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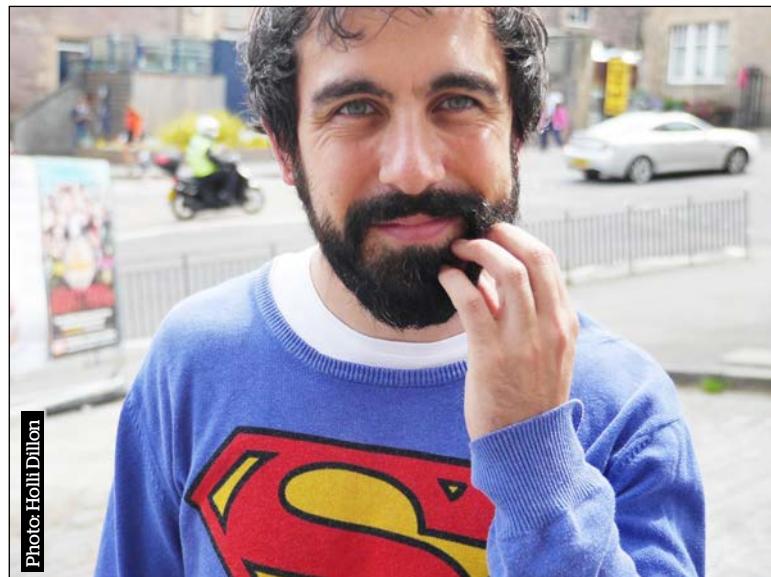
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## Yianni Agisilaou thinks big for Fringe finale



**It seems pretty clear now - in case there had ever been any doubt - that the free-show strands at Edinburgh's Fringe boast shows of all kinds: newcomers trying out their first full hours, big-name stand-ups who enjoy the informality of a free show venue, and Edinburgh favourites who have simply worked out they are financially better off going that route. And across all that there is no shortage of ambition.**

Though the Free Fringe act perhaps showing the most ambition this year is Yianni Agisilaou who, having opted to call his show 'Think Big', decided to practice what he preaches, and

book the Fringe's biggest venue for his final night, Venue 150 at the Edinburgh International Conference Centre. "I felt my show last year - 'Numb And Number' - was good,

but I felt that I had stayed inside my comfort zone artistically", Agisilaou told ThreeWeeks, explaining the background to the 'Think Big' venture.

"So this year I wanted to do a show about comfort zones, self belief and what's possible if we can push outside our self imposed limits. That was where the idea for the Free Fringe show came from. Doing a night at the EICC came out of a desire to not just talk about these things, but to actually DO something to illustrate them. Living my lyrics so to speak".

Agisilaou, who has performed 'Think Big' at The Dram House for the duration of the Festival, will take to the stage at the EICC at 6pm on Sunday 25 Aug. He was able to secure a slot at Venue 150 via a chance conversation. He had originally thought of trying to book the biggest spaces operated by Pleasance or Underbelly, but then took part in one of the roadshow events organised by the Fringe Society earlier this year and mentioned the project to Fringe producer James Seabright.

"We went for a drink after the roadshow, and James told me I should ask Richard from the EICC for a slot, because he was turning up for a beer too. I ran it by him, he told me to send him some information about it, and a week later they'd sent me a contract. They've been so supportive of the idea".

Despite the supportive venue partner for that big final show, it's still a risky venture for Agisilaou. "Of course there's a financial risk", he admits. "I have to pay a guarantee like at any venue, so yes, if I don't sell enough seats I will lose money. And there's also the risk of egg on my face if no-one turns up, but I'm not so worried about that. And inside my own mind and heart this is already a success. Though my accountant MAY disagree, the double entry ledger system lacking, as it does, columns for 'mind' and 'heart'".

If you'd like to prove an accountant wrong - and who wouldn't? - you can join Yianni for 'Think Big (The Big One)' at the EICC on 25 Aug. Tickets are £10 (£8 concession). And if you help make this the big Fringe finale hit it deserves to be, don't worry, that won't result in Agisilaou turning his back on PBH's Free Fringe.

"Performing at the Free Fringe is a choice for me, not something I'm doing because I can't perform at a paid venue", he adds. The economics of paid venues are really difficult when you're under a certain level of fame. I never say never with regard to performing at a paid venue, but if I did that it would be in addition to performing at the Free Fringe".

LINKS: [www.ycomedian.com](http://www.ycomedian.com)

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Mrs Moneypenny  
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Not The Messiah  
Confessions Of Old Lady #2  
[www.ThreeWeeks.co.uk/podcasts](http://www.ThreeWeeks.co.uk/podcasts)



## ThreeWeeks gets ready for the Editors' Awards

**As the Festival draws to a close once again we are well and truly into awards season, as various media and institutions dish out gongs to the great and the good of this year's Edinburgh season.**

And that includes ThreeWeeks. Once again we will present our Editors' Awards on the final weekend of the Festival, this time on Saturday 24 Aug at 11am at theSpace @ Niddry Street.

ThreeWeeks Co-Editor Caro Moses explains: "We launched the Editors' Awards at the end of our tenth festival back in 2005. There was already a plethora of great Edinburgh award programmes focused on one genre or another - and more have launched since - and we didn't want to compete with any of them. Nor did we want

to find that one genre that had so far gone un-awarded and launch something very niche to fill the gap. We wanted the freedom to celebrate anything that we felt made any one festival particularly brilliant".

And so that is how the Editors' Awards work. Each year the ThreeWeeks editors simply pick ten things that they think added that extra little special something to the Festival just gone. There are no categories and no specialisms - awards can go to shows, performers, producers, venues, even whole festivals. In past years awards have even been presented to apps, promotional campaigns, and people who have turned Fringe turmoil into Fringe triumph.

Caro continues: "There is no formal entry process. Before we sit down to draw up the shortlist we take input

from our vast reviewing team - via both their published reviews and their internal recommendations - looking for excellent and innovative shows and ventures that have excited and impressed multiple reviewers, either in the festival just gone, or over successive years. We then add into that our own Festival experiences past and present to decide which ten individuals or groups are most deserving that specific year".

**Find out who this year's winners are by joining us at theSpace @ Niddry Street at 11am on Saturday. Or follow us on Twitter @threeweeks or check out [www.ThreeWeeks.co.uk/awards](http://www.ThreeWeeks.co.uk/awards)**

**And for news on all the other Festival awards being presented this week, go to [www.threeweeks.co.uk/festivalawards/](http://www.threeweeks.co.uk/festivalawards/)**

More festival news: [www.ThreeWeeks.co.uk/news](http://www.ThreeWeeks.co.uk/news)

# ThreeWeeks EDINBURGH

THE COMPLETE GUIDE TO THE EDINBURGH FESTIVAL

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## CARO WRITES>

This week is the week where, traditionally, I write something along the lines of "the end is in sight", or "oooh, I'm tired", or "lots of great shows this time", or "I wonder who is going to win the Comedy Award", or "thank God it's all over". And I see no reason to innovate this year.

I will steer clear of trying to predict a Comedy Award winner, because although in the last couple of years my 'gut feeling' turned out to be correct, I can't help thinking that the one time I talk about it in print will be the year when that particular act ends up not even making the short-list. And I wouldn't want to jinx them and ruin their chances. So really, my silence on this matter is entirely philanthropic.

However, I am going to acknowledge the extraordinary number of totally brilliant shows we've seen in Edinburgh this Fringe, and I am going to say that I am super tired, that the end is in sight, and that this time next week I'll be relieved to be lying on a sofa eating grapes and not editing reviews. Though, actually, this time next week, I will in fact still be editing reviews. Because we keep on reviewing shows right until the very very end, and only stop when the International Festival stops on 1 Sep.

And then, it will mean a well-earned break for our team of reviewers, admins, photographers, podcaster, and sub-editors, who have worked enormously hard on putting together all our content. They've done a great job in 2013, helping to put together all our media, not least this one here. Which you are reading. Right now.

This week's edition, as you might hope, contains a new and sizable batch of reviews, as well as oodles of great features, starting with an ace Letter To Edinburgh from Axis Of Awesome's Lee Naimo and Luke Wright's weekly poetry instalment. We also have columns from Jack McNemara, from 5/5 show 'The Boss Of It All', and Marsha Shandur, who has some comedy insights to share from a book she is researching.

In the Q&A department, this week we've spoken to our cover star John Hinton, star of 'Relatively Speaking', the team behind 'The Greatest Liar In All The World', and the folks responsible for 'Mammoth'. We've also commended with rising comedy star Matt Okine, super sketch purveyors Birthday Girls, and Tomas Ford of 'Midnight Cabaret' fame. Plus there are features on The Wrong Crowd, who are the, er, crowd behind 'Hag' at Underbelly; on new musical 'Between Empires'; and on 'Smelly Feet', the children's musical brought to you by Fringe veteran and pop icon Dean Friedman. Oh, and don't forget to have a look at Joe Bor's final weekly cartoon...

And, just as important, enjoy your final week of the Fringe.

## Letter to Edinburgh: from Awesome Lee Naimo

### TW COLUMN

**Regular faces from Festivals past, but not here this year, address the Fringe community. This week, Lee Naimo of Axis Of Awesome, who isn't bothered at all about missing the Festival this August. Oh no, not one little bit. Honest...**

Idiots of Edinburgh. Wow, what an idiot you are. You stupid, idiotic idiot. I can't believe you're in Edinburgh. How could you be so dumb, you dummy?

How could you do that to yourself? Why would you even want to? I can't imagine anyone wanting to be in that city in the month of August, traditionally Edinburgh's worst month of the world. Why would you want to stay out drinking until 6am, then stumble home, racing the sun to your conveniently-located apartment that you share with your fellow performers? What a freaking drag.

Why would you want to get up at three in the afternoon, hungover and happy, and walk in the sunshine through the disgusting green and horribly beautiful Meadows to meet your Festival friends? Who would possibly want to climb Arthur's Seat to watch the sun rise and/or set over what is possibly the greatest festival city in the world, Edinburgh. Or as I like to call it, Boring-Face StinkTown.

Not to mention the cavalcade of stupidly awesome shows you can go and see. You probably start your afternoon off by seeing some theatre, bettering yourself culturally and all that wank. Then you might hit a few comedy shows by some of the world's best comedians, grabbing a quick delicious burger in between laughing (and probably crying about how your show isn't as good as theirs, oh woe be



to you, wah wah wah). Then there's the seemingly endless parade of late night and variety shows, from 'Late n Live' to 'Spank' to that other one that the Pleasance do.

But you're not done yet, oh no. You've got to top it off by dancing your stupid face off at some incredibly well-crafted late night dance thing like 'Hot Dub Time Machine', yelling over the top of the precisely-selected music to your drunk friends that "this is the greatest thing I've ever been or ever will be part of, I love you, wow let's go get another burger after this" or some other such drivel. You make me sick.

And in between all this you have to perform your little show to the people of the world, be they few or many, for their applause and adulation, or in some cases their fists. But we all know that's not why you're really there. That's just an afterthought to the drinking

and cavorting like an orgiastic orgy-attendee in Roman times or some other appropriate analogy.

I do not envy you poor deluded souls, with your venue passes on your 'lanyards', or your ultimately stronger legs from climbing six flights of stairs several times a day. Nor do I pity those whose hearts turn to stone after performing the same routine 5000 times all over the glorious city of Edinburgh, coming out at the end of August as far better performers than they were a mere 28 days ago. You bought this on yourself.

I'm so so so glad the Axis Of Awesome aren't there this year to greet our fans, to drink with our friends and spit on our enemies (which we can't do because Dead Cat Bounce aren't there this year either). One of us was foolish enough to put forth his humble offerings, or 'show', to the comedy gods

- Benny Davis in 'The Human Jukebox' is on for the rest of the Fringe, 10.45pm at the Gilded Balloon (it will literally blow your mind with its awesomeness, go and see it if you have any self-respect left).

As for Jordan and I, well, we don't miss that dumb place at all. I certainly don't want to see the best comedy the world has to offer all in one place, or to drink my way though the money we made at merch that night in the Loft Bar with some of the greatest people I know. What a ballache.

On a final note, good luck for the final days of the Festival. Take a holiday in September, you've earned it, you big idiot.

Benny from Axis Of Awesome is performing at Gilded Balloon Teviot until 25 Aug. Lee and Jordan from Axis Of Awesome are not.

TW

## A poem from Luke

**Fringe favourite Luke Wright entertains you, the ThreeWeeks reader, with a weekly poem for Festival 2013. Enjoy the third and final one here, then catch Luke's show 'Essex Lion' at Assembly George Square.**

### Fringe Drinking Poem

Week Three, we've been expecting you come in old gal, pull up a pew there's not a lot else we can do but drink through this.

So raise your cups to Tarmac skies to tenements where nothing dries to wacky faces, dead fish eyes two stars, The List.

To punchlines told a hundred times to dance routines and witty rhymes we hoped would move the hearts and minds of paying crowds.

to all the pints in pop-up bars the side streets where we left our cars to craggy cabbies, Oxbridge Yahs braying and loud.

Neck your suds to wishing dead the famous with their two page spreads



Photo: Rich Dyson

to sharing rooms and sharing beds and fluids too.

to bodies strewn throughout the flat full Scottish down the City Caff producers hunched up over stats the ballyhoo.

of Royal Mile flyer sluts the blind hope of the half-price hut the shows that get you in the gut and hurt for years.

the skyline made of smashed meringue the homesick heart's Byzantine pang the tears, the laughs, the whole she-bang! Drink up now, cheers!

Luke Wright: Essex Lion' is on at Assembly George Square until 26 Aug (not 13) at 6.00pm.

