

SOCIAL INTERCOURSE

Loreena McKennitt

Thursday, 27 September at 8pm
Jubilee Auditorium

Blending world music and New Age spiritual influences with an exceptional singing voice, Loreena McKennitt brings her musical talents to the Jubilee this week. After releasing her first studio album in nine years, *An Ancient Muse*, this native of rural Manitoba is off on her first Canadian tour since her last album.

A multi-instrumentalist, McKennitt handles both the harp and accordion, and also draws inspiration from several literary sources and poems for her lyrics, creating a complex, elegant sound that at times evokes the Scottish Highlands and at others takes you to the sands of the Middle East.

The Boss of It All

Directed by Lars von Trier
Starring Jens Albinus and Peter Gantzer
Princess Theatre
Opening 28 September

With versions of *The Office* popping up in countries around the world, we all knew it wouldn't be long before the Danish took a stab at the burgeoning workplace-comedy genre. But with critically acclaimed director Lars von Trier at the helm, this is a whole new spin on the theme, both plot-wise and visually. To tell this story of an IT company hiring an actor to be president solely so that the company can be sold off, von Trier pioneered a unique filming style he dubbed "Automavision."

With this technique, a cinematographer chooses the best fixed camera position, then all other elements of the shot, such as tilt and pan, are randomized by a computer without human influence, which achieves a distinct, sometimes odd framing and appearance for the film.



Def Leppard

with Styx
Monday, 1 October at 7:30pm
Rexall Place

It's certainly been one hell of a month for classic rock fans in Edmonton. Jethro Tull just came through town, and now we've got Def Leppard and Styx together, two more bands that will make people wonder if they've stepped into a time vortex to the '80s.

Though you'd figure it would be a problem fitting a pair of Depends underneath skin-tight leather pants, both bands have soldiered on, with the Lep embarking on a 52-date tour and recording a new album, *Songs From the Sparkle Lounge*, due out in 2008. And as for Styx? Well, they're still just exchanging oriental pleasantries with Mr Roboto.

Martin Sexton

Tuesday, 2 October at 8pm
Myer Horowitz Theatre

Touring on the heels of his recently released album *Seeds*, Boston folk rocker Martin Sexton hits the Myer Horowitz next Tuesday. A previous National Academy of Songwriters winner for Artist of the Year, the 41-year-old melds jazz, doo-wop, soul, blues, and folk together into a light, relaxing sound. And with song offerings like "Happy," "Glory Bound," and "Hallelujah," you can be certain that this concert is 100 per cent emo-free.

JOHN KMECH
The invisible hand of A&E



'Grotesque burlesque' strips *Macbeth*

Director Michelle Kennedy talks about finding a venue to hold 'incredible amounts of disgusting sex' in *Ubu Roi*, Mischief and Mayhem theatre's skin-show twist on Shakespearean classic

theatrepreview

Ubu Roi

Runs from Thursday, 27 September to Sunday, 30 September at 8pm

Directed by Michelle Kennedy
Starring Clarice Eckford, Amy Keating, Allison Murch, and Jozel Campbell
Tickets at the door
Avenue Skatepark (90030 118 Ave)

PAUL BLINOV
Arts & Entertainment Editor

The Pussycat Dolls have taken burlesque out of the dimly lit clubs and paraded it around in our homes via television. But for all of their alluring "don't cha's" and pant-tightening dance moves, the Dolls' videos and music present a 14A brand of sex; mom might not approve, but there's nothing so graphic that she'll actually complain about it. This MuchMusic offering is sex on a leash—only in a restrained, not-kinky sense.

So leave it to a theatre company called Mischief and Mayhem to try and bring some genuine sexy back. The local company is putting on *Ubu Roi*, a "grotesque burlesque" that's loosely based on *Macbeth*. That's right: an adaptation of Shakespeare's classic tragedy of hubris being presented in sexy-dance form.

Before any of you English majors break into a cold sweat, however, inquiring minds should know that it's not just a skanked up version of the classic play. Rather, *Ubu Roi* is an adaptation of play written in the 1800s about the *Macbeth*, as director Michelle Kennedy explains.

"It was originally a spoof of *Macbeth*, so the structure of the original play is very loosely based around *Macbeth*, and the plot structure's kind of the same." She explains. "There's no witches, and this version you'd be hard pressed to find *Macbeth* in it ... except maybe [that] Lady *Macbeth* convinces *Macbeth* to take over, and the king's son gets revenge."

Ubu Roi is the third production for Mischief and Mayhem, which Kennedy and some friends formed a few years ago. As it stands, Kennedy is the artistic director of the company, although she used to have a bit more help than she currently does.

"I had a partner, and she moved to Victoria in September—all the better for her, but it made my job tons of work," Kennedy says. "I'm going to school full-time doing an arts management program, and I'm producing this whole show. I have great help, but there's things that I just have to do. And I'm kind of a control freak. And then directing on top of that. And the adaptation [...] I get really bored if I'm not really busy."

"[I chose] burlesque because I wanted to do the play with women, and I thought, 'What's the best way to put women in this really gross, violent play, to also draw attention to a way heightened sexuality, and make it all really gross.'"

MICHELLE KENNEDY
DIRECTOR OF *UBU ROI*

In dealing with producing and directing the show, she's chosen a unique venue to perform the show in: Avenue Skatepark. An unusual choice, but one that Kennedy zealously defends. Besides, the venue's cost fits snugly into her humble budget.

"[I picked Avenue] first of all because it's cheap; honestly, a lot of real theatres in Edmonton are incredibly expensive, and I just don't have that kind of money," Kennedy admits. "I decided really late to do the show, so I didn't really get any grants—and I still would've had

to pay up front, even if I got a grant two months down the road.

"I think Avenue is an untapped resource," she continues, highlighting the perks of the place. "It's a really interesting space; there's a lot of options for playing areas and for style. They're really interested in doing as many things as possible with the place. They have shows there all the time."

Still, it seems bizarre to juxtapose a burlesque show with skateboarders kick-flipping their nights away outside. It's much more common for bands to perform at the venue, but if anyone showed up at the Skatepark mistakenly expecting to hear a band, they wouldn't be completely disappointed—local scenesters Illfit Outfit have composed the score for *Ubu Roi*.

"[Illfit bassist] Doug Hoyer's a friend of mine, so I just called him up and said 'Hey, do you guys want to write a score?' Kennedy explains. "And I met with him and [vocalist] Liam, and they were totally all for it. Not every band in Edmonton's great, but there are a lot of really great bands, and I think that Illfit Outfit is doing something quite unique in their style. They seem really unconcerned with being cool."

This disconcert with appearances seems to be at the center of *Ubu Roi*, too. Despite the trendy, Pussycat Dolls image of burlesques, Kennedy remains unafraid to take that image and warp it beyond recognition, even if it's not currently in vogue.

"I chose a style of burlesque [...] it's not like a Suicide Girls burlesque; it's a grotesque burlesque," she explains. "[It's] really, really gross, rooted in our basest human bodily functions, and [I chose] burlesque because I wanted to do the play with women, and I thought, 'What's the best way to put women in this really gross, violent play, to also draw attention to a way heightened sexuality, and make it all really gross.'"

"Not only do they fight and start wars and do all those other things women aren't supposed to do, but they also have incredible amounts of disgusting sex."