

MUSIC



Cut Copy
In Ghost Colours
(Universal Music)

Melbourne boys Cut Copy just scored a surprise number 1 with this, their second album, and it's not hard to see why – it's a huge leap from the pleasant yet unmemorable electro of their debut. Time spent touring with Bloc Party has obviously rubbed off on the band: their sound this time around is meatier, adding elements of rock to the electro, without ever resorting to Bodyrockers-style tackiness. And when vocalist Dan Whitford's monotone voice begins to grate, there are neat stylistic touches such as the snatches of diva-house vocals that permeate *Hearts On Fire* – to keep you involved.

– NICK BOND



Duffy
Rockferry
(Universal Music)

As a white, female soul singer, Welsh songbird Duffy has drawn inevitable comparisons to Amy Winehouse. While her debut never quite scales the same heights as *Back to Black* (and the pressures of fame haven't had her reaching for the crack pipe just yet), there's a lot to love here. UK number 1 single *Mercy*, a faithful recreation of '60s northern soul, is a foot-stomping delight. The mood of the album is more reflective – the title track is an affecting tale of heartbreak that builds to a stunning climax, and *Serious* is a swooner that sounds like it's straight out of the Bacharach/David songbook.

– NICK BOND



SOS
Balance 013
(Stomp/EQ)

Three DJs. Three CDs. 56 tracks. London-based DJ collective SOS (aka SexOnSubstance) has taken the challenge from dance label EQ and put together the latest installment in their *Balance* series. There are occasional touches of '80s gloom amongst the faceless dance, with the Cocteau Twins' ethereal *Cherry Coloured Funk*, and The Cure's classic *Lullabye*. Throughout, the mix is spaced out and minimal – perhaps not ideal for getting the party started, but great to play in the wee hours when the soiree has entered its 'slump into a beanbag and nurse your last beer' phase.

– NICK BOND

COMEDY

Fox K: I'm Telling You for the First Time... Again

Matt Vs Stupid

Stand-Up Double Feature



Kelly Rowland's baby-talk, awkward sex and Jewish penises; they're all just a part of three shows currently playing the Comedy Festival.

At Trades Hall in Carlton, Fox K (pictured) is back. He's grown as a person, and he's seen more movies. Karate chopping his

way through awkward sex talk, Fox is one of those rare, sexy comedians you just want to slip down your pants and run off with. Get along to this show, you never know ...

At QV's Three Degrees, Matt

Elsbury is continuing his long crusade against those dwelling in the land of idiotic with his show *Matt vs Stupid*. With the tact of an over-boiled kettle, he digs the knife into those we all love to yell and scream at.

Afterwards, Dave and Dave swoop in for the *Stand-Up Double Feature*. One's a South African, and the other is Jewish. Together, they present life with a dose of wit and light sarcasm so endearing, you'll want to forgive them for reigniting the visual of Sharon Stone's who-who.

– BEN WILSON

Details: www.comedyfestival.com.au

TELEVISION

East of Everything

ABC TV
8.30pm, Sunday

Good old Auntie is on the way back. The broadcaster is producing quality shows that are not only sitting well in the ratings, they are garnering cred with younger audiences, the kind which votes in the *TV Week Logie Awards*, for instance.

Three of the eight nominees for the coveted Gold Logie come from the

ABC: Andrew Denton (*Enough Rope with Andrew Denton*), Chris Lilley (*Summer Heights High*) and Adam Hills (*Spicks and Specks*). It says much about Australia's viewing tastes that three Australian-produced shows of very different genres rate so highly.

Another example of quality TV in Auntie's stable is the new drama series, *East of Everything*. Saddled in the 8.30pm timeslot it's up against some tough competition – *Grey's Anatomy* (Seven), *CSI* (Nine) and *Rove* (Ten).

Starring Richard Roxburgh, Susie



Porter, Tom Long and Gia Carrides, *East of Everything* is the creation of Deborah Cox (*Sea Change*). There are many similarities. Filmed in Byron Bay and set in the fictitious town of Broken Bay, it's the story of Art Watkins (Roxburgh) a travel writer who returns to his home town after a five-year hiatus to bury his mother, who has died of cancer.

Before her death, she lets the family business, a hostel called Far Out East (nicely themed with the hippie culture of the seaside town), slide into disrepair. She leaves it to Art and his greedy but

glibble brother Vance (Long) with the proviso that the pair re-establish the business together.

The ensuing conflict between the brothers is engaging, and nicely complemented by side stories of Art's ex-fiance, Eve (the incomparable Susie Porter), a teenage son who has become a stranger, and the manipulative antics of Vance's cunning girlfriend (Carrides).

It's a slow-burn six-episode series well worth switching over to. **Z**

– CATHY ANDERSON

PERFORMANCE

Old Broadway magic returns



Guys & Dolls

Director Jamie Lloyd

Choreography Rob Ashford

Music and Lyrics Frank Loesser

Stars Lisa McCune, Marina Prior, Ian Stenlake, Garry McDonald, Magda Szubanski, Shane Jacobson

by BEN WILSON

Luck is very much a lady in the new production of the Broadway classic, *Guys & Dolls* which has just landed at the Princess Theatre, direct from London's West End. But, with so many glorious show tunes and magnificent performances, you won't notice.

It's the tale of a string of 1940s gamblers, lured into turning over a new leaf by fellow sinner Sky (Ian Stenlake), who has lovehearts in his eyes for Sarah (a superb Lisa McCune). Sarah is a committed servant of the Salvation Army, spending her time marching the streets in an effort to recruit more sinners to her mission and justify its existence to the scowling Army General.

When the forever dodgy gambling loser, Nathan Detroit (Garry McDonald) bets Sky into taking Sarah out on a date, no one

expects love to blossom. And it seems to be contagious, as the God-loving ways of Salvation-Sarah bloom into the reforming of all the sinning gamblers in sight, much to the relief of the ever-suffering Adelaide (Marina Prior, bearing a striking resemblance to Betty Boop). It all culminates to prove that the only thing worth gambling for is love.

Guys & Dolls premiered in 1950, and it remains a show of its simpler era. The lure of Sarah's idealistic and convenient ways avoids any religious red tape.

But this is golden Broadway musical territory, and the whole production is totally embraceable. This is especially so when McCune and Stenlake raise the interest factor early in the show with their *I'll Know* duet, and Shane Jacobson later brings it right on home with the encore-inducing *Sit Down You're Rockin' The Boat*.

As with most shows Melbourne is lucky enough to see, it's very much a crowd-pleaser. Without challenging the perspectives it presents, *Guys & Dolls* is an easily digestible delight.

Guys & Dolls is currently playing at The Princess Theatre. Details: www.guysanddollsthemusical.com.au

Auntie heads east for TV ratings