

## I Like Frank In Adelaide

Blast Theory  
FringeHUB & city streets  
Until Sat 13 March

Blast Theory are UK based multimedia artists collaborating with the Mixed Reality Lab from the University of Nottingham in launching a new kind of interactive game at the Fringe, the culmination of their work as the current Adelaide Thinkers in Residence. 'I Like Frank' is the result, where 3G (third Generation) phones are used by players on the street, linking with online gamers using a virtual version of Adelaide to navigate and find the enigmatic Frank. Players are marked on the phone map, and become sentinels with messages transmitted from them, to add to the chase. Curious clues from Frank can also be called upon to help in the search, a mix of historical tidbits and cryptic directions through East end backstreets, where everything becomes a potential marker in a note from a freaky mason stuck to the hall entrance, stencil head graffiti forcing one to ponder, "is that Frank?"

As I was racing up Rundle Street with only minutes to go, excited and feeling like I was on the trail, that regular haze of people and consumption was muted in the pursuit of Frank. I am not sure who or what Frank is - I am still not sure if I found him - but the artists have created a game from frontier technology to assemble a strange little community pulling together on a Frank finding mission. Anyone on the street taking directions from their phone could be a team mate!

Conceptual treasure hunt and techno orienteering, 'I Like Frank' makes one abandon the usual ways of being in the city and using technology, and give over to playing. All possessions are left at the start point, the phone becomes map and lifeline, the points and the players names a safety net in finding the solution. Or that is what it became to me, between surges of anticipatory elation. Finding Frank is a surprise.

**Narelle Walker**

nommami (who is the first person I've ever seen play didgeridoos like pan-pipes) is a talented hybrid performer. This "Baba Didge" is able to play a sound that is not necessarily music and vocalise an effect that is not necessarily song. He's a "music-singer" with clout and style. On his instrument he's a master - able to deliver echoes, cries, rumbles, swishes, hoots and horns. Combined with stick, cymbal and skin arrangements that play with your mind, the music is wild (up to 240 beats a minute). Expert mixing by Peter Kolomitsev and spot on lighting by Del Barczak ensured the brilliance of this show.

After the Fringe Em-Dee are off to the Kings Park Blues Festival in WA with a big name line up including JBT, Xavier Rudd, Frené and James Brown.

**By Anya Machczynski**

## The Fiddle & The Drum - The Music Of Joni Mitchell

Kathie Renner, Melissa McCaig &  
Vincent's Chair  
Garage Bar, Season Closed

For many, Joni Mitchell is a Muse - to her contemporaries and virtually every important woman songwriter since. So the Fringe show 'The Fiddle & The Drum' provides a rare opportunity to examine work from throughout her lengthy career. All in all, singers Melissa McCaig and Kathie Renner show a deep understanding for Mitchell's work in all its facets - from folk to jazz and the rock inflected. And like Mitchell herself, the idea of using jazz musicians (Vincent's Chair) is an inspired one - adding much to her tableaux.

Following on from this, the highlights of this wideranging performance were from Joni's more jazzy period - *Coyote*, *Edith & The Kingpin*, through to the much more recent *Turbulent Indigo* (given excellent acoustic support from Brett Stafford). Most impressive of all were Renner's virtuosic and impassioned take on the Mingus rewrite *Goodbye Pork Pie Hat* and McCaig's *Twisted* which was sung

## FAD Bar Season Closed

Good Times, presented by Adelaide comedians Jarrod Fitch and Mark Trenwith is a loosely formatted show that in many ways appears to be carried along by audience participation. Fitchy soon had the crowd on his side with a healthy repertoire of quite tacky observational humour backed by some very clever celebrity impersonations. Taking on the voices of John Howard, Shaggy, Keanu Reeves, Arnie, Laurie Fields and the ABC's 'Gardening Australia' guy, given more time to fully develop his storylines as well as tighten up his delivery, he could well move onto bigger things.

Same with the next act, Jason Chong, who's main shtick is his half Asian, half Chinese lineage. Though some of the jokes relied a little too much on typecasting, there's still a few questionably valid reflections made. This was evidenced in his cleverly parodied musical piece, *Not Asian Enough*, sung to the tune of a recent Kasey Chambers hit. A short video was next, a vox-pop survey showing Fitch and Trenwith taking to the mall and asking all the right questions. Again, although not exceedingly funny, there were more than a few moments that made me smile.

Finishing up with Mark Trenwith, once more there's a bit of tweaking required in both his material and delivery but that still didn't stop the crowd appreciating his views on feral country school kids and kangaroos with short term memory loss. Though Good Times may be one of the smaller comedy acts I've seen at this year's event, it definitely wasn't the worst. In fact, being in such a comfortable venue and because of their casual interaction with the punters, I could even say this night was among the most enjoyable we've had.

**Steve Jones**

## I Was Here

Jane Beachey  
Your Mama Productions  
Weimar Room