



FRONT ROW



BEST OF THE FEST

This week PIAF will see the commencement of Sophocles' *Antigone*, the urgent and deeply moving story that follows Antigone as she defies the city's latest law and buries her traitor brother. Kate Mulvany plays the gusty Antigone alongside musician and lyricist Rachel Dease (Schwendes), who blasts open Sophocles' Greek chorus with her series of haunting torch songs. Antigone will be playing at the Subiaco Arts Centre Theatre from Saturday February 21 to Saturday March 7. If you're looking for fun for the whole family, *Revolt Of The Mannequins* sees well-behaved shop windows transform into an outlandish comic strip that winds its way through the CBD. Visit the various Perth city shopfronts daily to catch the latest developments and each night make sure you catch the scene changes. You can see the mannequins run wild until Sunday 1 March. **Of Art and Music** brings together artists from all around the world to celebrate the influences that visual art and music can have on each other. The exhibition includes a video installation by artist Adam Geczy and composer Peter Sculthorpe as well as a sound installation by Janet Cardiff. This showcase of inspiring

works can be seen at the John Curtin Gallery until Friday March 6. If films are your thing, then head along to see *Shall We Kiss* playing at the Joondalup Pines cinema until Sunday 1 March. Directed by Emmanuelle Mouret, this Woody Allen-meets-Eric Rohmer film follows the first date between Emilie and Gabriel. The only problem is the goodnight kiss!

REVIEW: NOSTALGIA

"Well, that was certainly different, wasn't it?" said an elderly woman to her husband as the audience of Yukichi Matsumoto's *Nostalgia* filed out of its premiere in Perth last Friday night. And different, it was. The Japanese *jan-jan* opera is a theatre piece focusing on the urbanised "Osaka rap", or dialect, that originates from the working class parts of Osaka. A 13-act saga that explores the relatively unknown journey of poor, Japanese immigrants to Brazil, the physical theatre-heavy piece, where every element is arranged by strict codification, is unlike anything most audiences accustomed to Western theatrical styles will have previously witnessed. Each of the play's 13 sequences

are performed by Matsumoto's Ishinha troupe, numbering some 25 strong. Dialogue takes its root in the Japanese theatre style of *kabuki*: words, divided into syllables, are thrown back and forth in a chant-like manner, or else rounds of staccato-like phonetics are delivered in singsong fashion. Non-verbal movement is broken down into basic components throughout, repetition and syncopation is key. Likewise, interactions with the minimal setting, are too, of primary importance: such as Movement 9, which sees performers perched, at varying intervals on a cube-shaped scaffolding, exchanging a series of bird-like twitching facial expressions. The scope of this worldly piece is astonishing: *Nostalgia's* huge stage space, combined with the cohesive energy of the performers, selective use of lighting and setting, and Uchihashi's strong, emotional score, combine to make the ambitious *jan-jan* theatre possibly one of the most challenging, but rewarding pieces at this Perth Festival.

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