LINKS: [www.lukewright.co.uk](http://www.lukewright.co.uk)

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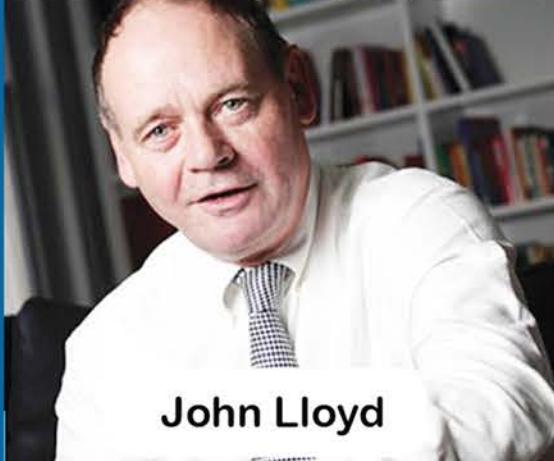
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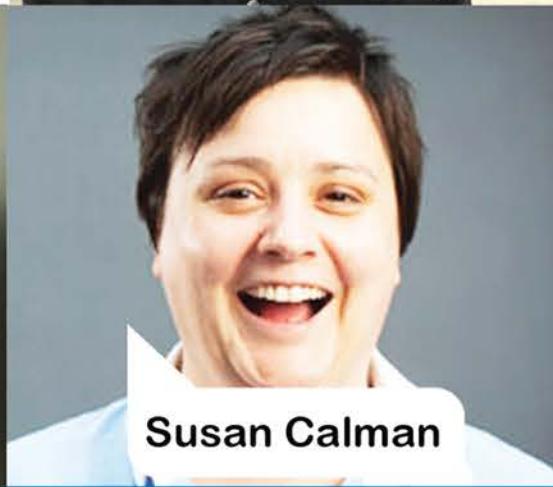
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# INTERVIEWS

For updates on the latest ThreeWeeks interviews as they go live online  
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## Very possibly the greatest liars of all the Festival



Photo: Natalia Equihua

**TW: Tell us about Familia de la Noche. How did you come together as a group?**

CS: We're a newly formed company made up of an eclectic mix of artists and performers, including a Russian-trained-figure-skater-turned-silent-clown, an award-winning Shakespearian actor, a physical theatre choreographer, a puppeteer, and a gypsy swing composer who's

big in the Ukraine. I scouted and schemed and finally brought the whole group together over a roast dinner.

**TW: What are the aims of the company?**

CS. We want to make brilliant, funny, affecting, devastating, charming and raucously entertaining theatre, with a contagious spirit and a lust for life.

**TW: What's the premise of 'The Greatest Liar In All The World'?**

CS: The show revolves around the life and imminent demise of The Greatest Liar In All The World: a renowned mentalist act, now past his prime and at breaking point. In an attempt to save him, his troupe of unglamorous assistants persuade him to tell his life's tale. Despite its darkly comic backdrop, at its heart it's a story of lost

'The Greatest Liar In All The World' is a dark sequel to the story of Pinocchio. Puppets, shadow theatre, masks, magic and live music all feature in this theatrical circus of a show from new company Familia de la Noche. Having wowed our reviewer - "flawless" they were heard to declare - we spoke to the group's Artistic Director Conrad Sharp to find out more.

love, and how far you will go to find it again.

**TW: The show progresses the Pinocchio story, a sequel if you like. Why did you decide to make a show around the story of Pinocchio?**

CS: Pinocchio always seemed like a story that ended with a beginning, the little wooden boy becomes real, but then what? He just leaves his magical world behind? We wanted to know what happened next. It's also a much darker story than most people think, the cartoon leaves a lot of the gruesome stuff out.

**TW: There's a eclectic mix of puppetry, shadow theatre, masks and magic in the play - how do you weave those in? Which comes first, the plot or the performances?**

CS: The plot always comes first for us, once that's nailed down we then experiment to find the best way to

tell each aspect of the story. We're a mixture of performers from a diverse background of disciplines and we're lucky to have a lot of different tools at our disposal. Half the fun during our rehearsals is to try everything once.

**TW: With all that going on, plus the music, is it an exhausting show - especially in the constraints of a Fringe venue?**

CS: Of course, but I guess we feel that if the show isn't exhausting then we're not trying hard enough. Sweat and sore feet are our friends.

**TW: Has the show developed over the month you've been performing in Edinburgh?**

CS: Absolutely. For the first week we spent most of our evenings reworking scenes until our socks fell off, even now we're still developing and adding. As a company we don't like standing still.

## A Mammoth Fringe Finnish

**Presented as part of a great initiative run by the Finnish Ministry Of Education And Culture, Kuopio City Theatre's 'Mammoth' is an innovative play by writer/director Leea Klemola, translated into English and relocated to Scotland for its Fringe production, which is performed by a British cast.**

**A play within a play, in which the main character rents a Pleasance space to speak to her son, the adaptation works brilliantly.**

**It wowed our reviewer, so we spoke to Klemola and co-producer Hanna Roisko about the play, and its Edinburgh production.**

**TW: Tell us about the premise of 'Mammoth'.**

**Leea:** It plays with the idea that evolution is not always improvement. Yes, we have more and more innovations that make life easier, but as it becomes less of a challenge to simply stay alive we don't need each other in the same ways.

**TW: Where did the idea for the English translation come from?**

**Hanna:** 'Mammoth' is part of a project funded by the Finnish Ministry Of Education And Culture called From Start To Finnish. It's an international theatrical exchange, which aims to showcase new Finnish writing by staging productions in the UK, translated into English and performed by British actors.

**TW: It's a great idea. How has the project been going?**

**Hanna:** There are three Finnish productions at the Festival this year - 'Bad Boy Eddie' and 'Preen Back Yer Lugs!' as well as 'Mammoth'. And From Start to Finnish has already fostered links between the theatre industries of the UK and Finland, and some of the featured plays have toured in London, Helsinki, Turku and Shanghai.

**TW: Is the new English version of 'Mammoth' very similar to the Finnish play?**

**Leea:** Yes, the English translation is very close to the original.

**TW: Were there any challenges in adapting the piece to take place in Scotland?**

**Leea:** It was actually easier to transfer the play to Scotland than it would have been England. In Scotland it feels like there is the same relationship with nature; and a certain craziness! And the impact of the class system doesn't seem as bad as it is in England. The hardest thing to translate was the 'Mammoth' song, which plays a key role in the piece.

**TW: How did you find directing a play in English?**

**Leea:** This was the first time I'd directed a piece in a foreign language. In the rehearsal room it was quite easy, because I had a great cast who wanted to fully understand the play and my vision for it. Though working in a foreign culture does pose challenges; in particular, you're less sure of how an audience will respond to what they see on stage.



Photo: Matilda Kalving

**TW: What are the future plans for show?**

CS: We've been approached by a few venues for a homecoming run back in London, and then after that we hope to tour nationally in early 2014. We've also had interest from a company in the US to take the show over there.

**TW: As we're nearing the end of the Festival, what other shows would you recommend we see?**

CS: Definitely 'Bin Laden: The One Man Show' at C nova, and other recommended shows we've seen at our own venue Underbelly include 'Hag', 'Killing Roger' and 'Where The White Stops'. And our top tip is We Our Goose's 'Will You Hold My Hand', it's also at Underbelly Cowgate and is an overlooked corker.

**TW: And finally, what are your favourite Festival lies?**

CS: There are so many to choose from; the old classics such as "Yes I'm still flying and no I'm not in a bar". And "We might break even". But the favourite we've overheard has to be "Go and see the Greatest Liar, it's got goldfish ballet a live tiger and a man shot out of a cannon".

The Greatest Liar In All The World is on at Underbelly Cowgate until 25 Aug at 12.40pm.

**LINKS:** [www.familiaadelanoche.com](http://www.familiaadelanoche.com)



Photo: Kat Gollock

## More than just a theory: Einstein in Edinburgh

**TW: Edinburgh's Science Festival may be in April, but a little bit of scientific fun can usually found in the city's August festival month too. And this year one such show that stood out is 'Albert Einstein: Relativitively Speaking', a song and dance of a theatrical lecture written and performed by John Hinton that shares the life, work, and dilemmas of the world's most famous physicist. We spoke to John to find out more.**

**TW: The show sounds part theatre, part comedy, part cabaret. How does it work?**

JH: The central conceit is that the audience are at Einstein's inaugural lecture at Princeton University in 1933. Albert, however, is not particularly good at sticking to his lecture notes, and gets distracted recounting whimsical anecdotes, using outlandish analogies to explain special and general relativity and breaking into rap.

**TW: Will the uninitiated be an Einstein expert at the end of the show?**

JH: That is certainly our aim! The nitty-gritty science behind relativity is extremely hard to get your head around at the best of times - it was famously claimed that there were only three people who understood it when it was originally published, and that no-one really knew who the third person was! - so our only hope

regarding the science is to give a first-level basic introduction. What does stay with people, however, are the extraordinary and little-known facts from Einstein's life - that he invented a fridge and married his cousin, and the story of what became of his brain.

**TW: How close is the script, and the events it describes, to the real story of Einstein's life?**

JH: Our show has been rigorously fact-checked by a team of three physics lecturers at Sussex University and one best-selling Einstein biographer, John Gribbin. So while we put words into Albert's mouth that he'd never have actually said in a million years, not a word of it is a lie.

**TW: What made you want to make a show around the life and work of Einstein?**

JH: He is everyone's hero. He's my hero because his science is so far out and changes so fundamentally the way we understand our universe. He is my director Daniel Goldman's hero as the coolest Jew of the 20th Century. He is a universal hero as the epitome of a crazy genius. Also, his story allows for some serious ruminations into weapons of mass destruction, a subject I strongly want to talk about.

**TW: Did you know a lot about the man before writing the show, or did you have to do a lot of research?**

JH: I have always read far more non-fiction than fiction, and have absorbed a fair bit over the course of my thirty-something years. What I then do, when tackling a subject like Einstein,

is I read loads of books in a very short space of time - approximately three biographies and a greater number of theory books - then I put the literature aside and just splurge on to the page. The parts of the books that stuck out for me make it into the play, without me really knowing which book they came from.

**TW: You previewed the show at the Brighton Fringe. Is Brighton's Fringe festival a good place to try out new Edinburgh shows? Has the show developed since May?**

JH: I absolutely love Brighton Fringe, partly because I live in Brighton and I adore seeing my city invaded by quality theatre. The show has changed a huge amount in the intervening few months, the most significant change being the cutting of one whole experiment and one entire song (which may well make it onto the show's CD soundtrack once we get round to recording one).

**TW: You previously wrote and performed a play about Darwin. What draws you to the superstars of science?**

JH: It's kind of a challenge to myself, I guess. If I can get my head round a really complex theory, and distill it through comedy and song to become understandable to a theatre audience, then I can pat myself on the back.

**TW: For people who saw the Darwin show, how does the Einstein one compared?**

JH: The main difference is that I'm not alone onstage this time. I'm joined

by the wonderful Jo Eagle, who plays Einstein's two wives and mother, and accompanies me on piano for the songs. And without wanting to give too much away about the ending, the current show does go to a far darker place than the Darwin show did.

**TW: Are there any other big names from the history of science who you would like to make theatre about?**

JH: A few people have said I should be Marie Curie next, to complete the triad of biology, physics, chemistry. Though, while I'm not averse to donning a dress for the sake of science, the joke may wear thin for an hour-long show. There are also some extremely interesting characters in the history of electricity that have... sparked my interest.

**TW: What plans have you got next for 'Albert Einstein Relativitively Speaking'?**

The show will be touring the UK for the rest of the year, taking in Haywards Heath, Weymouth, Manchester, Oxford, with rural tours of Kent, Shropshire, Wales and Cumbria. I'm crossing my fingers for a revisit to Adelaide Fringe next Spring, and then hopefully I'll be forced to keep this moustache and unkempt hair for a good while thereafter. And obviously, if any readers want to have Albert come to their local theatre, village hall, lecture theatre, give Jolie our producer a shout!

'Albert Einstein: Relativitively Speaking' is on at Pleasance Courtyard until 26 Aug at 2.25pm.

**TW: Mammoth is on at Pleasance Dome until 25 Aug at 2.40pm**

# COMEDY

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## Toasting an Edinburgh newcomer: Matt Okine



### TW INTERVIEW

**Having been declared Best Newcomer at the Melbourne International Comedy Festival last year, Matt Okine has brought the show that won him the prize - 'Being Black & Chicken & S#!t' - to the Fringe this month. We threw some questions in Matt's general direction to find out more...**

**TW:** So, 'Being Black N Chicken N Shit' - other than being black and chicken and shit, obviously, what's the show about?

**MO:** It's about family, and

struggle, and money, and moral dilemmas, and plane crashes, and racism, and toast. Actually, it's mainly about toast.

**TW:** You've had loads of success with the show back in Australia, and in London last year, what motivated you to bring it to the Edinburgh Fringe?

**MO:** The Edinburgh Fringe is like the Olympics of comedy. I feel like I've done the training. Australia is like the Commonwealth Games. London is like the World Championships. I won gold at both. It's time to take this bad boy to the world stage. I promised myself I would only ever get a tattoo if I competed in an Olympic games, but seeing as this is like the Olympics of comedy, maybe it's time I get Arthur's Seat tattooed onto my face.

**TW:** Has the show changed since you first performed it in 2011?

**MO:** The show has changed SO much. When I first performed it in 2011, it was a crying mess of a baby, not even aware that it had pooped itself all over the place. Now, it is a young adult, ready to have a 'gap year' in the UK where it will no doubt "find itself" by working at a backpackers hostel and drinking every second night. What I'm trying to say is - this show is in the prime of its life.

**TW:** How do Edinburgh audiences compare to those back home?

**MO:** The Edinburgh audiences have been great! It's so awesome to see so many people willing to take a risk on a comedian they've never heard of before. People warned me that there would be lots of drunk people in my crowds, but so far, I've only had one group of really drunk guys, and they'd been drinking since 10am, so they were past the 'shouty' stage of drunk, and were planted firmly in the 'just trying to sit still and not vomit' stage.

**TW:** How does the Edinburgh Fringe compare to the many other comedy festivals you've performed at?

**MO:** As I say, this is the crème de la crème of comedy festivals. The highest level. The finest fruit. There is no time for fluffing about. Though one thing I really love about the Edinburgh Fringe is that it's not just comedy. At any stage, if I'm sick of jokes, I can go and watch an amateur magic

show, and sometimes end up laughing just as much.

**TW:** For a lot of comedians, once you've done Edinburgh once, it becomes part of your year, providing an annual deadline to write a new show. Do you think you'll become a regular at the Festival?

**MO:** I hope so. I'd like to think that lots of the people who have seen me this year will come back to my shows in future years, and continue the support. Also, I won't stop coming back here until I've been to every single pub in this town, which should only take me about 400 years to get through.

