

# THE ADELAIDE FIX



onion



NOVA 91.9

THE ADELAIDE  
REVIEW

WEDNESDAY

WEEK 3 - March 12, 2008



## YOUR FREE GUIDE TO ADELAIDE'S FESTIVAL MONTH

Every Tuesday, Wednesday, Thursday & Friday during the festivals

# GUY DAVIS BRINGING BLUES

by Robert Dunstan

Award winning American musician Guy Davis is returning to town as part of an extensive Australian tour to take part in Adelaide Fringe 2008. Guy is no stranger to Adelaide, however, as he's toured here many times with his very first visit being to present his theatre show, *In Bed With The Blues: The Adventures Of Fishy Waters* as part of a Fringe festival some years ago.

"That was my one-man play - we did it in a car park down Rundle St somewhere - and it's something I still occasionally do to this day," Guy says over the telephone from Katoomba. "And another play like that is something that's on the back-burner."

It's been three years since Guy last touched Australian soil.

"And during that time my son got older and started looking at girls," he laughs. "He's getting himself into a lot of trouble. "And I've been doing a lot of touring to places I've never been before such as the Czech Republic. Not only did I find people who were fascinated by the blues, but I also found a lot of great blues players. It was like they'd been born down south on the Mississippi delta. "But, perhaps most importantly, I got back into the studio again after a year of not recording anything," he adds. "So it's almost finished and if I hadn't been coming down to Australia, we'd be mixing it right now. But the producer is going to get that started for me while I'm away."

Some years ago Guy undertook an unique collaboration with cartoon artist Guy Davis and Californian wine-maker Guy Davis with the artist guy supplying graphics for one of Guy's albums as well as some labels for the other guy's wine. Do you still keep in contact with those guys?

"Not recently," Guy says. "We're all pretty busy - to our credit I believe - so it's a very loose contact these days. But I saw Guy Davis the winemaker in the summer of last year although I haven't seen the other Guy for a couple of years now.

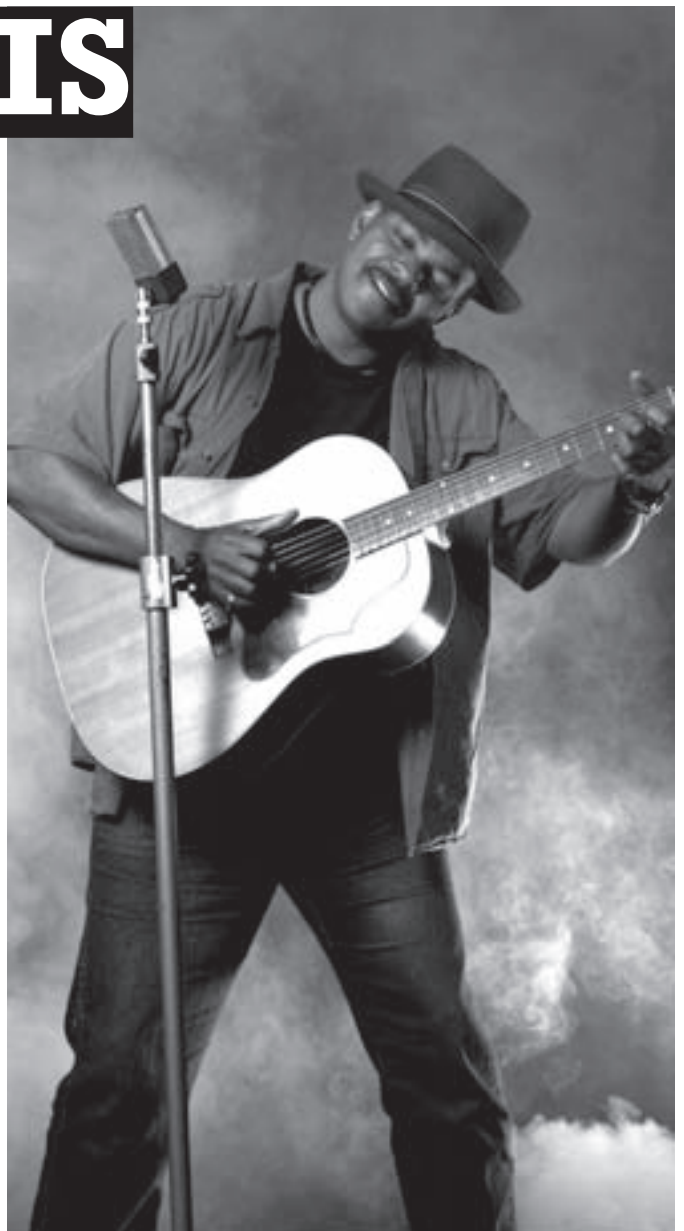
"Wine-making is an art all in itself. And I like the fact you can taste the art," he laughs.

Guy is highly excited about an upcoming tour of the UK with Otis Taylor.

"We'll be doing the Black Banjo Project. Otis assembled myself, Corey Harris, Keb' Mo' and Alvin 'Youngblood' Heart for an album called *Recapturing The Banjo* and we're now going to tour that in the UK. So that's going to be a lot of fun." Guy said he would also catch up with Keb' Mo' when he played at Byron Bay's East Coast Blues & Roots Music Festival over Easter.

"I've played the Byron Bay festival twice now," Guy says. "And I'm also looking forward to playing Port Fairy and seeing Ron Sexsmith. I bump into Ron all the time up in Canada."

**Guy Davis plays Church Of The Trinity, 318 Goodwood Rd, Clarence Pk, from 8pm on Wed Apr 12 as part of Adelaide Fringe 2008.**



MARY TOBIN PRESENTS... The Hottest Comedy Shows of the Fringe!

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SHEILA PERROTT

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## THE ADELAIDE REVIEW



### NOVA 91.9

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# BEHIND THE SCENES

By Kerry Loyson

**They often say that behind every good man, is an even greater woman. Well, behind every planned, structured and considered Fringe festival, are the often-forgotten-about cogs that keep Adelaide's Fringe machine moving - the employees. *The Fix* delved into the Fringe Tix girls' world and scooped out as much juicy gossip as possible...**

## ANITA:

### What's it like working for Fringe?

It's full on because we are understaffed! So I end up doing 13-hour shifts all the time! But, it's awesome because we get to go into the artists' bar and have access to everything.

### Have you seen anything exciting back there, in the artists' bar?

Yeah. It's always interesting to know that you're standing next to someone who's just performed a live sex act!

### Who was that?

Empress Stah. It's a blow up doll and a dildo, but as far as I'm concerned that's a live sex show! No, it's just awesome to see what I'd imagine the old carnivals would be like. It has that sort of family feel - "yeah, we're all really strange, but accepted!"

