THEATRE

Troubled times tabled in a hollowed house

CRIME OF YELLIN
Splinters at the old Ga
Cottage, near Downer
Melba Street, Downer,
and 3. *Amateur.*

By AN

SPLINTERS, a gr
young writers, arti
performers, recently
ed to Canberra with its
Crime of Yelling, which
ented in Perth as its answ
hysteria of America's Cu
Crime of Yelling was per
in the old Gardener's Co
hollowed out house mar
demolition, on the e
Downer oval.

The hollowed out hou
an appropriate venue for
duction which contempla
hollowness of lives lived i
lowed out society. All, h
was not angst. Just as the
transformed the perfo
space with the simplest
terials, so the writers/acto

ened the edges of despair with humour and a poetic lyricism.

The show comprised loosely connected episodes which dealt with different aspects of the alienation experienced in modern, urban societies. Many "causes" came in for an airing — suburban loneliness and anxiety, lost loves, the degradation of repetitive work, the depressing effects of unemployment and so on. *Crime of Yelling* maintained the distance which separates preaching and drama. "I had a good cause once" is a funny-sad send up of ideologues and madmen who are unable to separate their egos and their causes.

This was unstaged theatre in the round. The audience followed the actors in and out of the house with the action taking place in the most unexpected ways and locations: Heads and arms protruded downwards from ceilings, figures emerged from cupboards and the stove recess, and the garage became the setting for a gothic goon-type show played out against a shadow screen. The cacophony of sounds which ended the show was embroided with a wistful violin melody.

The strength of *Crime of Yelling* was in its highly original, sharp writing. *My buckets of love are never ending, Got the Blues Little Girl* and Patrick Troy's poetry stood out. The mature, clear sounds of intensely realised experience made up for the lapses in production and the less than successful unscripted passages.

As in their earlier show, *The Massive Love of Risk*, Splinters' latest production dealt with the experience of people who, one way or another, are shut out of society. *The Massive Love of Risk* had a raw, biting edge — it was the theatre of the victims. *Crime of Yelling* was the voice of the artist, insistent and powerful, the maker of new images.