

# ThreeWeeks IN EDINBURGH

WITH YOUR GUEST EDITOR

**Janey  
Godley**



PLUS WE MEET

**Denise  
Black**



AND CHAT WITH

**Nina  
Conti**



# ALEX HORNE UPPING THE ODDS

**PLUS BRAND NEW  
REVIEWS INSIDE**

BRETT VINCENT FOR GETCOMEDY.COM PRESENTS

# JIM JEFFERIES ALCOHOLOCAUST

ONE OF THE FUNNIEST  
COMICS ON THE PLANET

HBO



★ ★ ★ ★ ★  
THE LIST

★ ★ ★ ★ ★  
EDINBURGH EVENING NEWS

★ ★ ★ ★ ★  
MANCHESTER EVENING NEWS

★ ★ ★ ★ ★  
THREE WEEKS

★ ★ ★ ★ ★  
EDINBURGH FEST MAG



**10.30 PM**  
**4-30 AUGUST (NOT 16)**

OUT ON DVD 8/11/10



PRE-ORDER ON AMAZON

DOWNLOAD  
JIM JEFFERIES'  
IPHONE APP AT  
THE APPLE STORE



UNDERBELLY'S  
**MCEWAN HALL**  
0844 545 8252 www.underbelly.co.uk

## FRINGE DAYS

# final fringe weekend planned

With so much to do, and so little Festival left, it can be hard working out how to spend your final Fringe days. But fear not. To give you a head start this weekend ThreeWeeks asked three Fringe acts to plan some festival shenanigans for you, each taking a day. So, here's your itinerary, starting with Friday.



### FRIDAY 27 AUGUST

by Nat Luurtsema

Come to my show 'In My Head I'm A Hero', which is about living your life excitedly poised for disaster, as I do. If you are anything like me, as you wait for a show to start you will be admiring the two exits (no stampeding mob trouble in a power cut/monster attack), sturdy pillar (do your worst roof, just try and collapse!) and air vent big enough to crawl through (trust me). Mega-flood permitting, skip along to see Tom Craine in the Pleasance Hut (at the Courtyard) at 6pm. A brilliant show, hilarious and cockle-warming. And also

with two exits! Safety first. Then mosey along to Tiernan Douieb's show at the Just The Tonic caves (9.20pm). It's heartfelt, funny and in a cave! Safety seventh. Here you can try the survival skills you've been mulling over since my show. I expect to hear that several of you have commandeered The Caves as an unfloaty Noah's Ark in which to wait out the recession.

Nat Luurtsema: in My Head I'm a Hero, Pleasance Dome, 4 - 30 Aug (not 28), 3.45pm (4.45pm), £7.00 - £9.50, fpp 102.

### SATURDAY 28 AUGUST

by Pete Johansson

Hit snooze button. Realise you can't hit snooze on seagulls screaming. Wander through the meadows avoiding all the far too loud musicians. Hit the Victor Hugo for Coffee and a sublime sandwich, off to Pleasance for the 1.10pm 'Edcom Showcase' and catch five acts. Squeeze out of the chaos, get a grilled shwarma on Nicholson then head next door to catch Broderick Chow pull apart capitalism at 5:10pm at Surgeons Hall for five quid. Head over to Bottoms Up on Lothian Rd, score some weed from a dancer then head to the Assembly for 9:30pm



to catch 'Pete's On Earth'. If you aren't dead, stick around for 'Best Of The Fest' at midnight and try to pick up one of the Assembly staff, the sexiest in Scotland.

Pete Johansson - Pete's On Earth, Assembly @ George Street, 5 - 30 Aug (not 16), 9.30pm (10.30pm), £11.00 - £13.00, fpp 109.

### SUNDAY 29 AUGUST

by John Robins

Start by having a cup of tea, but wait for it... throw in an Earl Grey bag as well! To be honest you'll need to spend the rest of the day having your mind professionally 'un-blown'. If you're up to it, go and see 'The Golden Lizard' at 4.45pm at the Pleasance Courtyard with Henry Paker and Mike Wozniak. They'll then re-blow your mind before you come to my show at The Tron at 6.20pm. It's my last one, so maybe I'll let everyone bring in games like at the end of school.

John Robins - Nomadic Revery, Downstairs At The Tron, 5 - 29 Aug (not 17), 6.20pm (7.20pm), £5.00, fpp 80



## COMEDY



**P06-11** We chat to Nina Conti, Tara Flynn, Alex Horne and Jarred Christmas, Tom Allen tells you how to relax, plus reviews.

## THEATRE



**P12-16** Robert Inston on playing two queens, Terry Saunders on being funny in the theatre section, plus the guys from Pants On Fire.

## PHYSICAL



**P16** Another little helping of dance and physical theatre reviews, look out for loads more of these online.

## OPERA



**P17** Still in town for Week Four of the festival? Then new opera 'Bliss' in the EIF is a definite tip. Meet the composer.

## MUSIC



**P18-19** We chat to Denise Black, plus Ivan Brackenbury chooses the tunes on Spotify.

## EVENTS



**P20-21** Janey Godley chats to Hardeep Singh Kohli, plus the final Laura Mugridge update.

## PHOTO PAGE



**P23** The ThreeWeeks photo team have been snap happy all week - see the results

## MORE ONLINE



**ThreeWeeks doesn't stop here**, oh no, look out for much more online: [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk)

## THREEWEEKS FESTIVAL COVERAGE THIS AUGUST

news, reviews, previews, interviews  
in print | online | by email | by mobile

full information at [www.ThreeWeeks.co.uk/edinburgh](http://www.ThreeWeeks.co.uk/edinburgh) and on page 22



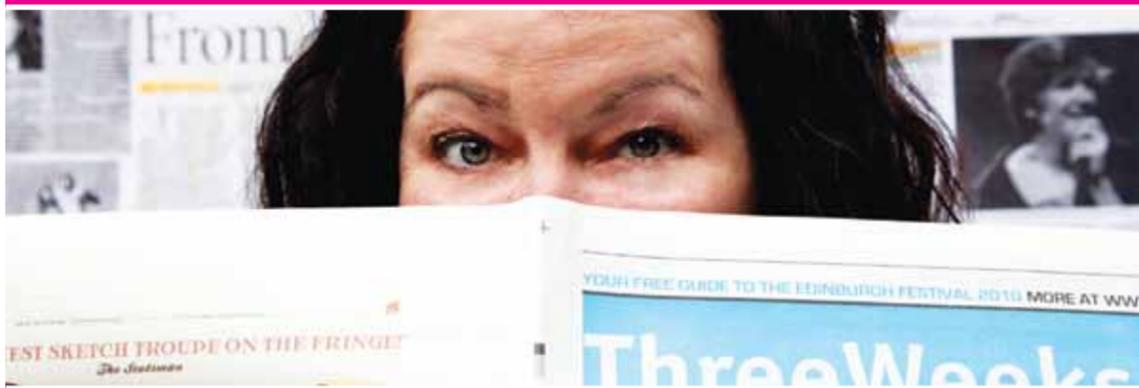
**Upcoming guests include:** Brazil Brazil, Shazia Mirza, Boy With Tape On His Face, Ali Cook, Dave Hill, Busting Out, Broad Comedy, The Roaring Boys, Michael Zegarski, 'Truly Madly Deeply' actor Michael Maloney, Jason Cook, Terry Alderton, plus Kate Copstick (The Scotsman) gives her reviews and views.

The Space at Symposium Hall, Royal College of Surgeons (Venue 53), Hill Place (behind Nicolson Street)  
Daily at 5pm until 28th August, Tickets £9.



**MORE ONLINE:** Look out for Jim Jeffries' Fringe drinking tips every day in the ThreeWeeks eDaily  
Subscribe for free: [www.threeweeks.co.uk/subscribe](http://www.threeweeks.co.uk/subscribe)

## IT'S JANEY



IRONICALLY, IT'S WEEK THREE as I write for ThreeWeeks. "Why isn't it called FourWeeks?" I hear you say, after all, that's how long the Edinburgh Fringe actually lasts, to which my answer is – who knows? (Actually Caro does, and I think she's going to tell you why below).

Anyway, we comedians, performers, actors, singers and ne'er-do-wells are all breathing a sigh of resigned tiredness as we run into the home stretch. We have spent the budget on taxis, we have eaten our body weight in dinky doughnuts and we are all seriously considering strapping a canoe to our backs come September to avoid the credit card bills, but it's all in the name of our art. That's what coming to the Fringe is all about.

Throwing caution to the wind, and getting our serious comedy chops out for a whole month, we tried hard to ignore the thousand seater venue that sucked up five thousand comedy punters a night into its grand arched doorway at The McEwan Hall, and we stood in the rain flying the crowds going in and coming out, hoping that even if folk like the boys off the telly they might... just might... take a chance on seeing a Scottish funny woman who hasn't been on the telly.

That's what the Fringe has become; a place to see people off the telly, not a place to catch a really interesting/unusual/daring play in a basement or a real duff piece of overblown musical theatre that made you so angry you buttoned your duffel coat up all wrong and walked sideways down a cobbled street in rage. So if you are reading this, take your last chance to see something awesome like Tara Flynn at the Gilded Balloon, where she performs her amazing socks off with funny songs and great comedy, or go check out Hardeep Singh Kohli's 'Chat Masala', it's got smashing guests everyday, so the show is as fresh as the food he cooks (and he has been on the telly, so all bases covered people!).

I love the Edinburgh Fringe, I almost hug the grand arches, I blow kisses at the giant monuments and I veritably lick the ancient architecture with adoring glee when I arrive, yet by the end of the long four weeks, I stick up two angry fingers and shout, "Screw you Edinburgh and your big smug castle!" and scurry home full of doughnuts, back to Glasgow.

I am lucky that my daughter Ashley comes with me to the festival, she's cracking fun and helps look after me, by making sure I don't smoke, eat or talk too much, all of which she fails to do – but her 4am impersonation of Alan Partridge is worth waking up for. Plus, she keeps me stocked up on toilet roll which suspiciously – as I get older I seem to need more of – can anyone explain that? So I am now restricted to a four sheet minimum (she enforced that rule).

Ashley is 24 years old and has been coming to the Fringe since she was eight; at age 13 she put on her own one person comedy show and still retains the record as youngest person ever to have had their own one hour show – a fact she is proud of to this day.

So listen up people, you have learned that high heels don't work on cobbles, you now know that foreign folk like to huddle in circles down the Royal Mile and block your path, you have accepted that not everyone from Oxford University is as funny as you had imagined, and now it's the last week, so... do something daring; go see something whacky that will possibly give you heartburn or disturb your peaceful equilibrium, go into that dark cavern of a theatre and enjoy the Fringe while it lasts, it may never be the same in the future. It might just be stadium venues with people off the telly vying for a live audience, while the woman who used to sing arias dressed as a donkey will be long gone...

*Janey's 'The Godley Hour' is on at the Pleasance Dome until 30 Aug.*

## FESTIVAL PEOPLE

# flying high

**Karen Koren, the founder of the Gilded Balloon, has a very cool office. Overlooking the New Town, the woman responsible for launching the careers of countless comedy greats sits surrounded by pictures of her prodigies. Incredibly, there's a poster for Bill Bailey's 'Cosmic Jam' from the time when tickets were only five or six pounds! Thomas Martin talks to her about her current role in the Gilded Balloon**

I've been looking at some photos of Sean from back in the eighties, surrounded by women – and I just can't see why! Must have been all that Irish charm."

Karen is famed for fostering the careers of comedy pioneers. We talk for a minute about the current paradigms in comedy, before I ask her who will be the next to redefine its nature. Her finger flicks out immediately, pointing at a framed poster of Flight Of The Conchords' Folk The World tour: "Those two, absolutely. I remember Rhys Darby's girlfriend, now wife, telling me all about this New Zealand pair, that they were terrific, and when she told me what they were called, I just laughed and said 'what a stupid name!' Then David O'Doherty saw them, and he told Daniel Kitson and all the rest of his underground comic friends, and suddenly all of the Conchords' audiences were these incredible comedians, and the message began to filter down that these two were amazing – so I just had to have them at the Fringe."

"You see a lot of people, usually younger comics, trying to do what they do – and failing, of course. They're funny because of who they are, because of the relationship between them, and comedy must be unique to the person who's doing it."

Karen has a busy year ahead, touring Doon MacKichan's 'Primadoona' to America and Australia, as well as around the UK – but there's more! "Gilded Balloon is instrumental in promoting and developing the Scottish comedy circuits, particularly in less central areas, like Inverness, Aberdeen, and St Andrews. So far the response has been great, although the smaller venues aren't coming out as much as they could be. We're also organising all of Tim Minchin's Scottish dates. His stadium tour is going to be quite incredible – he's supported by an entire orchestra!"

As long as Karen Koren continues working, it seems that the Scottish comedy scene has all the support it will need.

For more details about the Gilded Balloon's 2010 programme go to [www.gildedballoon.co.uk](http://www.gildedballoon.co.uk)



**Tom Martin** studied Drama and English at the University of Bristol. He now works as a freelance assistant director and writer, and makes performance with his group barometric.

## IT'S CARO



HELLO ALL. Are you tired? I know I am. I'm so tired, I feel as though I could sleep for about seven years

and still not be untired-ed. But that's what the Fringe does to you, one way or another, though only, of course, if you do it properly. Don't go acting all tired and wan when you haven't really put the graft in. Yes, bank-holiday-weekenders, I'm looking at you.

Anyway, here we are, in the last week. Well, except that it's not the last week, is it? In actual fact, it's really the fourth week of five. Because after Sunday the International Festival continues on for another seven days. That's right. This Edinburgh Festival newspaper should really be called 'FiveWeeks'. In our defence, when ThreeWeeks was born, the Fringe and the International festival ran concurrently, and there were a lot less previews in Week Zero.

Back then, in 1996, it really was a three week festival. I often wish it still was, not least because I wish the International Festival's Fireworks Concert would take place on the bank holiday weekend, because I can't

justify staying the extra week just to see it. But also, there is loads of good stuff in their programme. If you can stick around to take in some of that, and the joy of a quiet, Edinburgh September, when all the summer exhibitions are still running, you really ought.

Anyway, enough of that. Our final Guest Editor for 2010, the incomparable Janey Godley, has already urged you to spend your final days here profitably. Listen to what she says. Also, read her interviews in this week's issue with Hardeep Singh Kohli and Tara Flynn.

