

# RAPID FIRE

## Blackout

★★★☆☆

Produced with support from the Glasgow Citizens Theatre, *Blackout* is the story of James, a troubled young man who makes a series of poor choices and finds himself awaiting trial for attempted murder.

*Blackout* is effectively a stream of consciousness turned narrative, and while this could have produced a one-dimensional piece of theatre. But the team use it to their advantage, playing with points of view and getting into James's head in a frightening way.

There are, however, too many scenes in which choreography feels gratuitous, its potential as a dramatic device becoming diluted by overuse.

This misjudgement concerning movement is a shame as it detracts from what is otherwise a gripping piece of new writing. [Jo Caird]

**Underbelly, Cowgate,**  
2:55pm - 3:45pm,  
5-29 Aug, £6.00

## Looking Between

★★★☆☆

The seven-strong cast of the Shaded Voice Dance Company offer some moments of inventive and impressive choreography, but sadly the show as a whole isn't quite successful. The first piece is the most effective, with the dancers gracefully telling what the programme notes

call a "story of heartache". A few technical blips sometimes mar the performance, with dancers occasionally out of time or a touch unsteady. The more ambitious second segment attempts a choreographed look at societal control, but the dancers occasionally sink into absurdity, as when they squat and bash away at imaginary typewriters. In the company's defence, their medicinal-smelling church hall of a space doesn't do them any favours. [Ed Ballard]

**Greenside, 4:00pm -**  
4:40pm, 9-14 Aug, £7.50

## Pulse

★★★☆☆

A giant meteor is on a collision course for Earth. Fortunately, the world's scientists have devised a plan to stop it in its tracks. On the evening of the spectacular intervention, five friends come together and find that they share less with one another than they previously thought.

The cast are a competent lot and it's refreshing to see a play properly suited to its performers. David Asher's script also offers some perceptive commentary on the attitudes and relationships of today's youth.

As the plot develops, however, it all begins to seem rather implausible, and at the show's conclusion, one is left wondering what happened to the realist drama the evening started with. [Jo Caird]

**C soco, 7:50pm - 8:40pm,**  
4-30 Aug, £8.50

## I, Elizabeth

★★★☆☆

Don't believe the claim that *I, Elizabeth* makes to "reveal the woman behind the queen". The play is far more complex and ambitious than that. When Elizabeth

observes that "princes are set on stages", this is not an empty reference to an Elizabethan trope, nor merely being self-referential.

The pressure of the public spotlight threatens to destroy Elizabeth's carefully cultivated appearance. As the lights flicker and threaten to go out, her cries of "Oh, God!" become less an exclamation of grief than a direct address to the deity whom she believes has singled her out. In her words, "It is so difficult to know the difference between seeming and being". [Alexa Phillips]

**Assembly @ George Street,**  
11:50am - 1:00pm, 5-30  
Aug, not 16, 24, £8.00

## Intertwine

★★★☆☆

An attempted montage of four dance pieces, *Intertwine* uses a variety of dance forms and choreographing techniques to experiment with how stories can be told through physical theatre. The adventurous pairing of Bach with Aphex Twin as the score for the first performance sets a brooding and promising tone, but unfortunately what follows is nowhere near as skilfully blended.

With overly repetitive movement and un compelling choreography, none of these pieces has the clarity or fluidity of narrative that they aim for. The uncomfortably long pauses between each work, and the too-frequent imprecision of steps only exaggerate this overall sense of disconnectedness. [Rebekah Robertson]

**Zoo Roxy, 2:00pm - 3:00pm,**  
6-28 Aug, not 15, 23, £5.00

## Shakespeare For Breakfast

★★★☆☆

*King Lear* isn't one of the Bard's

cheerier plays, but there's barely a laugh-free minute in this lively reimagining featuring five talented actors.

Taking the plot of Shakespeare's tragedy, the audience (munching on their complimentary croissants) are taken on a channel-hopping adventure which including *Britain's Got Talent* and *How To Look Good Naked*. The star of this 60 minutes of exuberance is undoubtedly the spry Nathan James Plant, whose aping of daytime television host Jeremy Kyle is a comedic masterstroke.

The performance starts to run out of steam over the last quarter as the televisual references become increasingly stretched. But despite these minor issues, this is still a frothy breakfast treat sure to the morning off to a winning start. [David Hepburn]

**C, 10:00am - 10:55am,**  
4-30 Aug, £6.50

## Ubu

★★★☆☆

Inspired by the infamously controversial 1896 Alfred Jarry play *Ubu Roi*, this Awful Pie Theatre production is a rough gem of a play.

There is a captivating energy about the production, in particular the spritely exuberance of the young cast. Their enthusiasm, combined with a knowing mockery of the script and themselves is utterly captivating.

At nearly 90 minutes, the show is a little over-long, and scarred by a couple of non-sequiturs and a contrived "it was all a dream" set-up. Nevertheless, if you go in aware that not everything will make sense, you'll find it very good fun.

**theSpaces @ Sur-**  
**geons Hall, 10:30pm**  
- 11:50pm, 7-17 Aug