

company seems to have forgotten that the point is to engage the audience, which it utterly fails to do.

Kirsty Knaggs
Until 14 August. Today 9:30pm

DANCE & PHYSICAL THEATRE
6TH INTERNATIONAL
CHOREOGRAPHERS'
HOWCASE ★★★★★
BUCKET @ DEMARCO ROXY
ART HOUSE (Venue 115)

THE past, *Choreographers' Howcase* has been a hit and a miss affair. It has seen dancers crowd together to present largely uninspired work in cramped surroundings. So it came as a welcome surprise to discover that this year's offering is dynamic, confident and, above all, diverse.

Featuring the work of seven choreographers, the show ranges from contemporary to classical, with solos, duets and large group work.

Set to Ravel's *Bolero*, the opening duet by Holly Williams had some nice touches, but lacked drive – and the video backdrop served only as a distraction.

But from there we moved on to five wonderful, and very different, solos. Susana Williams, the brainchild behind the *Showcase*, has been dancing since the Sixties and has such brought a wealth of experience to her *Multidirectional Walk*. A spirited piece of pointe work followed, as feather-clad Beatriz Pascual made

his only cheat once, he tells us), but the truth is, Reginald D Hunter is none of the above. He's not racist – his act is all about the

to enjoy something much more meaningful than a four-star comedy show.

Matt Breerton
Until 30 August. Today 8:15pm



Reginald D Hunter - not as bad as the media make out.

Picture: Neil

coquettish use of the Roxy Art House columns in Daryl Raizal's *Autumn*.

Mahler's emotive strings served as a backdrop to Kris Cangelosi's *Journey Home*, a cathartic journey performed by the ethereal Bethany Jones-McCullough. Choreographed and performed by Anne Zuerner, *The Grind* was the funkiest work of the night. Dressed in trainers and lycra shorts, she shot round the stage, a flashing red light adding a twist to the movement.

The penultimate solo by Lisa Lock was relatively short, but proved to be the highlight of the entire programme. Her stunning stage presence – all long limbs and cropped peroxide hair – made *Liquid Ritual* utterly compelling. An industrial soundtrack only intensified her contemporary moves performed en pointe.

Maria Knoll's ambitious work for 12 dancers closed the show in fine style, with passionate choreography performed to Tori Amos and Sarah McLachlan. With precious little dance at this year's Fringe, this show deserves a much longer run.

Kelly Apter

Until 14 August, at 8pm

COMEDY
RADIO FACES

★
SWEET ON THE ROYAL
MILE
(Venue 39)

NOT JUST bad, but confusingly bad, this show makes no sense whatsoever. As far as I could deduce, it features the fictional winners of "Funny Idol" performing other people's awful scripts for radio: a strange, humourless concept with an audience interaction element that the audience is justly reluctant to indulge.

Jay Richardson

Until August 15. Today 8:40pm

COMEDY
NUDGE

★★
POD DECO (Venue 75)

ENERGETIC, anarchic but not particularly funny, this play welcomes Vic and Bob cohort Charlie Chuck on board to no great affect, his unpredictability the only good thing about it. Duo Matt Holt and James Lamont only achieve laughs when they, too, ad lib, a shame because this show stifles their obvious chemistry.

Jay Richardson

Until 29 August. Today 3:40pm

THEATRE
CURRY TALES

★★★★
TRAVERSE 4: THE RAJ
(Venue 312)

SOMETIMES an obsessive interest in something can lead to one part being blown out of proportion, while the significance of the whole becomes lost. This is where our culture seems to have arrived at with food. We may memorise our carb counts, but rarely do we contemplate the emotional legacy behind what we eat.

Rani Moorthy's hugely likeable play is a string of monologues delivered by six women from different times and places. What unites them all is their curries.

There is a comical Mumbai socialite, a sensual Trinidadian, a slum dweller, and a mixed race Malaysian woman tied to her stove in protection from race riots. There is a British Asian businesswoman and finally, there is Anapurna, Goddess of Food herself.

Moorthy's opening scene, a kind of Indian culinary stand-up, is an effective device, establishing a rapport with the audience that she continues to nurture. Once on the side of this compelling

performer, it doesn't feel gimmicky or intrusive when she prepares her first curry live on stage. Rather, the gentle simmering and wafting aromas remind us of how good cooking is like a good story and true enough, as the characters add more flavours, so their stories grow in richness.

A central theme of Moorthy's tales is food and

power: both as a tool of production and of nourishment. However, Moorthy's real interest is food and identity.

Moorthy's script may seem to be a recipe in the making, her performance is lovingly crafted by Linda Marlow whose deft, subtle hand is apparent throughout.

Louise Ri

Until 28 August. Today 7pm

assembly⁰⁴

"The jewel in the crown of the Fringe" The Scotsman



The Love-Hungry Farmer

Des Keogh returns to Assembly following his much lauded appearance in *The Matchmaker* (Stage Award 2001). A hilarious and soaring heart-breaking tale of bachelor and virgin John Boreen McLean.

Aug 6-30 (not 17)
13.00

Tickets £

Hard To Believe

The story of the unravelling of an undercover agent in Northern Ireland. Staged with intense theatre power and humour. 'A grotesquely brilliant play...' The Irish Times

Aug 6-30 (not 9,16,23)
14.15

Tickets £10 (£9), £11 (£10)



The Rage - Paragon Ensemble

Bad-boy blues, composer and cabaret artist Dave Heath, teamed with Scotland's finest virtuosos musicians rage together at the... 'The musical equivalent of a two fingered salute...' The Scotsman

Aug 6-14
20.55

Tickets £10 (£9), £11 (£10)

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