### Do you volunteer or get paid?

No, we get paid

### Why do you do it?

The money! And to be part of it and the freebies!

### What tickets are most requested at the moment?

*La Clique*

### What show would you like to see, but haven't seen yet?

*Conclusions On Ice*. It's a theatre thing, but I love the poster for it. It's of this woman with a noose around her neck, standing on an ice block

### When people come here, what have they been raving about most?

They actually complain about shows being shit! I actually got in trouble because someone asked me about a show and I said it wasn't very good and then another artist heard and filed a complaint because the ticket seller was not recommending the show! What can you do, because people want an opinion and you can't tell them it's awesome and then they come back and say that you've lied!

### What will you be doing when Fringe finishes?

Back to the bowling alley!

## ROSE:

### What's it like working for Fringe?

It's awesome, it's fun. It's not like work really!

### Why?

It's working with cool people and it's all really flexible. It's not like a normal nine until five desk job and you get the Fringe benefits of seeing the occasional show for free!

### What do you do when you're not working here?

Oh, lots of things! In the past year I've

had about 10 jobs! I worked for *Cirque Du Soleil* for three months and in the last two months before the Fringe I made a feature film. It's called *Offside* and it's about a bunch of guys that play soccer so that'll hopefully be coming out in the next couple of months

### Well you should use the Fringe as a platform!

I know, I should!

### What's your most embarrassing moment behind these FringeTix bars?

I fell off my chair in the main box office!

### What are the most requested tickets?

*La Clique*

### What show would you like to see?

I really want to see the *Ballad of Roger and Grace*. I've got Wednesday off, so that's what I'll be doing Wednesday afternoon

### Any juicy secrets to spill from behind the scenes about meeting Fringe acts?

I don't know if this is behind the scenes, but the cool goss about a week ago was Fiona O'Loughlin's interesting performance last Saturday night. She was drunk! If you read the reviews on TalkFringe, she gets 4 stars, 4 stars, 4 stars and then 1 star, 1 star, 1 star! We had people coming in saying that she repeated the same joke!

### When this does finish, what will you be doing?

I don't know! I will be unemployed! Hopefully another film project, if not, maybe some more ticketing work

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# DISH THE DIRT WITH HANS

**Gotta love a bit of a goss! Here are the latest Fringe whispers from around town. If you have any more let me know - [hans@nova919.com.au](mailto:hans@nova919.com.au)**

## HOT AS ICE

The Adelaide heat has knocked about the cast and crew of *An Air Balloon Across Antarctica*, not surprisingly. The show, whilst designed to accommodate the standard heat of theatre lights, is set in sub-zero temperatures and the cast are clad in parkas, beanies, scarves

and gloves. The recent heatwave has taken its toll, with one cast member fainting during a performance (much to the bemusement of the audience, who couldn't tell if it was part of the show or not!) and the cast has resorted to secreting ice packs and wet undergarments within the costumes to keep their cool as best as possible!

## EBAY ROCKS ON WOMAD

Not even the heat could keep away punters from WOMAD on the weekend. Due to the fact that the three-day event was sold out, many people turned to Ebay as their last chance for tickets. Word on the street has it that one person paid up to \$500 for a three day pass. Hope it was worth it - I'm still trying to get dust out of places I never knew existed.

## BETRAYED BY MY OWN BITCHES

Well there's nothing like a little bit of revenge and I just wanted to share a story that happened to me over the weekend. I was a little in shock on Sunday to receive a call from my dancers, fondly known as The Lucky Bitches, to tell me that I had to pick up two tickets for them for Future Music Festival. Apparently they call Fringe claiming to be my "agent".

You can listen to Hans "Dish The Dirt" on Nova 919 every morning with Fitzy, Jules and Lisa. Make sure you check out Hans' Fringe show "The Showpony Tour" on every Wed, Thurs and Fri. Tickets at [www.nova919.com.au](http://www.nova919.com.au) or [www.hansofficial.com](http://www.hansofficial.com)



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# BOB'S FIX

by Robert Dunstan

WOMADelaide 2008 has been and gone and now that the dust has settled, I can report that the powers who be are now considering making it a four-day world music event from Friday through to the following Monday.

This will tie in nicely with the public holiday on Monday for Adelaide Cup. And, with a bit of forethought and much planning, WOMADelaide and Adelaide Cup could be combined.

The horsies could start their engines at the main entrance and then race along Plane Tree Drive past the portable portaloo, past the food village and arts and crafts stalls - not too many hurdles there - and down to Speakers' Corner and then back past the backstage artists' area and then along the top part of Botanic Park past La Compagnie Carabosse's candle pots.

And to add some world music flavour, maybe at half time there could be a camel or elephant race.



## BEN & KATE

**What's your hot tip for Fringe 2008?** The Twoks (Ben appears in this) and *Air Balloon Across Antarctica*  
**What do you think the festivals mean for Adelaide's identity?** It's exposure. For us, because we're from Melbourne, it provides a perfect opportunity to perfect our show before we head to the Melbourne Comedy Festival

**What's the strangest thing you've seen so far?** Strange behaviour from taxi drivers!

**If you were to run Fringe for a day, what would you do?** Make everything free  
**Popcorn or fairy floss?** Popcorn



## SUE

**What's your hot tip for Fringe 2008?** *Blind Date* - it was so different and admirable. It was such an inspiration for disabled people

**What do you think the festivals mean for Adelaide's identity?** I'm from Perth and it helps put Adelaide on the map. It's much better than anything in Perth and it's reasonably priced!

