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PAUL McCAFFREY SAYING SOMETHING STUPID

0844 545 8252 | 6.20PM (7.20PM)
underbelly.co.uk | 4-28 AUGUST 2011 (NOT 15)

jason john whitehead letters from mindy

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AIRY DELIGHTS 2011
GULDA Cello Concerto
MAHLER Song of the Earth
LISZT Hungarian Rhapsody

Canongate Kirk (Venue 60)
Tickets £ 10/ £7 0131 226 0000, online or on the door
15 and 16 August 2011 - 5pm

The Lincoln Company
BLOOD BROTHERS

Venues

CHILDREN'S SHOWS

Pop-up! The Amazing Adventures Of Moo-Dong

Theatre Bom (Korea)
Packed with music, dance, puppets and special effects, 'Pop-up' is a show that is Korean in all aspects, and I mean all. While the costumes, song and traditional dance numbers celebrate the East Asian culture laudably, the speech itself was also too often in Korean, making it unintelligible to a largely English-speaking audience at many points. When English translation was available, it was occasionally hampered by the overly enthusiastic cries of the lead actress. But given that speech is just an adornment for shows of this kind where physically enacted skits are the norm, the production does provide quality entertainment for young children. For anyone past the CBeebies stage of their life, the 55 minutes may prove longer than anticipated.

C, 3 - 29 Aug (not 15), 11.10am (12.05pm), £4.50 - £8.50, fpp27. tw rating 3/5 [ma]

The Velveteen Rabbit

Backhand Theatre in Association with C Theatre
"Nursery magic is very strange and wonderful," confides the Raggedy Doll as he narrates this lovely adaptation of Margery Williams' tale, where toys come to life and the titular Velveteen Rabbit dreams of becoming real. Although the performance progresses a little slowly in places, the small cast does an admirable job - encouraging children in the audience to take part, recruiting their help to hunt for the lost china dog, and even chatting to them about the wet weather before the show begins. The puppets are beautifully convincing; for a show exploring what is real, it certainly makes believers of the children watching - particularly if one boy's delighted cry of "real snow!" during the final scene is anything to go by.

C, 3 - 29 Aug (not 15), 11.00am (11.50am), £4.50 - £8.50, fpp30. tw rating 3/5 [ka]

COMEDY

The Quest For Human Happiness

Tim Hadfield/Laughing Horse Free Festival
Nothing you have ever seen by Ricky Gervais can prepare you for the reality of unintentional, stomach-churning embarrassment comedy. 'The Quest For Human Happiness' is a stand-up routine that doesn't involve jokes or any scripted material. Instead it involves a great many long and painful silences. It's the sort of silence that falls after someone has said, "I will help each of you remember how to swim with the stars." Or when a conversation turns to the fact that terminal cancer rates are, in fact, rising. Beat that for a punchline! If you're pining for another series of Extras, the real version is here - unedited and infinitely more excruciating.

Laughing Horse @ City Café, 4 - 28 Aug, 4.15pm (5.15pm), free, fpp137. tw rating 1/5 [jl]

Tony Bournemouth: Bournemouth's All Time Second Greatest Comedian

Tony Bournemouth
The Festival may have just started but it still must be disheartening to travel such a way just to have two people attend your first show. Despite this, brave Tony Bournemouth takes to the stage with as much confidence as if he were greeting the crowd of a packed Hammersmith Apollo. His love for cheesy puns would almost be cringeworthy were it not for his loveable granddad-like charm. He just about pulls off gags such as, "I got these new snake-skin shoes made from Boa constrictor - my feet are killing me," while getting himself into all sorts of bother with his microphone wire, mic stand, jacket, and pretty much anything he touches. An adorable performance, if a little odd.

Laughing Horse @ The Hive, 4 - 28 Aug, 4.30pm (5.00pm), free, fpp161. tw rating 3/5 [ng]

Up To The Eyeballs

Beyond Compare/Free Festival
Faced with a venue air-conditioned to a fridge-like state, Liam Mullone endeavours valiantly to entertain. Initially unnerved by the looks of blank incomprehension from his mostly non-native English-speaking audience ("These puns make sense to you guys? No? Evidently not..."), Mullone struggled to get going. But when he did, he revealed an impressive verbal dexterity and an astoundingly detailed knowledge of everything from Sunny D - whose ingredients he nonchalantly lists - to the naming of the Canadian lakes and jellyfish. The rambling delivery is deceptive; he's surprisingly eloquent and incisive, and the humour is intelligent. With a dry wit reminiscent of Dylan Moran and Jack Dee, Mullone has some great material which could really flourish in a warmer environment.

