

someone on the street or the sheltered space between the bins where he and Momo share a fish supper; the other,

connection is remoulding us, its message is needed.

### DAVID POLLOCK

Until 26 August. Today 9:45pm.

will love this show. I who likes to see simply fling everything that does love this show. I'm sorry about escaping it's possibly not

Why is there nocolm Hardee Avenue when you need to

### KATE COPSTICK

Until 27 August. Today

## THEATRE

### Casanova Dream

theSpace @ Niddry



This handsomely ed, earnest production writer-director Ma man moves swiftly mately goes nowhere 19-year-old Casanova ened by the arrival of erly Chevalier de Se Soon Casanova's be comes to resemble a from a Marx Brother various characters v and out to indulge in exchanges with both but the absurdity of ation is never acknowledged. The costumes are ex and the large cast do a foot wrong but the snippets of a life lived wisely, but too well a diverting.

### RORY FORD

Until 25 August. Today 2:15pm

Trumpageddon is in its third successful year at the Fringe, @JohnLewis tells the story of John Lewis' relationship with John Lewis, from his belief that refusing to change his handle will be of help to his students in understanding the internet onwards.

Although there are bumps on the road – Lewis appears to be mildly addicted to the internet, checking away at his tweets in class, and is mistaken once again, this time for Trump-baiting senator and civil rights leader Joe Lewis – real social or satirical meat is lacking. Indeed, both John Lewises appear to have approved the project, which gives it the predominant sense of a cosy, quirky extended anecdote. Yet Jay is a capable comic actor, and an hour in his company is no chore.

### DAVID POLLOCK

Until 26 August. Today noon.

## DANCE, PHYSICAL THEATRE & CIRCUS

### Anchor

Greenside @ Nicolson Square (Venue 209)



Falling in love is easy, staying

in love is harder – something everyone who has experienced it will recognise in this playful two-hander. Dancers Elsa Couvreur and Mehdi Duman, of companies Woman's Move and Cie Divisar respectively, arrive on stage dressed in their underwear. They drag each other around the floor, at turns weighed down by the responsibility or enjoying the ride, echoing the complex nature of any romantic relationship.

Once dressed and upright, the push and pull begins. They try to walk but bump shoulders, ramming harder and harder until it's part sexual act, part holding each other back. The inevitable resentment has arrived, and Couvreur and Duman are left screaming into the air in frustration. But – and it's a big but – they still love each other, so what next?

The highs and lows of love are nicely observed here, but Anchor operates solely on one level, which feels like a missed opportunity. It's not until the lovers briefly cling onto each other as if their lives depended on it, that any kind of emotional resonance arrives.

### KELLY APTER

Until today, 11:30am.