And that, of course, is not all you'll find in this final instalment. We've got interviews with the mighty Karen Koren, cover star Alex Horne, the festively named Jarred Christmas, the delightful Nina Conti, the regal Robert Inston, 'Bliss' composer Brett Dean, former Corrie star Denise Black, and some of the team from 'Ovid Metamorphoses'. Added to this we've got columns from Tom Allen, Ian D Montfort, Terry Saunders, Laura Mugridge and Mrs Moneypenny. And I hope for your sake that you didn't miss the weekend schedule tips from Nat Luurtsema, Pete Johansson and John Robins, but if you did, just turn back a page.

[caro@unlimitedmedia.co.uk](mailto:caro@unlimitedmedia.co.uk)



Photo: Steve Ullathorne

# C the Festival

The Edinburgh Festival  
**fringe**



CW Productions  
**Mission of Flowers**

5-30 Aug at 2.30pm



SEEDOS  
**The Tragedy of the Prince of Denmark**

22-28 Aug at 12.10pm



ETS Theatre Company  
**Face**

4-30 Aug at 7.50pm



C Theatre  
**The Stag King**

4-30 Aug at 3.40pm



Bearplate with C Theatre  
**The Track of the Cat**

4-30 Aug at 8.10pm



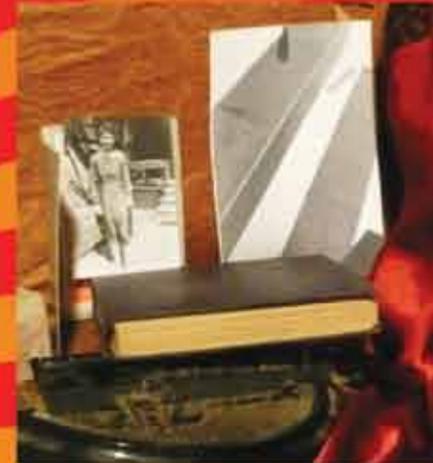
Inside Inteligence  
**Teddy and Topsy**

4-30 Aug at 4.15pm



Rachel Sage and the Sequins  
**Stop Me If I'm Kvetching...**

15-30 Aug at 10.45pm



Firefly Productions and Scallabouche  
**Moment House**

18-30 Aug at 1.00pm



Sell A Door Theatre Company with T'N'A Productions  
**Miss Minnelli and the Daring Do: Tims Last Stand**

4-30 Aug at 12.05am



C theatre  
**Twelfth Night**

4-30 Aug at 2.15pm



Bordello Theatre Company and Bluestreak Arts  
**Tales from the Blackjack**

5-30 Aug at 8.30pm



C Theatre  
**The Princess the Pea- and the Pigman**

4-30 Aug at 12.15pm

With more than 210 shows for 2010 across our venues in the heart of Edinburgh, we celebrate our 19th year with the largest programme of theatre, musicals, and international work at the Edinburgh Festival Fringe. See it all with C venues.

**c venues vibrant vivacious variety**

box office hotline **0845 260 1234** online programme **www.CtheFestival.com**



**MORE ONLINE:** Look out for more daily guest columnists in final eDailies of 2010, including another from our Week One Guest Editor Brendon Burns. Subscribe for free: [www.threeweeks.co.uk/subscribe](http://www.threeweeks.co.uk/subscribe)

## COMEDY AWARDS



As we go to press the shortlist for this year's Edinburgh Comedy Award with added Fosters is being compiled. We'll post the shortlist on the ThreeWeeks website as soon as we get it, and announce the various winners once they have been confirmed in the same place this weekend.

But the Fosters-not-IF-nor-Perrier Prize isn't the only comedy award at the Edinburgh Festival. For starters there are the totally brilliant and highly recommended Malcom Hardee Awards which will this year be presented on Friday at one of the Free Festival's hub venues, the Three Sisters in the Cowgate.

And then there are the new talent competitions for aspiring stand-ups. Two of these stand out - Gilded Balloon's So You Think You're Funny and Amused Moose's Laugh Off.

The final for the former takes place on Thursday 26 Aug and the list of finalists

is already out, and reads as follows: Rob Beckett, Laura Carr, Alex Clissold Jones, Pete Dobbins, James Kirk, Romesh Ranganathan, Matt Richardson, Chris Turner and Liam Williams.

Meanwhile the Amused Moose final has already been and gone, and the overall prize went to Rob Beckett, pictured above. Fringe Society boss Kath Mainland presented the award, telling reporters: "The standard of these performances are astounding, and the panel struggled with the task of deciding on the overall winner, but we strongly believe that Rob has the potential to rise to comedy stardom and be a great ambassador for these very successful awards. We're already eagerly anticipating watching his rise to fame and fortune". Rob and Laugh Off runners-up Liam Williams and Romesh Ranganathan have already been invited to appear at the Cockatoo Island Comedy Festival in Sydney Harbour next year.

www.tomtoal.com  
**TOM TOAL**  
**ON THE SCRAPHEAP**  
**FREE ENTRY**  
 5th-29th August 2010  
 2:15pm-3:10pm  
 'Tragicomedy at its finest' - Smiths  
 Laughing Horse @  
**THE NEWSROOM**  
 VENUE 93-5-11 LEITH STREET 0131 557 5830

## COMEDY REVIEWS

### Broad Comedy

Fringe Management/Broadhouse Productions  
 These broads are supremely talented, but are let down by their tired material. Many of the songs feel like they could have come from a well-thumbed book of 'Generic Themes For Women In Comedy', though they are tackled with gusto. The vagina one-liners, and sperm and egg sketches were endearing, but hardly daring. The ballad 'Time to Say Goodbye', a farewell to Bush, encapsulates the problem: its flawless performance and production does not make up for its outdated content, a sad comment on the state of stateside satire (Bush is gone! Let him go! Write something new!). Perhaps in America, two years ago this show would have had more of an impact; now, here, it is broadly speaking a disappointment.

Assembly @ George Street, 5 - 29 Aug (not 17), 9.45pm (10.45pm) £11.00 - £14.00, fpp 37. [gg]

tw rating 2/5

### Addy Van Der Borgh: Advanced Mumbo Jumbo

Addy Van Der Borgh/The Stand Comedy Club

'Themes' in stand-up comedy are often arbitrary or tenuous, but Addy Van Der Borgh's is probably the most cohesive and beneficial theme I've seen this year, drawing attention to the ways language is used to inflate, glamorise and mystify the things around us. He's particularly good at pinpointing false advertising, like his estate agent who described an ill-maintained house by saying "the opportunity has arisen for interior development". Van Der Borgh imagines a newsreader in Iraq standing amid demolished rubble saying, "I'm here among some houses and, frankly, the opportunity has arisen..." He's an appealing and inoffensive comic and, although he does occasionally stray into the trap of being gallingly whacky, he's sufficiently enthused to remain entertaining throughout.

The Stand Comedy Club II, 2 - 29 Aug (not 3 - 4, 16), times vary, £6.00 - £8.00, fpp 22. [kb]

tw review 3/5

### Brothers

Unexpected Comedy

The Banks brothers' relationship warmed my heart by the end of this play, not because it's one of those 'makes you think' tragicomedies, but because the tender simplicity of their silly adventures was actually vaguely touching. More importantly, there were moments in 'Brothers' when I thought I was going to die from laughing. One or two of the projector images spring to mind, and a long discussion about quiche-dishes. The acting's pretty okay and the pianist - whose singing voice, incidentally, is unbelievable - played a few walk-on roles and was so funny in each one that the two actors themselves were creaking up. It's nowhere near perfect, and I can't really believe they're getting four stars, but it's happening, so there.

Zoo Roxy, 6 - 30 Aug (not 8, 17, 24), 9.35pm (10.30pm), £5.00 - £7.00, fpp 38. [kb]

tw rating 4/5

### Circus Trick Tease

It may not be immediately obvious why 'Circus Trick Tease' has the name it does, but this becomes evident fairly rapidly. The 'tease' elements of the act mean that unfortunately the performance isn't really for kids, as rather graphic acts are simulated through shadows projected onto screens. However, the 'circus' elements are superb: astonishing balancing acts from the three-person cast are genuinely applause-worthy, while old-school 'strong-man' tricks (in which he lifts four members of the audience) deservedly garner gasps. It's an enjoyable mini-circus and the cast are impressive. It can't compare to a larger circus, of course, and the 'trick tease' seems a bit gratuitous; go along to be impressed rather than titillated.

Udderbelly's Pasture, 5 - 30 Aug (not 16, 23), 5.55pm (6.55pm), £8.00 - £14.00, fpp 45. [lw]

tw rating 3/5

### Coming Ready Or Not - Free

Jared Jess-Cooke

Three young comedians (David Head, Chris Errington, and compère Jared Jess-Cooke) dealt admirably with a fourth would-be comedian, a persistent heckler at the back, who at one point commandeered the stage to treat us to his baffling 'astrophysics dance'. The heckler barely let Head finish a sentence, but what we heard of him was very promising, Stewart Lee-inspired stuff: articulate and clever with an acid edge; the heckler cryptically suggested he get on the 16 bus and learn Polish. Errington seemed a little uneasy (understandable given the circumstances), but was endearing nonetheless. Jess-Cooke's observational material needs tightening, though he should be applauded for maintaining his composure and preventing the evening descending into total anarchy.

Laughing Horse @ Edinburgh City Football Club, 13, 20 Aug, 7.15pm (8.15pm), free, fpp 49. [gg]

tw rating 3/5

### The Dead Comedian's Socks - Edinburgh Review

Frank Cassidy

Reviewing a show with a rotating line-up can be misleading and, whilst I wish to emphasise that other nights may be excellent, tonight definitely wasn't. Featuring three comedians, a struggling compère and an absentee headliner, the mood was as lively as the titular socks. I concede that the audience were unyieldingly unreceptive, but rather than that being incentive to the performers to strive onward, their energies seemed to shrivel up like a flaming crisp packet in the face of reticence. Credit is due to an Australian comedienne who momentarily extinguished the mediocrity on-stage (though an absence of flyers leaves no name to be credited). Overall a disappointing show, occasionally overshadowed by the eclectic offerings of the jukebox next door.

Laughing Horse @ Jekyll & Hyde, 5 - 29 Aug, 7.20pm (8.20pm), free, fpp 54. [np]

tw rating 1/5

**5/5 show**

**Rapconteur**  
 Baba Brinkman/PBH's Free Fringe  
 Baba Brinkman is some kind of lyrical wizard, retelling the ancient stories of the world through his spell-binding rhymes. As he breathed 'Gilgamesh' into the microphone, it sounded like an incantation with the power to transport us back to a time of kings and conquerors, and the poets who immortalised them. 'The Canterbury Tales', 'Beowulf' and the Finnish 'Kalevala' are similarly re-imagined and set to beautiful, original music. Brinkman is witty and well-read, and his passion for his subject matter is infectious; I left simultaneously wanting to learn Sumerian and find out about 80s rapper Slick Rick. This is storytelling at its best, epic in the true sense of the word. His show feels like a gift - with impressive rapping.  
 Cabaret Voltaire, 7 - 28 Aug (not 9, 16, 23), 8.45pm, free, fpp 282. [gg]  
 tw rating: 5/5



Photos: James Robertson

## ways of making you think

**With three shows on at this year's festival, and books and magazine articles under his belt, how much more information can one man disseminate? Tom Champion finds out.**

Alex Horne is a thinking man's comedian. I don't mean that he is in any way inaccessible, it's just that I can't think of another comedian who would have attended a Laughter Conference in Hong Kong, with numerous respected psychologists, to discuss the ultimate nature of humour, as Horne did recently. Was it a hoot from start to finish? "Not really, no."

But this is where Horne's skill lies – finding areas that might seem impenetrable (most recently golf and quantum mechanics; prior to that birdwatching and Latin) and dissecting the subject to amuse and intrigue his audience. "I just follow things that interest me, and some shows start with someone else's interest – my father liked birdwatching, for example, and for this latest show, my father-in-law was into golf so I thought I'd try and do a show about golf. But golf isn't very interesting, so the show ended up being about a lot more than that."

This is something of an understatement – his show, 'Odds', takes a simple story about golf and ingeniously wraps it in gambling, the big bang and the nature of the universe to create a tale of epic proportions. I suggest that each of Horne's shows features an epic quest; to meet people of every nationality in London, to get a word into the dictionary, or in this case to sink a hole-in-one. "I suppose so. I don't really see them like that," says Horne. Ok, but if this was the case, which mythic hero would he be in this show? "Definitely Odysseus. He had a great beard too."

Since his beginnings in cracker joke comedy, (he won a competition to write a Christmas cracker joke), Horne is recognised as something of a polymath; as well as his (three) Edinburgh shows, he has written books and magazine articles, and his documentary, 'The Games That Time Forgot', has just finished screening on BBC4. "The documentary came from [2008's] 'Wordwatching'. I found lots of old slang relating to forgotten sports, and I followed the trail back. It was great for a documentary, I could try out all sorts of things that wouldn't fit on an Edinburgh stage."

BBC4 viewers will be familiar with Horne

from his series 'We Need Answers' with Mark Watson and Tim Key, whom he met when auditioning for a panto he'd written at college: "We were doing Treasure Island and I cast Tim as Toby, a swashbuckling pirate who ends up battling Bluebeard." The Watson/Horne/Key collective is, he informs me mysteriously, "working on something new for next year. Very exciting. All under wraps." which will please audiences who have missed seeing them together.

Key is collaborating with him on his late-night show 'The Horne Section', an anarchic fusion of jazz and comedy which Horne has been waiting years to put on. "Two of the guys in the band are friends from primary school; we've just been waiting for the opportunity. It's a great way of seeing people at the festival – I'm just inviting along people I like."

This festival has been a little different for Horne – it's the first one with his new son. "It changes the festival. We see kids shows, we meet up with other parents – most comedians seem to have had kids recently – it's been great." And young Horne is helping his father out already. "I've been experimenting on him. I'm thinking about a show on what makes babies laugh. There are these ten stimuli, set out by a psychologist, and I'm hoping to test enough other babies to present it at a conference. It's mainly just surprising him – a lot." And when fatherhood beckons a second time? "It'll be great. I'll have a control." A thinking man's comedian indeed.



**Tom Champion** is studying medicine at Oxford. He is reviewing theatre and comedy for ThreeWeeks at the Fringe this year.

Alex Horne: Odds, Pleasance Courtyard, 4 – 30 Aug (not 16), 8.30pm (9.30pm), £8.00 – £10.50, fpp 23

Alex Horne: Taskmaster, Pleasance Dome, 27 Aug, 12.20am (1.35am), £7.00, fpp 23

The Horne Section, Pleasance Dome, 9 – 12, 23 – 26 Aug (not 13), 12.20am (1.35am), £7.00, fpp 70. Find our more about Alex and his current projects at [www.alexhorne.com](http://www.alexhorne.com).