**TW:** You also perform in ManChoir. What's that? Could you see ManChoir doing the Fringe once year?

**MO:** I would freaking love to see ManChoir at the Edinburgh Fringe! Especially if we could make a special limited-edition ManChoir kilt to match our singlets. I think Edinburgh is the perfect place for a group of hairy men singing old rock classics. Maybe we can do a special guest-appearance at the Tattoo?

**TW:** You act as well as doing the comedy. Do you see the acting and comedy as equal parts of what you do, or is the acting a sideline?

**MO:** I don't consider anything I do as a 'sideline'. Everything I do is on the field. And a lot of my comedy is performance-based, so I try to focus on all the disciplines equally. That said - it's a lot easier to put on my own comedy show than it is to make my own TV show to act in.

**TW:** As we reach the end of the Festival, other than your own, are there any shows here that you think we must see while we can?

**MO:** You absolutely HAVE to see Ronny Chieng. He's one of my favourite people to watch. I've genuinely seen his show at Underbelly Cowgate ten times, and I still enjoy it. Rhys Nicholson at Gilded Balloon Teviot is also great for a late night in-your-face hour of laughs, and Hedluv And Passman, also at Gilded Balloon, are my pick for a school night party vibe.

Read more online at [www.ThreeWeeks.co.uk/MO](http://www.ThreeWeeks.co.uk/MO)

Matt Okine is on at Underbelly Bristo Square until 25 Aug at 6.00pm.

### TW REVIEWS

#### Barry On Arthur's Seat (Barry Ferns)

If you needed any more reasons to scale the relatively manageable heights of Arthur's Seat, here's one: Barry Ferns is at the top waiting for you, and he's got fantastic jokes! Combining breathtaking views with panoramic comedy, this is a terrific one-of-a-kind opportunity where two of the most quintessential elements of a trip to Edinburgh can be experienced at once. A talented comedian in his own right, Ferns' observations and externalised thoughts are both ingratiating and brilliantly chuckle inducing. A genuinely funny, un-cynical and life-affirming show in more ways than one, don't leave the city without seeking out the seat.

Summit of Arthur's Seat, until 25 Aug, 1.00pm.

tw rating 4/5 | [Sam Turner]

general capitalist greed. He welcomes you into the venue, and explains a little about his activism before launching into a comedic set that does an excellent job of highlighting the issues of current political attitudes, while simultaneously putting a smile on your face. Hilarious to watch, and a must-see show if you like your comedy with an up-to-date political bent.

Globe, until 24 Aug (not 13), 3.30pm.  
tw rating 4/5 | [Sam Turner]

#### On Hold (Scratchworks Theatre Collective)

This production demonstrates that with inventive, intelligent writing and skilled actors, the most mundane settings can inspire catastrophically hilarious storylines. Taking the agonising social interaction of The Office, belly-laugh one-liners reminiscent of The IT Crowd and the tragic appeal of Skins characters, 'On Hold' is a truly entertaining sitcom cocktail. The comic timing of the actors - in particular Claudia Campbell and Michael Smith - was outstanding, and each character was individually a treat to become acquainted with.

However, an attempt to snip away stereotypes from the characters was partly unsuccessful - the female characters were painted as sexual archetypes or incompetent slaves to emotion/insecurity, while male woes were mostly professional. Tweaking this would truly update this impressive and gaspingly funny piece of theatre.

theSpace on North Bridge (Venue 36), 15, 17, 20, 22, 24 Aug, 7.10pm  
tw rating 4/5 | Kate Pasola

#### Three Half Pints (Three Half Pints)

Featuring "everyone's favourite Kent based slapstick trio", 'Three Half Pints' is physical sketch comedy of the old school. High farce, the odd risqué joke and terrible, terrible puns fly past in this small but perfectly formed, Marx Brothers inspired show. It's not particularly original - the waiter sketch could come straight from 'Fawlty Towers' - but it is very funny and the three Half Pints themselves have excellent comic timing and an eye for ridiculous mischief. The barbed banter between the trio also adds a nice improvised fizz to proceedings. They could do with tightening the endings of their sketches, which finish a little limply, but this is an otherwise delightfully daft, high impact show that doesn't overstay its welcome.

TheSpace @ Surgeons Hall, until 24 Aug (not 18), 2.05pm.

tw rating 4/5 | [Andrew Bell]

#### Chris Coltrane: Compassion is Subversive (Chris Coltrane/ PBH's Free Fringe)

"Revolution 85% Guaranteed." Chris's balance of comedy and politics is at the centre of his act. You won't have an issue enjoying his genuinely funny show, unless you've missed the news for the past year... or you're a Tory. He is friendly and relaxed, making serious points and funny jokes about Tory policies, the ever-increasing poverty gap and



bar' was both ridiculous and whimsical, but he sometimes lost the audience with a few absurd routines that seemed beyond anyone's understanding.

The Voodoo Rooms, until 24 Aug, 4.50pm.

tw rating 3/5 | [Stephen Maughan]

#### **Jack Jerome (Will Cooper / PBH's Free Fringe)**

Will Cooper is Jack Jerome in this spoof motivational seminar of a show; he is likeable from the beginning - positive, chirpy and smiley - and promises we'll leave the room as happier and more motivated people. The set is amusing at the start, because of his naivety towards his school bullying, and why his ex-girlfriend left him. However, as we are introduced to more characters, such as his "Aussie" brother, Jarred, the funny factor decreases and the laughs become fewer. Ultimately, some of the jokes and skits are simply not funny, but a smiling persona and charismatic personality make for an entertaining and enjoyable show.

Ciao Roma, until 24 Aug, 4.35pm.

tw rating 3/5 | [Sarah Virgo]

#### **Pam Ford - Happy In Your Skin? (Pam Ford Comedian/Free Festival)**

Pam Ford presents an account of her life, charting her journey

from being an unpopular teenager in Australia to a now middle aged divorcee in London. As an uplifting show, it does not fare badly, but as a comedy act Ford doesn't quite make the cut. Her observations are presented well, but lack the spark necessary to make them truly funny. As a woman on a quest to make her audience - as the show name might suggest - feel more positive in their own skins, she does well, but it's listed in comedy, and what this show must be judged on, ultimately, is whether it is truly funny and entertaining. Though it was a perfectly bearable hour, it isn't one I would return to in a hurry.

Laughing Horse @ Espionage, until 25 Aug (not 14), 5.15pm.

tw rating 3/5 | [Stephanie Gray]

#### **Poetic Justice (Malcolm Head / PBH's Free Fringe)**

It's hard to see why Malcolm Head has decided to call this show 'Poetic Justice'. For one thing, justice isn't mentioned, for another the show is neither as eloquent nor dramatic as the phrase suggests. To be fair, there is definitely some poetry. The performance stumbles through unconnected, if not entirely unfunny, poems and gags. These are concise and occasionally clever and Head has a palpable, deadpan confidence which smooths over the cracks of a fairly slipshod structure. The titular poetic elements are, on the

whole, more hit than miss in humour if not in resemblance to actual poetry. In sum, Head shows glimmers of proper talent, just not quite enough to put any real rhyme or reason into 'Poetic Justice'.

The Dram House Upstairs, until 24 Aug, 3.45pm.

tw rating 3/5 | [Ivan Kroupin]

#### **A Brief History of Beer (Wish Experience / Laughing Horse)**

A Brief History of Beer, a so called 'docudramaedy,' details the impact of beer on society throughout time. Part history, part comedy and part disaster; the duo clad in Star Trek-esque space suits ask the audience to imagine the stage is a time machine transporting them through time and space to the outstanding moments in beer's history. While the historical content was interesting, the duo's regular gulping down of said beer throughout resulted in gradually more red faced and fumbling delivery. The final nails in the coffin were the cringe-worthy requirement of audience participation and the random appearance of a tasteless comedian.

Salvaged by their infectious enthusiasm and detailing of the sympathetic plight of independent breweries, this is more laugh at than laugh with.

Laughing Horse @ The Free Sisters - Maggie's Chamber, until 25 Aug, 6.15pm.

tw rating 3/5 | [Priyanka Raval]



#### **5/5 SHOW The Wireless Podcast - Free (Racing Minds)**

Script-less brilliance, crowd captivated from start to finish, what more can I say? Loosely conforming to the genre of a 1950s comic radio play, 'The Wireless Podcast' is something special. The audience's role in spinning the storyline is key, guaranteeing the set will be different every night, and making it one of the few Fringe shows that you can imagine people readily considering time and time again. We reviewers are guilty of overusing certain buzzwords: 'chemistry', 'great delivery', and 'entertainment value' - you know the ones I mean. This show ticks every one of those boxes. I have another guilty confession; this is genuinely the first free show I have felt completely compelled to pay for.

Laughing Horse @ The Free Sisters, until Aug 25, 7.30pm. tw rating 5/5 | [Ankur Anil Shah]

TW

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#### **5/5 SHOW WitTank Presents The School (Avalon Promotions)**

Dust off your blazer and grab your pencil case for this one. As an audience, we are invited into the exclusive establishment that is 'The School', complete with a crude and crazed headmaster, and pushy parents. The sketches are on the long side, but this doesn't detract from the humour as there are jokes throughout, and the group have created some fantastic characters. They manage to mix sharp comedy with silly gags in a way that is truly hilarious. From an interactive choir practice to a sketch about the perils of getting hooked on Wotsits, not to mention several characters' relationship with a lonely overhead projector, this show has some weird but wonderful moments. A must-see.

Pleasance Courtyard, until 25 Aug, 6.20pm. tw rating 5/5 | [Victoria Beardwood]

# COMEDY

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## Happy Birthday to you... for in fifty years time

### TW REVIEWS

#### Yianni In Think Big (Yianni / PBH's Free Fringe)

What would you do if you knew you couldn't fail? For some it's an easy question, for others it is a little harder. This comedy show is based on exploring ambition and aspiration, breaking down why people don't achieve their dream. Yianni's a very likeable and funny comedian with an interesting style, opening up a dialogue with the audience from early on and referring to it throughout almost as a second character. He earns big laughs, and offers some brilliant insights, using his experience to successfully improvise and not just stick to his material, which is always refreshing. Yianni has booked the biggest venue in Edinburgh - the EICC - for one night on the last weekend of the festival, because it's a dream of his to do it, so he is clearly not afraid to put his money where his mouth is.

The Dram House, until 24 Aug, 4.45pm  
tw rating 4/5 | [Christopher Spring]

#### Matthew Highton's It Came From The Mud (Matthew Highton / PBH's Free Fringe)

This stand-up show in some ways feels like a therapy session for Matthew Highton. He tells little stories about himself, detailed events which happened between March and June this past year, and these smaller stories link up into a bigger arc, which by the end reveals something intimate about him. His themes are his darkest demons: insomnia, sleep talking, sleep walking, night terror, and how his constant anger fuels these nocturnal torments. Often he creates a haunting or creepy image, and effectively creates humour out of it. The jokes do not always convert to laughter, but the way he speaks about his troubles is so engaging that I was eager to listen on. It's not a consistently funny production, but a Highton is a personable character with intriguing stories.

Whistlebinkies, until 25 Aug, 5.15pm.  
tw rating 3/5 | [Kyung Oh]

#### Daly's Comedy Club (Daly's Comedy Club, Free Festival)

Here's a simple diagnostic for whether or not you're a shit comedian. In the more lifeless cases of Fringe's comedy-crop, a reliance on sexism seems necessary to keep floundering sets afloat. It's unfortunate that on my visit to his Comedy Club, Daly curated a set which alienated women around 65% of the time. Perhaps I'm biased because of John Hastings' sickly intermezzo of audience interaction, which wasted five minutes on discussing my

- 1/5 Bad
- 2/5 Mediocre
- 3/5 Good
- 4/5 Very Good
- 5/5 Excellent



### TW INTERVIEW

You may well have come across Beattie Edmondson, Rose Johnson and Camille Ucan before as one half of sketch comedy group Lady Garden. But now they are back with a brand new name - Birthday Girls - and brand a new show - '2053' - which is only set in the bloomin future. We caught up with all three Birthday Girls to find out more.

**TW: We last saw you perform as part of Lady Garden. When and why did you form Birthday Girls?**

**Beattie:** When we became a trio at Christmas we decided to change our name, because it felt like we were starting something new. Also, as a group we are half the number from when we started out, and we didn't want people complaining that they were only getting half as much Lady Garden for their money!

**TW: Tell us about 'Birthday Girls: 2053'?**

**Rose:** It's a sketch show set in 2053, when comedy has been outlawed. Birthday Girls fight the regime by performing sketch comedy illegally, but we could be discovered at any moment...

**TW: Why did you decide to set your show in the future?**

**Rose:** We wanted to try doing a sketch show with a narrative, as we'd never really done that before as Lady Garden. We came up with the idea of setting it in the future in January and ambitiously - or maybe foolishly

- called the show '2053' so we had to stick with it!

**TW: Does creating a show around a theme make the writing of the sketches more challenging?**

**Camille:** Not if you are sneaky like us! A lot of our sketches are not specifically set in the future, but as we have quite an odd, quirky style of comedy we seem to get away with it. It was the narrative itself that was most challenging to write, as that's where we had to create a believable - and funny! - futuristic world.

**TW: You guest on shows like 'Live At The Electric' and 'Sketchorama'. Can sketches from the new show be performed in isolation on shows like that, or do you need to see the show as a whole?**

**Beattie:** As Camille said, a lot of the sketches still make sense outside the show, apart from little futuristic references here and there that can be easily changed. Though there are some sketches in the show that are dependent on the future concept, and which are woven into the narrative sections, so you only get to see them if you come and see the full thing!

**TW: We're on the home straight of the Fringe, have you had a good Festival? Has the show changed at all over the run?**

**Camille:** We've really enjoyed the challenges of 'starting again' under a new name and trying out a type of show that we'd never done before.

**Rose:** We have made little changes to the show during the run, but nothing major, because we really enjoy performing it as it is every day!

**Beattie:** But we've definitely learned a lot about what works and what doesn't, which will be really useful when we go on to write in the future.

**TW: What's the best thing about performing at the Fringe?**

**Rose:** When you get an audience that really enjoys your show and you feel like all the hard work and financial ruin has been worth it!

**TW: And what's the worst?**

**Rose:** When you get an audience that stare blankly at you for the whole show and you start to question your life choices.