**What's the strangest thing you've seen so far?** The sword swallower. He was so impressive!

**If you were to run Fringe for a day, what would you do?** I don't think I'd have the ability! It's so complex  
**Popcorn or fairy floss?** Popcorn

## MANX (STREET PERFORMER FROM MELBOURNE)

**What's your hot tip for Fringe 2008?** Don't leave your stuff around and unguarded

**What do you think the festivals mean for Adelaide's identity?** It brings in all of the best artists in Australia

**Tell us about yourself** I hold the world record for swallowing two neon swords at one time



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# TOMMY DEAN'S SOMEWHERE IN BETWEEN

by Catherine Blanch

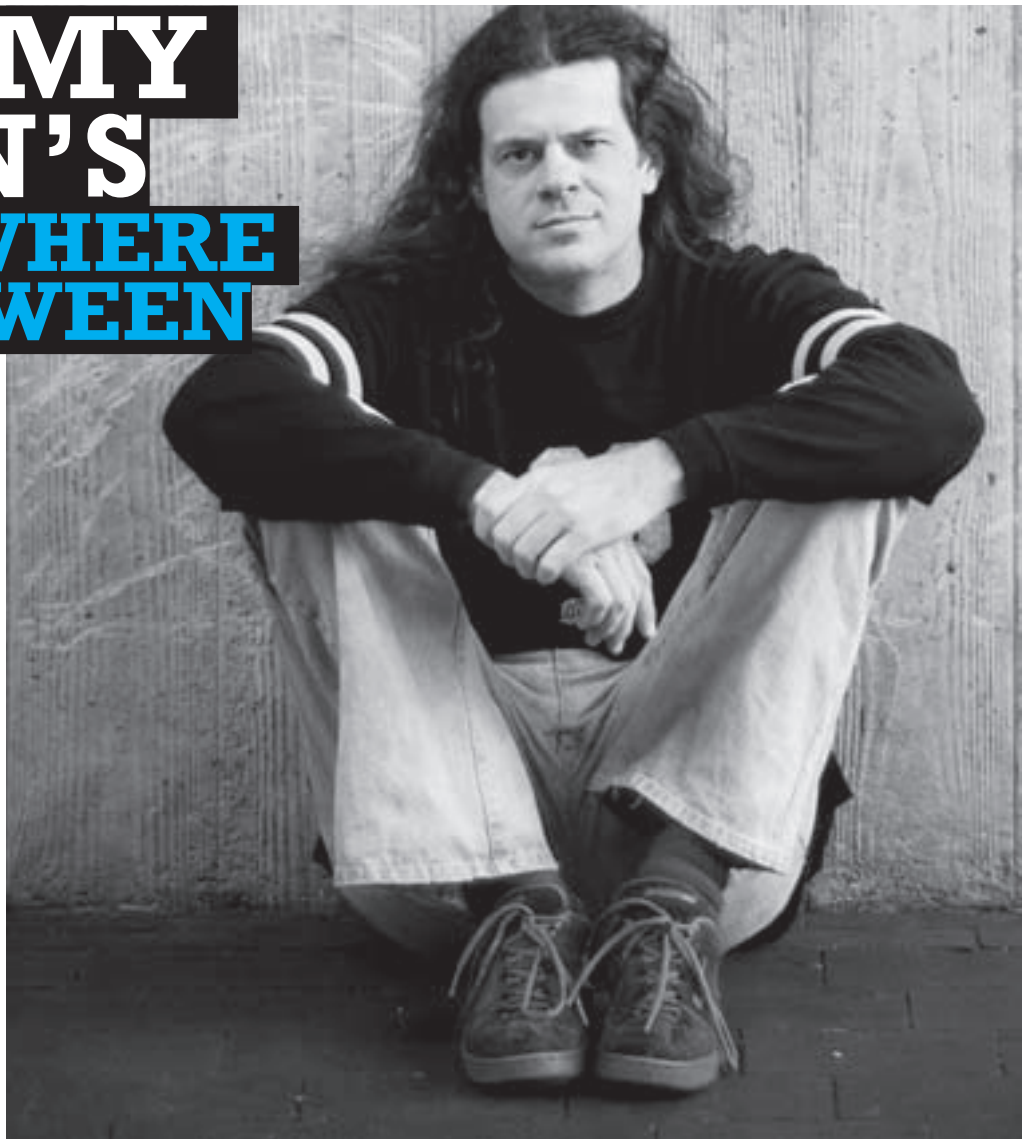
It was 16 years ago that American comedian Tommy Dean came to Australia, and 15 since he's ventured to Adelaide. Since then he has married twice, had babies and established himself in the Australian way of life. He loves Aussie Rules football, can't understand rugby and can see the attraction to cricket. Tommy is currently performing his stand-up show *Somewhere In Between* at Rhino Room as part of Adelaide Fringe 2008.

Now that you have secured yourself in the ways of Aussie culture, who do you like to poke more fun at - Australians or Americans?

"I like to poke fun at people and the way we get along with one another. I have no nation in mind, but as I come from America, and have lived in Australia for quite awhile, it would appear those two groups seem the most prominent in my stories."

I saw you on the *Show Us Your Roots* DVD where you spoke of your love of cricket. Did you watch the recent shenanigans of the test match between Australia and India? What's your opinion on all of this?

"I was aghast! Are we really such a small and senseless people? Are these the things grown men are supposed to spend a great deal of time and money debating? I suppose there is a way to word this just so to make a satiric point... but it really just looked like a barrel full of monkeys flinging poo at each other - which is what Twenty/20 was supposed to be. Now I have little respect for any of it. There seems to no longer be any greater



purpose to the undertaking of sport."

What's your favourite way to waste the hours between performances?

"Playing board games. I adore a game of almost anything and it is an excellent way to pass the time."

What's your secret talent?

"I am really good at Reef Encounter, a board game, and am pretty quick to pick up rules."

What childhood event sent you on your performing path?

"A little old lady name Emma Johnson. She asked me to be in a church play and the rest follows from there."

What did you want to be when you grew up?

"I never looked ahead enough at the time, which appears to be coming back to haunt me!"

What animal do you look, sound or smell like?

"I would suggest an emaciated lion for looks, a Disney bear for sound and a

just showered panda for smell."

What's your signature dance move?

"Sort of an upper body gazelle type thing that defies both gravity and description."

Most under-rated comedian?

"Me!"

**Tommy Dean's *Somewhere In Between* continues at Rhino Room at 8.30pm until Sat Mar 15.**

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# WOMADELAIDE MAGIC AT HILTON AFTER PARTY

By Dennis Coleman

It was the party to end all parties. They worked up a frenzy on the strings, gypsy tempo with a black velvet seduction. They squatted and beat a rhythm on wooden cases, on the sides of the cello, anything that resonated with the swaying hips, the quivering gait of the African rapper, the clapping-part adulation-part background rhythm. A Sydney based Clarinetist sprinted over, vying for the limelight on a table but soon in unison with the spirit of fusion enveloping us all. And where was this all? A late night cabaret or Fringe venue? The Persian Garden? The Garden Of Unearthly Delights? No, it was in the foyer of the usually demure Hilton on Victoria Square.

WOMAdelaide had ended – a huge success in baking 40-degree heat, dust and dramatic flame lights framing the global beat. Through association with the immensely talented and wildly popular Taraf De Haidouks ensemble, we found ourselves invited back to the Hilton for the final party. 11.30pm was brave enough – a gaggle of something's like us who had all met these passionate and soulful Romanian musos just over the course of WOMAdelaide – re-arrangements of furniture, three generations of Angelo's family (a fan named Tanetchka referred to him as



the 'best violinist on the planet', but sadly not packaged as such) and the 10 invitees all discovering their separate links to the gypsy band.

