



# Adelaide Theatre Guide

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Supporting live theatre in South Australia

PO Box 738  
MODBURY SA 5092

[info@theatreguide.com.au](mailto:info@theatreguide.com.au)  
ABN : 93 297 960 525

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## QUEER - THE WICKED WEBS WE WEAVE

**Early Worx In Theatre And Art**

**Higher Ground - Art Base**

Until 16 March 2012

Review by Brian Godfrey

Finally, a cabaret presentation gritty enough, different enough and slick enough to be worthy of being a Fringe event.

As directed by Velalien and performed by Charles Sanders, "Queer - The Wicked Webs We Weave" is a rilliant piece of absolutely flawless cabaret theatre. It is a collection of four "scenes" all dealing with passion and guilt with a female being the centre of attention in all cases. The devices to set these stories up are; a film script, a novel, mobile phone texts and the diary of a thirteen year old girl.

Sanders - obviously extremely comfortable with his feminine side - is stunning portraying all the women and absolutely captivates from his unannounced entrance, proudly proclaiming himself to Garbage's "Queerest Of The Queer" and weaving his magic on such numbers as The Divynals "I Touch Myself", Radio Head's "Creep" and The Dresden Dolls' "Missed Me", through to his ending with Nick Cave's "Into My Arms".

This is not a drag show - Sanders is who he is with no apologies and uses his male voice to narrate, while his vocals demonstrate an incredible androgynous singing range. He is definitely Adelaide's answer to interstate cabaret star Paul Capsis. Sanders is a true performer who acts as well as he sings and moves - his focus and internalisation are certainly to be admired - and at last: someone who knows how to use a mic correctly!

Backed by a great trio of musicians, and using the cramped conditions of the Art Space to their advantage, Sanders and Velalien have woven a web of wondrous proportions.

But, be warned: like so many great productions in the Fringe, this season is far too short, with only two more performances to go.

Rating: 5 stars (out of 5)