Laughing Horse @ Espionage, 4 - 28 Aug (not 15 or 16), 7.30pm (8.30pm), free, fpp163. tw rating 3/5 [lm]

Rik 'N Mix

Rik Carranza
"Highs and lows, stuff to work on..." - host Rik Carranza says it all. Intent on talking to every one of us, he fails to wring any comedy out of our replies to the classic cliché, "Hi, where you from?" By the end of the hour, we've seen a rambling Glaswegian, a woman whining about her weight, and a gangly man who laughed at himself more than anyone else - so really, a standard night down the pub. Since the 'mix' of acts changes daily, it is likely you will see moments of promise from Carranza and his guests, yet his act is so reliant on audience interaction that only a sympathetic and less self-conscious audience could really bring out the best of him.

Espionage, 4 - 28 Aug (not 8, 15, 22), 5:15pm (6:15pm), free, fpp141. tw rating 1/5 [ja]

The Great Big Comedy Picnic

Ian Fox In Association With The Free Festival
More of a slight chuckle takeaway kebab



SNAP OF THE DAY: Ready to march onto the Fringe, the cast of 'Hitler! The Musical' performing at Gryphon Venues at the Point Hotel. Photo: Anna Hafsteinsson

than a great big comedy picnic, this group of stand-ups are lively, animated, and yet often lacking in the crucial department of honed and developed jokes. After a shaky start with compere Ian Fox, Mick Sergeant's brash Geordie tone brings some comedy to the proceedings, but again falls short of fully entertaining. Toby Adams, the final comedian to play during this show, tries a different approach by adopting the guise of an at times completely barmy character. His act engaged a little more with the audience, but when a comedian is forced to crack a joke about the audience not laughing, something has gone wrong. Sadly, this was definitely the case here.

Espionage, 5 - 28 Aug, 5:00pm (6:00pm), free, fpp84. tw rating 2/5 [lrc]

Ze Hoff Und Friends - Free

Lancelot Adams
Who remembers Knight Rider? Baywatch? David Hasselhoff's pop career? Well, leave all that at the door before seeing Stefan, the

third best David Hasselhoff impersonator in his German village. Kicked off by two guest performances, this show is one of musical interlude, PowerPoint presentation and audience interaction. Sporting tight trousers, Stefan takes his audience on a tour of all the Hoff has done for the world since its creation. The headlining act exudes real love for the leather-wearing star as he drives this bizarre-sounding concept that surprisingly succeeds to entertain. Be ready to join in a show of accents and paper planes with a dash of historical licence. Meet the Hoff as you never knew him.

Laughing Horse @ The Beehive Inn, 4 - 28 Aug, 2.30pm, free, fpp166. tw rating 3/5 [ep]

The Infinite Delusions Of Victor Pope - Free

Victor Pope
When a comedy show is started with the phrase, "I'm not a comedian; I'm just a failed

cont>>

The 2 Sides of Eddie Ramone
A new play by Chris Sullivan
Preview Saturday August 6th at 6pm
At the Royal College of Surgeons
Nicolson Street, Edinburgh EH8 9DW

"a gripping look at the both the humour and pain of the tragic comic... Chris Sullivan's performance is his most memorable to date."

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cont>> musician," you start to wonder what kind of performance you are about to witness. The answer, in this case, is an awful one. With songs about suicide and a hatred for hippies, Pope tries to be daring, but the songs frankly just aren't funny. As he stumbles his way through an uncomfortable set, the fact that Pope can't sing and appears to find his own misogynistic material funny just adds to the embarrassment. Despite being a free show and under-running by 25 minutes, it will still manage to leave you feeling short-changed. This is one for people with a morbid curiosity only.

Laughing Horse @ Jekyll & Hyde, 4 – 28 Aug (not 10, 17, 24), 6.50pm (7.50pm), free, fpp92. tw rating 1/5 [lam]

The Michael Farcical Show

Laughing Horse Free Festival/ The Farcical Show

If you have ever referred to Terry Wogan as a 'national treasure', this satire will not be for you. A cocaine-addicted, egomaniac talk-show host interviews four equally troubled guests – including a gangster poet and a celebrity assassin – in this spoof that explores and exploits the mingling of entertainment and politics. By far the best thing this comedy has got going for it is an enthusiastic and charismatic cast. The puns are geared towards a British audience, or those who are semi-familiar with British pop culture. Yet while the writing is nearly almost there, this farce often falls short with the endurance of wit required for such a statement piece. But for free, it is an hour well spent.

