

enough to worry about the particulars of the impending. *Think and you'll miss it, think* and the wheel comes off the unicycle.

This heavy use of vignetting gives *Apocalypse Clown* an episodic feel. Overwritten and underwritten at the same time somehow, scenes are crammed full of action but the plot zigs and zags in all directions.

Although, the number and variety of scenarios mean that *Apocalypse Clown's* ensemble all have sufficient time to shine as they embark on their higgledy-piggledy journey back to Dublin hoping to reveal the truth about the solar flares to the rest of the world.

The principal characters are all variations on the failed and tragic clown (Is there any other kind?) A Fiat 500 full of pagliacci, they carry with them the marks of desperation beneath their make-up-caked faces and painted grins.

Bobo (David Earl), is a recently laid-off children's ward clown, Funzo (Natalie Palamides), a volatile street clown, and Pepe (Fionn Foley), a mime who has taken it upon himself to carry on DuCoque's legacy in the aftermath of the film's apocalypse.

The unlikely and uneasy troupe is forced into an alliance with Bobo's arch nemesis, the disgraced children's TV clown The Great Alphonso (Ivan Kaye), and frustrated journalist Jenny Malone (Amy De Bhrún), who lives in the shadow of her late mother, and suffers the renewed advances of Bobo, who she slept with at a party some years ago.

Of the main cast, Kaye and Palamides are the standout performances. Kaye plays Alphonso, a walking Who's Who of minor celebrities and problematic TV personalities, with a bottomless appetite for scenery chewing. Every word out of his mouth has one syllable more than it should.