'With his stories within stories  
**DANIEL CAINER**  
reminds me of Buñuel...!  
ALAN BENNETT

**JEWISH CHRONICLES**  
ONE MAN, ONE PIANO,  
MUCH LAUGHTER, SOME TEARS

'Very funny, very moving' *DAILY MAIL*  
'Sophisticated, witty and touching' *MANCHESTER EVENING NEWS*  
'Brilliant and brave' *AUSTRALIAN STAGE*

[www.danielcainer.com](http://www.danielcainer.com) [www.jewishchronicles.com](http://www.jewishchronicles.com)

**AQUILA** **venue 21** vibrant vivacious variety  
ROMAN EAGLE LODGE **5-30 Aug**  
JOHNSTON TERRACE **7.30pm (1hr00)**  
**0845 260 1234** Tickets £8.50-£10.50  
[www.CtheFestival.com](http://www.CtheFestival.com) Concessions £7.50-£9.50

**fringe**

## FRINGE EMERGENCIES: RELAXATION



"Help! I'm experiencing Fringe overload, I can't do any more shows / see any more shows / tech any more shows / sell any more shows / falsely promise to buy tickets for any more shows without a moment to chill". Fear not, Tom Allen is on hand with some tips on how to relax in the Festival City.

1. Take tea at the Balmoral Hotel. There's something so soothing about nibbling scones underneath a potted palm while some old cow plays ancient songs on a harp (Gershwin, Cole Porter, The Prodigy), and the Balmoral does all those strange teas which are so more fun to say than to drink - Lapsang Souchong is my favourite. And it's not just about what you're consuming, it's about the message you're sending to yourself: "I am worth taking time over, I am worth a treat!" Because my loves, as Cheryl has taught us, "you are worth it": Isn't that wonderful? As soon as you walk in you're immediately swooshed away from the hustle bustle of the fest and the people playing panpipes outside the hotel and sent back in time - it feels like stepping into an Agatha Christie novel (hopefully without the murder).

2. Go round the John Lewis towel department. Colour co-ordinated pastel shaded fluffy towels! What could be more calming?! Go on, lay your face against them when

no one's looking, I won't tell. Don't it feel nice hmm? And the staff are so knowledgeable and nice (you must've seen the documentary, it is a co-op after all!). I think that sometimes, in the midst of the mania of running from show to show - from chip shop to gin palace - it's nice to be reminded of the real world - and what an ordered world it is with John Lewis in it. Kitchen appliances can be very calming too, the very pinnacle of human achievement is that we no longer have to chop herbs. Oh and the lighting department - such a rare thing to see electricity celebrated in tastefully simple lamp shades. The store's also useful if it rains, apart from providing shelter, you'll need those towels just to dry your barnet fair!

3. Buy a trampoline. It feels like swimming, but in the air! And you can keep your clothes on. It's the nicest most jubilant thing ever (unless near the edge of a cliff). It's a great way to let off steam and great exercise too, for burning off all those chips you've been stuffing in your gob. It's just bouncing! In an ideal world I'd do it somewhere very scenic like the shore at Portobello. The sea air will put the colour back into your cheeks (facial cheeks) and you'll feel all refreshed. And you'd be surprised at how strangely pensive it can be, flying through the air seeing farther afield than anyone else. You'll be able to reflect on everything you've seen and how it's made you feel, before you plunge yourself back into the festival and the emotional bounce of my show, 7.30pm at the Gilded Balloon. Towels are not provided.

Tom Allen Toughens Up!, Gilded Balloon Teviot, 4 - 29 Aug, 7.30pm (8.30pm), £7.00 - £10.00, fpp 133.

## christmastime comes early to edinburgh

### Christchurch-born comedian Jarred Christmas talks to Nick Pearce about fatherhood, Edinburgh, and culture clashes

**How has the stand-up been going so far?**

It's been going well, pretty busy, but that tends to be how I do Edinburgh. I've packed in a few spontaneous gigs and BBC shows, and I'm also doing an improvised sci-fi film in front of a digitised green screen. It's good fun, but I've started to realise I need to eat the right foods; a couple of sneaky bananas etc.

**What inspired you for this show?**

There is a through-line based around the point at which I had to write 'Stand-up comedian' as my profession on my daughter's birth certificate. But overall it's going back to what I love doing; jokes and storytelling.

**What are the main differences between Kiwi and Edinburgh audiences?**

In New Zealand stand-up is relatively new, and occasionally it seems like they treat it with the same passivity as they do theatre. Sometimes you can do an

entire show where you think you're dying, and then you finish to whooping and cheering, and you think, 'I really could have done with that earlier!' Edinburgh audiences are a different kettle of fish, but it's up to the comedian to be in control: That's why I walk out and strip to the Backstreet Boys, because I want people to know it's not a serious piece.

**Kiwi comedy is undergoing a boom period. Is it long overdue or is this a new awakening?**

We've just been under the radar. 'Flight Of The Concordes' lifted us above the parapet, and now there are a collection of us waving the flag, and doing really well. I think New Zealand's isolation is finally paying off. Our influences are limited, so we look elsewhere for stand-up material. I think that seclusion gives us originality.

**Have you ever had a 'good' heckle?**

The best I've ever had was during my first headliner, five minutes in, a guy shouts out from the silence, "You have ruined my birthday!" There's nowhere you can really go after that, so I said that I was sorry, but I still had fifteen minutes left. So then some other guy shouts out, "Great, you've ruined my birthday and it's not until next week". That was pretty grim.

**What do you spend your free time doing in Edinburgh?**

The great thing about Edinburgh is that there are lots of comics in one place, which doesn't happen often. A couple

of other comics and I have got a dinner club going, we take ourselves out of the festival; have a bit of a giggle and some nice wine. I also had my wife and baby up this year, which was fun.

**Your wife is English; are there any culture clashes in your marriage?**

Yes, but on minor things like pronunciation. Also, although I've been here for ten years I still ask things like, "Do you guys have pop tarts over here?" But I went back to New Zealand earlier in the year for the comedy festival, and I found myself asking my Kiwi mates "Do you have Bovril over here?"

**How are you handling your new role as father Christmas?**

I'm enjoying it, although you suddenly become aware that it's not all about you, which is odd as most comedians have to be self-centred performers. I go out, I rock a gig, then I get out and read a text asking me to buy nappies on my way home. It's a world of extremes, but I love it.

Jarred Christmas Stands Up, Gilded Balloon Teviot, 4 - 30 Aug (not 12,13,14), 8.00pm (9.00pm), £8.50 - £10.50, fpp 75.



**Nick Pearce** studies English Literature and Theatre at the University of Leeds, and is President of the university theatre group.



Photo: Jame Robertson

Jools constant / PBI's Free Fringe presents

# 2facedbook

Love or hate them, social networking sites are here to stay. Learn how a practical joke on facebook led to an adventure with very unexpected consequences.

"Jools is fluid, energetic and engaging." *Voice magazine*

18:45 (1hr)  
7-28 August (not 17, 23)

Venue 339  
sin club and lounge  
207 Cowgate, EH1 1JQ

PBI's FREE FRINGE 2010



## COMEDY REVIEWS



### Chris Addison

Avalon Promotions Ltd

Chris Addison laughs at you, laughs at himself and goes from 0 to 60 in 0.0032 seconds without slipping up once. Well, he did slip up once [hence the crutches], but fear not: he delivers with childish energy and acerbic wit. This show is irritatingly intelligent, but you know he's right about many things. He is in-tune with human nature and culture, and has some cutting things to say about the general Ugg-wearing, sickeningly privileged populace, yet somehow manages to make his middle-class superiority work for rather than against him. His material ranges from chuckle-worthy to wipe-away-tears hysterical, displaying a talent for switching between venomous sarcasm and chicken impressions with seamless and relentless force. Killer wit, killer sarcasm, killer show.

Assembly @ George Street, 16 - 30 Aug, 8.25pm (9.25pm), £14.00 - £17.50, fpp 44. [cnn]

tw rating 5/5

### Jennifer Coolidge - Yours for the Night

EdCom

Part confessional, part soap box, part CV re-enactment, Jennifer Coolidge's show is a surprisingly billowy memoir of her 20 years in Hollywood. Personable and engaging, Coolidge takes us into confidence and behind the scenes of auditions, Hollywood 'bullshit', and her adventures as a 'character' actress (apparently the by-word for 'fuller-figured' in LA terms); she is not afraid of pulling a face and letting herself appear less than perfect. As a stand-up comedian she leaves a little to be desired, but Coolidge both comments on, and is completely representative of, the bizarre insularity that is Hollywood. Don't expect a slick stand up act, but do expect dirt to be dished on a host of personalities - including Coolidge herself.

Assembly @ George Street, 5 - 29 Aug (not 16, 24), 8.15pm (9.15pm), £11.00 - £14.00, fpp 77. [ve]

tw rating 3/5

### Nick Mohammed Is Mr Swallow

CKP By Arrangement With United Agents

Nick Mohammed is brilliantly irritating in creating a character you both love and loathe, whose annoying personality is underlined with what is ultimately intelligent comedy. It is easy to be drawn in by Mohammed's facade and find yourself frustrated by this character, but that is his intention. The show ends with a twist that reveals a method to his madness, as Mr Swallow's ridiculous linking system for recounting memory is justified with an impressive demonstration. The multi-faceted nature of the characters Nick Mohammed creates is remarkable and, although for some it may be too unbearable, for those that are able to endure or even enjoy the pain it is well worth the watch. Who knows, you may even learn something.

Pleasance Courtyard, 4 - 29 Aug, 6.00pm (6.55pm), £6.00 - £10.50, fpp 104. [aq]

tw rating 4/5

### Paul Zenon - Lounge Wizard

A mullet and some magic anyone? The cheeky yet charming Paul Zenon combines comedy and magic in this forty-five minute act. However, the comedian/magician put in a somewhat lacklustre performance

(perhaps the frenzy of the Fringe is getting the better of him): the jokes were easy, providing uncomplicated laughs, but Zenon's comic clock seemed to be running out of battery and his delivery left the audience groaning (similar to when your father retells a joke) rather than chuckling. Nonetheless, nothing can be said against his magic portion of the act, which is imaginative, clever and well executed. Zenon has all the aspects that make a great magic show: fire, a card deck and lemons? Definitely worth a look.

Fringe at Le Monde, 4 - 30 Aug (not 9, 16), 9.15pm (10pm), £ 5.00, fpp 108. [sk]

tw rating 3/5

### Pig With The Face Of A Boy Presents: Dan Woods's Oral History

Musical Comedy Lab/Laughing Horse Free Festival

This charming clutch of comic songs, proffered by an amiable man with an accordion, is loosely strung together to form an oral history. There is a touch of Victorian music hall about Dan Wood, with his gentle satire (kudos to him for rhyming 'Berlusconi', 'testosterone-y' and 'pony') and his merrily creaking instrument. He has excellent comic timing and is master of the wild-eyed key change, while the songs are lyrically and musically well-crafted - a historical ballad about the Soviet Union set to the Tetris theme is especially pleasing. Future generations might not learn too much about our civilisation from listening to these on their ipod jet-packs, but they are certainly enjoyable now.

Laughing Horse @ The Three Sisters, 19 - 29 Aug, 5.00pm (5.45pm), free, fpp 110. [gg]

tw rating 4/5

### The Uninvisibles

Uninvisibles/Laughing Horse Free Festival

The highlight of this show is a moderately funny sketch about a man named Sir Arthur Conan-the-Barbarian and his search for a missing testicle, and without that sketch the show would have been irretrievably dire. I would normally discount superficial faults like lost lines, missed entrances, tedious costume-changes and technical malfunction, but the frequency here with which they occurred ensured that they quickly became dreary and invasive. I would also have ignored the little

slip-ups had they obscured some kernel of decent comedy, but the sketches had very little value and even though one or two sound performances were put in among the oversized, under-rehearsed cast, there was never a great deal for them to work with.

Laughing Horse @ The Three Sisters, 20 - 29 Aug, 12.00pm (1.00pm), free, fpp 138. [kb]

tw rating 2/5

### Jason Byrne 2010

Phil McIntyre Entertainments By Arrangement With Lisa Thomas Management

From entry to exit Jason Byrne was a crowd pleaser: first off, he proved his brilliance at audience interaction, comparing the grim attitudes of the Scots and Irish to the more upbeat English and Australian audience members. Moving on, he explored a theme of family life, with material ranging from a slide-show displaying shots of Byrne as a child to a discussion of his own child, of marriage and of relationships in general. Byrne took these popular topics and put a fresh edge on them, finding new material in old themes, plus, he was clearly enjoying himself during the course of his energetic set, which of course added a certain something to the crazy hilarity of his show

Assembly @ Assembly Hall, 5 - 30 Aug (not 16, 23), times vary, £9.50 - £19.50, fpp 76. [ajb]

tw rating 3/5

### Parking Shmarking Conscious Theatre

Since Gemsii was unfairly given a parking ticket she's been on a mission to prove 'the system' wrong. A few months and several more parking tickets later, she has won her battle (so managing not to pay any fines), and turned her experience into an entertaining, highly amusing one-woman show. In less than an hour this Performer (with a capital P) leads the audience through legal definitions, some history of English law, and the bureaucracy that rules the complex world of parking policies. Every now and then I found myself lost, but Gemsii's effective storytelling techniques, complete with dancing and singing, rescued me and got me back on track.

The Zoo, 15 - 21 (not 18), 9.35pm, £9.00

Zoo Roxy, 22 - 30 Aug, 1pm, £ 9.00, fpp 107. [clm]

tw rating 4/5

## IT'S IAN D MONTFORT'S INTERVIEWS WITH THE DEAD

**"I'm joined very graciously now by a kindly gentleman - short in stature and maybe if you don't mind me saying so, somebody who had a bit of a temper once. This man did make, I don't mind saying, one or two mistakes when he was on the flesh plane, but was very popular when he was alive, especially between around 1939 and 1940 particularly in the area of Germany. What I will say before I bring this gentleman forward, is that over on the side of spirit there's a very different attitude towards death. It's more like a rebirth or 'new start'. Death is not seen as such a negative thing here, if anything it's seen as the start of a fantastic life on the ethereal - whatever - and with that in mind can I please kindly introduce this kindred spirit to you - Adolf Hitler".**

IDM: Hi Hitler

AH: Hello Ian

IDM: How are you enjoying your Festival this year?

AH: I'm having the great time, yes? I've

already seen some smashing shows, London Gay Men's Chorus, Reginald D Hunter, Josh Howie, Stephen K Amos and Ivor Dembina.

IDM: What did you think?

AH: Oh I loved them all, five stars! I didn't expect to like them but when you get to know these people they're not so bad. This is what I have learned now. Eternity can help put things in perspective. If I only knew then what I know now, I'd do a couple of things differently I tell you.

