

### **THREE WEEKS (August 2005)**

[http://www.threeweeks.co.uk/detail\\_review.asp?id=1627](http://www.threeweeks.co.uk/detail_review.asp?id=1627)

### **THE STAGE (August 2005)**

<http://www.thestage.co.uk/reviews/review.php/9202/gaugleprixtown>

## **Gaugleprixtown**

Some Edinburgh shows make a merit of their restricted performing areas and shared spaces. Menagerie Theatre's extremely atmospheric and minimalist but imaginatively staged tale of childhood fantasies versus adult responsibilities is one such production. Director Paul Bourne ably orchestrates the claustrophobic action, which unfolds on a leaky rowing boat, beautifully realised in designers Richard Matthews and Katie Keates' fog-shrouded set, hired out by boyhood pals Adrian and Richard in a bid to reconcile themselves with their past.

And Andrew Muir's script almost matches up. But it takes a little bit long to get going, the awkwardness of the pals' conversation and the slow way the details of the dark shared secret they have to confront is eked out is a trifle heavy going. Darren Strange, as the uptight, literally buttoned up Richard, has a good handle on both the drama and the odd tinges of comedy that pepper the script.

Unfortunately Simon Quarterman is rather less assured as the intense but limp Adrian. However, both characters are literally blown out of the water by the arrival of Jasmine Hyde as Lucy. To say too much about her appearance would spoil Gaugleprixtown's chief weapon - but suffice to say, Hyde's winning performance lifts the drama and story up into a different league.

Chris Bartlett

Wednesday 17 August 2005 03:45 PM

### **EDFRINGE.COM (August 2005)**

#### **Audience reviews...**

<http://www.edfringe.com/reviews/read.html?id=GAUGL>

**\*\*\*\*\* Mesmerising and moving** 18 Aug 2005      **reviewer:** VRP, UK

Two young men are aboard a boat in this play that grabbed my attention and curiosity from the start. As the story unfolds it succeeds in being in turns both gentle and familiar, then horrifying and sad. Stunning performances - especially from the single female actor - her central monologue stilled and stirred the audience around me. A beautiful set and sound too.

### **THE SCOTSMAN (August 2005)**

<http://www.edinburgh-festivals.com/reviews.cfm?id=1806302005>

## GAUGLEPRIXTOWN

CHRIS WILKINSON

TWO men are on a boat in the middle of nowhere. As they float and fish, they reminisce about their childhood, the games they played, and, in particular, their search for the mysterious place: Gaugleprixtown. But secrets from their past are about to erupt from the waters below.

There is a Beckett absurdity to Gaugleprixtown. The isolation of the two men and the increasingly bizarre objects that they catch in the sea - a child's shoe, a schoolbag - create a sense of a world that works according to its own unfathomable logic. Yet, as the play progresses, it transforms into something else. The appearance of a woman, named Lucy, who is wearing a wedding dress, sparks a confrontation that, despite the bizarre situation, makes the play feel much closer to home. These two contrasting elements make it a perplexing thing to behold.

As Lucy, Jasmine Hyde has a mischievous air that masks a hysteria bubbling beneath the surface, and Simon Quarterman and Darren Strange develop a compelling relationship that is both volatile and affectionate. The whole thing is well done for what it is - but you were left wondering: what exactly is it? Until 28 August. Today 6pm

## EDINBURGH GUIDE.COM

[http://www.edinburghguide.com/festival/2005/fringe/review\\_theatre.php?page=g](http://www.edinburghguide.com/festival/2005/fringe/review_theatre.php?page=g)

**Gaugleprixtown.** (Page 149).



(= Unmissable)

Ritchie Smith

The first thing that needs to be said is that this is real theatre, with one effect especially, one unexpected appearance of a new character, which is like an eruption of myth. (Her performance is wonderful.) There is that expression 'heart-rending'. This is, truly...

Writer **Andrew Muir** takes us to the sea. To its comforting sound we first encounter two men, fishing. There is a subtle, almost sexual, tension between them. Richard is a wine salesman - a buttoned-up respectable type, played with effective nervousness by *Darren Strange* - and the other a darker, apparently shiftier character played by *Simon Quarterman*. The symbolism here, indeed the writing in general (though I would have wished for a little more tension and explicitness at the start, and perhaps a title easier to pronounce) is subtle and quietly gripping. The men talk about their boyhoods, and the brooding presence of the past becomes more and more powerful. Then they fish up a little girl's red shoe....

When it comes, the appearance of *Jasmine Hyde* as Lucy is a genuine *coup de theatre*, and I must tell you that her performance is from the first instant

hypnotically convincing - as good as anything anywhere in the Festival. At this point the play takes a lift to something truly exceptional - both touching and unnerving. So who is Lucy? You must see the play to find out. And if you love theatre and deeply imagined heartfelt writing, I think you will love the play from this point. It becomes touching, and shocking, and wonderful.

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Runs to August 28 (not 21) at 18:00.

## **THEATREGUIDE LONDON**

<http://www.theatreguidelondon.co.uk/reviews/edinburgh%202005-4.htm>

### **Gaugleprixtown**

In Andrew Muir's new play two men (brothers?) who have not seen each other since childhood are sitting in a rowboat, ostensibly fishing, but evidently there to deal with a long-buried secret. When they speak of it as an unfortunate impulse and then mysteriously catch on their lines a little girl's shoe and backpack, you probably can guess what it is that haunts them. But haunt turns out to be the operative word as a grown woman in a bridal gown suddenly climbs into their boat, the ghost of one who never lived to become a bride. Muir is admirably looking for a fresh symbolic vocabulary with which to deal with the subject of guilt and retribution, but he hasn't really found it. The first half of the play, in which he must perforce keep things secret, meanders shapelessly; the second half, with the arrival of the woman, is considerably more energised but has little to tell us that we wouldn't have guessed long ago. Oh, and the title is a total red herring, referring to one of the boys' childhood games. Director and actors of the Menagerie Theatre can do little to make the play come alive. *Gerald Berkowitz*

## **The Herald**

<http://66.102.9.104/search?q=cache:emso09P2awJ:www.theherald.co.uk/45723.shtml+gaugleprixtown&hl=en>

*Mary Brennan*

### **Gaugleprixtown**

Two men in a boat, fishing. Bit by bit, their shared past begins to piece together and with it our growing awareness that, as 10-year-olds, they did something terrible that has affected their lives and identities ever since. Little pointers subtly lead our thoughts back to the Bulger case and the death of a toddler at the hands of two older children.

When their victim arrives to haunt them, it's a doubly startling moment – she suddenly crashes in . . . and she's dressed like the bride she could never become.

This impressively well-acted, well-directed production by Menagerie Theatre Company touches, with probing but sensitive fingers, on issues of innocence and childhood fantasies, adult guilt and the memories that refuse to die or dull with time. And in its perceptive writing it reminds us that monsters may not be what we imagined.