A spontaneous 'jam session' cranked up: Angelo and his son, Roberto, on cello, an uncle 'with nine children' on the accordion and the grandfather and another tugging the heartstrings with their vocal lyrics. From there it exploded – a Spanish speaking player of the Persian xylophone,

hauntingly delicate against the racy Bohemian rhapsody, breathed new life – the Leunig characters from Botanic Park jived in (out of costume) and yes, they had also stayed in the same performer's house in Fremantle that I had done, on occasions. Camaraderie, connection, animation, exultation and sheer party madness as performers and friends – by now the foyer was full – a gyrating mass of World Music worshippers – partying 'til the small hours.

This was WOMAdelaide at its finest, with a wonderful sense of trans-planet fusion – the 'best of the fest' at the after party. But just one question? Where was the Hilton management? They seemed to have left the keys with the revelers and yet not a single glass was broken – not an angry word exchanged. Hilton Adelaide was universe central of all world harmony tonight!

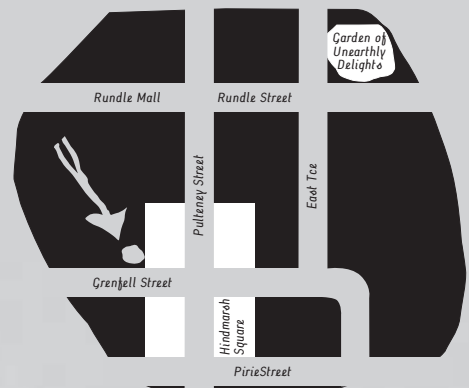


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# THE ADELAIDE FIX'S HOT PICKS FOR WEDNESDAY



## CAT ON A HOT TIN ROOF

HER MAJESTY'S THEATRE  
8PM

This searing Pulitzer Prize-winning drama is set in a sleek, modernist cage of mendacity woven around money, family, greed, sex and mortality. Truth eludes the grasp of all except, perhaps, the ever-watchful buzzard in the physical cage hovering above – a startling image and metaphor for our times. With extraordinary performances and the bold stage aesthetic and imaginative conception for which the Schaubühne is renowned, *Cat on a Hot Tin Roof* enables Adelaide to more deeply explore its relationship with one of the most lauded theatre ensembles in the Festival's history.



## KOMMER

SPACE THEATRE  
7PM

*Kommer* traces the intersecting paths of six people as they respond to the news of the death of a loved one. For the first half of the show, we witness their acute grief as they try to give and receive comfort by saying words wellmeant but, at the same time, misplaced and clichéd. Seamlessly, in the second half, the play is replaced by a film that follows the 'real' lives of these people after the curtain has dropped. We voyeuristically trace them discovering their individual stories and private pain. Using few words, precise physicality, and humour, *Kommer* captures the sadness and accompanying awkwardness inherent in these moments, and reflects with uncanny truth the human community in times of grief and stress.



## JON CLEARY

THE GARDEN OF UNEARTHLY  
DELIGHTS - SOCO CARGO  
10.30PM

Jon Cleary is a triple threat-with a salty-sweet voice, masterful piano skills, and a knack for coupling infectious grooves with melodic hooks and sharp lyrics. His live shows are an explosive funk party mixing old school soul with the rhythms of New Orleans. An interesting diversion from the hectic late night antics the last two weeks have visited upon us.



## SHORT ORDER IMPRO

LA BOHEME  
9.30PM

Melbourne's masters of improvised comedy return with a roster including the Crew's finest, plus special guest comedians! A different show every night with all your favourite games, plus the Crew's own acclaimed formats. The venue is also worth checking out if you haven't already done so, it's full of character. Another title said this was one of the best ways to wrap up an evening of the Fringe.

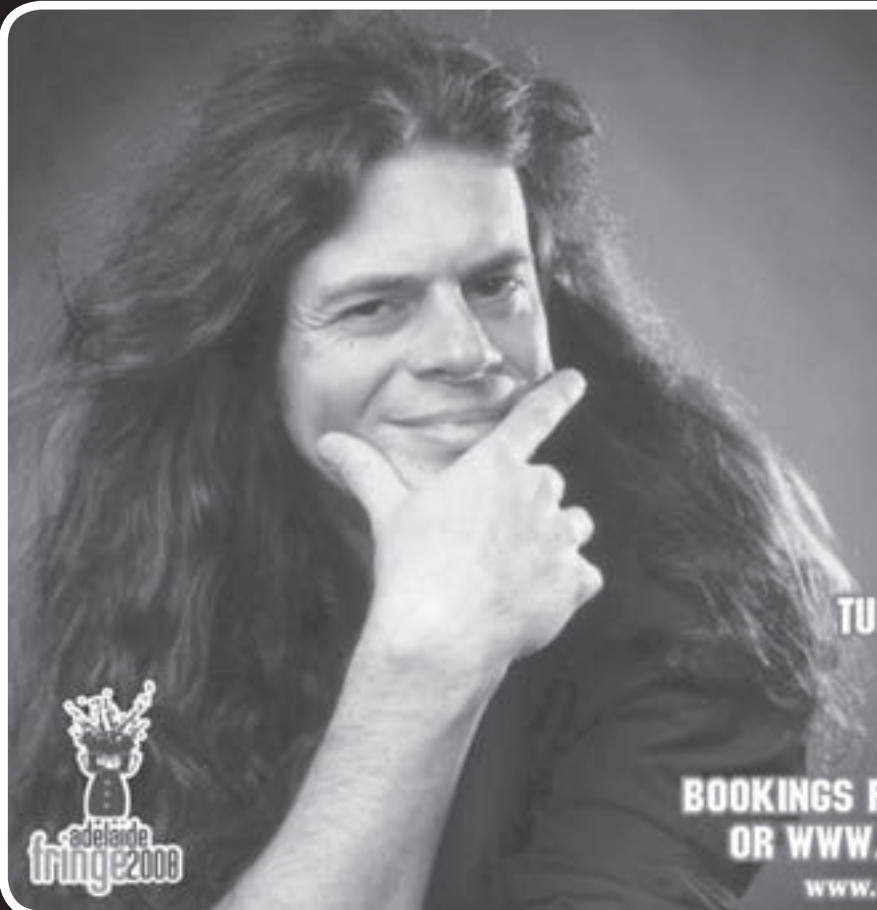
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**Anyway, send your camera images, reviews, pics of strange people doing strange things to [fix@ripitup.com.au](mailto:fix@ripitup.com.au) and we'll take it from there.**



# TOMMY DEAN

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# THE ADELAIDE FIX'S HOT PICKS FOR THURSDAY



## LIVING TOYS

ADELAIDE TOWN HALL  
6PM

The ASO takes on four of the most compelling contemporary classicists. The first treasure is an explosion of ideas in *Living Toys*, the acclaimed toy-box fantasia of precocious British poet-composer, Thomas Adès. The scene switches to Argentina for Osvaldo Golijov's fiery, passionate *Last Round*, based on the tempestuous life of tango great, Astor Piazzolla. Add to that two Australian works: Hindson's *Comin' Right Atcha*, inspired by the funk music of James Brown, and Kats-Chernin's offbeat Russian romance, *Zoom and Zip* and audiences are set for an evening of trail-blazing musical interrogation.