IDM: How do you spend your time on the side of spirit? Do you bump into any of your friends from the past?

AH: Yes. Churchill often pops by for a cup of tea and a smoke. He still teases me a little about the old days, "two world wars and one world cup," but I also joke with him and ask him, "if you wouldn't mind giving me a quote on my car insurance..." and that joke never gets old. I like that there's a whole generation that think he's a small dog with a wrinkled neck. This amuses me. Whereas most people still remember me for who I am.

IDM: You are brought through quite a lot by the audience in my show 'Touching the Dead', how do you account for your enduring popularity?

AH: I'm not so sure on this. I'm very grateful of course. Sky TV helps - there is always a documentary or programme celebrating my life. So a big thank you to Rupert Murdoch and his family for all their support. I think especially in Britain people just love a loser - myself, Raoul Moat... Peter Andre.

IDM: Adolf Hitler it's been an absolute pleasure to talk with you and best of luck with the rest of your afterlife

Ian D Montfort is a spirit medium who only contacts really famous dead people. He lets Tom Binns eavesdrop as he interviews the dead for ThreeWeeks. You can read interviews with William Shakespeare and Rod Hull in the columns section at [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk)

Ian D Montfort: Touching the Dead, Pleasance Courtyard, Aug 4 - 30, 2.15pm (3.10pm), £7.50 - £10.00, fpp 71.



## WHAT'S THAT NOISE?

**Don't worry, it's just Guest Editor Janey Godley giving Tara Flynn the third degree. The one time Nuala is back at the Fringe with her show 'Big Noise'. Janey's impressed – so much so she fired some random Fringe questions off in Ms Flynn's general direction.**

T: I've not dreamed that, but I do think I might have tried to climb up the inside of it once. I was wearing something casual which I'd made dressy with just the simple addition of a belt and some earrings, like they suggest in magazines.

**J: Namedrop the biggest celeb who came to your show (you can make it up, Johnny Depp came to mine).**

T: Stewart Lee came along the other night. And I'm not sure but I think Santa was in the third row last Tuesday. The dude certainly had some hot beard action going on.

**J: Can you give me a good reason NOT to come back to the Fringe?**

T: Lotta people. Lotta germs. Convinced? No, I didn't think so. See you next year.

**J: Do you have a secret Fringe crush? Who is it? (and it can be me!)**

T: Well of course it's you. But I also love Tom Allen - a proper Festival gent. He'd never have me, though.



**J: Give us your porn star name (your headmistress/master surname and the street you lived on as a child).**

T: Sr Mary Riverstick.

**J: What is your venue number multiplied by 3 add on 6 and divided by 2 (as that equals how long your liver has got before it caves in).**

T: That question hurts my brain. Can I just say "O"? I think my liver caved in on Day 3.

Tara Flynn - Big Noise, Gilded Balloon Teviot, 4 - 29 Aug (not 17), £8.00 - £10.00, fpp 130.

**Janey: What do you wish you had brought with you to Edinburgh this year?**

Tara: I wish I'd brought gold bullion for bribery purposes. You never know who you'll need onside. Or just to be able to eat in The Witchery every night.

**J: Getting around the Fringe – Segway or scooter... choose and why?**

T: Segway. I can't use them so I'd constantly be falling over. It's a comedy festival: I take the laughs where I can get 'em.

**J: Have you ever stolen stuff from the house you rented at the Festival? Tell me what it was (I took a sofa).**

T: No, but that's a top idea. The flat I'm in this year has surround sound in the bathroom. I wonder if I could take that?

**J: Have you ever kicked someone off a bike in Edinburgh who ran a red light and nearly hit you? (I have).**

T: I haven't. Sorry, Janey, but I'm sympathetic to cyclists because I am one back in London. Tourists weaving about and leaping into the cycle-path, maps a-flapping, is them just asking for it.

**J: Have you ever dreamed of sliding down the upside down cow in the middle of the night, if so what are you wearing whilst doing that?**



## COMEDY REVIEWS

### Some Comedy (In A Horse)

PBH's Free Fringe (Gareth Morinan, Daniel Smith, Fred Forse)

This is a galloping, good and gratis evening with three bright young comedians.

Gareth Morinan is an expertly awkward compère, mixing politics and whimsy in his drawings and stories such as 'Obama and the Llama'. The frenetic Fred Forse draws some startling parallels between 80's soft-core porn and the Bible, though his material on the Olympics is less strong. But it is Daniel Smith, more fringe than man, whose stand up stands out: from his opener about fourteenth-century philosophy to his languorous lists, Smith manages to be exciting despite exerting less energy than a coma patient. If you're expecting a genuine horse, you will be disappointed; if it's courageously clever complementary comedy you're after, this is the show for you.

The White Horse, 7 - 28 Aug, 7.45pm (8.45pm), free, fpp 124. [gg]

tw rating 4/5

### Domestic Goddi Wonderland

Avalon Promotions Ltd

When entering 'Wonderland', the flowery banner and tea-service furniture seems like the domain of a Cath Kidston enthusiast. The trio appear, armed with sketches aplenty, beginning an hour of well crafted and charmingly idiotic segments. Top picks include the depiction of a disappointed manual labourer and his gourmet disenchantment with pie 'n' mash, and the woman's answer to the 'Top Gear' challenge. Smiles and guffaws are widespread, but truly hearty laughter is sadly scarce. The set is pleasant, but

mostly tame - like being told a joke by a grandparent, perhaps - and over-polished deliveries reduce the thrill of spontaneity. However, this doesn't tarnish the act, which remains a well conceived and well executed series of sketches.

Pleasance Courtyard, 4 - 30 Aug, 2.45pm (3.45pm), £7.00 - £9.50, fpp 56. [np]

tw rating 3/5

### Adam And Phil - Contains Mild Peril

Adam and Phil/PBH's Free Fringe

As these two grown men entangle themselves in a heap on the floor, all you can think of are naughty schoolboys making only themselves laugh while adults look on with weary disapproval. Adam and Phil take it in turns to introduce one another's stand-up, with a bit of banter (seemingly their favourite word) in between. Goodness knows what goes on in Phil's head to inspire drawings of animals made out of household objects, but he is so committed to talking nonsense that you do laugh - mainly out of confusion - while Adam establishes a confident rapport with the audience by leading them through sing-alongs and other schemes. With one quite as bonkers as the other these two make a bizarre double-act.

Dragonfly, 7 - 28 Aug (not 9, 16, 23), 3.10pm (4.10pm), free, fpp 21. [ij]

tw rating 3/5

### Rogues Handbook: Bumper Book Of Horror - Free

Rogues Handbook

Rogues Handbook return to this year's Fringe armed with the interesting concept of horror sketch comedy. Combining

## 5/5 show

### New Art Club - Big Bag Of Boom

New Art Club/Escalator East To Edinburgh

"Close your eyes", we are instructed. The pure, puerile joy of not knowing what will be there when we open them makes this 'best of' show, culled from more than a decade of performing together, explosively funny stuff. The dynamic double act (clad variously in suits, leotards, or balaclavas) ladle out an anarchic admixture of the surreal, the silly and the subversive, with plenty to keep experimental dance fans happy. Grouping together a delectably distasteful 'punishment beating' dance, an invisible ping pong match, some impressive limb isolation, and plenty more treats beside, physical comedy doesn't get much better than this. Twelve years together have evidently produced a rich harvest of material, as this is a feast of a show.

Assembly @ George Street, 5 - 29 Aug (not 10, 17), 7.15pm (8.15pm), £11.00 - £14.00, fpp 102. [gg]

tw rating 5/5





ridiculous costumes with well grafted story lines, the group creates an enjoyable hour's worth of entertainment which, although not particularly scary, is highly likely to make you chuckle. Tackling most of the notable horror personalities, they manage deft portrayals of characters such as an over emotional Dracula and a disabled poltergeist that requires the aid of home help in the form of 'Nigel'. Although this is far from perfect, it is definitely one of the better free shows available at the festival, and worth giving the time for.

Laughing Horse @ The Counting House, 7 - 22 Aug, 5.00pm (6.00pm), free, fpp 116. [aq]

tw rating 3/5

**Jason Chong - Minority Retort**

Jason Chong

Sometimes traditional formulas work the best. After all, there is a reason they are traditional. Jason Chong's set was nothing extraordinary, it was just plain funny. He began by explaining his national identity - Australasian - and what his heritage meant to him. Race jokes ran close to the line, but the skilful wording kept Chong on the audience's good side. He told tales of his parents, his girlfriend and moved onto random bits about ethnicity and the film 'Transformers', where some clever props and a guitar were used. By merging anecdotes of humorous circumstances and jovial reflection, Chong has crafted a near-perfect piece.

Gilded Balloon Teviot, 4 - 30 Aug, 11.30pm (12.20am), £5.00 - £10.00, fpp 99. [ajb]

tw rating 4/5

**Sex, Lies and the KKK**

Abie Philbin Bowman

Some comedians pepper their sets with morsels of their political beliefs; in Abie Philbin Bowman's case it's the political beliefs that are the set. Always keen to remind us that he is a forward-thinking liberal (he calls himself a 'comedian without borders') he delivers what is an unshamed and successful hour of activist debate that lampoons and lambasts, with admirable quantities of temperance and understanding of evils such as sexism, racism and monogamy. He's funny here and there, mostly because what he's saying is sharp and true; the monogamy-argument in particular, rooted in Darwin and Emma Goldman, is well argued and astute. He's good at self-satire as well, notably in a pseudo-liberal debate about the rights of homophobics to marry. Not side-splitting, but intelligent and amusing nonetheless.

Just The Tonic at the Caves, 5 - 29 Aug (not 7, 17), 1.00pm, £7.50 - £9.50, fpp 121. [kb]

tw rating 3/5

Look out for even more comedy reviews ever day through to the end of the Festival at [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk)

**TW RATINGS:**  
**1/5 BAD**  
**2/5 MEDIOCRE**  
**3/5 GOOD**  
**4/5 VERY GOOD**  
**5/5 BRILLIANT**

# her master's voice

**Nina Conti and friends – whether it's Monkey (endearingly naughty), Owl (delightfully pretentious) or Granny (loving, immobile and slightly embarrassing) – are firm Fringe favourites. ThreeWeeks' Hope Whitmore asks Nina who's really pulling the strings.**

"The puppets represent different bits of me," explains Nina, across a table in the Pleasance Courtyard. "Owl is the voice of my temperamental artistic side - my pretentiousness, Monkey is the voice of my self-doubt and total impatience, and Granny, well, Granny is the heart, she's an amalgamation of my grandparents, and she's the first character I've really loved."

I ask Nina about another character, an addled alcoholic who forces the performer to down vodka on stage, each time making her demands in a new voice and a new accent. "Oh no!" exclaims Nina, "I can't really find out who she is. The most obvious was a New York Jewish thing, but it just seemed too much of a cliché. I spent ages working with her, trying to figure out what suited her, and then I thought, I know what, I'll make it a part of the act."

Nina's career as a ventriloquist started nine years ago, while she was playing the role of Audrey the goatherd in 'As You Like it' with the RSC. She worked closely with director, writer and actor, Ken Campbell, whom she describes as: "My hero; he was a very interesting man, I sort of followed him round, got involved in everything he did, and eventually he bought me a teach-yourself-ventriloquy kit. I don't know if it was a joke – actually I don't think it was a joke, it was deadly serious."

Talking about ventriloquism as an art Conti says: "It's something you can learn the basic principles of in an hour, but you have to practice a lot so that it becomes convincing – fluid. I ended up bringing acting to it to give more credibility and I spent ages fiddling round with my voice."

Nina has a six-year-old son, Arthur, who is currently staying in Edinburgh with her. "He came to see a show once, so he was delighted when I brought the puppets home - he wanted to meet them all and interview them individually". Nina also lets other puppets talk to Arthur, including Lamb Chop, a character popularised by 50s ventriloquist Shari Lewis. "I can't use him in my own act, because he's someone else's puppet, but Arthur loves him... Lamb Chop must come everywhere with us, he's taken on every holiday."

Does she become a different person when using the puppets? "That's interesting," she says. "Recently I called my dad (actor Tom Conti) up on stage, and used the puppets to interview him, and he said he felt it strange, unnerving in fact. He said it wasn't just me and him as he knew it, there was another weird factor."



Next on the agenda for Nina is a film, provisionally entitled, 'Her Master's Voice'. "We made it last year", she says. "Ken Campbell, who I was talking about earlier, died and left me all his puppets. In Kentucky there's a sort of puppet museum, a mausoleum for the puppets of dead ventriloquists – sort of Dummy Heaven." She half laughs, half grimaces. "I took Ken's puppets on a road trip across America to this place, and we filmed it. They were all

very much with me and alive, and they all came out and talked to bonafide Kentucky people and explained where they were going and why, it was great, the reception they got..."

Conti admits that the project "daunted me at the start, I didn't know who the puppets were, but it was lovely to see them come to life, for each of them to develop their own storyline which they'd go on to tell people".

Conti hopes that on completion, the film will be shown at all the major film festivals. As to the immediate future, after Edinburgh, this year's show then has a London run and Conti is also going to pitch a puppet chat show for television - sounds wonderful to me!

Nina Conti: Talk To The Hand, Pleasance Dome, 4-30 Aug (not 16, 23), 8.30pm (9.30pm), £10.50 - £13.00, fpp 104.

**DARIO FO's**

**THE VIRTUOUS BURGLAR**

**DIRECTED BY VIVIAN MUNN** **TRANSLATED BY JOSEPH FARRELL**

**5-30 AUGUST 2.15PM**

**ASSEMBLY ROOMS 54 GEORGE STREET**

**CALL 0131 226 0000 / 0131 623 3030**

**WWW.EDFRINGE.COM**



**MORE ONLINE:** Reviews go live every day of August, check out the latest reviews online at [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk) or in the ThreeWeeks eDaily or via the iFringe app

# crossing the boundary



**Consider this part of ThreeWeeks a part-comedy part-theatre section. Terry Saunders can't decide which part of the Fringe he's in.**

For something that is a fringe/arts festival it seems at odds that there is such a boundary between theatre and comedy. My last three Edinburgh shows have

been narrative stories with a bit of standup mixed in. When it came to the decision of whether to place them in the theatre or comedy half of the programme I wanted initially to put them in both.

The shows are theatrical but also funny. If the guide was printed in the shape of a venn diagram then I'd plonk it right in the middle of the two. But the printing costs and logistics of this really isn't worth bankrupting everyone else just so that I can straddle two pigeonholes at once.

As I earn my living as a stand-up, I've always put the shows in the comedy section. I also felt (maybe still feel) that comedy is the more worthy art-form, that if you can squeeze a plot and some sad bits and a story through the laughs to the enjoyment of a comedy audience, then it's more of a win than in front of a theatre audience.

