

es & Broadway

until March 16

Chris Eaton, backed by a band put together a production from the great American musical, plus a couple of songs.

al style is in the tradition of the famous big band. Although his voice is strong, his musical expertise could be improved by more individuality and more varied tonality.

g group was comprised of a trumpeter and tenor saxophone and a standout performer Anna Butters on piano and pianist/leader.

inner's compositions, *My Heart in Two*, was a really pretty ballad and the rest all impressive.

John McBeath

DaPu

ing Centre, until March 14

U DAPU is a character who wants kids to play in the wastewater network of the city streets. He's also a character who puns, and there's a lot of those in this production. Primary school children from the SA Water Learning Centre at Victoria Square.

oved the poo jokes, not to mention the chance to chuckle at the audience-segment. DaPu was a show to be cool, and his character is credited by having a DJ. The show also featured a fast-speed film system.

akdancing left a lot to be desired but his message got across. You can't put it down the loo because it's "through you," the character wanted along happily.

Louise Nunn

que Bazaar

til March 14

omething so clean and simple about contemporary music, especially when presented in cosy confines of Café Bazaar with a small stage and a band. Walk to bring the performance closer to their rowdy and alternative audience.

olitely intimate and sexy, more erotic than a fashion show, then it's about style, and these performances are spilling over the stage. Led by the sophisti-

Toys

Dance  
151 Hindley Street, last weekend

★★★

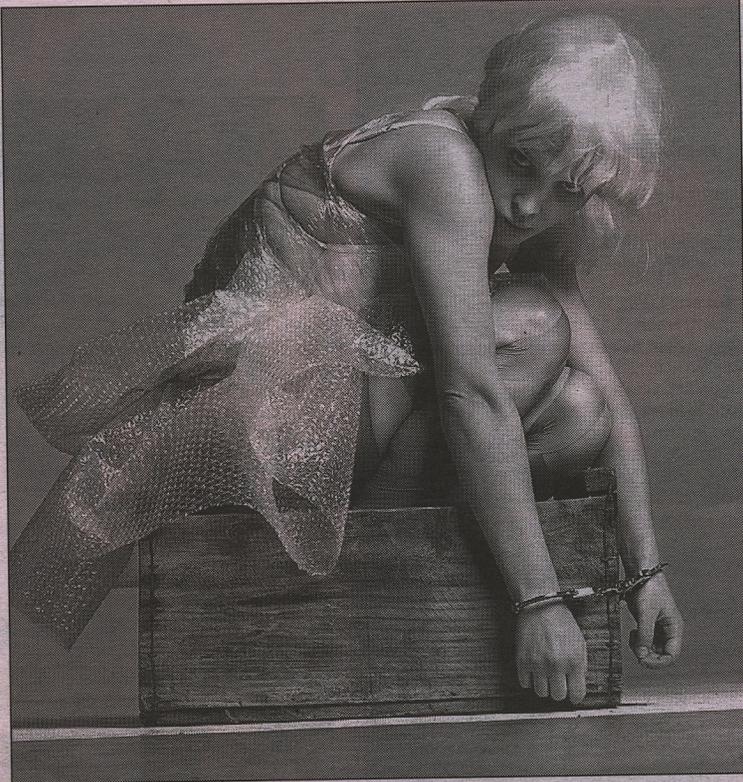
TOYS from Melbourne artist Tina Evans is a chilling piece.

Exploitation of women, especially in sex trafficking, underpins the performance. Toys has an instant impact: a pretty young thing in a babydoll costume stands trembling on the auction platform, her enslavement emphasised by the tape that binds her legs, which the passing eye might regard as merely criss-crossing ribbons.

Several facets of this insidious trade are candidly depicted, from the costuming of the merchandise - for that is what these women are - to the fear behind the eyes, and the final scene, where she lies defeated, is grim indeed.

The noise of the street was an unwelcome distraction and one can but speculate at the effect of Toys in a better venue.

Peter Burdon



CHILLING: Tina Evans in Toys.

cated Cherry Valens, they primp, preen and pose, removing a few delicate garments. There's Bollywood and bellydancing and some old-time vaudeville all presented with a wink and a smile.