Laughing Horse - Edinburgh City Football Club, 4-13 Aug, 8.05pm (9.05pm), free, fpp118. tw rating 3/5 [ae]

Jason John Whitehead: Letters from Mindy

Brett Vincent For Get Comedy

Jason has been dumped again. With a series of flash cards that convey his depression and disgruntled attitude towards relationships, Whitehead introduces what promises to be a show with a witty, albeit slightly tragic outlook on his failed romances and recovery from yet another breakup. Whitehead places himself on a spectrum between Michael McIntyre and Frankie Boyle, but despite his charisma and moments of dark, quick-witted brilliance, the audience—whom he identifies as not his typical fans—lose interest and respond more enthusiastically to prop gimmicks than then to Whitehead's intended jokes. Nonetheless, as his winning of the BBC New Comedy Award in 2000 attests, Whitehead is undeniably skilled; on another night, with a more enthusiastic audience, he may well excel.

Udderbelly's Pasture, 3 - 28 Aug (not 16), 10.25pm (11.25pm), £9.00 - £12.00, fpp96. tw rating 3/5 [kc]

Mugging Chickens

"Pie Face! Ahahahahahaa". Not funny boys. We all enjoy a spot of slapstick, but cream pies have had their day - with the exception of the Rupert Murdoch incident. Mugging Chickens focused on parodying 1990s culture and entertainment, but most of the time, their gags lacked the necessary consideration and intelligence to incite laughter. These youngsters with a passion for comedy are obviously capable of original writing, but they need to rethink the more obscure sketches. The songs are humorous but would be helped by proper guitar playing. It is the kind of immature humour that would actually work quite well as a children's show (with smut and swearing removed, of course). Bless them, they tried, but it was not enough.

Laughing Horse @ The Three Sisters, 4 - 28 Aug, 1.30pm (2.30pm), free, fpp122. tw rating 2/5 [sm]

Office Girls Go Crazy: Lazy Lunch – Free

Office Girls Go Crazy/Free Festival

"Poo", "piss" and "knobs" were the favoured topics in this painful forty minute performance of smutty limericks and weak lyricism. Worse still, these terrible clichéd compositions were delivered in a self-conscious way that suggested even the performers were embarrassed about what they were inflicting on their very small audience. One of the limericks was in appreciation of a particularly clean portalo; I won't get that time back. As this was their first performance at the Free Fringe, perhaps with time, practice and some more mature and intelligent material, the duo might appeal to the audience on a more adult level, subsequently getting a better

reaction. For the time being, I strongly suggest they hold on to their day jobs.

Laughing Horse @ Jekyll & Hyde, 4 - 20 Aug, 12:00pm (12.40pm), free, fpp128. tw rating 1/5 [dg]

MUSIC

Eli Paperboy Reed

Edge Festival

Eli Paperboy Reed takes to the stage at The Liquid Room and the audience wonders, "is this it"? To be honest – so do I. Is this five foot white man the soul singer they have heard so much about? Then Eli opens his mouth and with a shotgun-scream to rival James Brown, sweeps the room's collective doubt away. Backed up by a staggeringly tight band and backing singers, Eli prances around the stage, running through soul classics and whipping the audience and himself into a frenzy. He's a phenomenal performer, displaying skill, an amazing voice and the best backing band I've seen in years. My advice is don't let first impressions fool you; Eli Paperboy Reed is well worth watching.

The Liquid Room, 4 Aug, 7.00pm (10.15pm), £12.50, fpp n/a. tw rating 4/5 [cd]

A Midlife Crisis: Live!

Mick Sergeant

Who's that on the phone? Society! This one-man show features a vulnerable man down on his luck, as he reflects on life and muses over the state of the world today. Performed in a small room at one of the quaintest venues at the Fringe, the show is mixture of stand-up and theatre. It certainly begins well, and the issues covered are poignantly contemporary, so that the audience can easily relate – indeed, the audience are integral to the show as a whole. However, despite the few great moments, there is a certain feeling of mediocrity about the show as a whole, as it fails to explore much the vast swathe of potential held in the stimulating premise.

