

Glasgow sundayherald

doctoral thesis on the relationship between audience and performer – but while that sounds unpromising, Cabin Pressure by the New York STI company is also an affectionate and beautifully realised send-up of theatrical clichés. Yes, you're asked why you came and whether you understand what is happening, but it's funny and genuinely thought-provoking.

Director Ann Bogart's work really did start out as an academic project on audience reaction and much of the dialogue is drawn from interviews with theatre-goers. You're invited to add your own tuppence-worth and even become part of the play.

It could all be terribly pretentious, but the wit, pace and extraordinary dance/mime climax save it from didactic tedium. "But did you have a good time?" asks the narrator, exasperated. Yes, actually, I did.

Iain Macwhirter

**INTERNATIONAL FESTIVAL
War Of The Worlds**
Royal Lyceum Theatre
Ends today

★★★

"IT'S the greatest train set a boy ever had," was Orson

Welles' famous remark on entering the RKO lot in Hollywood. But it's what you do with it that counts, and I'm afraid Ann Bogart's extraordinary set gets in the way of the play.

It's a wonderful piece of staging, built around a steel cinema frame and surrounded by distorting mirrors and old-fashioned studio lights, onto which Bogart projects a larger-than-life Orson Welles. This isn't so much a play as a film brought to life. It is a kind of biopic, a restaging of Citizen Kane, with Welles standing in for Kane – and it even begins with a newsreel editor sending reporters off to discover the significance of Kane's dying word, "thorn".

Yet as Bogart portrays Welles as a gifted charlatan and compulsive liar who stole the credit for the Kane script, you begin to wonder whether he merits all this attention. Moreover, her "homage" to Kane is so complete that you're left wondering why she didn't just show the film.

Welles was indeed a walking shadow, and this play is all sound and fury signifying nothing.

Iain Macwhirter

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**INTERNATIONAL FESTIVAL
Cabin Pressure**
Royal Lyceum
Run ended

★★★★

YOU don't go to the theatre expecting to be harangued by actors demanding to know what the hell you think you're doing there. This work starts as part therapy group, part

**Cabin
Pressure,
where the
audience is
attacked
by actors**