The theatre audience is more passive, even if a show is awful they'll quite often politely clap at the end. Whereas a standup audience will tell you halfway through with a heckle or at least by not laughing at what you had previously thought was funny. So this year I've made the jump to theatre, is it a mark of failure? The me from 2006 may have said yes, but the me that is writing

this now is happy to face a new challenge, to strengthen the theatre bits of his show and maybe lose some of the comedy standards I leaned on too hard. There's not a rule saying theatre shows can't be funny, I hope.

I haven't much changed what I do, I'm still writing a funny story, I still hope it's funny.

But I must admit to giving myself some breathing space, playing with theatricality a bit and weaning myself off the fear of heckles. The bits of standup that I always felt forced to almost apologetically put in to previous shows have been stripped and now I can delve in deeper to characters and story and treat the laughs as an enjoyable bonus. But it's still going to be me on the stage telling the stories like I usually do, maybe I'll save the giant helicopter landing on the stage for Edinburgh 2011.

What would I say I am? Well, I'm still doing a narrative story that's funny in places and happily straddling the line between theatre and comedy, only this year I've gone to the red bit of the fringe guide. I almost hope no one notices.

Six And A Half Loves by Terry Saunders, Pleasance Courtyard. 16 - 30 Aug. 3.15pm (4.15pm), £6.50 - £9.00, fpp 288.

## THEATRE REVIEWS

### An Innovative Design

Queen Mary Theatre Company Directed by Rebecca Hammond

Is this a show about a madman full of paranoid beliefs that his furniture is coming to get him? Is it a show about a man whose furniture actually is coming to get him? Or is it a well intentioned but internally inconsistent show that's significantly less innovative than it might like to think? There are some decent ideas here, but it would be both clearer and funnier if there was more depth and emotional connection to the text and performances. If your play relies on the audience identifying which the domestic appliances are being portrayed, you'd better make sure your portrayals are accurate, precise and clear. With greater rigour this could be a funny show.

theSpace @ Venue 45, 16 - 27 Aug (not 17, 19, 21, 22, 24 or 26), 6.10pm (6.55pm), £3.00 - £4.00, fpp 262. [jm]

tw rating 2/5

### 54 Pint-Sized Tom Productions

Shrewd, neatly-observed and stylishly performed, '54' peeps through the keyholes of the residents of an ordinary block of flats for a day. The day itself and the lives observed are unremarkable, but the play evokes a delicious sense of voyeurism and takes its snapshots of humanity from a quirky, interesting angle. The vignettes are strongly-written and capture life in a communal building with wit and accuracy, particularly the tone of residents' notes left in the stairwell. The cast is energetic and well-drilled, forming a genuinely connected

ensemble, especially in a scene concerning a resident flicking drowsily through TV channels, which is both imaginative and a great showcase for the actors.

Underbelly, 16 - 29 Aug, 1.30pm (2.30pm), £7.50 - £10.00, fpp 250. [jm]

tw rating 4/5

### The Newsroom Queen Mary Theatre Company Directed by Simon Hoithwaite

The Newsroom's straightforward 'American Psycho' premise works because it's a snappy script, well delivered; it keeps up the pace throughout and really makes its ninety minutes count. The depiction of the ultra-macho newsroom environment does owe a huge debt to 'The Thick of It', and all the drinking, shagging and swearing can stray into implausible 'Teachers' style coolness, but the gags are there; with the boss and the inspector in particular giving excellent performances, and at £4 full-price the show is a bargain. At times the bickering sounds more like a student study group and your attention may drift when watching four people in a row sat behind a desk, but ultimately the plot keeps moving and the final twist is remarkably well handled.

The Space @ Venue 45, 17-28 Aug, 6.10pm (7.50pm), £4.00 (£3.00), fpp 274. [cmc]

tw rating 3/5

### Mushy Ate My Credit Card

Treason Show Productions  
This show is as sweet and gentle as a lazy summer afternoon. Mark Brailsford creates a convincing everyman figure in Sam Smith, honouring his late father and having a last

## 5/5 show

### Teenage Riot

Ontroerend Goed, Kopergietary, Drum Theatre Plymouth

The Traverse is certainly having its fair share of walkouts this year - after the first few minutes of this challenging piece, I was virtually alone on the front row. Eight teenagers act out fantasies and transgressions inside a sealed-off shed, and your only perspective is delivered via a live video feed controlled by the young performers. You see them as they want to be seen, in a harsh, unforgiving, beautiful light. Imagery comes in a brilliant, breathtaking assault, although it's as ethically problematic as the rest of Ontroerend Goed's recent work. Driven by a rollercoaster soundtrack, at times this powerful and uncompromising work feels almost paradigm-shifting. Unforgettable.

Traverse Theatre, 17 - 28 Aug (not 23), times vary, £6.00 - £19.00, fpp 294. [fm]

tw rating 5/5



the BIGGEST picks the BEST

ThreeWeeks Editors' Awards 2010  
Sunday 29 August

hurrah before his own imminent fatherhood by following the Sussex cricket team on their path to the County Championship. Along the way he creates a community of delightful eccentrics and provides a potted history of his team. Interactions between characters are somewhat clumsy, with Brailsford darting back and forth to play both sides of a conversation, and it's also confusing in places if you're not a cricket fan; more expressive narration in the match scenes might help the unenlightened to follow along. However, it's a nice, occasionally touching show and neatly performed.

Hill Street Theatre, 5 - 29 Aug (not 9, 10, 11, 16, 17, 18, 23, 24, 25), 9.00pm (9.50pm), £6.00 - £8.00, fpp 273. [jm]

tw rating 3/5

**The Call of Cthulhu** Michael Sabbaton

I was almost choked by an over-enthusiastic

smoke machine whilst entering the interior of the Hill Street Theatre. This, combined with sinister lighting and a startling soundtrack immediately set the mood for this gripping retelling of H.P. Lovecraft's classic short story. Working alone, Michael Sabbaton recreated the strange tale of a mysterious horror that is Cthulhu, a squid-like giant slumbering in an oozing green city. Sabbaton masterfully jumped through the several characters of the play, constructing a narrative of layered monologues and one-sided conversations that was at once movingly poetic and quietly terrifying. If anything, the piece was a little too dense and warrants either a second viewing or a perusal of the original text. A chilling, mesmerising adaptation.

Hill Street Theatre, 5 - 30 Aug (not 10, 17, 24), 1.30pm (2.20pm), £5.00 - £9.00, fpp 237. [eg]

tw rating 4/5

**Sausage and Samosa** Laurielorry Theatre Co

An enjoyable canter through the standard list of single women's issues, 'Sausage and Samosa' attempts to spice things up with an Asian twist but doesn't take it quite far enough. 'Wilting wallflower' Eve decides to embrace Indian culture and arranged marriage after numerous failed attempts to find a man. The idea has merit, but Eve's voyage of discovery feels a bit rushed and sudden and could do with being more thoroughly woven into the flashbacks. The pace also suffers towards the end due to an interactive section, which, though funny at first, goes on too long. However, Elaine Pantling's performance does much to compensate for the play's flaws, bringing a lovely presence and a deft comic touch to the stage.

Zoo Roxy, 15 - 30 Aug, 12.45pm (1.45pm), £7.00 - £9.00, fpp 285. [jm]

tw rating 3/5



## Q&A: ROBERT INSTON

**Actor Robert Inston on playing not one but two queens at the Edinburgh Fringe**

**Tell us about the premise of 'Two Bloody Queens'.**

Essentially it's the story of Elizabeth Tudor and Mary Stuart. Both were equal in status at birth, although there was a question over Elizabeth's legitimacy. Mary knew her mother and had a pampered childhood; Elizabeth's mother was killed by her father and her youth was uncertain and dangerous. The piece questions if these factors and their different temperaments influenced their destinies and thus world events.

**How does it work, do you play both characters?**

Yes, I play both queens, and my 'fool' "transforms" Elizabeth into Mary in the second half of the show

**How much research do you do? How much is fact and how much fiction?**

I did a lot of research, both in reading into both queens' lives, and looking at the

numerous theatrical incarnations of both characters. It's mainly factual, or at least plausible supposition.

**What attracts you to playing former English and Scottish queens?**

I do rather like the past more than the present, in a romantic, gothic sort of way. These characters and their words leap out at you and "pull you in".

**The show pits Elizabeth I against Mary Stuart - which do you prefer playing?**

It's very difficult to say. At the moment it's Mary. Elizabeth is just too bloody perfect!

**Do you think your Scottish audience are automatically more sympathetic to Mary, and English audience members to Elizabeth?**

A lot of Scottish people I've spoken to on my various "progresses" actually prefer Elizabeth. Certainly they point me out more to their children as her. "Look, there's Queen Elizabeth!"

**Why do you think the story of Queens Elizabeth and Mary still resonates so strong today?**

When I first started to write and perform these characters it occurred to me that

here was the story of Diane Princess of Wales and, of all people, Madonna! Opposites always emerge and resonate, be it in show business or politics.

**How has your Fringe been going?**

Very well, despite the usual hitches. No one has a costume as arresting as mine and if I had a pound for every photograph that had been taken! It's knackered though. I need a maid!

**You're performing theatre as part of the Free Festival, does that work well?**

I can't really complain - I didn't really research the venues enough, but audiences have been good. And I couldn't afford to hire a performance space outside one of the free shows strands. People are still surprised that there is theatre in the Free Festival, though that just makes my show feel more special!

**What are your plans for after Edinburgh?**

It's time for a change but I'm keeping the queens, only my persona is creeping in more. People are always asking if it's funny, and comedy, I now know, is my first love.

Two Bloody Queens, Laughing Horse @ The Argyle, 5 - 29 Aug, 7.30pm (8.30pm), free, fpp 299.

Robert (left) is pictured with his director and 'first jester' Vincent Merich.

### THE ZOO

(Fringe venue 124)  
Monkey House space  
140 The Pleasance  
Edinburgh, EH8 9RR

### SILVESTER LAVRIK THE GILDED RED CAGE

The Czechoslovak Velvet Revolution, again. One shifty survivor, one gorgeous victim. He reveals the naked truth, she strips down to her red lingerie.

BaPoDi presents a riveting, new two-part piece by Slovak playwright, Silvester Lavrik, a genuine revolutionary himself.

**August 22 - 27, 2010 daily at 2:15 pm**

Tickets (full price £7, concession £5)

All the American Myth Theater Company presents  
**HAPPY** People  
Matchmaking is hell.

Venue 45 @ the Space  
23-28 August 14:00-15:00  
Tickets: 0845 508 8387  
or the Fringe Society Box Office

**GET THREEWEEKS DIRECT TO YOUR IN-BOX**

[www.ThreeWeeks.co.uk/](http://www.ThreeWeeks.co.uk/)  
subscribe



# THEATRE

## AMNESTY & TOTAL THEATRE AWARDS

Two of our favourite theatre-focused awards now, Amnesty's Freedom Of Expression gong and the Total Theatre Awards.

Amnesty have announced the shortlist for their annual award which goes to an "outstanding" Fringe show that carries a human rights message. And on the shortlist are David Benson's 'Lockerbie: Unfinished Business', Cora Bissett's 'Roadkill', Traverse show 'Speechless' and Assembly production 'No Child'. The overall winner will be announced on Thursday morning, so has probably already been revealed by the time you read this. Details of the overall winner will be posted on the ThreeWeeks webiste.

Commenting on the shortlist, John Watson, Amnesty International's Scottish Programme Director and one of the award's judges, told ThreeWeeks: "We're delighted to have another very strong shortlist for the Freedom Of Expression Award this year, selected from our biggest-ever field of entrants. It shows that performers are still willing to tackle difficult issues at the Fringe and that the arts haven't lost their power to engage people with controversial subject matter. For Amnesty it's important to be part of the festivals in Edinburgh. We're here to celebrate free speech but also to defend the right to freedom of expression, wherever it is under threat".

Onto the Total Theatre Awards, which celebrate 'total theatre experiences' at the Fringe, and their shortlist is out too. There are three awards here, and the overall winners will be announced on Friday. In the meantime, the shortlists are as follows:

### Work presented by an Emerging company

- Keepers at The Pleasance (pictured)
- Lip Service at C Soco
- Operation Greenfield at Zoo Roxy
- Sex Idiot at Zoo Roxy
- When We Meet Again at Forest Fringe/ Dance Base

### Physical/ Visual Theatre

- Cargo at Leith Links
- Flesh And Blood And Fish And Fowl at Traverse at St Stephen's
- Harlekin at Pleasance Courtyard
- Julien Cottreaux: Imagine Toi at Assembly @ Princes Street (French)
- Pas Perdus at Zoo Southside (French)
- Maria de Buenos Aires presented by Teatro Di Capua
- Scottish Dance Theatre: The Life and Times of Girl A at Zoo Southside
- Sticks And Stones And Broken Bones at Underbelly
- Tabu at the Nofit State tent
- White at Traverse @ Scottish Book Trust

### Innovation

- 30 Days to Space at Forest Fringe Café
- The Author at Traverse Theatre
- The Ballad Of Backbone Joe at Pleasance
- En Route at Traverse Theatre
- I, Claudia at Assembly @George Street
- Like You Were Before at Forest Fringe @ Bristo Hall
- Odyssey at Pleasance Dome
- Reyjavik at The Bongo Club
- Roadkill at Traverse Theatre
- Teenage Riot at Traverse Theatre

We'll announce the winners of all the Fringe awards at [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk)

## THEATRE REVIEWS

### The Meeting

Pleasance/Fiddy West Productions

Writing, directing and starring in a show is a difficult thing to pull off. Good thing Reuben Johnson does it very well, then. The titular meeting is between Jake, whose bright future is shattered when he accidentally kills a man, and his victim's widow. Johnson combines skilful writing and performance to capture Jake's hopeful, innocent energy in flashbacks and his nervous anger in the present. The play shows a strong sense of the complexity of the situation, creating conflicting sympathies and deeply human characters. The staging is sparse yet the sense of place is never lost, created by sound and the cast's energy. The whole company shines, but Johnson steals the show with his delicately nuanced, quietly devastating performance.

Pleasance Courtyard, 4 - 30 Aug (even dates only), 3.25pm (4.25pm), £7.50 - £9.50, fpp 271. [jm]

tw rating 5/5



5/5 show

### Chemical Poets: Twenty Tentacle

PBH's Free Fringe

Ginsberg's famous line 'whole intellects disgorged in total recall' springs to mind when you hear these literary outsiders in full flow. Less performance poets, and more an apocalyptic cappella hip-hop act, you could accuse them of cultural schizophrenia, of lacking maturity or of overloading their lyrics with so much sci-fi geek-speak that it sometimes sounds like high speed 'Star Trek' dialogue. Strangely though, it makes a sort of sense, and you quickly find yourself absorbed in the collision of reflexive word-play and information-age angst, drawn in by their complex verbal rhythms and emphatic chants. Channelling the fractured energy of 'Generation Y,' they're a definite work in progress, but this exceptionally inventive trio seems comfortably incomplete.

