

DdD PRESENTE





Murray BRAMWELL - February 25, 2017

<https://dailyreview.com.au/adelaide-fringe-festival-round/56256/>



THE BEST (SO FAR) OF THE ADELAIDE FRINGE FESTIVAL

The Adelaide Fringe has been going more than a week now and has spread its ever-larger network around the city. With more than 1300 events, 5,200 participating artists and an estimated turnout of 75,000 punters at the opening weekend parade,

the proud claim to being second only to Edinburgh's mega-Fringe event is further strengthened. The number of events clamouring for attention is astonishing – 290 comedy shows, 248 music performances, 143 theatre listings, 132 cabaret events and 43 circus and physical theatre productions.

And, as always, the Fringe has its familiar precincts – The Garden of Unearthly Delights is set up in East End's Rundle Park like a pop-up village, with fun fair rides, bars and food kiosks, and exotic retail. And, of course, its familiar tents and spiegel tents offer the usual canny mix of household TV comedy faces, hyper-manic burlesque shows, and off-beat eccentrics all spruiking for attention.

Across the way in Rymill Park, Gluttony has 102 acts in seven venues also capturing the roaming throng, while, over in nearby Grenfell Street, Tandanya is hosting events throughout the season. At Holden Street Theatres, Martha Lott has again assembled a program of theatre, comedy and cabaret. As in previous years HST is sponsoring and hosting UK productions selected by Lott from the best of last year's Edinburgh Fringe – including two outstanding monologues – *Scorch* by Stacey Gregg and Henry Naylor's new work, *Angel*.

Moving from its previous location in Victoria Square to the section of the Torrens riverbank known as Pinky Flat, The Royal Croquet Club has had a new lease of life with a more extensive layout and the Adelaide Oval footbridge to deliver the flow of Fringe dwellers visiting the more than 40 shows at six venues.

The Adelaide Fringe runs until March 19.

Here are some highlights so far:

IT'S NOT FOR EVERYONE, MENAGERIE, ROYAL CROQUET CLUB – FIVE STARS

“Old acrobats become clowns. So be it.” So say Jo Lancaster and Simon Yates (pictured above), founding members and movers and shakers in a 22 year circus theatre project that has broken rules and redefined almost every convention of physical entertainment. Back at the Adelaide Fringe for the first time in nine years with a new show, *It's Not for Everyone*, Acrobat are still bending hearts and minds and flipping them back to us, to make of ...what we will.

Arriving at the edge of the Menagerie tent stage, are two codgers in clown costume. He's on his trick cycle, with a pink button nose and wearing an ancient bike helmet and a floral shirt. She's in a helmet too, on top of a red fright wig and is sporting a particoloured mishmash of florals and stripes as she hauls a supermarket trolley full of stuff and tries unsuccessfully to hoist it on to the stage.

This is bitter clowning and the meanings are sinister and unflinching. But the shifts of focus are fast and fascinating.

From there the show – animated by sound designer Tim Barrass’ splendid fizzling, squelching, klaxon honking, music and effects tape – takes off. The two performers break out into bike stunts, pratfalls, Punch and Judy squabbling and other irresistibly funny clowning routines. Yates struts self importantly, Lancaster has a fixed expression of puzzlement and covert resistance. He sits in a chair while she pours improbable objects down his throat, his stomach inflates and he gives birth to a balloon amidst a cacophony of wheezing and farting.

The pace is brilliantly managed with split-second sound cues and blackouts. There are buzzers, pedals and gizmos all around the stage ready to be release looney tunes, chook noises and other aural and visual ambushes.

And, as the clown costumes are taken off, the show spreads out into a series of unpredictable tangents – beauty pageants, satirising body image with cardboard cut-outs and slogans : “Get less ugly”. The physicality becomes more menacing as tensions emerge. While a record plays with a cheesy crooner singing “You and Me Together”, Yates is hauling Lancaster upside down with an aerial strap on one ankle, like a carcass ready for filleting. This is bitter clowning and the meanings are sinister and unflinching.



But the shifts of focus are fast and fascinating. With a series of nano- second blackouts, Lancaster presents herself as a slideshow series of snapshot images – “This is me – objectified, this is me- commodified; matching top knickers in a knot; transparent; out of focus.” It is so simple, and wonderfully smart.

Calling their show *It's Not for Everyone* suggests a challenge to the audience but with its theatrical flair and invention, it is one easily taken up. Even as they morph from daffy entertainers on a bike to wrestling bodies smeared in mud, there is a sense that we are being presented with a series of very understandable yet absurdist propositions. Lancaster and Yates are like Estragon and Vladimir in *Godot*, or maybe Hamm and Clov in their dustbins in *Endgame*. No wonder Samuel Beckett loved clowns so much. He would have loved Acrobat.