Apart from a charmless routine with an inflatable doll, and something verging on cannibalism with a transvestite chef, it's a show for all ages.

Ewart Shaw

Sketch & Co

Comedy  
Sugar, until March 14

★★½

This is an hour-and-a-half worth of hard work, quick costume and character changes and potential torture for the crowd.

On average, one in five of the 26 sketches is good. It's the constant grinding of teeth needed to get through the remaining ditties that is tiresome.

Writers Patrick White and Chris Maitland appeal to about half of the crowd. But for those who did not find their humour funny, it was a reasonably long night.

One could not help but admire their ability to quickly morph from character to character, and the delivery was flawless.

It was what they said that had one reaching for the bar of Sugar nightclub. *Horse Race*, a tribute to the U.S. presidential election, was clever and executed in perfection.

If you like schoolyard humour performed by grown men-at-times-pretending-to-be-women, this is for you.

Candice Keller

Marmalade Trio Meets Songbook Trio

Music  
The Promethean, until March 19

★★★½

PIANIST/COMPOSER Mark Ferguson leads the Marmalade Trio with Shireen Khemlani on electric bass and the excellent, though at times overloud drumming of Ben Todd. They played mostly originals, many with a Latino beat.

The leader seems to vacillate between serious musicianship and a novelty act, playing a melodica and an African thumb piano, but neither instrument added to the musicality.

Saxophonist Mike Stewart heads a trio with some fine acoustic bass work from Tim Bowen, driven along expertly by Ben Riley on drums. They delivered a satisfying program.

John McBeath

Everynight, Everynight

Theatre  
Adelaide Gaol, until March 13

★★★★

BILLED as the most controversial show in this year's Fringe, *Everynight, Everynight* is one of

those rare productions which lives up to the hype.

Confronting, engaging and dark, it tells the story of criminal Christopher Dale Flannery (aka Mr Renta Kill), sent to Pentridge Prison's brutal H Division in the early 1970s. The treatment Flannery and his fellow H Division inmates weather at the hands of the prison guards is up there with Abu Ghraib. But Flannery finds a way to rise above the brutality.

Immaculately performed, written by former Pentridge inmate and H Division resident Ray Mooney, and set in Adelaide's spectacular former jail, this is a performance worth seeing - if you're able to stomach the brutality and necessary frequency of obscene language.

Jessica Leo

Death In Heaven

Cabaret  
Higher Ground, until March 20

★★

STORIES about prostitutes killing their clientele are loaded with black humour potential. However, *Death in Heaven*, Helen Vicqua's intimate cabaret, misses the mark.

There is something deeply uncomfortable about being lectured on fetish eroticism by someone old enough to be your grandmother. The jokes are juvenile, and the audience interaction has everyone staring at their feet.

The script is interspersed by

some incidental that's sketchy too, redeeming value. The way Vicqua switches between herself and funny, but it's a show that wears thin by the time you get anywhere near

A Midsummer Dream

Theatre  
The Armoury Lawns, until March 16

★★★

THE director's not sure if this play at all? After all, it's being done.

But director Mark Blyden's production is the perfect storm. Not only do the performers not perform this play, they enjoy themselves.

Amy Bodossian, Shannon Gray, and MacNamara all give funny performances. The lovers, and Drury pull off a delightful performance as Botch.

This production is a comic that tingles the fairy king, what glossed over by a lacklustre production charm the audience.

But the lovers' icals compensate with the snappy music and outdoor produce an enjoyable

A Dingo Stole

Comedy  
The Duke of York, until March 16

★★★

THE Fringe Guilding impression about the notorious the NT and SA hitch-hikers, but an odd trio for joking about terrorism in the U.S.

Highlight of the John Burgess, a rapid-fire punchy wrong observation splitting.

Next up, Crai Adelaide's crazy elements of Da delivery - although lose his focus a

Final act Phil ditties were weird, and his added to jokes as stage fright a with toilet humor, tending of obscenity not for the faint