The Stand Comedy Club III & IV, 3 - 28 Aug (not 4, 15), times vary, £7.00 - £8.00, fpp280. tw rating 3/5 [efs]

MUSICALS & OPERA

I Love You, You're Perfect, Now Change

Why Not? Musical Theatre Company

Ever been in love? Ever had it ripped away? Well you're not alone. The young cast from Why Not? take you on a journey through life and the tribulations of finding - or losing - that special somebody in this established Fringe favourite. From the awkward first date, the condescending happy couple, the daunting nature of parenthood and the gloomy end of relationships through dumping or death, the musical numbers encompass all. At times the 1996 script relies too heavily on gender stereotypes, but it's a musical after all: caricatures are almost intrinsic to the genre. The struggle to love and be loved is successfully captured in upbeat musical form and, with the exception of the odd dud note, the performance is strong on the whole.

TheSpaces @ Surgeon's Hall, 5 – 13 Aug (not 7), 5.15pm (6.45pm), £7.00, fpp226. tw 4/5 [mp]

THEATRE

2401 Objects

Analogue/Oldenburgisches Staatstheater/New Wolsey Theatre/Escalator East To Edinburgh

'2401 Objects', the story of an amnesiac patient, resembles a patient cut open on an operating table; the workings of the play are deliberately left on show. The production's multimedia staging is eye-catching, yet it sometimes detracts attention from the actors' performances. With projected backdrops, fancy scene changes and honky-tonk music employed throughout, tech and scenery take centre stage with mixed effect; although initially crucial for developing our understanding of the protagonist's condition, its overused and pushes what should be poignant moments into the realm of farce. It is a sensitive piece of psychological theatre and a promising showcase of talent, but its stitches will need some tightening before Analogue can bill themselves true masters of theatrical surgery.

Pleasance Courtyard, 3 - 28 Aug (not 9, 16, 23), 4.40pm (5.55pm), £9.00 - £12.00, fpp307. tw rating 3/5 [pc]

A Day In November

Rumen Gavanzov of Theater Atelie 313

'A Day In November' is a puppet show for adults about getting older and saying goodbye. The show features two memorable characters, only one of which is made from latex and wood; the other character is the puppeteer, Gavanzov, who, despite being no ventriloquist, plays the character of the old man so convincingly that the interaction between puppeteer and puppet was touching, utterly realistic and subtly humorous – although perhaps more humorous for another audience member, who guffawed inappropriately throughout. Puppets usually creep me out, but despite looking a lot like Gollum, this one was wholly loveable. Even if puppetry isn't your thing, you're bound to find this show funny and heart warming.

Zoo Southside, 5 - 29 Aug, 17.00pm (18.00), £8.50, fpp254. tw rating 4/5 [dg]

Andrea's Got Two Boyfriends

New Salisbury Players

Lucky Andrea! This show is set in a New York care facility, where we meet three developmentally challenged adults and their counsellor. Essentially, it explores the dynamics of human relationships and the various restrictions we all experience as human beings. Our narrator (the counsellor), is the only character who's not developmentally challenged but this play is as much about his story as the other characters, and explores the frustration he feels working within the caring profession. With minute attention to detail, as well as some clever scenes which explore the characters' disabilities with insight and sensitivity, the performances in this show are highly accomplished and serve to do much justice to what is clearly a well written and researched piece.

Greenside, 5 - 27 Aug (not 7, 14, 21), 11.30am (12.15pm), £5.00 - £7.00, fpp237. tw rating 4/5 [efs]

Attempts On Her Life

Paper Chains Theatre Company In Association With On The Verge

Sum up the twentieth century – that's what Martin Crimp attempted to do with his experimental 1997 script. Addressing pornography, ideologies, terrorism and suicide, the ambitious work is here dealt with by a young cast who handle it sensitively. The ensemble make it look effortless, performing with extreme professionalism and commitment; particular praise is due to the two drunks who had some audience members exchanging disapproving glances from the moment they took their seats in the auditorium. The script is powerful, yet so shockingly discomforting that at times you feel the need to leave; some might even see the 14+ age marking as too liberal. On leaving the theatre, I felt unnerved – a play hasn't made me feel like that for some time.