The Banshee Labyrinth, 18 - 28 Aug, 9.50pm (10.50pm), free, fpp 238. [df]

tw rating 4/5

### Double Booked

Ginny Davis Productions and Richard Jordan Productions Ltd

Ginny Davis returns to the Fringe in a sharp-eyed comedy featuring cantankerous teenagers, a batty granny and the oh-so perfect mother-from-next door: if it hadn't

introduced me to a reproduction of my own family, I doubt this show would have had such an effect, but that, of course, is precisely the winning formula. Davis's observant and sharp comedy succeeds because everybody can relate to it, even the false teeth, collagen and school concerts. There are no belly laughs (perhaps because I'm on the wrong side of the generational valley), but there is something for everybody in this wry comedy: the whole family will enjoy it. It might be a bit clichéd in parts and verging on the twee, but it just works.

Pleasance Courtyard, 6 - 29 Aug, 12.55pm (1.55pm), £7.00 - £9.00, fpp 246. [mb]

tw rating 4/5

### Les Peters - After Dinner Stints

Eating a meal in a conference room with six other people, all facing the same way, listening to two hours of 'after-dinner speaking' is a truly weird experience. A self-styled 'gagsmith,' Les Peters is a genial chap with a slow and measured delivery, some of his jokes are quite near-knuckle, but most revolve around inoffensive wordplay, and he eventually starts performing as different public speakers (priests, best men and so on). It's all mildly amusing. Listing this show in the 'Theatre' section of the Fringe programme

is perhaps a little misleading, but I imagine it will find a certain audience regardless - personally, I find that a large man watching me eat is a little too discomfiting. A very peculiar evening.

Ramada Edinburgh Mount Royal Hotel, 9 - 26 Aug (not 13, 14, 15, 20, 21, 22), 7.30pm (9.30pm), £25.00, fpp 266. [tm]

tw rating 2/5

### Poetry For Morons: Or Indirect Preparations In Mastery

Arlette George And Friends

Billed as some kind of comedy game show in the Fringe programme, the performance really consists of Arlette George reading a long and presumably autobiographical poem about a fulfilling and distressing love affair. It's a strange hour, filled with veiled references to Buddhist and Zen philosophy, and at times it's quite baffling; I imagine that even with a strong frame of reference to the subject matter it would be hard to follow. Although the ending was performed with emotion, and was actually quite moving, it all came far too late to allay the confusion. The producers really need to prepare their audience better, as I was totally irked by what I experienced.

C central, 15 - 30 Aug, 10.00pm (11.05pm), £6.50 - £9.50, fpp 280. [tm]

tw rating 2/5



GET THREEWEEKS DIRECT TO YOUR IN-BOX

[www.ThreeWeeks.co.uk/subscribe](http://www.ThreeWeeks.co.uk/subscribe)



SAFE HOUSE

A high tech action thriller.

The Space @ Surgeons Hall (V53)  
Grand Theatre  
23rd-28th August 16:50-17:50

[www.safehouseplay.com](http://www.safehouseplay.com)

Broken-Pipe Theatre

Broken Holmes Productions present

STITCHED UP

16 - 21 August, 10.10pm  
23 - 28 August, 9.40pm

theSpace@Venue45

[www.stitchedupplay.com](http://www.stitchedupplay.com)

[www.wildallegations.com](http://www.wildallegations.com)

WILDA LLEGATIONS

Aug 16-28 (not 22) 13:00 Bedlam Theatre

about judgement and self-deception.

A slick and cynical character drama



**Prima Doona**

Doon MacKichan/ Gilded Balloon

I wasn't sure Doon MacKichan, with her witty but shallow take on life, deserved the audience's sympathy: her life was a mess and it seemed it was nobody's fault but her own. However, she soon got a wake-up call and, as her frivolous life breaks down, so does the audience's reserve, until everyone is watching breathlessly and sympathetically. She deals with the difficult and highly personal subject matter of her son's cancer with the perfect amount of humour, using her considerable on-stage charisma to keep the audience mesmerised. The play is completely biographical and does not broaden the scope, to highlight the universal nature of the subject. However, it makes for compelling journey with some kick-ass flamenco dancing.

Gilded Balloon Teviot, 4 – 30 Aug (not 10, 24, 17), 5.30pm (6.20pm), £5.00 - £12.50, fpp 281. [mg]

tw rating 4/5

**5/5 shows**

**Freefall**

Corn Exchange Theatre Company Dublin

So fine and truthful were the performances, so imaginatively was it staged, that Michael West's deeply affecting play had me enthralled from entrance to last exit. The starting point is the breakdown of a marriage, from there the story rhythmically weaves its way between the past and present lives of the characters. While there is a sense of urgency in the narrative, the memories of the central character tumble on him in stream-of-consciousness, free-associative waves, bringing with them humour and pathos. Aided by brilliant incorporation of film, 'Freefall' has great intimacy; one can practically taste the slice of life it gives us. It is no overstatement to say that to spend time with this company was a privilege.

Traverse Theatre, 6 – 29 Aug (not 9, 23), times vary, £19.00 – £6.00, fpp 254. [dp]

tw rating 5/5

**I, Claudia**

Guy Masterson/TI in Association with Crow's Theatre and Brian Robertson

In the depths of her school's boiler room, Claudia seeks both refuge from her parents' divorce and a place to express herself in this beautiful, affecting script by Kristen Thomas. Thomas also plays Claudia, as well as other characters in the teenager's life; her performances are equally stunning as the school janitor, Claudia's grandfather, and her stepmother-to-be. Commedia-style masks are brilliantly used to switch between characters, and their blank, puppet-like stillness not only lends them a sense of wounded numbness but also calls attention to Thomas's brilliant physicality. Her acting is astoundingly good. The production is stunning: simple but slick, and confident in its own magic, as it conjures Claudia's world from behind the crimson curtains.

Assembly@George Street, 5 – 30 Aug (not 16), 3.40pm (5.05pm), £11.00 - £14.00, fpp 260. [jm]

tw rating 5/5

**TW RATINGS:**  
**1/5 BAD 2/5 MEDIOCRE**  
**3/5 GOOD**  
**4/5 VERY GOOD**  
**5/5 BRILLIANT**

# time for a change



**Describing adulterous gods and vengeful goddesses, the romantic tragedies of Ovid's 'Metamorphoses', are seamlessly transposed to the 1940s by theatre company Pants on Fire. A raucous mixture of live music, dance, puppetry, film and knockabout physical comedy, the show is garnering rave reviews. Katie Conaglen met with two of the company's bright young stars, Mabel Jones and Hannah Pierce, to discuss the show.**

War-torn Britain in the 40s may seem like an unlikely fit for Ovid's stories, but Jones and Pierce are quick to point out parallels: "The 40s were a time of great heroism and strength," Hannah notes, "men and women both at war and on screen were godlike, and the monsters in Ovid's stories correlate well with the monsters of our plot. Also, the legendary stories from that 40s period now seem like fairy tales."

This doesn't mean that the show is lost on modern audiences. "The 1940s are fashionable now, and the show has an element of burlesque; it's retro and it's fun. Beyond that, the subject matter is relevant to now. With issues of climate change and deforestation, the message in Ovid's work about respecting nature is still current; he was imploring people not to ignore an issue that we continue to gloss over today."

If that makes the show sound at all preachy, it isn't. "It's at midday, so we were conscious of needing to allow the show to have a lightness, and to be fun – it's also a nice opportunity to use Lecoq techniques on stage," remarks Mabel, citing the legendary French actor instructor, at whose school Pants on Fire Artistic Director Peter Bramley trained. Lecoq's approach to physical theatre informs the movement and action of the production.

The eclectic talents of the cast also shape the show: Mabel is co-artistic director of the Woodenfingers puppetry company, while Hannah is co-artistic director of the Made from Scratch theatre company. Most of the cast are recent graduates of the Rose Bruford College. "We designed the show during the weekends over the course of a year," Mabel explains. Hannah continues, "It was massively collaborative. The scenes and stories were all devised by the group, everybody bringing individual ideas, then it was refined and refined."

"We had to kill our babies," Mabel adds, "so many ideas were thrown away, and the show went through so many different manifestations." This process of constant streamlining and fine-tuning means, that at 75 minutes, the show is jam-packed with innovation and creativity. To the audience, the show seems to operate flawlessly – with dance, sleight-of-hand, a cavalcade of novel props and an ever moving stage combining to cultivate a sense of magic.

"I think audiences would be shocked if they saw the camera footage of what happens backstage," Hannah admits, "it's a backstage heavy show. It takes half an hour to set up each performance, to make sure everything is in the right place." Mabel nods, "everything works so manically backstage – you have to be meticulous. If just one hat is in the wrong place it can throw everything else out."

Thankfully, that hasn't happened during their run at the Fringe, with the pair modestly admitting to the show having been a success thus far, and audiences

greatly enjoying it. Pants on Fire has plans to tour the production, and then go on to develop a new show.

"We know each other so well now, we're a family," Hannah grins. Mabel concurs, "I think as a company we have an exciting, strong future." Judging by their current, spell-binding production, there's every reason to believe her.

Ovid's Metamorphoses, Pleasance Dome, 4 – 29 Aug, 12.00pm (1.15pm), £7.50 - 10.00, fpp 277.

Pictured: Mabel and Hannah's cast mate Joseph Mann in 'Ovid's Metamorphoses'



This is **Katie Conaglen's** second year reviewing for ThreeWeeks. She studied Script Writing at Victoria University, Wellington.

**4 - 30 AUG 14.00 (1 HR)**

Starring **GIANPIERO BORGIA** Story by **LUIS SEPÚLVEDA**  
 Premiere translation by **PAUL GRENS** Directed by **GIANPIERO BORGIA**  
 Music by **PAPACECCIO MMC & CESPO SANTALUCIA**

**COURTYARD PLEASANCE**  
 0131 556 8550  
 www.pleasance.co.uk

REGIONE PUGLIA  
 Teatro Pubblico Pugliese  
 CAMERA DE COMMERCIO I.A.A. - Bari  
**Casillo**  
**ANDY JORDAN PRODUCTIONS**  
**TEATRO DEL BORGIA**



**MORE ONLINE:** We've had a guest column in every eDaily this year, you can read them all by checking the columns section at [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk), including Miles Jupp and Colin Hout.

## MRS MONEYPENNY DOES THE FRINGE



Financial Times columnist Mrs Money Penny is in Edinburgh this August performing at the Fringe. This week she and her many, many guests navigate the comedy Fringe.

New to the Fringe this year? So are lots of the visitors coming and going to and from our flat (originally rented as a family home but long since turned into a general dosshouse as more and more friends and relations have descended on Edinburgh as the month has gone on). Last night we slept 12 – a handy reminder to me that we would need more loo paper on the next supermarket run.

We have tried to guide our visitors through the maze of comedy at the Fringe, and as many of them have been Australian (as is Mr M), we started with that. Jim Jefferies left us wondering how often he might need to go to the shrink, but despite that (and multiple uses of the C word) he manages to be funny, tragic and provocative, all at the same time. Money Penny verdict? The best swearing I have heard for years, and his performance will leave you feeling hugely moved.

Dave Thornton is another Australian comic who flayed us personally outside the Gilded Balloon, and was so engaging that we bought tickets on the spot. Money Penny verdict? A version of Jim Carrey, possessing a hugely expressive face and rapier quick wit, and adept at audience interaction. The only man I have met who can make a series of running gags out of typefaces.

Male visitors of every age have been taken along to see Jennifer Coolidge. Like me, she is not really a stand up, she just tells funny stories and anecdotes, in her case about life in Hollywood. The difference is that she does all this while displaying what Mr M calls 'cleavage city' (I already give out free food and champagne in my show, people are not going to get cleavage as well). Money Penny verdict? The best take-off of Penelope Cruz you will ever see.

The Money Penny household and many of its visitors are cricket-obsessed, and watched agog as England managed to lose the Oval test match to Pakistan despite a century from Alistair Cook. So we have all

been to see Miles Jupp deliver his tightly crafted, highly polished script centring on his attempt to be a cricket journalist. Money Penny verdict? A much better actor than he was a sports journalist; excellent viewing for cricketers (who will appreciate his mastery of statistics) and non-cricketers alike.

Our continental visitors have been amazed at the number of comedians on the Fringe for whom English is not a first language. We have been taking them to see Henning Wehn – that most unlikely of things – a German comedian, the self-styled 'German Comedy Ambassador to the UK' in fact. His show is entitled 'My Struggle' which as he says, won't make it easy to get a book deal in Germany. No subject that might have caused friction between Germany and the UK is sacred, including football and the Second World War. Money Penny verdict? You will laugh and laugh and then be amazed that Germans can be so funny.

Our final stop on the comedy tour for visitors has been Paul Foot's show at the Underbelly, not because it's on late (it isn't, it's on at 7.40pm) but because it is so alternative. Foot doesn't need to use crude language to make you laugh, he is just so wacky (the result, I suspect, of an overeducated mind) that anything from shire horses to golliwogs (yes, a golliwog appears, apparently a sneak preview of next year's show) is funny. Money Penny verdict? The final set piece, set to Rachmaninoff's 'Isle Of The Dead', complete with an explanation (for those without a classical education) of the River Styx, will remind everyone why they came to Edinburgh – to see things that they will never see elsewhere.

At Home With Mrs Money Penny, Assembly @ AGA Showroom, 5 - 29 Aug (not 9, 16, 23), times vary, £12.00, fpp 228.

Mrs Money Penny appears in the Financial Times each Saturday and online at [www.mrsmoneypenny.com](http://www.mrsmoneypenny.com)

# PHYSICAL

## PHYSICAL REVIEWS

### Grupo Corpo

Edinburgh International Festival/ Grupo Corpo

Grupo Corpo's performance is notable and captivating, mostly due to its subtleties and the nuanced motifs that run throughout the choreographies. The two pieces presented, 'Parabelo' and 'Onqotô,' are important to the group's repertoire; combined, they provide an interesting look into the range of dance and concept that the company is capable of exploring. Inspiration for the first piece is drawn from Brazilian culture, and the choreography explores traditional modes of dance to paint an image of life. However, the group is at its most stunning in 'Onqotô'. Deeply philosophical, this piece explores love, relationships and life. The tech supporting the dance is incredibly atmospheric, while the dancers appear to be physical manifestations of the rhythm. Wonderfully presented.