**TW: And finally, what do you think Fringe 2053 will be like? Any predictions?**

**Beattie:** Hopefully comedy won't have been made illegal like in our show, otherwise it'd be a very depressing place!

**Camille:** We predict it'll be exactly the same as today, except people will get between venues on hoverboards.

Birthday Girls: 2053 runs at Pleasance Courtyard until 26 Aug at 6.00pm.

**LINKS:** [www.birthdaygirlscomedy.com](http://www.birthdaygirlscomedy.com)

TW

cleavage like a clamouring pre-teen, but many of the other acts of the day (excluding Damian Clark and Phil Wang) felt threaded with a similar cotton. However, Wang's flawless set demonstrated the merits of ditching the lad-jokes and was met with delighted applause. I'd have been happy to have watched an hour of him alone.

Laughing Horse @ The Free Sisters, until 25 Aug, 1.45pm.  
tw rating 3/5 | [Kate Pasola]

### The News At Kate 2013 - World Inaction (Kate Smurthwaite/PBH's Free Fringe)

Comedian Kate Smurthwaite hosts this charming afternoon talk show with changing guests, always peppered with comedy, stand-up and songs, to discuss news and issues in an intimate and relaxed atmosphere. Today's guests were New York comedian Lee Camp, who sat bravely through the routine mocking Americans (but his tirade of political satire proves his worth). Also present was the frighteningly lovely Rebecca Morden from cabaret troupe Scary Little Girls, who discussed with Smurthwaite the topic of feminist performers and rounded off the show with an Amanda Palmer cover. Furthermore, vitriolic critique was fired at Fox News (for the Americans) and the Daily Mail (for the rest of us), making this show an

### 5/5 SHOW

#### The Human Being's Guide To Not Being A Dick About Religion (Matt Thomas/PBH's Free Fringe)

A humanist, Matt Thomas uses his gift for levity to address the conflict between individual faith and generalised criticism of organised religion. The title is a good example of his frank phrasing, aggressive when it needs to be, but always measured and proportionate. Never gratuitous or snide, this is a keen study in the line between being reductive to get a laugh and doing it to demean. An acutely observed critique matched only by the playful sincerity and heartfelt delivery, versatile in modes, Thomas slips into characters and enlists audience members as props to make points. Brief seriousness towards the end is hard-earned through a consistently hilarious hour preceding it.

The Dram House, until 24 Aug (not 14, 21), 4.00pm, tw rating 5/5 | [Joe Abel]



extremely pleasant way to spend the afternoon.

The Canons' Gait, until 25 Aug, 3.40pm.  
tw rating 4/5 | [Elizabeth Jewell]

#### Uncle Henry's Happy Hour (Tom Hensby/PBH's Free Fringe)

If you do not like audience interaction then you should steer clear of 'Uncle Henry's Happy Hour' - it doesn't matter whether you are seated in the front, squished in the middle of an aisle or hiding in the back row, Uncle Henry definitely loves to include the audience. Tom Hensby is Uncle Henry, a seedy, get-rich-quick conman who wants to help the audience become millionaires. Some of the different ideas and schemes were hilarious and whilst others weren't - but the fact that they weren't was funny in itself. Hensby invites a guest performer each night and unfortunately ours, Caroline Hardie, wasn't as entertaining as our host. Although a little bit silly, Uncle Henry provides simple humour that will start off your evening with merriment.

The Dram House, until 25 Aug, 10.15pm.  
tw rating 3/5 | [Sarah Virgo]

#### Pat Cahill: Start (The Mason Sisters @ PBJ)

Pat Cahill is an assured stand-up, plugging a down-beat but optimistic outlook on life through a combination of sing-along songs, anecdotes and poetry. Considering how sporadic and bizarre his topics are, Cahill pulls off the impressive feat of forming a cohesive whole. He goes to great lengths for his art, as evidenced by the huge amounts of chewing gum stuffed into his mouth in the name of a gag. Whilst generally a performer who feels easy to relate to, some of his attempts at audience participation barely raise a chuckle, particularly his underdeveloped use of balloon props. Nevertheless, although the audience proved a little flat tonight, there wasn't much more Cahill could have been offered - he pretty much gave his all.

Pleasance Courtyard, until 25 Aug (not 12), 5.45pm. tw rating 4/5 | [Jonathan Mayo]

#### Bristol Improv Presents... / PBH's Free Fringe (Bristol Improv)

The troupe are enthusiastic and on the ball, playing improv games based on show titles they read out from the Fringe guide. In one scenario, four performers take turns telling a story and are "killed off" by the audience if they stumble. Other games include a story based on random lines from books and a sketch that must change if the presenter demands it. The finale provides a longer set-up, and takes in a falling moon, astronomers, werewolves and vampires. It also has an especially brilliant opening line; "there are no Pringles left, it's done". A talented group, who handle suggested material both imaginatively and hilariously.

Whynot? until 24 Aug (not 13, 20), 3.00pm  
tw rating 4/5 | [Julian Joseph]

## Getting serious about writing funny

### TW COLUMN

**Marsha Shandur spoke to more comedians than it's possibly safe to do so for her 'Marsha Meets' podcasts for Xfm. Now she is writing a book with Deborah Frances-White on the art of comedy, and has been at the Fringe chatting once more to comedy types, this time very much focused on how, exactly, they make us all laugh. Here she shares some of the insights she gathered on a comedian's writing process.**



I've been in Edinburgh this August interviewing comedians about their craft for a book I'm writing with Deborah Frances-White (she of 'Voices In Your Head: The Phill Jupitus Experiment' and 'Half A Can Of Worms'). Coming out via Bloomsbury next Autumn, it's called 'Off The Mic: Stand Ups Get Serious About Comedy' and covers subjects like the comedy writing process, stage presence, the ins and outs of touring, and how comedians find their voice onstage. And as I have an end-of-festival sort through my notes (including some interviews I did before getting here), I thought I'd share some of the things I've learned about the first of those topics, writing and developing great comedy material.

#### Rich Hall



"As soon as you get up onstage, you have this idea in your head, 'I'm going to say this and this'. You might even have half-rehearsed it. And then suddenly the audience starts to edit for you. And you realise, 'Oh, I don't need to say that, I can just jump from this to this'. I think that a lot of laughs come out of short hand. I think the audience kind of makes a leap of logic. It's the stuff you leave out of a routine that makes people laugh".

Rich Hall, Assembly George Square, until 25 Aug, 9.30pm.

#### Zoe Lyons



"The frustrating thing is, if you have a new thing and it works straight away and - BAM! - you're like, 'Oh good,

I've got a new thing!'. Then you do it again the next night and, nothing. And you think, 'It can't have died that quickly, surely?'. I think it's because of that adrenaline behind doing it for the first time... You can't quite generate that again. So, it needs tweaking and working. Then there's stuff that you know is funny, but you've never ever got to work, and you keep just bashing away at it, and then eventually, you go 'Oh, it's an extra beat there, or it's a raise of the eyebrow there'.

Zoe Lyons - Pop-up Comic, The Assembly Rooms, until 25 Aug, 5.00pm.

#### Stephen K Amos



"If it's something personal, I might think about an incident in my life and write a story about that, and then try and find the funnies within that story. I don't force it, because if I do, it tends to be rubbish. If I don't force it and let it happen organically - that works for me".

Stephen K Amos Talk Show, Pleasance Courtyard, until 24 Aug, 5.10pm.

Stephen K Amos: Work In Progress, The Stand Comedy Club III & IV, until 24 Aug, 9.55pm.

#### Lee Kern



"I actually workshop a lot of ideas on Facebook. I write silly ideas and I throw stuff. A lot of people say, 'You're always on Facebook writing crap. Do you not have anything to do?', but that's my job. Whilst you're at work, I'm dicking around, sitting around in my pants, writing nonsense and seeing what happens".

Lee Kern: Bitter Twitter, Gilded Balloon Teviot, until 26 Aug, 8.15pm.

#### Marc Maron



"I write things down, but I don't flesh things out on paper. I write things down in bullet points, ideas in poetic fragments, then try to expand on them. I don't have a disciplined writing process and I'm not proud of it. I think I could be a better comic if I was more disciplined about writing things down and really thinking things through more. But there's something about saying something that's on paper, that I feel once removed from it. Even when I say something over and over again, I could get tired of it, but it's still exactly the way I say it and not the way I wrote it. [I flesh things out] mostly on stage".

#### Daniel Sloss



"Tom Stade lives five doors down from me... so a lot of the time I go around to his. He's one of the reasons my stand-up's changed so much. He's an outstanding writer. One of the things I did before, I'd get a routine and I'd make it very punchy and stuff, but then I'd always be cutting it down, and trimming all the fat - so it'd go from a ten minute bit, into a tight eight bit, then down to six. Whereas Tom's very much, 'No, make it longer!'. So he'll take a minute bit, and then turns it into a 25 minute routine after a month - and it's amazing. He's like, 'Explore Every Single Avenue. Because that way you're never gonna do the same topic ever again'".

#### Gary Delaney



"I sit down and turn loose phrases into proper jokes. Which is really just trying it, seeing if it fits, moving it around. Does it work as a two? As a three? Should that go at the end? Should we put the cliche at the beginning? Trying all these different things until eventually it fits. Saying it until it has that right bippety-boppety feeling on the mouth and sounds pleasing. People write differently to how they speak, so when you say things out loud, you will automatically change it. The way you speak will be more casual and more sloppy, but it will also tend to be funnier, and it will sound a lot more natural".

Gary Delaney 2: This Time It's Not Personal, Pleasance Courtyard, until 25 Aug, 9.45pm.

#### Jim Jefferies



"I mostly tell stories - if I'm in the bar with my friends and I tell a story about what happened, I'll see everyone laugh and make a mental note. And then I tell the story on stage as it happened. And then the next time I go back, I tell it with the embellishments and see what needs to be taken out, what needs to be put in. But I do it as I go. I'm normally on stage for an hour, an hour and a half, so I wedge it in at the 40 minute mark for five minutes, 'cos I know it's bookended by two good jokes. How do I remember it? Because I work every night. How does anyone remember the lyrics to their songs? They sing 'em all the time".

For more details about 'Off The Mic' check [www.YesYesMarsha.com/OffTheMic](http://www.YesYesMarsha.com/OffTheMic)

# THEATRE

Hear Soundcloud clips of shows from the theatre Fringe  
With the ThreeWeeks podcasts at [www.ThreeWeeks.co.uk/podcasts](http://www.ThreeWeeks.co.uk/podcasts)



Photo: Tom Bateman

## Jack McNamara's Top Five films to never take to the stage

There are a number of plays on at the Fringe this year adapted from movies. One of the adaptations we tipped at the outset of the Festival, and which subsequently wowed our reviewer, is 'The Boss Of It All', a theatrical version of the Lars Von Trier film presented by New Perspectives. But are there any movies that should never be adapted for the stage? New Perspectives Artistic Director Jack McNamara can think of five...

### TW COLUMN

This year I am at the Edinburgh Festival with my own stage adaptation of Lars Von Trier's film 'The Boss Of It All'. Stage adaptations are something I love to do, but also something I have mixed feelings about. Choosing the right thing to adapt is tricky.

Personally I'm not that interested in adapting films for the stage that already exist in perfect form onscreen, especially if it's a really well known movie. A stage adaptation has to add something to the original, open it up in new ways. 'The Boss Of It All' is one of Von Trier's least known films, and turning it into a play has (I hope) given it a new lease of life and expanded the original work.

There are a few films, however, that I really hope no theatre producers ever get their hands on. Here are my top five...

#### 1. The Big Lebowski

Please don't do it. The original casting is too good. The poor actors in any stage version would have to either impersonate the originals or find their own versions of them. But do we really need a new dude? I'm sure Mark Rylance would give it a good stab. Maybe Ricky Tomlinson as Walter? But I shudder to imagine the bowling-themed dance sequences already.

#### 2. Psycho

'Psycho' began as an average novel, which Hitchcock turned into a pretty much perfect film. That's the one metamorphosis this piece of work needed. All attempts to remake or continue 'Psycho' since have been pretty dire, so I imagine it wants to be left alone now. Douglas Gordon slowed it down to 24 hours, which worked, but only because we got a chance to be swallowed into the original images. Even though it would be a lighting designer's dream, I do

think the shower sequence has only one true form.

#### 3. Anything by Quentin Tarantino

Tarantino's first films were all very theatrical, often set in single locations and driven by dialogue. And they had characters in them with Shakespearean names like Marcellus. But do we want to hear the 'Royale with cheese' conversation onstage? Would we be charmed by the debate around the table about tipping? Tarantino's language could outshine the gangster genre in the early nineties, but onstage I fear it might become its own tribute act.

#### 4. Dogville

Lars Von Trier's most obviously theatrical film. It is already 'staged' in the way it's shot, with locations etched into the ground in white, so putting it onstage seems like a redundant exercise. Von Trier has already deconstructed the story. What's left for a stage director to do? I suppose the only option would be to re-construct it, set it in the realistic locations the film doesn't show. Problem is you might just end up with a really normal play based on a groundbreaking film.

#### 5. Jaws

I would actually quite like to see the stage version of this. The obvious question would be, what to do about the shark? Would it be mechanised? Or a guy in a shark suit? Or maybe it could be expressed through film. Or sound. Or dance (please no). Maybe the answer would be to simply have no shark. The characters speak of a shark and yet we never see it. Maybe the shark is a state of mind. It is the shark in us all. I'm beginning to like this idea. Though I'm pretty sure people would ask for their money back.

'The Boss Of It All' is on at Assembly Roxy until 26 Aug at 4:15pm.

LINKS: [www.newperspectives.co.uk](http://www.newperspectives.co.uk)

### TW REVIEWS

#### Running With The Firm (James Bannon)

Zoo have a cracking programme this year, and whoever booked 'Running with the Firm' deserves a pint. James Bannon's a bloke you'd pass in the street without a thought, but once he starts talking, wow. If I could've grown an extra ear to take it in more, God I'd have done it. It's about his work as an undercover policeman, specifically an investigation in the late 80s aiming to convict Millwall football hooligans. Bannon takes you through highs, lows, moral minefields and crippling fears creating a show that's thrilling, hilarious and harrowing. When it finished, I wanted to jump on stage and beg him to keep talking. I'd cull the book plugging (unnecessary) and a few awkward iffy bits; but this has got to get every star I can chuck at it.

