

RIP IT UP

BY IAN NEWTON

March 2014

This emerging Troupe takes risks and certainly likes living on the edge of their limits as they thrill and delight in this breathtaking array of physical extravaganza. Physical is the word and the human body is the central pivot in this fresh inspiring performance. Taylor Dawson, Marina Gellmann, Lisa Goldsworthy and Dylan Phillips are enthralling as they push the boundaries of possibility.

The audience were on the edge of their seats as the tension built with each new piece of gymnastic flexibility drawing sharp intakes of breath and a communal exhaling at another beautiful landing. From walking on bottles to amazing feats of counterbalance this tight piece of collaborative creativity were fearless in the face of their challenging feats of strength and coordination.

*Temper* by name, fun by nature the energy this troupe gives off will lift any room to the moon. The action was non-stop, the execution precise.



<http://staging.ripitup.com.au/lifestyle/article/review-temper#.VO2zS-aUeSo>

THE JIG

JAMES MURPHY

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The annualisation of the Adelaide Fringe and its subsequent growth into a monstrous social event has had a range of positive impacts upon the South Australian community, including increased tourism revenue. One of the greatest outcomes, however, is that it has given our local, emerging artists a platform to launch their careers. Point and Flex Circus is a fantastic example of this phenomenon.

Point and Flex Circus consists of four young and diverse circus artists, all of whom are either students or alumni of the Bowden based circus school Cirkidz. Taylor Dawson, Marina Gellmann, Lisa Goldsworthy and Dylan Phillips are a quartet of daring performers, each with a particular area of expertise (hula, juggling, acrobatics, contortion, side show). Their most courageous feat, however, as such young artists was to develop, direct and FUND an elaborate endeavour almost entirely on their own. (Side show wonder Marina Gellman, in particular, took total responsibility for the funding). Their bravery paid off, however, as they produced a spectacular show that kept the capacity crowd enthralled.

In modern circus, it is no longer acceptable to present a show comprised purely of tricks and stunts. There must be an overarching theme. In Temper, the action takes place whilst the four youths are on a picnic. What follows is the kind of action that you would expect during a lunch break at circus school. The four artists each display their individual talents, trying to one up each other. This culminates in the grotesque fun of an eating contest, which is not for the weak of stomach. The battle starts rather benignly with a marshmallow stuffing bout before culminating Gellman delivering check mate by somehow crunching away at a piece of light bulb! While it is entertaining to watch the troupe perform individually, it is when they combine that the greatest feats of wonder occur.

Lisa Goldsworthy and the pint sized Dylan Phillips perform some awe inspiring feats of dual acrobatics, with poor Dylan often resembling a rag doll, being flung hither and tither. Goldsworthy's hula hoop routine is perhaps the most spectacular individual skill of the evening, but Marina Gellman plays a vital role in many aspects of this segment, with precise flinging of the hoops. All of the action is suitably accompanied by well chosen contemporary music, such as Regina Spektor. While the artists made the occasional error in some parts of their performance, they continued undeterred. The vast majority of all routines went off without a hitch. Temper is an immensely promising start for Point and Flex Circus and I look forward to following their careers over the coming years, as they grow and hopefully develop into stars of the big top.

<http://www.thejigsite.com/#!Temper---Point-and-Flex-Circus---Review/cv8i/4FEFBD6E-248E-4C86-86FE-C6EB5A6C9E62>