Festival Theatre, 20 - 23 Aug, 8.00pm (9.40pm), £10.00 - £28.50, eiffp 16. [ms]

tw rating 4/5

### The Sum of it All...

Anomic Multimedia Theatre

In that sleep of death, what dreams may come? This technology-heavy, beautifully poetic story of a reclusive, depressive man crossed in love becomes one such dream. Stuck in the perpetual torment of the afterlife, day after day Stanley is left to retrace the memories that led up to his suicide. An incredibly clever use of projections and animations brought the piece on to a new theatrical plane, the action reading like a dynamic, melancholic cartoon. But the use of multimedia was so ambitious that the actors could rarely keep up with it; inventive combinations of live and recorded action became comically out of time. If performed in a familiar space, the piece would have undoubtedly been more of a success.

Zoo Roxy, 6 - 30 Aug (not 14), 8.35pm (9.40pm), £5.00 - £10.00, fpp 154. [eg]

tw rating 3/5

Find more dance reviews online at [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk)



5/5 shows

### Julien Cottureau: Imagine-Toi

Assembly, TRSS & Little One

Extraordinarily expressive French mime and vocal artist Julien Cottureau gives us humour, wonder and pathos in his seriously brilliant show. But he gives something else too. Forgive me for sounding far-fetched, but he gave me faith: faith in our collective creativity and imagination. In Cottureau's masterful hands, unsuspecting audience members are taken on stage and transformed into premier football players, fairy-tale ogres, damsels, and marksmen. Cottureau's talent is such that the vivid world he creates allows participants to become physical comedians themselves. Cottureau's boundless imagination, his body, and his voice, inspires in the audience an ability to see and to believe things that are not there. He is an illusionist, but his reality had us on our feet

Assembly @ Princes St Gardens, 5 - 29 Aug (not 9, 16, 23) 4.15pm (5.15pm), £14.00 - £12.00, fpp 149. [dp]

tw rating 5/5

Gandey World Class Productions

fringe sell-out show 2007

fringe sell-out show 2008

fringe sell-out show 2009

# The Lady Boys of BANGKOK

featuring The Ladyboys legendary tribute to SCOTLAND

Fantasy & FEATHERS

Venue 189

## The Meadows Studio Big Top

FROM FRI 6th AUG

BOOK NOW: 0131 667 0202

Fringe Box Office 0131 226 0000

TO SAT 28th AUG

[www.ladyboysofbangkok.co.uk](http://www.ladyboysofbangkok.co.uk)

Box office open on site daily from Tues 3rd Aug 9.30am to 9.30pm



## the festival's finale will be bliss

One of the stand out shows at the Edinburgh Festival this year opens right at the end of the city's festival month – the EIF's operatic adaptation of Peter Carey's award winning novel 'Bliss'. We spoke to Brett Dean, the composer of this very contemporary opera.

**Where did the idea of transforming Peter Carey's book into an opera come from?**

The idea first emerged quite some time ago, in the late nineties, around the time I was first approached by [conductor] Simone Young, who was then working for Opera Australia.

**Does the story lend itself to opera?**

Wonderfully well. Carey's book is a story of strong themes and emotions, both personal and societal, with a compelling sense of dramatic shape that ebbs and flows, with climax points and moments of repose. I felt from the outset that it had a musical "shape".

**Did you look at the film adaptation at all for inspiration?**

Not really. I had seen the film once when it first came out and read the screen play as early research, but [librettist] Amanda

Holden chose not to see either till after opening night.

**Other than the obvious, for people familiar with the book or film, how will the show differ?**

The most obvious difference comes in the lack of flashbacks (Harry's father's stories, for example) and an abridged final scene [in the book the final chapter in the rainforest embraces over 20 years of time passing].

**For people familiar with more traditional opera, how will this compare?**

I think of 'Bliss' as being genuinely "operatic" in feel, however with contemporary language, some of it typically "Australian" in flavour, a sound design and electronic instruments in the orchestra. However it's a three act work that features arias, vocal ensembles and chorus moments as found in works from Handel through to Alban Berg.

**How did the creative team behind the show come together?**

The late Richard Hickox assembled a wonderful team for this production, under the inspired direction of Neil Armfield. Richard also had made most of the casting decisions before his untimely death [in 2008]. The ingenious stage design, with its magic box of lights, came about through previous collaborations of Armfield, stage designer Brian Thompson and lighting designer Nigel Levings.

**There are some shocking elements in the book, are these kept in the show?**

Amanda and I were pretty clear from the outset that we had no intention of

sanitising Carey's story, at the same time we didn't want to wallow in its excesses.

**The book leaves some questions unanswered about what's going on - does this production try to answer those questions, or leave the ambiguities?**  
Central to this uncertainty is the question as to whether any of Harry's experience of hell is in fact real or imagined. Both our score and Neil's direction play with this dichotomy.

**At the end of the book the main character is in a forest - does that**

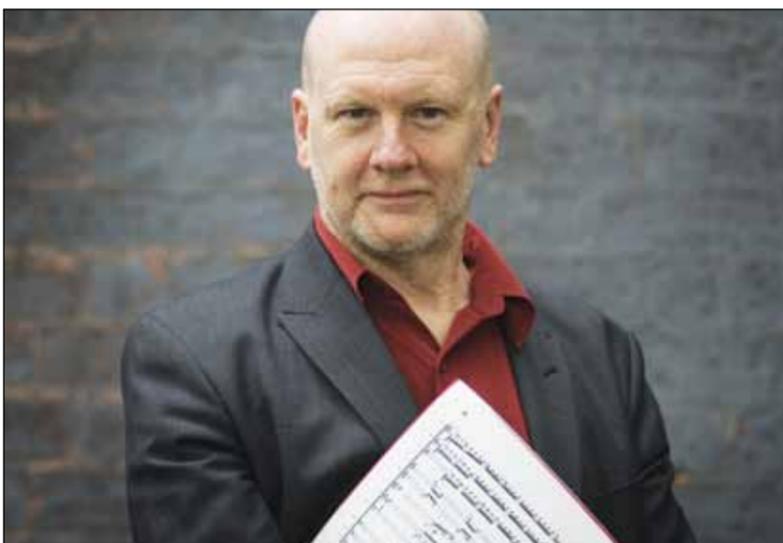
**remain in your show? How have you gone about staging that?**

It does, but to fully appreciate it you should come along and see the show for yourself!

**Do you think the Edinburgh Festival is a good place for staging new opera productions?**

I am thrilled that my first opera is to be presented at this most extraordinary international meeting point of the arts and its makers. I couldn't think of a better place for a new opera to be seen.

Bliss, Festival Theatre, 2, 4 Sep, 7.15pm, (9.55pm), £14.00 - £64.00.



**'Are We There Yet?'**

*"Great Fun..."*  
\*\*\* The Scotsman

**FREE**

*"Slick and witty..."*  
Buxton Fringe2009

*"Truly hilarious..."*  
\*\*\*\* Three Weeks 2009

**Opera Larks**  
www.operalarks.com

**22nd - 29th August 2010**  
**6.15pm at**  
**The Counting House (venue 170)**

## Feel the Festival

theSpaceUK present an Award-winning, cutting-edge programme of progressive and established live performance from across the Globe.

And refresh yourself at the 'SpaceBar' a fully-licensed bar located in the courtyard at theSpace@Surgeons Hall (Nicholson St).

**theSPACE** UK

[www.thespaceuk.com](http://www.thespaceuk.com)

[www.thebongoclub.co.uk](http://www.thebongoclub.co.uk)



**cafe art comedy**  
**film clubs** live music  
**theatre cabaret**

**GET THREEWEEKS DIRECT TO YOUR IN-BOX**

[www.ThreeWeeks.co.uk/subscribe](http://www.ThreeWeeks.co.uk/subscribe)



Photo: James Robertson

## the fringe's loose woman

**Best known for her role as temptress Denise Osbourne in 'Coronation Street', singer and actress Denise Black comes to Edinburgh to unleash her musical talents with her band 'The Loose Screw'. Georgia Sharp met up with Denise to talk about life, work and the show**

**What's your first love – music or acting?**

Both really; I'd be lost without either. Making music is perhaps a more joyful experience as acting is an odd discipline, but you learn a lot about other people by pretending to be someone else.

**How did you form 'The Loose Screw'?**

The idea came about in 2006, but I didn't meet my guitarist Graeme Taylor until 2008. Playing with him reminded

me of my early days busking with another guitarist called Max Moonlight. We wondered what he was up to, so we tracked him down – and now we're altogether! It's wonderful; like two different times in my life have conjoined to produce something heartfelt.

**You're in 'Calendar Girls' in Glasgow at the moment too – how are you coping?**

By burning the candle at both ends! I've been working seven days a week since April. It's intense, but I've known for a long time that it would be. I have a lot of love and support from people, my husband's been so encouraging, and the 'Calendar Girls' cast came to see my first show!

**Most people probably know you best from your television roles – have you been recognised a lot in Edinburgh?**

Yes – we busked on the Royal Mile stage the other day, and we attracted the biggest crowd there's ever been! People literally did a double take when they saw me – they don't realise I was a singer for eight years before I became an actress. I've come here to say I want to be both!

**Who are your musical influences?**

It's taken me a long time to find my feet musically. I was a very musical kid and growing up I was probably most influenced by New Orleans jazz, people like Ella Fitzgerald. For me, music is chemistry – putting great musicians together and seeing what happens.

**How would you describe your style of music, and your show?**

Well, according to my London soundman, it's 'Tarantino Chic'! I'd probably describe it as 'heart-pumping', but I still don't know what genre it is, 'Gypsy Pop' perhaps? We're just gaining an identity now – that's what Edinburgh

is all about; the show is a 'music party' really. I'm passionate about making original music, but we do covers too. We also have surprise guests on the show; well-known artists and young people just starting out. And because we're on so late, it's not polished – it's raw, spontaneous excitement!

**What's your audience demographic?**

It's a funny mixture, last night we had a bevy of beautiful girls in, much to the band's delight! And they were all drinking champagne – much to my delight! Another evening we had two twenty-first birthday parties in – and their parents too. So it's roughly a twenty to sixty age range, which is incredibly broad.

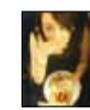
**Is music your main focus now, or will you continue to juggle it alongside acting?**

I'll juggle both – life is a juggling act! And now my children are grown up I can manage it.

**Finally, what's your biggest achievement to date?**

Having my kids. The most exciting thing you can do is make babies! I used to be a workaholic and thought my career was the most important thing, then I realised I had it the wrong way round. They've just left home so now 'The Loose Screw' is my cure for an empty nest!

Denise Black : Denise Black's Loose Screw, Pleasance at Ghillie Dhu, 15 – 29 Aug, 12.15am (1.15am), £10.00, fpp. 182.



**Georgia Sharp** currently studies English Literature and Theatre Studies at the University of Leeds, and produces for the Leeds University Theatre Group.



## ivan brackenbury chooses the tunes

ThreeWeeks is teaming up with its sister media CMU – the UK music business's biggest news service – to provide Edinburgh Fringe-goers with a weekly Spotify playlist, compiled by a different Fringe performer each week, to tune into during any Festival down-time.

Our third and final Fringe playlist is compiled by a certain Ivan Brackenbury. The hapless hospital radio DJ has become something of a regular fixture at the Edinburgh Fringe in recent years, and received an Edinburgh Comedy Award nomination in 2007. The live show sees Brackenbury bumble through a radio broadcast with inappropriate records

and fluffed cues and was adapted into a programme for Radio 2 last year.

Ivan is the creation of comedian and presenter Tom Binns, who has appeared on shows like 'Knowing Me Knowing You with Alan Partridge', 'Friday Night Armistice', 'Fist Of Fun', 'The IT Crowd' and BBC One spy drama 'Spooks' and wrote sketches for 'Trigger Happy TV'.

As a radio presenter himself, he managed to score a record-breaking fine for Xfm when he discussed bestiality on his breakfast show, and was sacked from Birmingham station BRMB after he cut off the Queen's Christmas Day speech, which had been played into his show by mistake, saying "Two words - bore ring". These are just two more reasons why we love Binns.

You can catch Ivan and fellow Binns creation, psychic Ian D Montfort, at the Pleasance Courtyard in Edinburgh daily until 30 Aug. The latter, of course, has written an exclusive column for ThreeWeeks, the latest of which you can read on page 9.

For this week's Powers Of Ten playlist, Ivan Brackenbury pulled out all his hospital radio DJing skills to select some fine pop records, each one dedicated to one of the patients or staff at the Queen Elizabeth Hospital.

Read about his selection here, then surf on over to [www.theCMUwebsite.com/playlists](http://www.theCMUwebsite.com/playlists) to get the all important Spotify link to play these tunes.

### IVAN'S POWERS OF TEN PLAYLIST

#### 01 Simply Red - Holding Back The Years

That's a request for Dave on Ward 3 who's got massive ears and is having them pinned back.

#### 02 Elkie Brooks - Pearl's A Singer

Playing this for a musical lady on Ward 6 who's got very bad piles.

#### 03 Take That - Patience

For Doctor Crew, whose department specialises in dwarves.

#### 04 Phil Collins - Two Hearts

This song's for Siamese twins that are joined at the head.

#### 05 Labi Siffre - Something Inside So Strong

A chap coming to A&E with a He-Man action figure stuck up his bum.

#### 06 Primal Scream - Rocks

This is for Robert who is now Roberta, after having a painful gender re-alignment operation.

#### 07 Queen - We Will Rock You

This track is for Aisha, who is a single mum from Saudi Arabia.

#### 08 La-Mour - Torn Between Two Lovers

For Sandra, who was last seen going into a hotel with two footballers. She was admitted to A&E a few hours later with what was described as painful spit roasting injuries. Fancy cooking at that time of night in a hotel room.

#### 09 Level 42 - Running In The Family

This is for John - he's very short sighted. It's genetic, it's passed down to him on his father's side, and it also affects his sister Emily and his brother Joe.

#### 10 George Backer Selection Little Green Bag

To John and his new colostomy.

For a brand new Spotify playlist curated by a different guest each week sign up to the CMU Weekly at [www.theCMUwebsite.com/subscribe](http://www.theCMUwebsite.com/subscribe)



PLEASANCE PRESENTS  
Produced in association with Blond Ambition Events and Renegade

"The very best in late night sexy and salubrious entertainment"  
THREE WEEKS ★★★★★

**VIVE LE CABARET**

"Endlessly enjoyable"  
THE SCOTSMAN ★★★★★

A late night feast of first rate fun in Edinburgh's newest and most stunning Fringe venue.