The Advertiser

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Kate UREN – February, 24, 2017

<http://www.adelaidenow.com.au/entertainment/adelaide-fringe/theatre/adelaide-fringe-review-2017-its-not-for-everyone/news-story/9c40dd29affcf99b43dd8fbb17e33dd9>



ADELAIDE FRINGE REVIEW 2017: IT'S NOT FOR EVERYONE

Performance Art, ****

Royal Croquet Club - Menagerie, until March 5

IT does what is says on the label — this confronting, highly-skilled and complex show is most certainly not for everyone. If your idea of the Fringe is a fun night out with a mainstream comedian, it's definitely not for you.

This risky offering from powerful Albury duo Jo Lancaster and Simon Yates occupies a unique — and often uncomfortable — place on art's outer fringes. If that's your bag at this time of year, *It's Not For Everyone* is a triumph that continues to challenge and provoke long after the curtain falls.

It's an absurd, macabre and shocking study of relationships — from the schlock force-fed to us by glossy magazines to the roles entrenched by society and the loop that grips us in our daily grind.

It begins with two kooky clowns and finishes with the performers stripped bare and drenched in mud. Prepare for a primal assault on the senses — emotional and physical — with a take-home message that we cannot suppress our animal instincts.

Utterly memorable.

Kate Uren



Alana TREZISE – February 20, 2017

<http://www.thisisradelaide.com.au/rad-life/2017/2/20/fringe-its-not-for-everyone-the-royal-croquet-club>

FRINGE : IT'S NOT FOR EVERYONE @ THE ROYAL CROQUET CLUB

Last night we headed down to the Royal Croquet Club's Menagerie tent to experience **It's Not For Everyone**, a show that really does live up to its name.

Presented by stalwarts of the circus performer scene, *Acrobat* have been performing to crowds for the last 20 years, finessing their shows into what they have produced for this year's Fringe Festival.

As the lights dimmed, two clown characters appeared, beginning the show immediately with a range of gags that you would typically imagine a cheesy clown to perform. Falling over their clumsy selves, running around doing fart gags and showing off their acrobat skills on a bicycle was entertaining, but to be honest, I was wondering 'is this show for me'?

It slowly progressed to become more and more obscure, drawing the audience in and capturing our attention with skits that made you really think about the deeper meaning. Using their incredible acrobatic skills, the clowns quickly transformed into a man wearing a suit, and a women 'carrying' him around the stage. The man made a low-brow comedic speech about 'men being men, and women being women', drawing on the traditional roles that society has placed on gender for hundreds of years. It was interesting to see how quickly the show had transformed into a deeper, insightful and meaningful comment on society.

As the show unfolded, ideologies and themes surrounding societal issues were portrayed with far more expression through the use of their body, using very minimal talking. Eventually, the clown personas were completely gone, instead replaced with fundamental, uncomplicated forms of the human self. It was captivating to watch these two bodies move across the stage, using something as simple as dirt against their bare bodies, and words such as I AM, YOU ARE and SHE IS to portray how one 'should act' in society; it was both thought provoking and mesmerising.

Acrobat creatively comment on society having control over what we do, the social and cultural constructs ruling our lives and the idea of baring all sometimes to just fall over in a heap - because that's how life is. A relevant and well thought out performance that left me feeling slightly confused, entertained and emotive all at once.

Overall, this is one show that you need to be prepared to use your thinking cap, to extract meaning from some very interpretative skits. It's definitely not for everyone, but I certainly enjoyed it.

It's Not For Everyone is playing throughout the Fringe season at Royal Croquet Club. Get your tickets **here**.

James Murphy – Tuesday, 07 March 2017

<http://scenestr.com.au/news/arts/it-s-not-for-everyone-adelaide-fringe-review-20170307>

IT'S NOT FOR EVERYONE @ ADELAIDE FRINGE REVIEW

Every year when the Fringe Guide is unveiled, you can quickly ascertain with a few page flicks which shows will have mass appeal; the glitzy, big budget arena circus spectaculars that will offer one hundred at twenty minutes of choreographed wonderment.

This show, presented by Acrobat, is the antithesis of the people-pleasing mega-circus. The two performers, Jo Lancaster and Simon Yates, arrived on stage in makeshift clown garb, impressing with an array of bicycle stunts.

They then proceeded to feign appreciation of the audience's affection; they were not there to be adulated. Events would incrementally descend into anarchy; male child birth, singing off key, gruesome suicide simulation, gender politics and a Cossack dance scene that reduced me to snivelling fits of tearful laughter.

From moment to moment, it was impossible to predict what you would see and subsequently how you would feel. It is the kind of show that typifies what Fringe once meant, ending as it does with two mud caked semi-nude artists.

It is a show that rebels against the easy laugh or the spoon feeding of comprehension. It is a show where some will walk out, some will seek refunds but then others will stand and cheer.

Populism, in art or politics, necessarily involves a dilution of substance. This show is so substantial that it is as thick as mud.