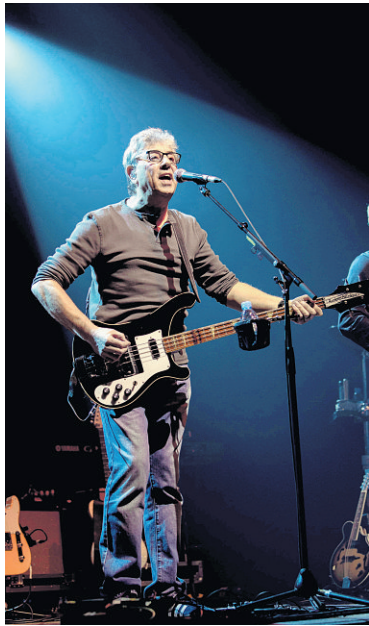


ENTERTAINMENT

bournemouthcho.co.uk/leisure



I don't like 10 CC, I love them

Review

10cc - Bournemouth Pavilion

I COULD quite happily have gone home at the interval – by then Graham Gouldman & Co had played the classic Sheet Music album, note perfectly, in order, in its entirety.

Heaven, 10cc's second record from 1974 is joyous, brilliantly quirky and uplifting, showing a band for four superb musicians hitting an early peak.

And when you know virtually every word from the likes of Hotel, Clockwork Creep, the Sacro Iliac and Oh Effendi, you not only show your age, but can annoy the neighbours by singing along.

And as an added bonus, original member Kevin Godley turned up on the big screen singing Somewhere In Hollywood. Bliss.

Then came all the hits in this gig utterly without filler as these five expert musicians donned their suits and clicked up a gear.

As one might expect, Dreadlock Holiday, Rubber Bullets, The Dean And I, I'm Mandy Fly Me and I'm Not In Love were in the vanguard. All were perfectly polished.

But the highlights came from unexpected sources, firstly a stunning Feel The Benefit, from the Deceptive Bends album, then an a capella version of the band's first hit, Donna.

Gouldman, live band stalwarts Rick Fenn and Paul Burgess, plus Mick Wilson and Keith Hayman, put on a magnificent show.

The standing ovation was thoroughly deserved and 10cc simply show no sign of stopping.

Maybe all of The Original Soundtrack album next time? Or even a big reunion with Lol Creme and Eric Stewart turning up too?

CLIFF MOORE

Reinventing circus

Review

Circus Geeks present Beta Testing - Lighthouse

THEY'RE keen jugglers, these three.

They also know how to entertain an audience with wit, quirky observations and mesmerising skills.

Mainly because of the internet, the classic format of seven to fifteen minute juggling sets no longer cuts the mustard.

Enter a fresh design, based on the structure of a TED lecture and owing much to interactive technology and informative chats with the audience.

Jon, Matt and Arron have been throwing and catching for years.

Their enthusiasm, dedication and knowledge are beyond question, as is their ability.

They take the audience on a tour of the juggler's world, every aspect illustrated by dextrous displays.

There are a few technical terms, such as 'five ball backcrosser' and the pretty obvious 'drop', but nothing precious or pretentious.

We learn how different nationalities have stereotypical approaches to juggling, the no-drop Russian contrasting with the incredibly speedy Mexican and the over-interpretive French.



JUGGLING: The Circus Geeks

But although the clever insights and media savvy presentation is a pleasure, it is still the superb juggling skills that stay in the mind.

Jon's sequence with rings brought gasps of appreciation, as

did a ball and cups routine that Arron has played around the world.

My own favourite moments were created when Matt employed a bowler hat, a cigar and a pair of rolled up gloves to

duel with Jon's collection of a mug, a teabag and a spoon.

Mind you, the sight of someone being slapped in the face with a wet salmon was also a highlight.

Great fun.

JOHN BILLINGTON

He's an unsung hero of soul

Review

Garland Jeffreys - Mr Kyps

IT'S asking a lot to find greatness on a cold, wet Sunday night in the back streets of Ashley Cross.

It's asking even more of a 72-year-old singer-songwriter who has already battled through delayed flights from New York, a rushed Radio 2 interview in London and a typically tardy Sunday train ride from Waterloo to get to Mr Kyps in the nick of time to deliver it.

And yet, not only does the distressingly sparse but wildly expectant crowd find greatness among us, we find it has plenty of room to spare.

That Garland Jeffreys, pictured, does not enjoy a bigger cult status in this country is a travesty of everything that's fair and just. His songs of freedom are all he ever wanted to communicate and there he is telling it like it is. Right here in the back streets of Ashley Cross.

Backed by a crack band of nut-tight sidemen, from the opening salvo of Coney Island Winter there's a heady rush of New York City about proceedings. The set rocks, rolls and reggae skanks as Garland puts his all into every performance – not least the



mesmeric lilt of Ghost Writer, the sophisticated soul-pop of The Contortionist and the affecting anthem to personal pride, It's What I Am.

Following a romp through the Mysterians' '60s garage classic 96 Tears, the curtain comes down with the should-have-been massive hit single Hail Hail Rock 'n' Roll to send the faithful home with hope in their hearts and, just as importantly, a hell of a tune in their heads.

It's easy to bandy words like 'legend' around, but this guy all but defines it. We shall not see his like again for quite some while.

NICK CHURCHILL

No place like home

Review

The Wizard of Oz - Bournemouth Pavilion

THE tale of what happens over the rainbow has been enchanting children and adults alike for generations.

So there was a lot of pressure on Swish of the Curtain Theatre School to do this wondrous story justice – and, true to form, they didn't disappoint.

The Thursday matinee performance was predominantly made up of families with young children, who sat enraptured for more than two hours watching the magic unfold.

Sammy Toms, aged just 15, stepped into Judy Garland's ruby slippers effortlessly and she and her extremely talented trio of sidekicks – aka the Scarecrow (Harvey Walsh), Tinman (Jake Howlett) and my personal favourite, Ollie Slee as the Cowardly Lion – thoroughly deserved their standing ovations.

Colourful sets and costumes, great choreography, and even greater voices, as well as the most adorable Munchkins, ensured this was another slick, professional production from Swish.

I completely forgot I was watching an amateur show. Absolutely magical.

EMMA JOSEPH