21 30 4TH-30TH AUG  
TICKETS £12 £10 — STBF —  
FROM PLEASANCE AND FRINGE BOX OFFICE

236  
PLEASANCE  
GILLIE DHU  
0131 556 6550  
[www.pleasance.co.uk](http://www.pleasance.co.uk)

loose thread  
Create Louth presents

a devised piece about imagination

**the ladder & the moon**

Imaginative original... Set to dazzle audiences  
Southside People

**Cvenue 34** 6 venues  
ADAM HOUSE 4-30 Aug (not 16)  
CHAMBERS STREET 11:05am (10hrs)  
0845 260 1234  
[www.theFestival.com](http://www.theFestival.com)

fringe

the BIGGEST picks the BEST  
ThreeWeeks Editors' Awards 2010  
Sunday 29 August



**MORE ONLINE:** Reviews go live every day of August, check out the latest reviews online at [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk) or in the ThreeWeeks eDaily or via the iFringe app

**FRINGE** **CINEFRINGE** **FILM FESTIVAL**

**at THE SPACE** Venue 43  
**SYMPHONY HALL**  
 HILL SQUARE EDINBURGH • EH8 9DR  
**11TH - 28TH AUGUST**

**STARRING**  
 NEW & INDEPENDENT SHORT FILM SCREENINGS!  
 ALL TICKETS ONLY \$5.50 (\$4.50 CONCS)  
 FILMMAKING GUIDES! • UNIQUE  
 FILM EVENTS ACROSS THE CITY  
 BOX OFFICE: 0845 508 8515  
 WWW.CINEFRINGE.COM  
 COMFORTABLE SEATING!



# janey chats up hardeep

**Hardeep Singh Kohli is back at the Fringe cooking up both food and chat with his show Chat Masala. Between servings, he found time to answer some questions posed by Guest Editor Janey Godley**

**Janey:** What do you wish you had brought with you to Edinburgh this year?

Hardeep: Vegetables. And a book called 'The A-Z Of The Mind Of Janey Godley'.

**J:** Getting around the Fringe – Segway or scooter... choose and why?

H: Segter which combines the height of the segway with Parisienne chic of a scooter.

**J:** Have you ever stolen stuff from the house you rented at the Festival? Tell me what it was (I took a sofa).

H: I'm clever. I have nicked Morningside. All of it. Go see. It isn't there. That, and all the animals in the zoo which I have freed in Wester Hailes.

**J:** Have you ever kicked someone off a bike in Edinburgh who ran a red light and nearly hit you? (I have).

H: I don't think this is the place for me and Janey to have this discussion. I didn't see her crossing the road and those lights outside Teviot are not as straightforward as you might think...

**J:** Have you ever dreamed of sliding down the upside down cow in the middle of the night, if so what are you wearing whilst doing that?

H: I have had that dream. I was wearing a big purple cow outfit. The first night I slid down the cow. The next night it slid down me. I have cut back on my carbs since.

**J:** Namedrop the biggest celeb who came to your show (you can make it up, Johnny Depp came to mine).

H: Janey Godley was meant to come to my gig but she was out partying with Johnny Depp.

**J:** Can you give me a good reason NOT to come back to the Fringe?

H: Edinburgh realises Morningside is missing and there are no animals in the Zoo.

**J:** Do you have a secret Fringe crush? Who is it? (and it can be me!)

H: I've always had a thing for Janey Godley's husband, Ian.

**J:** Give us your porn star name (your headmistress/master surname and the street you lived on as a child).

H: Meadowburn McCabe. Or Budgie Bhangoo if you go for the first pet/mum's maiden name option.

**J:** What is your venue number multiplied by 3 add on 6 and divided by 2 (as that equals how long your liver has got before it caves in)?

H: I only deal in prime numbers so cannot fulfil this answer. I'd like it to be 43, the most beautiful of all prime numbers (closely followed by 37).

Hardeep Singh Kohli - Chat Masala, Gilded Balloon Teviot, 4 - 30 Aug (not 25), 6.30pm (7.30pm), £10.00 - £12.00, fpp 69.



**NSDF WINNER 2009 REUBEN JOHNSON RETURNS WITH TWO EXCELLENT PLAYS**

**TERRITORY**

2009 National Student Drama Festival winning play returns to the Fringe for a full run

**THE MAKING**

Tense and touching story about how one incident can change lives forever

**33 COURTYARD PLEASANCE**  
 0131 556 6550  
 www.pleasance.co.uk

*"Raw and heartfelt...frighteningly accomplished" ★★★★★ Scotsman*

**3:25pm 4 - 30 August**  
 (performances on alternating days - check listing for details)

**GET THREEWEEKS DIRECT TO YOUR IN-BOX**

[www.ThreeWeeks.co.uk/subscribe](http://www.ThreeWeeks.co.uk/subscribe)



# ENDPOINT

## MORE THREEWEEKS IN EDINBURGH

The ThreeWeeks review team see more shows at the Edinburgh Festival than anyone else, while the ThreeWeeks news team keeps its ear to the ground for all the latest developments, and the feature and podcasts teams talk to some of our favourite artists, directors, comedians and performers. You can check out their coverage in all the following places:

**ThreeWeeks Weekly Edition:** That's this! You can check out past editions of our weekly edition online, as a PDF or digital magazine, at [www.ThreeWeeks.co.uk/edinburgh](http://www.ThreeWeeks.co.uk/edinburgh)

**ThreeWeeks Daily Edition:** All the latest reviews packed onto one A3 sheet, published every evening of the Fringe until Thursday 26 Aug and available from 25 sites across Central Edinburgh.

**ThreeWeeks eDaily:** This is the best place to keep up to date with the whole Edinburgh Festival during August, our daily e-bulletin delivered directly to your inbox with all the latest news, reviews and interviews. To sign up for free send an email to [edinburghsubscribe@threeweeks.co.uk](mailto:edinburghsubscribe@threeweeks.co.uk), or sign up at [www.ThreeWeeks.co.uk/subscribe](http://www.ThreeWeeks.co.uk/subscribe).

**ThreeWeeks iDaily:** Every weekday of the festival Co-Editor Chris Cooke will be presenting the iDaily podcast that includes news, performances and interviews about, with and from Fringe people. You can subscribe to the iDaily podcast and listen to and download full interviews at [www.threeweeks.co.uk/idaily.html](http://www.threeweeks.co.uk/idaily.html).

**ThreeWeeks Radio Show:** Guests, chat and music, live on Fresh Air at 8.30pm each Tuesday and Saturday evening and available on demand from [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk)

**ThreeWeeks on iFringe:** If you have an iPhone, then the best way to navigate the Edinburgh Fringe is using the iFringe app, in which you will find every single ThreeWeeks review, and lots more besides. Check out [www.ifringe.co.uk](http://www.ifringe.co.uk) for more information.

**www.ThreeWeeks.co.uk:** To access all of the above and more point your browser of choice in the direction of [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk), the year round home of all things ThreeWeeks.

## MORE FROM THE MAKERS OF THREEWEEKS

If you like ThreeWeeks, you might want to check out these other media from UnLimited Publishing.

**CMU:** The UK music business's most read daily news service, with all the latest news on music, the music industry and the music media. News, reviews, interviews and curated Spotify playlists all online, plus sign up to CMU's free daily and weekly e-bulletins.

**ThisWeek in London:** UnLimited's newest service, providing culture news for London people, with daily updates on the worlds of film, theatre, comedy, music, art television, radio and literature. Check out all the latest online, stay up to date by signing up for the This Week RSS or Twitter feeds, or subscribe for the free weekly digest email.

**CreativeStudent.net:** Free resources for creative students across the UK, plus internships directory and details of how to get involved in the ThreeWeeks media-skills programme.

UnLimited Media also provide creative, training and consulting services. For more details on these check [www.UnLimitedMedia.co.uk](http://www.UnLimitedMedia.co.uk) or to discuss a project send an email to [chris@unlimitedmedia.co.uk](mailto:chris@unlimitedmedia.co.uk)

## FIVE FACTS ABOUT THREEWEEKS

Here is just a little bit more information about us, ThreeWeeks – what we do, why we do it, how we do it

**1. ThreeWeeks was set up at the Edinburgh Festival by three then Edinburgh University students in 1996** with the double aim of providing a unique training opportunity for aspiring journalists while giving exposure to those Edinburgh Fringe shows the mainstream media didn't cover. Fourteen years later the aims remain the same, but ThreeWeeks is much bigger, involving over 150 students from all over the UK each year and seeing hundreds more shows than any other media at the Edinburgh Festival, over 1800 in 25 days in 2009.

**2. Since 2006 ThreeWeeks has also covered the Brighton Festival and Fringe each May.** Having covered fourteen Edinburgh and four Brighton festivals and fringes, the ThreeWeeks editors are among the most experienced arts festival journalists in the world, with unrivalled knowledge of the festivals they cover, and the theatre, comedy, dance, music and art communities they showcase, feature and feed.

**3. ThreeWeeks remains committed to discovering and championing talented companies and performers who are new, or alternative, and who are otherwise ignored by the mainstream media.** We do this by seeing more shows than anyone else at both the Brighton and Edinburgh festivals. Because of this commitment, many other journalists and media keep an eye on ThreeWeeks for news on the 'next big thing'. This is a role ThreeWeeks is proud to play.



**4. Ever since 1996, sitting behind ThreeWeeks has been a unique media-skills programmes** offering aspiring journalists a combination of formal and on-the-ground media training. Hundreds of young people have now been through this acclaimed media-skills programme, most of which have gone onto pursue careers in the arts, media and creative industries, and many of which describe their time with ThreeWeeks as a life and career defining moment.

**5. ThreeWeeks is owned and run by Chris Cooke, Caro Moses and their company UnLimited Publishing.** The project is run on a not-for-profit basis, all advertising and sponsorship revenues are invested into making the media-skills programme better, into covering more shows and performers faster, and into getting ThreeWeeks coverage out to more people in more places. If you would like to support the ThreeWeeks project in any way send an email to [chris@unlimitedmedia.co.uk](mailto:chris@unlimitedmedia.co.uk).

## STAFF BOX

**Editors**  
Chris Cooke, Caroline Moses

**Editorial Assistant**  
Georgina Stone

**Deputy Sub-Editor**  
Gerardine Coyne

**Office Manager**  
Victoria Prest

**Podcast Producer & Website Manager**  
Tom Bragg

**Digital Director**  
Alan Ogilvie

**Assistant Sub-Editors**  
Anne Clark, Hope Whitmore, Margarita Sems, Richard Watson, Thom Atkinson, Catherine Meek, Julia Lichnova.

**Photographers**  
Adam Bell, David Haggerton, James Robertson, Kate Edwards.

**Podcasters**  
Alexandra White, Alex Howard, Kimberly Arms, Laura Snow, Olivia Ivens, Charlotte

Dove, Georgia Murphy, Kate Fish, Ellie Tuck, Ed Frankl, Clare Carswell, Colin Chaloner, Adam Bates, Amy Powell Yeates.

**Reviewers**  
Alistair Quaille, Andrew Leask, Catriona MacLeod, Kit Buchan, Coco Crème, Dave Fargnoli, David Collett, Dora Petherbridge, Elizabeth Stewart, Emily Gorton, Georgia Sharp, Georgina Evenden, Giulia D'Amico, Giulia Galastro, Hannah Myers, Hannah Clark, Hope Whitmore, Jennifer McGregor, Julia Lichnova, Katie Conaglen, Kirsten Rumbles, Lois Jeary, Lucy Smaill, Margarita Sems, Matthew Marland, Matthew Betts, Melissa Geere, Nicholas Pearce, Livi Watson, Richard Watson, Ruth Johnston, Samantha Kent, Samuel Raffell, Sarah Jordan, Sarah Howell, Sarah Sanchez Garcia, Steve Lyons, Thom Atkinson, Thomas Martin, Thomas Vaziri, Tom Campion, Vivienne Egan, Chloe Courtney, Catherine Meek, Anne Clark, Adam Bell, Adam Bates, Alexander Howard, Colin Chaloner, Ed Frankl, Ellie Tuck, Georgia Murphy, Kimberly Arms, Laura Snow.

**Founders** Chris Cooke, Geraint Preston, Alex Thomson

**Publishers**  
Chris Cooke, Caroline Moses

Concept and content © ThreeWeeks Publications.

ThreeWeeks Publications is owned by UnLimited Publishing, a division of UnLimited Media, Unicorn House, 221-222 Shoreditch High Street, London, E1 6PJ. Tel: 020 7099 9050.

Weekly printed by Harmsworth Printing.

Daily printing by Smart Design & Print.

Weekly distribution by Door To Door Delivery

**With thanks to:** All our festival friends old and new, and especially Christabel, both our wonderfully patient printers, everyone at the Bongo Club, all the festival and venue press offices, all the Fringe publicists, all the other FMN media, and everyone at UnLimited Media and Unicorn Jobs.



01



01: Jonathan Eio from 'Jump' at the Pleasance Dome [KE]

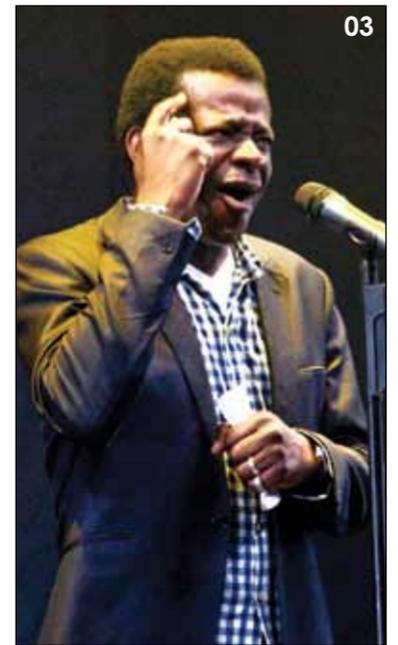
02: Guest Editor Janey Godley swots up by reading last week's issue [KE]

03: Fringe fave Stephen K Amos [KE]

04: Trav show 'Penelope' [KE]

05: Loretta Maine leaves the Caves to protest the trams [KE]

03



02



04



05



'THE FUNNIEST SKETCH TROUPE ON THE FRINGE!'

*The Scotsman*

# Pappy's

## ALL BUSINESS



The List



The Mirror



Independent  
on Sunday



Metro



Fest



The Guardian



The Times



Telegraph



Time Out



Chortle



Three Weeks

*4-30 August 7.20pm*

*0131 556 6550 [www.pleasance.co.uk](http://www.pleasance.co.uk)*

*0131 226 0000 [www.edfringe.com](http://www.edfringe.com)*

*[www.pappyscomedy.com](http://www.pappyscomedy.com)*