## FEAR OF A BROWN PLANET

THE GARDEN OF UNEARTHLY DELIGHTS- GARDEN SHED  
7PM

Stand-up comedy embracing all the things you're scared to think about: Islam, race relations, sedition, and the War on Terror. Now not only can you hear them discussed, but you can laugh at them too! After a sold-out season at the Melbourne Fringe, three young Australian Muslims come to Adelaide to shock and awe audiences with a timely antidote to today's paranoia.



## ONE MAN STAR WARS

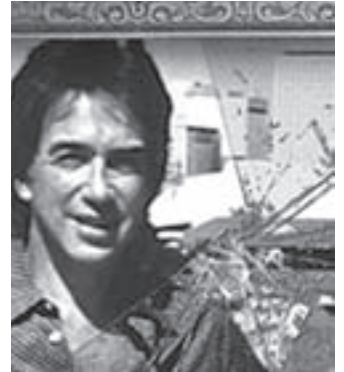
ROYALTY THEATRE  
6PM

Watched all the *Star Wars* films hundreds of times? Have a Yoda or Princess Leia figurine on your desk? Then hop on your land speeder to catch this non-stop blast through the original *Star Wars* trilogy. Writer/performer Charles Ross spent too much of his childhood in a galaxy far, far away – and adulthood has been no different. In this high energy 60 minute *One Man Star Wars Trilogy*, Ross plays all the characters, recreates the effects, flies the ships and fights both sides of the battles.

## AN IRISH JOKE

TALBOT HOTEL  
7PM

"Two Irishmen walk into a bar . . ." What follows is *An Irish Joke* both very real and really absurd. It is after closing time and Sergeant Craddock is on the prowl; against his better judgement our landlord, one Mr Coulahan, admits a couple of late-night drinkers. As the stout and whisky flows so do the stories as each man tries to best the others. With their peculiarly Irish take on life and its many riddles the conversations range from long-jumping Irishmen, the joys and dangers of bicycles, the merits of a pick-wielding poet to the predicaments of the Irish army in the desert. *The Fix* reviewed this and gave it thumbs up; you should go and see why.



## LOVERS AND HATERS

NORWOOD CONCERT HALL  
8PM

*Lovers & Haters* celebrates the Dunstan Decade in a controversial new play. Under Don Dunstan's dynamic leadership South Australia was transformed from a conservative backwater into a beacon of social reform. Dunstan's private life placed great pressure on his public position, and his personal passions – for the arts, dining and social justice – drove his reformist political agenda. Don Dunstan brought a brilliant flash of colour to the grey world of politics. Love him or hate him, there has never been another politician like him.



## TO BE STRAIGHT WITH YOU

DUNSTAN PLAYHOUSE  
8.30PM

For DV8 Physical Theatre's first appearance in Adelaide since the '96 Festival's *Enter Achilles*, director/choreographer Lloyd Newson leads an internationally hand-picked multi-ethnic cast in a poetic but unflinching exploration of tolerance, intolerance, religion and sexuality. DV8's newest creation is based on hundreds of hours of audio interviews collected throughout the United Kingdom with people directly affected by these issues. *To Be Straight With You* comes to Adelaide direct from its world premiere season in Berlin. An interesting production and worth your attention.

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# THE FIX REVIEWS

## THE TWOKS

BOSCO THEATRE, SUN MAR 9  
Danielle O'Donohue

Melbourne violinist Xani Kolac has long been a sought after addition for bands playing a mix of gypsy folk or bent carnival rock, but *The Twoks* are a band of Kolac's very own. She shares the stage with talented drummer Ben Hendry, and together the pair weave a haunting spell. Part gypsy,

part celtic folk and even at times sounding like a Tim Burton animated fairytale soundtrack, Kolac and Hendry's compositions twist and turn through a beautifully dark and gothic landscape. Like guitarist Kaki King, Kolac turns her violin into a percussive instrument and builds up a dense and mystical soundscape through the layering of loops while Hendry keeps her grounded with intricate rhythmic patterns. Hopefully next year the Fringe will see a lot more of this talented pair.

## SEVEN TIMES ME

THE GARAGE INTERNATIONAL,  
SUN MAR 2  
Michael Coghlan

Kat Francois narrates her way through her not so remarkable life, with dashes of song and dance, and liberal quantities of performance poetry. Not such a remarkable life unless you happen to be born black in contemporary England and an encounter with the police has you handcuffed and almost asylumed even though you're the victim. Kat engages us in her life story, but more importantly, helps her audience understand what it's like to be on the receiving end of institutionalised racism.

*Seven Times Me* continues at *Garage International* until Sat Mar 15.



## GEORGE KAPINIARIS - FROM BURNSIDE WITH LOVE

CAVERN CLUB, WED MAR 5  
Jenny Smith

George Kapiniaris sprinkles his show with some long-known one-liners and clever adaptations of crowd-pleasing songs. His enthusiastic persona from television's RAA ads and *Acropolis Now* crop up, as well as some never seen before. George's is an act that relies

heavily, but by no means solely, on celebrating and poking fun at cultural differences. Some missed their mark with me due to muffled microphone delivery, others I couldn't quite relate to – I needed the joke explained a little more. The lighting, stage set-up and music were slick and professional and gave us something else to look at for a while. For me there were more misses than hits, but judging from a lot of happy audience laughter many will disagree.

*From Burnside With Love* continues at *Cavern Club* at 7.30pm until Sat Mar 15.

## LOVERS AND HATERS

NORWOOD CONCERT HALL  
UNTIL MARCH 16  
Lachlan Colquhoun

Authors Rob George and Maureen Sherlock have skilfully mixed comedy and tragedy in this entertaining visit to the heady days of 1970s Adelaide, when a bi-sexual Premier wore pink shorts and held back a tidal wave sent to destroy a city revelling in its permissiveness.