Zoo Southside, until Aug 26, 8.35pm.  
tw rating 5/5 | [Holly Sharp]

#### Gotcha (Reading University Drama Society)

Three teachers, one kid, one motorbike; a hostage situation in a supply closet. The unstable kid wants something that can never be provided by the failing education system - a future that matters. The ingenious alteration of Barrie Keefe's original male pupil to a female highlights the growing problem of female violence in schools. Megan Turnell plays the cynical and angry young woman outstandingly. We never learn her name, as none of the staff have any idea who she is. This is a dark, occasionally funny, play about our broken education system, and its effects on the poorest in society. This tense, powerful production is well worth seeing - just don't expect a happy ending.

C nova, until 26 Aug, 12.05pm.  
tw rating 4/5 | [Isobel Steer]

#### Way Back (Of Vast Bigness)

In this incredibly touching and humorous piece, you'll find yourself

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relating to the characters in ways perhaps you hadn't expected. With just the right amount of humour to match the sombre and serious discussion of suicide, 'Way Back' is an incredibly acted and thoughtful piece. The dialogue is balanced excellently between fast-paced wit and tense personal reflection, the genuine nature of the acting magnifies the audience's personal response. Though dark at times, this incredibly intelligent and honest dissection of grief, guilt, and inner turmoil encourages you to think as well as laugh. With a structure that relies heavily on the interaction between characters, the work of the cast makes this a very believable and deeply touching piece. The personae were interestingly matched, and the unexpected collusion of all three made for a cleverly meandering plot that never felt contrived; these three actors gave a tremendous performance of a humorous yet also sombre play.

Underbelly Cowgate, until 25 Aug, 12.50pm.  
tw rating 5/5 | [Sam Turner]

### Why Is John Lennon Wearing A Skirt? (Claire Dowie)

One woman who wants to be John Lennon, many outfits and a powerful dialogue that explores thought provoking issues - a show that will leave you questioning society. Claire Dowie is both comical and mind blowing in this hilarious satire that explores the gender binaries. At first you are chuckling away at Claire in a school uniform, then she starts pulling on a pair of tights, taking the audience on a hilarious journey through female roles and dress codes. Claire makes you want to leap away from the side lines and jump into the action as she discusses how restricting a skirt is. It's well constructed, entertaining and flawlessly performed.

Hill Street Theatre, until 25th Aug, 5.30pm  
tw rating 4/5 | [Lyndsay Snoddon]

### A Womb With a View (Pinkanoe Theatre)

To my immense relief, 'A Womb With a View' is hilarious. I won't

lie: the prospect of a show set in the 90s dealing with conception, pregnancy and childbirth filled me with trepidation. Yet I was wrong to worry; this is a smart, funny play - although in truth it's more a series of linked sketches, which is no bad thing - featuring observational comedy as sharply honed as any stand up's routine. What sets this apart is the way the four actresses absolutely commit to their scenes, finding the humour wherever it can be found: even the limitations of the format - 4 women, over 20 characters - become a rich source of comedy. Funny, perceptive and bags of fun, regardless of your gender.

theSpace @ Jury's Inn, until 24 Aug (not 18), 12.05pm.  
tw rating 4/5 [Andrew Leask]

### All Roads Lead To Rome (Chris Dobrowolski / Escalator East to Edinburgh)

Sharing family photographs, entertaining journey footage, and a few of his great creations, Chris Dobrowolski treats his audience to a personal and entertaining story triggered by his old family car. This is live art in all its' glory and a great introduction to the medium for those less familiar with it. Dobrowolski is comical when appropriate and reflective when necessary, while the whole of his story is fascinating to listen to and he effectively shows the roots and purpose of it. The footage Dobrowolski uses is well-edited and aesthetically pleasing to watch, though unfortunately the show does feel a little bit too long and I couldn't help feeling certain parts were not entirely necessary. In spite of this, Dobrowolski has, overall, created a fine performance.

Pleasance Hunt And Darton Café, until 25 Aug (except 19), 7.30pm  
tw rating 4/5 | [Rory Morgan]

### Real Horror Show (Wheeliemancrow and Assembly)

Horror is a difficult genre to get right; it

needs to toe the perfect line between psychological and physical threat. Real Horror Show struggles to pitch anywhere near this line, veering wildly between the macabre and dull; too often weak gags ruin any tension and the horror goes too far too quickly to be actually scary. Of the six plays within the performance, only the third, a horror of misunderstanding set in pitch dark, actually works, but this is as much to do with the natural horror that darkness provides rather than any of the acting, which is stale, uninspired and over-pitched for the entire show. If you want horror, pick up 'The Evil Dead'; it'll be a lot cheaper too.

Assembly Roxy, 26 Aug, 10.45pm.  
tw rating 2/5 | [Joseph Trotter]

### Fantasy No 10 - The Beauty Of Life (Vladimir Tzekov Stage Action Laboratory)

The company are clear about their aims for this production, handing out a manifesto before the play so you can prepare yourself for what's to come. The aim is for 'middleness'; to explore the space in between polarities in a world where nothing is definite, through a series of half-characters, to prevent the automatic association between audience and character. The emphasis in the production is of subjectivity, the company seek a very personal response from each audience member so it's difficult to comment objectively. Offering no lifeline, it is an uncomfortable hour for the audience member, spent floundering between half-images and surreal vignettes. A discussion piece rather than an 'enjoyable performance', but the befuddlement is a positive one.

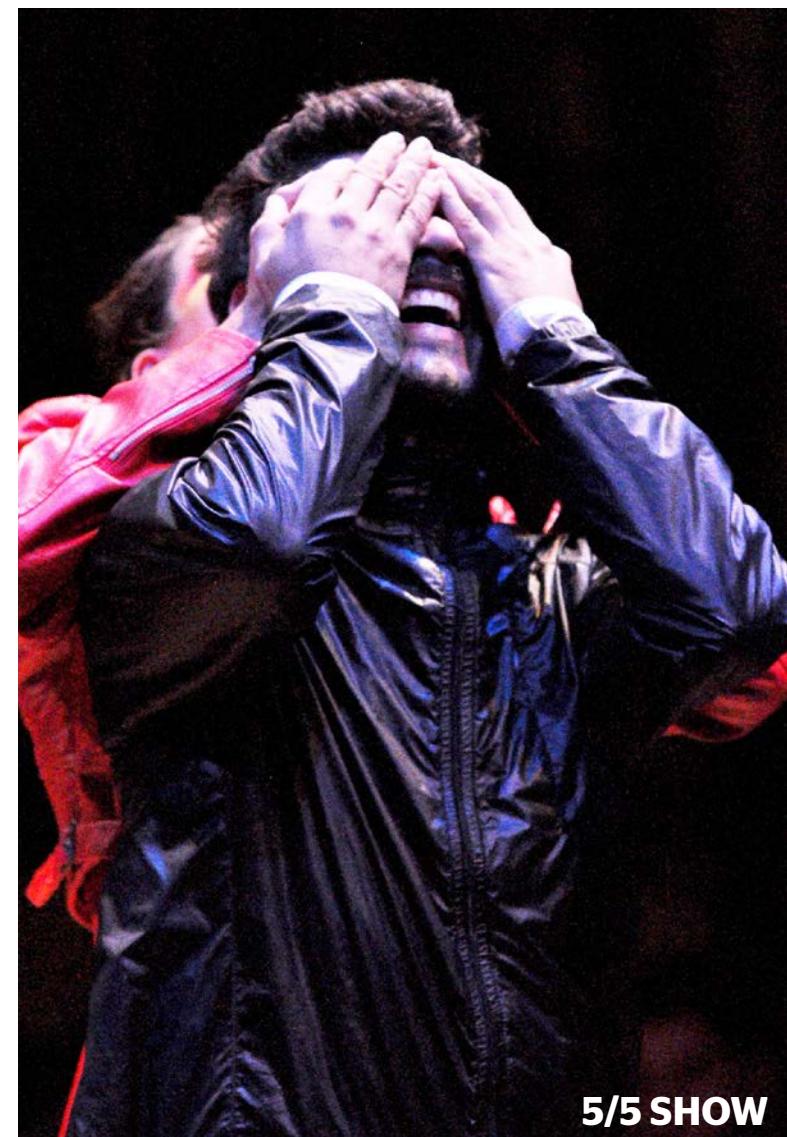
Summerhall, until 25 Aug, 4.45pm.  
tw rating 4/5 | [Immi Calderwood]

**1/5 Bad**  
**2/5 Mediocre**  
**3/5 Good**  
**4/5 Very Good**  
**5/5 Excellent**

### Leonce And Lena (Teatro Máquina)

Brazil has delivered. I found this pulsating performance infinitely more fun than the blurb had suggested; the company's cheeky charm won me over within the first minute. I was captivated less by the done-to-death love story itself, and more by the mesmerising way in which the performers communicated it; in this miscellany of theatre, music, and dance, the space buzzed with energy and enjoyment. From the great beats to the beautifully translated subtitles projected onto the backdrop, the ingenious use of bubble wrap to the almost cinematic choreography, this was a brilliant showcase of Latin style. Utterly eccentric, yes. But, with a sprinkling of open-mindedness, a triumph for the senses. And - a total justification of the airmiles.

Venue 150 @ EICC, until Aug 24, 4.30pm. tw rating 5/5 | [Sophie Baggott]



**5/5 SHOW**

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Photo: Richard Davenport

## TW INTERVIEW

### ThreeWeeks' Tom Bragg meets the company behind Baba Yaga based show 'Hag'.

Baba Yaga is an evil character in Slavic folklore who lives in the wood and eats children. Her myth began in Russia, though similar characters are found in Serbian, Croatian and Bulgarian mythology. The dark archetype gripped the imagination of writer Hannah Mulder, motivating her to write the play 'Hag'. "At the heart of Baba Yaga's stories is her ambiguity and her role as a dark teacher", Hannah explains. "If you confront her, she will teach you something".

From the many available stories about Baba Yaga, Hannah chose to adapt 'Vasilisa's Doll', renaming the lead character Lisa. After her mother dies, Lisa is forced into the woods by an evil step mother, setting her up for an encounter with the child-eater. Baba Yaga then gives the girl a series of tasks which she tries to overcome with help from a doll her mother left to her. "In the original story the character Vasilisa isn't very active", Hannah says. "The doll does most of the tasks for her, in essence protected by the spirit of her mother. But we wanted a much more active heroine who realised something about herself in the process".

'Hag' is presented by The Wrong Crowd, the theatre company Hannah set up with designer Rachael Canning back in 2010. It's a visually stunning production where puppetry plays a key role, with each of the

four cast members operating one or more puppets at some point during the show.

Did The Wrong Crowd specifically look for puppeteers when casting the production? "Not really, no" Rachael replies. "We don't specifically look for puppeteers because we want really strong acting at the heart of the show. But we do ask the actors to try some puppetry during casting to see if they have a feel for it. We want to find out if they're playful, if they can breathe life into something".

In the part of Baba Yaga, actress Laura Cairns operates a disembodied head. "During development we realised we wanted to have a head that was attached to Laura but not fixed", Rachael reveals. "If it was a mask, she would still have a human frame. This set up adds something to the part, not just because she's so alien-looking, but because she's able to do more with her movements than she could in a more conventional costume".

The Wrong Crowd like to create enough of an illusion through the costumes and staging so that the audience can understand how the visuals relate to the story, but at the same time to leave some of the aesthetic open, so the audience can use their own imaginations to fill in the gaps. That, coupled with an excellent use of light and sound, creates the sort of other-worldly feel a show like this needs. "What I love about folklore is how it takes you across a threshold and into another world" Hannah admits. "Inside that world you can do some deep and treacherous and interesting things - then bring an audience back out the other side".

This is The Wrong Crowd's second production, and the second to take folklore

as its starting point. Their first, 'The Girl With The Iron Claws', played at the Edinburgh Fringe in 2011 and then toured in 2012, and again at the start of this year, reaching an audience of over 9000 in total. That tale was based on a Nordic myth Hannah first heard from storyteller Martin Shaw, sitting around a wood burner in a yurt in Devon in mid-winter.

With both 'The Girl With The Iron Claws' and 'Hag' the original story was rewritten and developed collaboratively. "It was half written from my ideas and the original tale, and half inspired by working with the actors", Hannah explains of the latest show. "I write a lot through rehearsals, and we even had a break week in the middle of this rehearsal period to digest the ideas and come back with the puppetry more formed. Rachael and I like the process, and trust it".

To avoid being typecast, and to explore their creativity some more, the duo may branch out from folklore with their next production, though they say that the strong stories and narrative of folklore tales still appeal.

'Hag' is staged in a dank and eerie room in the depths of Underbelly Cowgate and ends with the whispered line: "Someday you'll have a brush with Baba Yaga". The character is now firmly planted in Hannah's personal folklore, and she's certain she's met the crone before and will meet her again: "When I do, I hope I realise I'm having a meeting with Baba Yaga and remember the stories, enter that folkloric state and come through glad that I didn't run away or freeze in my tracks".

'Hag' is on at the Underbelly Cowgate until 25 Aug at 3.30pm.

TW

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A large image of a woman with long brown hair, wearing a large, ornate earring and makeup, smiling.

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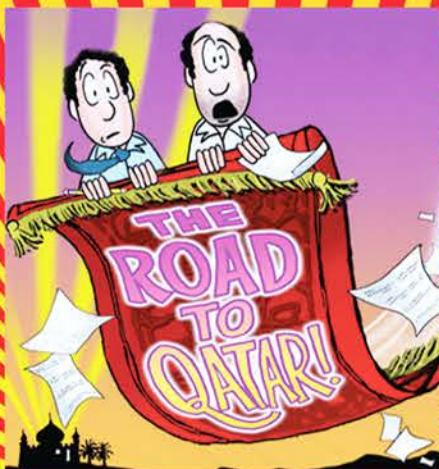
Reverie Productions  
**Cartwheels**

31 Jul–26 Aug 11:00pm C **nova**



TKD Productions  
**A Body to Die[t] For**

31 Jul–26 Aug 9:35pm C



Aria Entertainment  
**The Road to Qatar!**

1–26 Aug 7:20pm C **too**



Smoke and Oakum Theatre  
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31 Jul–26 Aug 4:45pm C **nova**



English Cabaret in association with C  
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**Bin Laden: The One  
Man Show**

31 Jul–26 Aug 7:35pm C **nova**



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## Ménage à Trois (National Theatre Of Scotland)

If you never thought that crutches could be sensual objects and come alive as make-pretend flowers or chandeliers, 'Ménage à Trois' will change your mind. In this piece of dance theatre, Glaswegian-based choreographer and performer Claire Cunningham imagines her ideal man and builds him out of crutches. Cunningham, whose work is characterised by the incorporation of the crutches she needs to support herself, creates a touching piece about loneliness, melancholy and wistfulness. Acting and dancing between two see-through screens on which intricate black and white designs and words are projected, Cunningham and fellow dancer Christopher Owen bring to life two imaginary lovers who long for companionship. Matthias Herrmann's original score and Gail Sneddon's projections contribute to create this memorable piece.

