yet at the same time quite enlightening. I'd have to credit Scully and Thorne for keeping the mood of the show fairly light — using humor and the immediacy of improvisation to allow the audience to digest the imagery and fantasy themes.

Throughout the evening, the pair played off each other's talents. Although this may sound like a simple task, it is difficult to create such uni-

ty while allowing the audience to share in the rapport.

In a word, "Nobody Gets Pregnant" is *pure* — pure of form, thought and expression. Erika Thorne explained after the performance that she felt a great deal of acceptance. "I try to feel bigger than myself and I have to be more vulnerable," she said.

The honest communicative efforts of Scully and Thorne gave the evening that much more of a meaning to the audience members. The dancing was

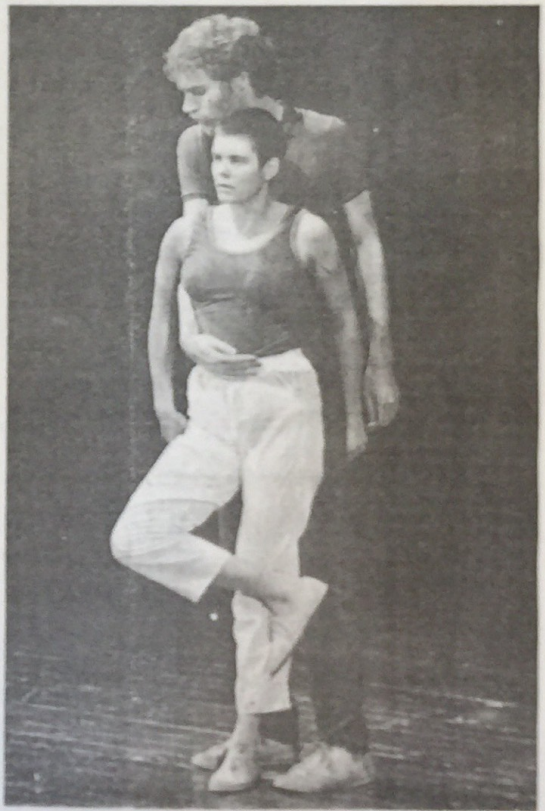
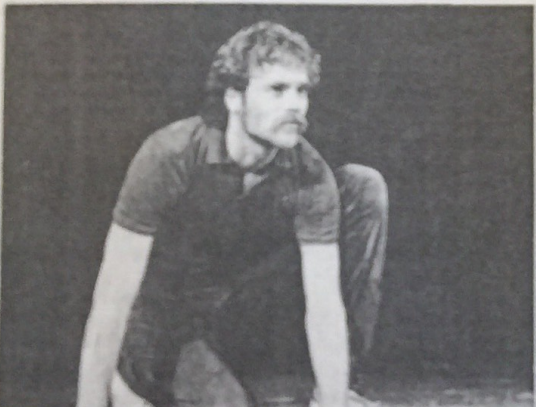
crisp and energetic — balancing the athletic and the aesthetic possibilities very well.

Scully and Thorne also employ improvisation to orient their production to specific types of audiences. Using disjoint dialogue, the pair highlight the harsh realities of homosexuality in a "straight culture."

The dialogue seemed to cascade over the stage and right into the minds of the audience. The theatrical aspect was overshadowed by a need

for contemplation and honest understanding — two virtues not always aligned with the problems between gay and straight cultures.

While it is unlikely that "Nobody Gets Pregnant" will mend the differences between the two divergent sexual preference "groups," the talents of Scully and Thorne proved to me that in our estimation of "differences," the arts can take us a long way toward understanding our similarities.



Photos by Mike Marran