Fortunately, *Lovers and Haters* has appeal beyond those nostalgic for the Dunstan Decade and those wanting a quick history lesson. The play shows the universality of the Dunstan story: a powerful man undone, or nearly undone, when his private passions collide with his public responsibilities. Dunstan's love for the charismatic restaurateur John Ceruto is explored in all its contradictions and the legendary Premier is well played by Todd Macdonald – a most convincing Dunstan. John Wren is darkly dangerous as Ceruto, who himself becomes a tragic figure when he is eventually spurned.

It's all there: the battle with ultra-conservative Police Commissioner Harold Salisbury, Deputy Premier Des Corcoran in a safari suit, Dunstan's second wife Adele Koh, and the backdrop of the drowning of gay law lecturer George Duncan in the Torrens by police.

All this is delivered in a production which mixes the comic with the tragic, and frequently bursts into song along the way. It is both a celebration and an explanation of its subject.



*Lovers and Haters* succeeds on many levels. In addition to satisfying the cognoscenti it also delivers a well-paced and entertaining theatre experience.

## ELBOWSKIN'S TOO HARD BASKET

RHINO ROOM, TUE MAR 4  
Kathryn Barclay

These two cute boys have two guitars, two gorgeous voices, one multimedia screen and one voice called the Too Hard Basket. A novel idea to rehearse the show as a performance, they even left the stage prior to finishing the performance!

The guys had catchy tunes and nice harmonies together. The multimedia screen provides the audience with some guttural laughter. Original comedy was what I was hoping for but instead we were subjected to the same old bad Adelaide icon jokes, the tired fat girlfriend and penis jokes. It was all a bit too hard! *Elbowskin's Too Hard Basket* continues at *Rhino Room* at 7.15pm until Sat Mar 15.

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# THE FIX REVIEWS

## BILL HICKS: SLIGHT RETURN

SOCO CARGO, WED MAR 5

David Knight

For a massive Bill Hicks fan to see an actor come out pretending to be the comedian who has been dead for 14 years was a strange experience. Sure the English actor Chas Early has got Hicks' mannerisms down to a T, but the show just wasn't that funny, or as intense or as biting as what I imagine catching Hicks in the flesh would have been like. Basically the premise of the

show is that Early plays Hicks coming back from the dead to rant about today's issues, but the beauty of Hicks' material is that it can easily be put into today's situations. Though many of my friends have said, 'I wish Bill Hicks was still alive – he would have a field day', after watching *Slight Return* it is better to just chill at home, grab some mushrooms, squeegee clean your third eye and watch *Relentless* and *Revelations* on DVD.

**Bill Hicks: Slight Return continues at SoCo Cargo at 9pm until Sat Mar 15.**

## SIN CITY: THE GOLDEN YEARS

NORTH ADELAIDE COMMUNITY  
CENTRE, WED MAR 5.

Rosie van Heerde

More like a high school rehearsal than a university production, *Sin City* leaves one less than satisfied. Although the talent of the musicians, dancers and singers cannot be denied, the show itself is flat and unexciting due in no small part to uninspired staging and lighting. The

North Adelaide Community Centre was a poor choice of venue – yet still might have worked with a little effort. Setting a performance in a Las Vegas show lounge on New Year's Eve 1963 demands a glittery, retro atmosphere – handing out party poppers simply doesn't do it. The finale, *Viva Las Vegas*, was a bit of fun, which is a shame because I was just starting to get interested.

**Sin City: The Golden Years continues at North Adelaide Community Centre at various times until Sat Mar 15.**



## JUSTIN HAMILTON – CALLIOPE

THE GARDEN SHED, WED MAR 5

Shane Scott

This is the second part of Justin Hamilton's three-part Fringe show and I am well and truly a convert to the concept. The material in part two could not have been delivered in the same show as part one (*Moving*), the three parts not only a brilliant concept but a necessary one. *Calliope* is a dark tale. Sure it still has plenty of laugh out loud moments, but they are noticeably down on *Moving*.

Rather than this being a negative and your attention wavering, Hamilton's narrative style and deeply personal insights keep you hooked on his every word. *Calliope* is a story based on death, funeral stories, near death experiences and the loss of those we love are not your usual comic fodder but this doesn't hinder Hamilton or the appreciation his audience responds with. If you missed *Moving* and *Calliope* I urge you to add part three, *The Letter*, to your must-see list. A Fringe highlight.

**Hammo's final production The Letter continues at The Garden Shed at 9.30pm until Sat Mar 15.**

## AKMAL - LIVE

ARTS THEATRE, WED MAR 5

Jenna Bonavita

Akmal has a natural and relaxed stage presence, allowing the audience to feel completely at ease and enjoy his observed stories of Australian culture. He encourages audience banter during 'question time' within his routine, a very brave move considering the danger of disaster that could present. One very rude punter claimed that he had heard

all the jokes before. Akmal's good natured response was to suggest that this man must be supremely psychic as many of the jokes had been written after his last visit to our fine city! I have personally toured with a musician that repeated the same jokes each night of a seven-week tour – if the jokes have sincerity in their delivery they remain fresh and extremely funny. Akmal definitely has this gift.

**Akmal continues at Arts Theatre at 8.40pm until Sun Mar 16.**

## ROB HUNTER: MOSECOW

RHINO ROOM, WED MAR 5

Michael Coghlan

Rob Hunter is not one of those ribald, garish, loud comedians that have you shrinking in your seat hoping they don't pick on you. Nonetheless, a curious mix of jokes, voice-overs, costume, a human prop and on stage telephone calls reveal a keen sense of what makes people laugh. And, as the unseen voice-over person says, you may wonder sometimes 'what the hell is going on', but regular changes in focus ensure things bounce along at good pace. Much of the humour stems from Rob downplaying his role as a comic and putting words into the mouth of his human puppet Joel,



and the unseen voice offstage which doesn't always go to script. Quirky, endearing, and funny! (And a great little venue.)

**Moosecow continues at Rhino Room at 9pm until Sat Mar 15.**

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# THE GREASE LIGHTNIN' DRAG SHOW

by Catherine Blanch



Australia's very own international drag queens are hopelessly devoted to Sandy and Danny in their latest outing, *The Grease Lightnin' Drag Show*. The crew are bringing Rydell High back to life in a musical parody with so much glitter and glam that your eyes will think they're caught in the headlights of an oncoming car.