Paterson's Land, until 25 Aug, times vary.

tw rating 4/5 | [Claudia Marinaro]

## Awake (Awake Projects - Sweden And UK)

Haunting primordial vocals which resonate with the basest emotions of love and loss are teamed with the surrealist internalisations of a man trying to do the right thing to create this stunning piece of physical theatre. 'Awake'; it's damn bloody brilliant. The aerial circus element is used wonderfully to accentuate the dream sequence quality of Max's dilemma - how to go about telling his heavily pregnant wife of his bad news. It's the day of his birthday party and all his most acrobatically skilled and vocally talented friends are gathered to celebrate. It's funny, heart-breaking, sexy, strange, but above all else, it's beautiful. I cannot find fault with it, and cannot recommend it highly enough.

C, until 26 Aug, 12.45pm.

tw rating 5/5 | [Jasmine Faller]

## TW MUSIC REVIEWS

### Chopin After Lunch (ROSL Arts)

As part of the Music@100 Princes Street series, the Over-Seas League are staging Chopin and other romantic composers performed by international musicians. This show was given by 'Y-Squared', comprising Yasmin Rowe on piano and Yelian He on cello, who gave renditions of Chopin's ballades and waltzes and Rachmaninov's 'Sonata For Cello And Piano In G'. Rowe started the set with a heartfelt piece on piano and was then joined by He who added much energy and animation. Together they demonstrated the dramatic presence of the music beautifully. In the end it was Rachmaninov's work which won the day. The music was followed by complimentary tea and shortbread in a room overlooking the castle; a superbly relaxing way to spend an afternoon.

Royal Over-Seas League, 16, 19, 21, 23 Aug, 2.00pm. tw rating 5/5 | [Alice Harrold]

### Kiss Of The Red Menace: A Tribute To Kander And Ebb (Kerry Jo Hodgkin and Ladyblue Music - PBH's Free Fringe)

It's unfortunate that the works of Kander and Ebb ('Cabaret', 'Chicago') are laced with connotations of delusional performers delivering counterfeit versions of 'All That Jazz'.

It means Minnelli fans feel protective, and there exists an expectation that if you're going to do it, you'd better do the original justice - through skill, or at least originality of staging. Unfortunately, this act had neither. Although pleasant in the lower part of her range, when attempting trademark Minnelli belters, Hodgkin strangled the notes somewhat; leaving the audience to dread each song's climax. The K&E biography was interesting and a novel way to string together the music; however the looped interludes of springy jazz grew tedious. A laboured performance which felt a little self-indulgent.

Mood Nightclub, until 24 Aug (not 12, 19), 7.20pm. tw rating 3/5 | [Kate Pasola]

### Awake Love Orchestra (Awake Projects - Sweden and UK)

This hour of genre-spanning music from around the world is exactly what's needed to revitalise any jaded festival goer. At first the intensity of their passion may be a little intimidating but they will get you in the end with their infectious enthusiasm. The theme is love and it is beautifully expressed through the group's absolute joy for music. Excellent song arrangements take the visitors from one culture and century to another; the music of Russia, Sweden, America, England, Poland, among others, are fused

## 5/5 SHOW A Simple Space (Gravity And Other Myths)

You do not need to know what to expect from this performance, but be prepared to have your breath taken away. This is a super physical theatre piece, set on an intimate and bare stage, and characterised by its performers' command of athleticism, balance and daring acrobatics; these humble, hilarious and friendly Australians have clearly worked incredibly hard to get this good and produce a performance of this standard. Enhancing the work is a talented percussionist who plays exciting live music on an electric drum kit throughout. I found the work inspirational and impressive, and it left me stunned; even hours later, I was still thinking about it. I'd urge anyone to experience it for themselves.

Gilded Balloon, until 26 Aug, 1.30pm. tw rating 5/5 | [Eleanor Lang]

TW

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together seamlessly as choral music and hip hop collide. The talent coming from this small, international ensemble is obvious as they use their mouths, bodies and instruments to create sound in a wonderfully unique and connected way.

C, until 26 Aug, 3.30pm.  
tw rating 4/5 | [Alice Harrold]

## Art For Lunch - Free Concerts At St Giles (Various Artists)

Escape the hustle and bustle of the Royal Mile and make your way to the serene surroundings of St Giles Cathedral for an afternoon of calming music. Throughout the entire festival you can relax in the early afternoon with this free series of musical performances set in this magnificent, historic building. On my visit, I was treated to a youth performance by the South West Camerata joined by the North Ayrshire Music Service. The programme consisted of Vivaldi's 'Four Seasons' with verse in multiple languages. The various performers change every day so you can come to this event as often as you like for a new experience each time. It's a lovely way to recharge yourself during the festival.

St Giles Cathedral, until 29 Aug, 12.15pm.  
tw rating 4/5 | [Alice Harrold]

## The Sorries (The Sorries)

Drawing inspiration from The Corries, The Sorries play a repertoire of well known Scottish folk songs, blended with their own sometimes humorous take. They received a warm welcome, playing songs the audience were familiar with and ready to sing along to, ranging from upbeat ditties to emotional ballads. Douglas Kay and Martin Philip are both talented musicians and provide an enjoyable, entertaining and very Scottish hour of music. Playing various combinations of bodhran, guitar, mandolin and vocals, the duo create a rich, interesting and beautiful sound, effortlessly switching from evocative love songs to rousing war chants. An event you don't have to be a Corries fan to enjoy.

Quaker Meeting House, until 24 Aug (not 11, 18), 4.30pm. tw rating 4/5 | [Elspeth Rudd]

## Cassetteboy Vs DJ Rubbish (CKP / Coalition Talent)

YouTube sensation Cassetteboy has teamed up with rapper DJ Rubbish to put together a mediocre club night interspersed occasionally with comedy. This is a highly ambitious project that tries to combine Cassetteboy's cultural mash-ups with the demands of a semi-drunk group of clubbers looking for a night out. Sadly, there simply wasn't enough comedy to call this event a complete success with typical, but enjoyable, club anthems dominating the set. That being said, Cassetteboy makes the night worthwhile despite his limited involvement in the show, with hilarious parodies of Jeremy Kyle and Crufts. On the whole, the night made for an enjoyable experience and if you like clubbing and Cassetteboy, this could be for you.

Pleasance Dome, until 25 Aug (not 12-14, 19-21), 12.30am. tw rating 3/5 | [Stephen Maughan]

## Cultures collide between the empires

**"West End material - touching, beautiful and exploding with life and vibrance", said our reviewer after experiencing 'Between Empires', a new musical from Orange Tree Productions, set in India before British rule as the East India Company starts to build its powerbase. Combining Indian and Western music in their score, the creators of the show hope to develop 'Between Empires' further after its test-run in Edinburgh. We spoke to co-producers and co-writers Orlando Simon and Morgan Mackintosh to find out more.**

**TW: Where did the motivation come from to create 'Between Empires'?**

**Morgan:** From our love of India. I have always wanted to write a musical from a very young age and was waiting for the right story to come along. We both had a real conviction that this was the right time period in which to tell an amazing story.

**TW: Tell us about that amazing story!**

**Orlando:** This is actually a cut down version of the full story, because we had to fit it into an 80 minute slot. At its heart, it is a love story between two young people from different worlds. Anala, our lead - who's played by Claire Marie-Hall - is in purdah, concealed from the outside world until she is married, and George - played by Josh Little - falls in love with her melancholic song, which drifts through the walls of her zenana. It is a story that can only be told through musical theatre. Even in our cut-down version there are elements of this era that are naturally dramatic and still relevant today - the tensions caused by the East India Company, the moral ambiguity of serving one of the first multinational companies in the world, and the corruption of some of its officials.

**TW: It's set during an eventful period in India's history. Did you research the key events and changes of this era to inform the show?**

**Morgan:** Yes, that was one of the best parts about the whole process. The period, the hundred years before British India, was a fascinating time, the exploits of these men serving the Company were both impressive and abhorrent. Reading the journals of some of them was a great way of tying to understand the mindset of men who left their homes knowing that they may never see them again, and who, from such a tenuous position, managed to dominate an entire subcontinent. The research on governor-generals, such as Robert Clive and Warren Hastings, was enormously informative to some of our characters. The end of the Mughal period was equally



Photo: Natalia Equihua

interesting. It was an extraordinary empire and the poetry, art and accounts of the time was really the catalyst for the story itself.

**TW: How would you describe the music in the show? Your blurb talks about "blending east and west".**

**Morgan:** The score is epic. It is a blend of sounds, with a colourful influence of Indian instrumentation and a western, dramatic musical score. What the music does is not just a straight fusion, however. It juxtaposes the two worlds as much as bringing them together. It serves the plot and character development. I think that's what makes it so unique and so special.

**TW: What are the challenges in creating a brand new musical?**

**Orlando:** The scale of our vision is very big, and so the pressure of creating this new piece of musical theatre is equally huge, especially when we are unknown writers and producers. You have to find people to listen to your story, and an audience that will respond well, or respond at all, which is why the Fringe is so great. Musical theatre is so determined by its live impact that it is very difficult to gauge only looking at script or score. Taking it from that to the stage is incredibly hard - an expensive gamble. The Fringe has allowed us to test the show with a public.

**TW: The music is played live in the show. Is that challenging in the context of the Fringe?**

**Morgan:** Yes. With our quick get-in and get-out, having live instruments is tough - having to tune, sound-check, having an extra six people to stage, on a very small stage at that, has been a challenge, but the rewards when it comes together are great. Live music elevates the show, so it's worth it!

**TW: What are your future plans for 'Between Empires'?**

**Morgan:** We want to go back into development after the Fringe so we can expand on some of the themes and fill out the characters in a way that has been limited by the running

time of our Edinburgh production. We then hope to take the show to a regional theatre next year to realise our vision... And then the West End!

**TW: Is the Fringe a good place to showcase new musical theatre?**

**Orlando:** It is challenging. There are a lot of new shows and new writing competing for attention. There are comedians with huge marketing budgets. However, what the Fringe does offer is an almost unique opportunity of interacting with your audience and getting their feedback on what you have produced. The Edinburgh audiences are very informed and their opinions, both

praise and constructive criticism, has been invaluable and very rewarding.

**TW: The West End often seems dominated by the 'jukebox musicals' these days. Do you think there is an appetite for more original musical shows?**

**Morgan:** Well I certainly hope so! Yes, there are a lot of jukebox musicals around, partly I believe because new writing is always a risk, but I think if you have a great story, a great score and a passionate team behind you then audiences will feel a connection to the work you produce.

'Between' Empires is on at theSpace @ Symposium Hall until 24 Aug at 5.35pm.

TW

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# CABARET

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## TW REVIEWS

### Flamboyant: Like A Flame, But Buoyant (Claire Healy)

A colourful and friendly cabaret act with music that'll bring joy to your morning, and worth any extra effort it takes to get there for 10am. Claire's smiling face welcomed her audience into a funny little space at the top of a double decker bus, which made for a beautifully intimate venue. Her lyrics were generous, their theme a mixture of observational comedy and of heartfelt love, sung with a voice that was a treat to listen to. As well as singing, Claire was also responsible for the expressive and catchy keyboard melodies that formed her accompaniment, and never lost her energy. Very low key, but warming and open, this is an hour that will have you smiling for the rest of the day.

Laughing horse @ Free Sisters, until 25 Aug, 10.00am.

tw rating 3/5 | [Eleanor Lang]

### Karin Danger: Hotbox (Vicious Fish)

Karin Danger played no character; instead she bared all for her audience, offering her fantastic humour, her confidence, and the insecurities she is actively throwing away. Her spectacular voice brought life to each song, and the crowd loved her, laughed throughout as she ripped into the beauty industry. She told us her own story of trying to fit into 'the box', highlighting society's contradictions and ridiculous rules over what constitutes being 'hot'. I thoroughly enjoyed Karin's pre-recorded backing music, all her catchy songs and brilliant costume changes. It is well worth putting up with hot venue for this hour of late night entertainment with this lovable, honest and hilarious woman.

Just The Tonic At The Caves, until 25 Aug, 10.40pm.

tw rating 3/5 | [Eleanor Lang]

### Paul Dabek - Stand Up And Be Conjured (Paul Dabek / PBH's Free Fringe)

'Stand Up And Be Conjured' is a show where the jokes come as thick and fast as the illusions do. Dabek's engaging and affable front is extremely charming, and kept the audience hanging on to his every word. Although the magic tricks themselves aren't a million miles away from those you've seen countless times, his chatter and flirtation kept the evening light-hearted and thoroughly entertaining. His sleight of hand occurred so naturally that I spent most of the evening not noticing I was being duped; although you've seen card tricks and rope-cutting tricks before, Dabek adds a freshness that only comes from magicians who are extremely accomplished in their craft. The act is youthful and super fun, and you'll need to arrive early to get a seat.

The Voodoo Rooms until 25 Aug, 9.35pm.

tw rating 4/5 | [Elizabeth Jewell]

### Neurovision (Eccentric / Laughing Horse Free Festival)

Visually, 'Neurovision' makes me feel like a happy magpie with their sparkly purple and gold outfits; aurally, it's a mess of electronic and not necessarily pleasant sounds. Whilst I do appreciate being in the same room as the third best theramin player in the UK, I can't say I appreciate the musical quality of their songs. And their dancing, it's so bad, it's almost good. Callaghan's flappable dad-dancing is certainly amusing and Miss Hypnotique makes me think of a lanky male youth in heels. Regardless of how good or terrible their show is, the Eccentric duo seem to be enjoying themselves. Their energy is infectious and I had to laugh once the ridiculousness became too much.