*The Fix* speaks to Amanda Munroe, one of the six performers from Drags Aloud who mime and dance along to some of the original *Grease* soundtrack. What was the inspiration behind making this show? "Having just finished *The Sound Of Music Drag Show* in Melbourne, which went really well, we had to decide what to do next. One of the cast members said how much they liked *Grease* and it developed from there. We discovered a few different satirical angles to add to the performance, and then we warped

and twisted it – as you do – and ended up with what we've got now. "We've played pretty fast and loose with the storyline. It's still a boy meets girl story, or rather a boy meets girl-boy story. We've taken music from many sources and genres, so if people are coming along for the entire original soundtrack, that won't happen." Having seen the show I can tell you that the Rydell High Dance Off has music ranging from AC/DC through to The Village People, MC Hammer, Michael Jackson, *Rocky Horror*, Madonna, boot-scootin' and Irish dancing. It's a veritable feast of dance fads over the past few decades. Amanda plays Frenchy – the beauty school dropout. "I do, and I think it's very unfair because I would never drop out of beauty school [laughs]. I'm about the only one who doesn't change character. Kris del Vayze, who has previously worked with Peter Allen, plays Danny and Kenickie. Writer, director and costume designer Jessica James plays Sandy. Miss Bunny performs three roles, while Christine Andrews and Linda Lamont also have a number of parts. "Previously people have taken holidays and packed a bit of drag in their suitcases, but we are actually the first ever Australian drag troupe to go overseas on engagement." You are almost the new Les Girls, if you don't mind me saying so. "Not at all, it's a nice compliment in a way. I've met Carlotta quite a few times and we both agree that Australia is far more accepting of the whole drag phenomenon now, and a lot of that has to do with the Les Girls connection. However, unlike Les Girls, we're not female impersonators, we're drag queens, so I guess we're a lot more like the *Priscilla, Queen Of The Desert* bus tour. We're both the fantasy and illusion of Les Girls with the silly send up of *Priscilla*. It's all just incredible fun and a joy to be a part of!"

*The Grease Lightnin' Drag Show* runs at Umbrella Revolution in Rundle Park's Garden Of Unearthly Delights from 8.30pm until Sat Mar 15.

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# JASON CHONG

## FROM THE COMIC'S MOUTH



Under a week to go until we begin to countdown 'til next year's Fringe. So this week, you've got to cram in all those shows you want to see. But don't panic. Here's a couple of ways to get through it. Grab your Fringe Guide. Pages 46 to 51 is a calendar that'll let you know what's still on. Highlight the ones that you want to see. If you fancy, use different colours for your must-sees and like-to-sees. Look at the posters. They're not just there to wipe your hands on after a 2am yiros. Some artists stick their reviews onto their posters. Saves you doing all the work. Stop avoiding people with flyers. A great way to see if you'd

a show is to speak to a flyerer. If it's the actual artist, then you can see if you like them. And here's the best bit, they're quite likely to offer you 2-4-1s, or even free tickets. They're also great for recommendations. And they'll do it with a smile because there's nothing someone flyerer won't do for a bit of karma. Sample a bit of everyone at the late shows. A great way to try before you buy. If you see someone walking down the street in Fringe clothing, ask them for a recommendation. As long as they don't look too busy. If they do, offer them chocolate. What else can you do? Ask the people at the table next to you at dinner. Eavesdrop. Ask

people at your work. Your family. Your friends, the ones that you don't think will send you to something crap as a prank. Read reviews (but take them with a pinch of salt). After a show, go up and ask the performer what else there is to see. There's also a board outside the Garden of Unearthly Delights with all the shows on inside. Don't be afraid to take a punt. If you think someone's show has an interesting name, you like the colours of their poster, or you closed your eyes and picked a show, then that's a legal contract. See a few shows tonight. You can always chuck a sickie tomorrow.

Jason Chong's show *Emotichong* is on at the Electric Light Hotel Tues to Sat until the end of the Fringe. You can also see him at the Best Of Adelaide Comedy and hosting the Late Show on Wednesdays at the Rhino Room.



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# DHARMA AT BIG SUR

By Robert Dunstan

Pulitzer Prize winning US composer John Adams (*Nixon In China*) was commissioned to write *Dharma At Big Sur* for the opening of the Los Angeles Philharmonic's new concert hall in 2002. For the Australian premiere performance of Adams' *Dharma At Big Sur*, Adelaide Symphony Orchestra will be joined by US six-stringed electric violinist Tracy Silverman (pictured).

Composer John Adams had seen Tracy perform at a jazz club and immediately thought he'd be great to use in *Dharma At Big Sur*.

"That's true, yeah," Tracy confirms over the telephone. "I was playing at club in Oakland and I was playing with Terry Riley and John Adams just happened to be there. It was amazing timing really.

"The second movement of *Dharma At Big Sur* is a homage to Terry [Riley]. But Terry, of course, is the father of minimalism and that's something that John Adams explored for quite a bit of his career. So the second movement of *Dharma* has allusions to Terry's *A Rainbow In Curved Air* and a few of his more seminal works.

"And I think *Dharma At Big Sur* is one of John Adams' best works if not his very best. The thing that amazes me about it is that it's very abstract but very accessible at the same time. That's a wonderful combination in music. It's audience-friendly yet it doesn't pander to the audience at all."

Tracy plays a six-string, electric violin which he took up after finishing music college to join a progressive metal rock band.

"I just needed a different kind of instrument, so myself and another guy in New York kind of invented a six-string violin. This was before you could go out and buy them. So it kind of went from there and I never went back to the four-string instrument again."

Tracy resides with his family in Nashville,



Tennessee, where he also teaches. He doesn't, however, tend to hang out with bluegrass musicians.

"I'm kind of ashamed to admit it but I just don't like country music," he laughs. "It's funny because it's such a joke with all my friends that I live in Nashville but don't like country music. But there are a lot of great musicians in Nashville who have nothing to do with country music or bluegrass. And then there's the great bluegrass players such as Edgar Meyer and Béla Fleck & The Flecktones. So, yeah, being a fiddle player I've picked up a few bluegrass

tunes since living in Nashville.

"And Nashville's great place to tour out of because it's so central even though it's behind a bunch of big mountains. The country's trucking industry is centred there because you can get to more cities from Nashville in a day-long drive than you can get to from anywhere else. That's just a bit of trivia for you."

Is *Dharma At Big Sur* a work that often gets performed?

"Well, we're workin' on that," Tracy suggests. "And I'm actually going to Miami on my way back from Adelaide to perform

it there with the New World Symphony and John Adams will be conducting."

Tracy quickly decides what he's most looking forward to about his Australian visit.

"Beer," he says without any hesitation.

"I love a nice cold Pale Ale. That's my favourite style of beer as it happens."

I think we might have one here for you.

***Dharma At Big Sur* plays Festival Theatre, Adelaide Festival Centre, at 7.30pm on Sun Mar 16. Book at BASS. Electric violinist Tracy Silverman will also be a special guest performer at Persian Garden on Fri Mar 14.**

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THE ADELAIDE FIX 19

# ANGIE BATE IN INVENTING TIME...



Since Angie Bate's first exhibition *Starlight Bazaar* in 1999, the Adelaide artist has excelled in her chosen profession, collecting a swag of awards along the way (Centre For Creative Photography, established artist award at SALA Festival 2006, Adelaide and Art Month, Artist Achievement Award, Brent Artists Registry, London 2004) and partaking in around 16 art exhibitions in between. She now shares an exhibition with fellow artists Matt Lindqvist and Joe Doyle where, as a collective, they depict how time or lack of time can affect us – all through photography and illustration of course. Belinda Pappalardo caught up with Angie to see how the Fringe is treating her.

**What are you enjoying most at the fringe?**

The visual stimulation. Not only from the shows I've seen or the events I've attended but also the people I am passing in the street.

**Best show so far?**

Tom Tom Club, I saw it on the final night and absolutely loved it.

**What's your art mainly feature?**

Little parts of my mind. What I am

thinking about, what I've seen. Curiosity often gets the better of me resulting in a lot of experimentation.

**Why?**

I like to keep my mind fresh with new ideas. The work in *Inventing Time* was created after noticing how much we become the people we spend a lot of time with. I also wanted to experiment more with double exposing film as I could effectively show two people becoming one.

**At what age did you know you wanted to become an artist?**

I always wanted to do something creative from a very young age. In primary school I think I wanted to be an architect, then moved onto majoring in Art at high school.

**Dream collaboration?**

A combination of Cindy Sherman and Man Ray. Two very influential figures to me.

**What's in the pipeline for you?**

A solo show in this years South Australian Living Artists (SALA) festival then some collaborative work with friends in New Zealand and Edinburgh.

***Inventing Time* runs until Fri Mar 28 at Flightpath Architects Exhibition Space on Hindley St.**

## BEE-TRIP'S ART PICKS

Fringe isn't all about corn, comedians and cacks. It's about art mediums, collections, exhibitions and narratives too. So make sure you get behind the local and international artists each displaying their respective artwork in and around various venues throughout this wonderful festival city we call Adelaide...



### INVENTING TIME

FLIGHTPATH ARCHITECTS EXHIBITION SPACE  
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An exhibition by three exciting South Australian artists, Angie Bate, Matt Lindqvist and Joe Doyle, that looks at times impact on the person and how it can manipulate, shape and motivate.  
Concludes Fri Mar 28



### FIRST TIME AROUND

VALUE KING  
HINDLEY ST, ADELAIDE  
group show, opening Fri Mar 14.

Opening Fri Mar 14, 25 talented creative artists from across Australia come together to get ValueKing's 2008 gallery calendar rolling right. Featuring a diverse list of collaborators including some of the creative talents behind the likes of China Heights Gallery, The Serps, EverFresh Studios, *Won* Magazine, and Monster Children gallery; expect 25 very different takes on a common theme. Illustration, painting, screen prints and photography on A3. Includes work from: Rowan Tedge, Conor O'Brian, Mark Drew, Tristan Ceddia, Joseph Allen, Alaska, Sync, Vans, Max Olyynk, Sam Songalio, Andrew Long, Ricardo Montobeli, Eleanor Yap, Tom Jeppe and more...  
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## FUTURE MUSIC FESTIVAL

GARDEN OF UNEARTHLY DELIGHTS

MON MAR 10

Review by David Knight

Aren't we in the middle of a heatwave, or is it just a little hotter than usual? And smack bang in a middle of a heatwave had to come the biggest electronic music festival of the year – Future Music, which came a day after most of Adelaide sweltered at WOMADelaide. Sh-eeet and isn't it like the middle of March, shouldn't the weather be cooling down a tad, so that Adelaide can enjoy the month when this city truly comes alive? But the massive national dance festival once again rolled into town with The Chemical Brothers headlining, and this resulted in a much bigger festival than the inaugural Adelaide Future Music Festival held last year. This year there



were at least double the 5000 people that rocked up to last year's event. But like the Big Day Out's that sell out really quickly - I felt the line-up wasn't that strong (when compared to last year) especially after DJ Yoda and Diplo pulled out, two DJs that would've given the line-up much more diversity, which was needed, as there was only one hip hop act, Aesop Rock, and one turntablist, Kid Koala. At the start of the review I mentioned the weather and that is important, as I didn't hit up Future as early as I woulda liked due to the heat, so this review has neglected a lot of the acts since much of the day was spent at a bar or under a tree trying to score some shade or some beverages to keep me cool.

A lot of my time was spent at the Future Funk stage early, as that provided a nice seating area, and close access to a few bars, but the only problem was that you could hear the DJ spinning at the VIP bar while enjoying the DJ at the Future Funk stage. Some local D&B identities that were kicking out the jams nicely when I arrived were MPK and then John Doe, who was cranking some festival friendly D&B before dropping a couple of hip hop tunes in preparation for Aesop Rock. The MC got the small crowd of hip hop heads an early fix that proved to be the warm up and the highlight for them,



as far as hip hop goes. The highlight of the day was Sven Vath, as the German techno party animal took to the main stage and livened it up from the get-go. His smile and pumping-the-crowd antics including grabbing the bars on the tent protecting the DJs from the sun and pulling them down, was indicative of the party vibe the Cocoon boss is famous for. Vath's set was the perfect techno festival set – fun, not cheese, plus it was able to get a lot of people who wouldn't normally like techno dancing their arses off. As Vath played party starting minimal tek, a whole lot of girls were going crazy near the front, and this is something that has been missing from techno parties the past few years – girls. So for this reviewer he was just happy to be clapping his hands in the air and dancing his arse off to some quality techno while being surrounded by a lot of nice looking girls instead of the usual trainspotters.

Another decent set was from the Ninja Tune affiliated Kid Koala, who provided my exit music, as I walked home with a sore head neglecting to catch The Chemical Brothers, who really don't do much for me anymore. Musically this year wasn't as strong as last year (Josh Wink!), but it is good to see Adelaide supporting an event that looks certain to be a regular fixture on the Adelaide clubbing calendar.

If you have any club related Fringe and Festival Of Arts news you want to share with The Onion Fix email <fix@ripitup.com.au>.

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