Laughing Horse @ The Free Sisters, until 25 Aug (not 19), 7.30pm.

tw rating 2/5 | [Samantha Strachan]



### Die Roten Punkte - Kunst Rock (Art Rock) (Die Roten Punkte)

Die Roten Punkte is a band I have wanted to see for a long time and they did not disappoint. This rivalrous sibling duo supposedly hailing from Berlin, are cabaret's answer to the White Stripes. And unlike with some of their fellow cabaret acts, their original songs are actually really good; with their diverse material, from songs about vegetarian dinosaurs and banana houses, to an intense rock-opera about their childhood, they made me want to jump out of my chair and dance. Otto shreds the guitar like a legend and Astrid bashes the drums in a way that delights my inner riot grrrl - they truly are rock stars. Their most "avant garde" piece was the highlight, and is guaranteed to be different every night.

Assembly George Square, until 25 Aug (not 19), 8.55pm. tw rating 5/5 | [Samantha Strachan]

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Photo: Natalia Equihua

## Electric Fringe cabaret... at midnight

### TW INTERVIEW

**Having built a following back in Australia, Tomás Ford arrived at the Edinburgh Fringe for the first time last year with a Free Festival show that wowed many a Festival-goer, and assured him a nomination in the then brand new TO&ST Award for cabaret shows. This year he returns with the 'Electric Midnight Cabaret' in the Just The Tonic caves, a new show that has won similar acclaim including a 5/5 rating from our reviewer. We grabbed some quality time with Tomás to find out more.**

**TW: Let's start at the start, when did you start performing cabaret?**

TF: I've been performing around Australia since 2003, at shitty dive bars, music festivals and warehouses. I only really started to think of it as 'cabaret' when I started to play fringe festivals. In fact before last year's Edinburgh I had a argument with a friend about whether I should list my show in the music or cabaret sections. Cabaret is so jazz-handsy where I'm from and I didn't think of myself in that way. I feel really comfortable with it now; sure, there's still the horrible cabaret I was familiar with, but there's also a whole pile of brain-fryingly great acts.

**TW: For the uninitiated, what does a Tomás Ford show consist of?**

TF: I croon my original songs and covers over live electronic music and beat-synchronised videos, and throw myself into costumes while dealing with having a nervous breakdown on stage for an hour. I'm a sucker for intense connections with audiences and so a lot of what I do as a performer is about playing with the crowds' perception of the show, how it's going, how comfortable people feel, and how much they like me.

The audience usually leave bonded together by the experience, while I pick up the fragments of my psyche from the stage floor.

**TW: And for people who saw your show last year, how does 'Electric Midnight Cabaret' compare?**

TF: Last year's show was built with the small crypt room at the Jekyll & Hyde in mind; people couldn't really see or hear a lot of what I was doing. This year, I knew I would have a cavernous underground theatre, so I spent six solid months redesigning, and re-arranging the music to draw more influence from house and dub-step sounds, producing new videos from scratch and working on becoming a better singer. I really let this show fall apart before I pull it back together, where last year I wasn't quite confident enough to let it get this dark.

**TW: Last year was your first Edinburgh Fringe, how did you find it? How did it compare to other festivals where you've performed?**

TF: I had a dream first run last year; I came with no expectations and ended up with great crowds, an award nomination and all kinds of crazy stories. Other festivals are fun to do, but Edinburgh is high stakes; you're up against the best in your genre and there's all kinds of crazy career stuff that happens here. It can feel pretty make-or-break at times in ways that other festivals rarely do. Nowhere else in the world offers the kind of comprehensive nervous breakdown you can have here.

**TW: How do Edinburgh audiences compare to those back home in Australia?**

TF: In a lot of places in Australia, I've established a cult audience who know a lot of my schtick, so it's about finding fresh ways to mess with their heads. With audiences like that, the show can get a bit darker because they feel safe with me. Here, most people are seeing me for the first time. I really have to take heed of where audiences are willing to go with me in this context,

but I can pull out all my best tricks because nobody knows them.

**TW: Last year you performed as part of the Free Festival, whereas this year you're at Just The Tonic. How does it compare doing a paid-for show rather than a free one?**

TF: I was nervous about making the transition to paid shows here, I'd heard all kinds of horror stories, but I think it was the right choice for me. The staff at Just The Tonic have really gone the extra mile for me and I feel like it's all ticking along nicely. I could probably be playing to bigger audiences on the Free Fringe but they would be less invested in the show and I can't build a career on doing free gigs every year.

**TW: The cabaret strand of the Fringe has really grown in recent years - do cabaret acts around the world now aspire to perform here in the same way comedians do?**

TF: I think it's starting to get that way. That said, cabaret is an artform with no predictable career trajectory, so I'm not sure it has the same lure as it might be for comics who can hustle for TV and gigs. You've got to make your own luck with this stuff, but there's a huge audience here for cabaret shows.

**TW: Are there any other cabaret shows you particularly rate this year?**

TF: It's a great programme this year. I really love what Eccentric, Dusty Limits, East End Cabaret, Lady Rizo, Ali McGregor, Creative Martyrs, Tricity Vogue and Lili La Scala are doing, and that's just off the top of my head. My solid favourite so far this year, though, has been 'Twonkey's Blue Cadabra' at Espionage; he's completely out on his own wave-length, committed to his own brand of caba-crazy. You can see how that might appeal to me!

Find out about Tomás' albums and videos in the full interview at [www.ThreeWeeks.co.uk/2013ToF](http://www.ThreeWeeks.co.uk/2013ToF)

Tomás Ford: Electric Midnight Cabaret is on at Just The Tonic at The Caves until 25 Aug at midnight.

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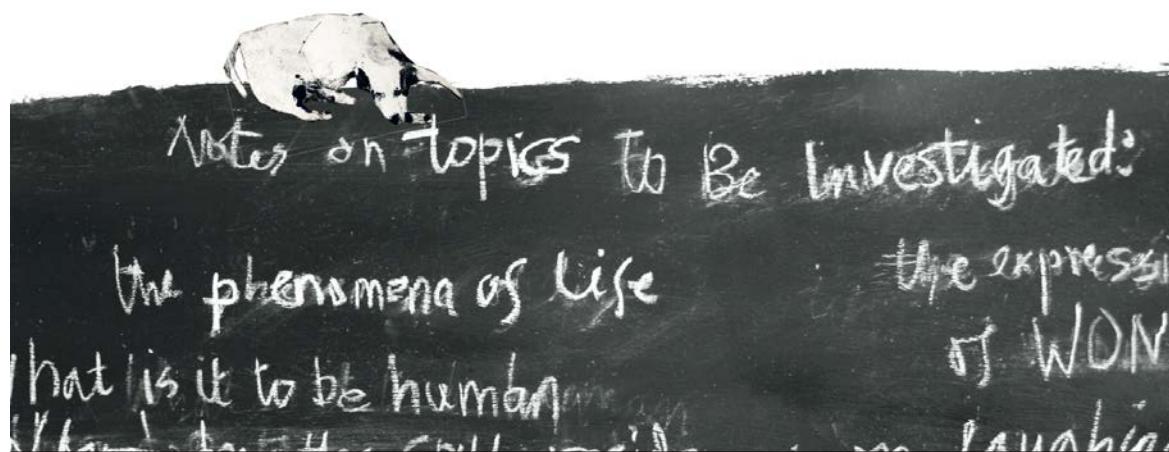
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# VISUAL ART

For coverage of visual art in the Fringe, EIF and Art Festival...

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## Exploring artists and their materials

Ruffled Russell is the creation of writer Mary Paulson-Ellis and painter Audrey Grant, who - having decided to collaborate on a project together that was outside both their usual domains - produced an illustrated children's book featuring an existential Jack Russell dog. It's that collaboration that goes under the spotlight in the art section of this year's Edinburgh International Festival, with a small exhibition at The Hub that showcases the two creators' creative processes, and the various outcomes that have stemmed from their original idea. We spoke to both writer and artist about the specific book in the spotlight - 'Ruffled Russell And The Lost Soul' - and found out more about the exhibition it has resulted in.

### TW INTERVIEW

**TW: Where did the idea for 'Ruffled Russell And The Lost Soul' come from?**

M&A: Our character, Ruffled Russell, came about because we wanted to

explore how it felt to be a dog that constantly questioned the meaning of life, while trapped inside the body of a Jack Russell terrier. The story about the 'Lost Soul', meanwhile, was inspired by looking at the anatomy drawings of Leonardo da Vinci. Da Vinci was on a quest for knowledge about the human body and how it

worked, but during his era people also believed the soul resided within the body as a physical organ much like a heart or a liver. From this we developed the idea of a dog that journeys through the human body in search of some kind of meaning (aka a soul).

**TW: As well as da Vinci, the works of Darwin and Beckett were also inspirations. Are elements of each of those men's work obvious in the book?**

M&A: Beckett's influence is more subtle, having been captured within the character of a dog that constantly explores the human condition. However, we have used Darwin's 'Tree Of Life' diagram, illustrating that all species evolve from a common ancestor, as a central visual motif for the exhibition. The diagram acts as a metaphor for the creative process, where one single idea - an existential Jack Russell - can take many different paths. Darwin's diagram, and other trees, appear throughout the artwork in various forms, as do recreations of Leonardo da Vinci's anatomy drawings.

**TW: Were there educational objectives for the book?**

M&A: No, not for the book. But the exhibition was designed to give an insight into the influences, techniques and materials used during the development of a particular creative idea.

**TW: How did the two of you come to work together on the project?**

M&A: We have known each other for a long time and came together because we wanted to work on a project that was outside our normal practice.

**TW: How does it work - does Mary write the story and Audrey then create the images - or is it more collaborative than that?**

M&A: It is more collaborative. We both bring ideas to the table - about character, story, visual aesthetics etc - and explore and refine these until we find one that has 'legs'. After that Mary develops text and storyboarding, while Audrey experiments with specific artworks.

**TW: How much did Mary describe the pictures in her mind to Audrey, or did Audrey create the images simply from the words of the story?**

M&A: Audrey used the whole concept of character and story, as well as the actual words, to create her artwork. Mary created storyboards to explore certain visual ideas and how the narrative might flow, as well as writing the text.

**TW: What motivated the exhibition?**

M&A: The Edinburgh International Festival wanted to look at how artists develop their ideas in the most fundamental way, whether they are using traditional technologies such as paper, pencil, paint and ink, as here, or cutting-edge technologies such as those on display in other EIF shows in this year's programme.

**TW: What does the exhibition feature?**

M&A: The main feature is a large,



blackboard wall - a recreation of one of the artworks itself - on which are displayed a selection of Audrey's original artwork; x-rays sourced from the archive of George Romanes, a former Professor Of Anatomy at the University of Edinburgh; text from the final story; phrases from Leonardo da Vinci's anatomy manuscripts; and little cut-out images of the dog. On another wall is a large scale print-out showing how the Festival's graphic designer transformed one of the artworks into a spread for the book. There is also a slideshow illustrating how the project evolved, and three books - Mary's sketchbook exploring text and image, a screen-printed artists book introducing the character of the dog, and a hard cover demonstration picture book that includes a number of full-colour graphically designed pages.

**TW: Being both a writer and an artist can be quite solitary tasks, was a collaborative project of this kind more rewarding?**

M&A: Collaborative working is more challenging because you have to take on board someone else's ideas, whereas normally we would focus purely on our own ideas. However, coming up with something unique and distinctive as a result of working together is very satisfying because you know it could not have been achieved in any other way.

'Ruffled Russell And The Lost Soul: Artists And Their Materials' is a free exhibition at the hub running until 18 Oct.

LINKS: [www.eif.co.uk](http://www.eif.co.uk)

TW

### TW REVIEWS

#### Dazzle (Dazzle Exhibitions)

Dazzle is an initiative that allows the innovative work of newly graduated jewellery designers to be seen, and it remains true to that ethos, since none of the jewellery resembles conventional high street fodder: it is the kind usually seen modelled in magazines rather than worn in public. The pieces are bold, ideal for those brave and determined enough to wear the latest in daring and original design, as well as also being ornaments of beauty and elegance in their own right, full of rich references to nature: some works evoke a snake's spine, while others draw inspiration from more ornate floral patterns or butterflies. The beautiful prints by the Japanese artist Emiko Aida form a rich complement to the jewellery.

Dovecot, Mon-Sun, 10.30am-6.30pm.

tw rating 5/5 | [Michael Black]

#### Edinburgh Printmakers At ROSL (ROSL Arts)

This peculiar exhibition is situated on the staircase of Edinburgh's Royal Over-Seas League building. Therefore, the beauty of this work by some of Edinburgh's best printmakers is at times difficult to fully absorb due to the comings and goings of people on the stairs, for the building is very much in use for other reasons. There are, however, definitely many pieces worth braving the bustle for; this reviewer's particular favourites are; 'Behold, the earth giant has risen!' by Matthew Carey Simos which is a particularly charming example of linocut work, and Ian Ferguson's 'Deep Space', an etching that one could get completely lost in. Artwork this good deserves more pomp and ceremony than it is here given.

Royal Over-Seas League, until 26 Aug, 10.00am.

tw rating 4/5 | [Jasmine Faller]

#### Clay 2013 (Adam Pottery)

Pottery is a craft in which material can override the potter's control. The descriptions of the process presented as part of 'Clay 013' make us think of science before we think of art, but of course the show is also interesting for the beautiful objects themselves, which will appeal to the ardent collector of ceramics as well as those simply looking to add some decoration to their home. There is remarkable variety in the style of the ceramics here, from the luscious colours of a glossy glaze to the delicate and moderate appearance of matte coloured pots. Unfinished works are also on show and form a complementary preview of the finished pieces on sale. Overall the show proves ceramics are not mere decoration but a sculptural art form.

Adam Pottery, Mon-Sat, 11.00am-6.00pm.

tw rating 5/5 | [Michael Black]

TW

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# PHOTO PAGE

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1. Mary Bourke Muffragette at The Stand.  
Photo: Kat Gollock

2. Caryatid Unplugged at Hill Street Theatre.  
Photo: Rich Dyson

3. Carnatic Nomad at theSpace @ Symposium Hall.  
Photo: Mark Dawson

4. Miyazu - The Little Mermaid at C too.  
Photo: Natalia Equihua

5. The Garden at Paterson's Land.  
Photo: Rich Dyson

6. Echolalia at C aquila. Photo: Mark Dawson  
7. Father Christmas Needs A Wee! The Musical  
at theSpace @ Venue 45. Photo: Kat Gollock

# CHILDREN'S SHOWS

For plenty of reviews of children's shows at the Fringe

Check out [www.threeweeks.co.uk/childrens](http://www.threeweeks.co.uk/childrens)

## Musical fun that's silly and smelly



Photo: Kat Gollock

### TW INTERVIEW

**Dean Friedman is a long-term Fringe favourite in the festival's music programme, but this year there's another place to enjoy his songs too. Though these songs are a little sillier than those you'll probably hear at his main gigs. 'Smelly Feet' is a new musical for children, penned by Friedman and directed by Sweet Venues chief JD Henshaw. A cast of three - Paul Cregan, Grant Keelan and Pippa Reid (pictured with Dean and JD) - perform the story of Pete, a boy desperately seeking a cure for his smelly feet. We put our shoes on and spoke to Dean and JD about the show.**

**TW: Where did the idea for 'Smelly Feet' come from?**

**Dean:** I wrote the title song, 'Smelly Feet', a few years ago and it quickly became a favourite whenever I sang it at one of my 'Silly Song Sing-Alongs' for kids. I then found myself working out a simple, and silly, storyline that could incorporate the 'Smelly Feet' song and a handful of other equally silly songs I had written, and found I had the basis of an especially silly kids musical on my hands, called 'Smelly Feet'. I added the

tag line "a children's musical that really stinks!!!" to pre-empt any wise-ass Fringe reviewers!

**TW: Were all the songs in the show already written, or have some been made especially for it?**

**Dean:** The songs are a mix of old and new. From some of my early kid-tested sing-along songs like 'Please, Please, Please, Don't Tease The Bees' to a very recent one, written in the middle of production at JD's prompting, titled, 'Ode To A Snail (I Like You)'. In the song, Pete, who's feeling despondent about his smelly feet, expresses his fondness for his pet snail Slimey, who, despite having no ears, turns out to be a good listener and companion. It's sweet, silly, and has a lot of heart, and plays an important part in shaping the story.

**TW: There is plenty of singing along and audience participation. Did you write this in from the start, or is the interactive element something that is honed as the play is rehearsed?**

**JD:** The show had interactivity as a big element from the beginning, though it has drastically changed from those initial concepts. And, of course, once the show goes out of rehearsal and into the real world, then it all changes again! We've kept updating the interactions to keep up with the audience - kids are harsh critics, so you've got to keep on your toes.

**TW: Are there any specific challenges in creating theatre for young children?**

**Do you need to be constantly thinking about how to keep their attention?**

**JD:** If you've got a good story then you've got the essentials to hold that attention. The real goal is to make sure that you never talk down to a young audience. Always keep the show aimed upwards, engage em and challenge em - whether that's some big ideas or some good use of language. You've got to make sure that it keeps them paying attention, challenging them and rewarding them for taking the time to be part of the show.

**TW: Dean, as a songwriter, are there certain techniques you can use to make a song appealing to a very young audience?**

**Dean:** When I write songs for grown-ups, I'm constantly having to hold my propensity to be silly and punny in check. The fun part about writing for kids is that they love that goofy stuff, the sillier the better. They grasp the emotional content as well, very intuitively, but they're always ready for a good giggle.

**TW: Dean, you regularly perform at the Fringe over in the music programme. What's it like being involved in a show of this kind? And what's it like handing over your songs and script, and watching other people bring it to life?**

**Dean:** I played the Sweet venue last year, and got to know JD and Annie and their terrific production team. I had also seen Paul Cregan, who plays Pete's best friend Danny, in a Sweet production of 'The History Of Scotland', which had just the right mix of whimsical silliness that 'Smelly Feet' required, so I knew he would make a great Danny. I broached the idea with JD and he was well up for it, so I went home to New York, finished up the script and emailed it off to Scotland. Except for a tiny bit of long-distance input, I delivered the book and songs and left it in JD's capable hands. I couldn't be more pleased with the direction and the performances of every member of the cast. They really do a remarkable job of channeling their inner kid, and I think that's why the young audiences have responded so well to the production, they genuinely relate to them as kids.

**TW: It sounds like it's been getting a great response. Has the show developed as the Fringe has gone on?**

**JD:** Yes, the response has been fantastic! The families have been great and the kids singing along and joining in makes it all worth it. It changes a little every day as we go along - but isn't that the point of a long run at the Fringe? I've never done a Fringe yet where anyone wanted to stand still with their production!

Read more in the full interview at [www.ThreeWeeks.co.uk/2013SF](http://www.ThreeWeeks.co.uk/2013SF)

'Smelly Feet' is on at Sweet Grassmarket until 25 Aug at 12.10pm.

### TW REVIEWS

#### Just So Stories (Red Table Theatre)

Invited into the snuggle pit from which to watch the show, the children are instantly the focus of this charming production of the Just So Stories. The 'best beloved' are treated to a selection of the famous stories in the original language which, far from alienating the young people, succeeds in creating a lyrically and visually beautiful piece. We enjoy various encounters with the king of crabs, a humongous blue whale and the elephant's child, full of 'satisfiable curiosities.' Some more imaginative costumes to complement the innovative props would have been a welcome addition but generally this show is a visual and aural delight. Catch it if you can.

Pleasance Courtyard, until 26 Aug, times vary  
tw rating 4/5 [Christie Rolley]

#### The Amazing Bubble Man (Louis Pearl / The Assembly Rooms)

If you've ever had to baby sit a toddler, you'll know that bubbles exercise an almost supernatural ability to enthrall children. If regular, ordinary, round bubbles are so fascinating, surely a vast array of myriad specialist bubbles - volcanoes, flying saucers, square bubbles, giant bubbles - can only be even more impressive? Yes



#### 5/5 SHOW: Titus (Macrobert)

Titus has plenty of stories to tell and this poetic new translation is played beautifully by Joseph Arkely. His performance is full of humour, energy and precision; through the elasticity of his face and the command of his voice you will meet myriad other characters including Titus' dad and doctor. The venue is stark, perfect for the playful direction and without being enveloped in black drapes or cluttered by props it's easy to forget where you are. Overwhelmed by the world, Titus shares the anxieties of childhood without ever being didactic; a fantastic live experience, this play is an inspiration and should go straight on tour to convince everyone, not just children, just how brilliant theatre can be.

Summerhall, until 25 Aug (not 5, 16, 19), 12.10am. tw Rating 5/5 [Jade Wilson]

and no; there's no denying that Louis Pearl - the Bubble Man himself - is an engaging presence and skilled in making bubbles, but in a large venue like The Assembly Rooms, some of the intimacy of his show is lost, leading to a few children getting bored and distracted. I did appreciate the "science bits" he added to keep adults interested, too; overall we were definitely entertained, if not amazed. The Assembly Rooms, until 25 Aug, 11.05pm. tw rating 4/5 [Andrew Leask]

#### The Golden Cowpat (Tucked In Productions and Greenwich Theatre Productions)

Delightful and gently humorous, 'The Golden Cowpat' is about far more than poo; telling their tale with the help of an array of instruments and a lot of funny faces, the talented pair - Robin Hemmings Anna Wheatley - engage audiences and provoke many a hearty chuckle; Hemmings should be particularly commended for his very convincing cow impression. Puppetry, physical theatre and original music are used to great effect and the show as a whole is visually impressive, despite its minimal staging. With enough jokes to keep adults entertained and sufficient silly poo noises to tickle the youngsters, this show is fun for all the family. Get a moo-ve on, catch it while you can!

Pleasance Courtyard, until 26 Aug, 10.15am.  
tw rating 4/5 [Christie Rolley]

# INFORMATION

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# SHOWS



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**Editors:** Chris Cooke and Caro Moses

**Picture Editor:** Kat Gollock

**Website & Podcast Manager:** Tom Bragg

**Admin Manager:** Matt Tester

**Advertising Manager:** Sam Taylor

**Design:** Chris Cooke, Edward Stone

**Sub-Editors:** Caro Moses, Gemma Scott, Kirsten Waller, Andy Malt.

**Reviewers:** Alice Harrold, Alice Taylor, Alix White, Amber-Page Moss, Andrew Bell, Andrew Pollard, Andy Leask, Anita Magee, Ankur Shah, Arjun Sajip, Christie Rolley, Christopher Spring, Claire Dolan, Claudia Marinaro, Dave Farnoli, Eddie Nisbet, Eilidh Johnstone, Elaine Teng, Eleanor Lang, Elizabeth Jewell, Elspeth Rudd, Frances Greenfield, Gavin Leech, Grace Brennan, Helena Wadia, Holly Sharp, Ian Freeman, Immi Calderwood, Iris Ordean, Isobel Steer, Ivan Kroupin, James Hampson, Jasmine Faller, Jemima Wilson, Jessica Cropper, Joe Abel, Jonathan Mayo, Joseph Trotter, Julian Joseph, Kate Pasola, Katharine Wootten, Kayleigh Head, Kyung Oh, Lauren Stephen, Lizzie Milton, Lyndsay Snoddon, Mairi McNicol, Melissa Steel, Michael Black, Natalia Equihua, Natasha Gartside, Otamere Guobadia, Patricia-Ann Young, Peter Dorman, Polly Davidson, Priyanka Raval, Rebecca Lunn, Robert Stuart, Roberta Thomson, Rory Morgan, Sam Turner, Samantha Strachan, Samuel Evan Graydon, Sarah Richardson, Sarah Virgo, Shiv Das, Sophie Baggott, Sophie Nicoll, Stephanie Gray, Stephen Maughan, Tom Bateman and Victoria Beardwood.

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

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Shoreditch High Street, London, E1 6PJ  
Tel: 0131 516 8842

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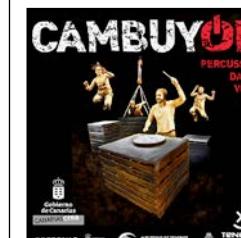
## GET IN TOUCH!

**Editorial contact:**  
[tw.edinburgh@unlimitedmedia.co.uk](mailto:tw.edinburgh@unlimitedmedia.co.uk)  
**Advertising contact:**  
[tw.advertising@unlimitedmedia.co.uk](mailto:tw.advertising@unlimitedmedia.co.uk)



### MUSIC

**ANYTHING GOES - A TRIBUTE TO COLE PORTER** Join Pam and her band (Tom Finlay; Ed Kelly; Phil O'Malley & Jordie Gilmour) in a tribute to Cole Porter. With so many wonderful songs, there will be an opportunity each night for the audience to select a song for the set. It'll be "Too Darn Hot".  
The Outhouse | fpp 200



### DANCE & PHYSICAL THEATRE

**CAMBUYÓN** is packed with rhythm! From tap to hip-hop, drumming to body percussion and singing, 7 performers deliver a vision on how rhythm has been evolving thru the different cultures that surround us. An outstanding show you cannot miss!  
Assembly Roxy | fpp 171



### THEATRE

**HUMANS INC.** The year is 2440 AD. Humans can now give their bodies the latest system upgrades. Isaac has three days left to pay for his upgrade. Sci-fi epic with physical storytelling and live music. Features flying cars.  
C venues, 8-26 Aug, 18:10 | fpp 290

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**TW**

Brett Vincent for GetComedy presents...

**Glenn Wool**  
This road has tolls

**21.50**  
31 July  
26 Aug  
(not 12 & 19)

"One of the best hours of comedy I have ever seen"  
★★★★★  
THE SCOTSMAN

ASSEMBLY ROOMS  
GEORGE SQUARE  
BOX OFFICE 0131 623 5030

**ANDREW MAXWELL**  
BANANA KINGDOM

"One of the most significant comedians working in the country today"  
★★★★★  
INDEPENDENT

**19.15**  
31 July  
26 Aug  
(not 12)

**Udderbelly**  
BRISTOL SQUARE

**Benny Boot**  
AS SEEN ON TV

"One of the best joke writers in the country"  
THE SCOTSMAN

**17.30**  
31 July  
26 Aug  
(not 12)

fringe  
Sell Out Show  
2012

**clover**  
BRISTOL SQUARE

**MARCUS BRIGSTOCKE**  
PRESENTS  
**UNAVAILABLE FOR COMMENT**

SPECIAL FESTIVAL GUESTS EVERY DAY  
got to underbelly.co.uk  
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**14.40**  
1 Aug  
25 Aug  
(not 12)

**Udderbelly**  
BRISTOL SQUARE

**Tim FitzHigham**  
CHALLENGER

★★★★★  
"A national treasure"  
CHORTLE

"Gut bustingly funny"  
SCOTSMAN

**19.30**  
31 July  
26 Aug  
(not 14)

fringe  
Sell Out Show  
2012

**33**  
PLEASANCE COURTYARD

**Felicity Ward**  
irregardless

"This is one of the funniest shows I've seen this year"  
★★★★

THE SCOTSMAN

**22.00**  
31 July  
26 Aug  
(not 12)

**dairy room**  
BRISTOL SQUARE

**HOWARD READ**  
HIDE AND SPEAK

"Breaking boundaries in stand-up comedy"  
INDEPENDENT

**21.30**  
31 July  
26 Aug  
(not 12)

GILDED BALLOON

**TERRY CLEMENT:**  
**DIN TIMES 8**

"The effort he puts into every performance is really something you have to see"  
TORONTOIST (CANADA)

**20.05**  
1 Aug  
25 Aug  
(not 12)

**underbelly**

**Ben Van der Velde's**  
**Chain Letter**

"A sharp and crafty gagsmith"  
CHORTLE

**16.00**  
31 July  
26 Aug  
(not 12)

**clover**  
BRISTOL SQUARE

**LITTLE HOWARD'S BIG SHOW FOR KIDS**

"Incredibly, achingly funny"  
★★★★★  
DAILY MAIL

**14.45**  
31 July  
25 Aug  
(not 12)

**Cow Barn**  
BRISTOL SQUARE



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