Greenside, 5 – 12 Aug, 4.25pm (5.55pm), £5.00 - £6.50, fpp239. tw rating 3/5 [ck]

Bane 1, 2 and 3

Whitebone Productions

As this reviewer sipped dryly from a cold glass of orange juice on the rocks, entertainment came knocking, and its name was 'Bane'. A well written cinematic adventure, 'Bane' is a show that truly delights. Serenaded by the delicate riffs of live guitarist Ben Roe, Joe Bone—writer and one man performer—takes us through the day to day life of Bruce Bane, the typically gruff anti-hero. It is Bone's skill at making so many characters come alive that enriches the performance; this stretches to even creating a dramatic car chase scene entirely without props. There are 3 “episodes” of Bane to watch, but if they are each as spellbinding as this one, then baby, you gotta see them all.

Pleasance Dome, 5 - 28 Aug (not 15), 5:20pm (6:20pm), £8.00 - £10.00, fpp241. tw rating 5/5 [jc]

Hamlet House of Horror

Westminster Theatre Company

Shakespeare adaptations are like steak: even though everyone has different preferences, the quality of product will always be noticed. 'Hamlet House of Horror' is a good production, but not to my purist taste: if *Glee* performed Hamlet for a Halloween special episode, this would be it. Like the TV series, the production's strongest element was the music and choreography. Multi-instrumentalist Max Barton, who played the Ghost, superbly maintained the captivating acoustic score

and sound effects. The production uses the first quarto of Hamlet as it “gave them licence to push boundaries of performance further”. An adaptation that excludes the 'To Be' soliloquy to include a pseudo-wrestling match in the penultimate scene, to “push boundaries of performance” isn't justifiable. Entertaining, nevertheless.

The Playhouse at Hawke and Hunter Green Room, 1 - 29 Aug, 5.30pm (6.45pm), £9.50 - 10.50, fpp 268. tw rating 3/5 [lmm]

Little Eyolf

CalArts Festival Theatre

Mixing modern music with Ibsen's 100-year-old play creates less of an impact than I'd hoped. Mostly used for scene transition, it came across as a gimmick rather than a device. The well performed production, instead, shines in its minor details – namely, the use of umbrellas and singing bowls. Used as crutches, danced with, and sheltered under, all the actors carry umbrellas in a neat nod to the closeted lives the characters lead; though, at times their use lacked subtlety and distracted from the performance – a closed umbrella would have conveyed the message in a less obvious manner. The singing bowls, however, with their extended piercing notes, struck home the play's message of the damage caused by trying to resist change.

Venue 13, 5 - 20 Aug (not 8, 15, 16), 8.30pm (10.00pm), £5.00 - £8.00, fpp275. tw rating 3/5 [jfb]

Lost Orders

Cafe Society

"Hopes, dreams, guilt and torture" - this quotation pretty much summarises the themes of these two monologues which focus on very different central characters that are experiencing remarkably similar emotions whilst drowning their sorrows with drink. Covering some hard hitting issues, the writing is powerful and reflective, with some funny moments included that help to lighten the mood. The actors both put on strong performances and the characters were believable. At times the show lagged, and the script in the second part jumped around so it wasn't always possible to keep track of what was going on. I'd recommend going to watch this solid performance, even though the overall impact could have been more effective were the show slightly shorter.

Sweet Grassmarket, 5 - 20 Aug, 5.15pm (6.30pm), £8.00 - £9.00, fpp277. tw rating 3/5 [efs]

Manos The Greek: The Tale Of An Immigrant – Free

Manos The Greek

Immigrants. The ubiquitous topic, the tabloid favourite – but how does it feel to be an immigrant in Britain? Manos the Greek attempts to educate us in the back room of the Meadow Bar equipped with just a notepad and a Corona. Manos wanders figuratively from Greece, London, Reading and Dagenham telling personal anecdotes of his travels, at times touching, other times amusing. There is nothing too offensive or explicit (including only a passive raspberry at the Daily Mail), but just skimming the issues leaves the show without depth. That said, gentle, subtle humour and a splash of poetry is just the kind of thing you'd ask for from mid-afternoon comedy. Greek father Socrates would be proud.

Laughing Horse @ Meadow Bar, 5 – 28 Aug, 4.00pm (5.00pm), free, fpp112. tw rating 3/5 [lc]

One Fine Day

South Hill Park In Association With True Grit Theatre

"Penis envy". As soon as the phrase was uttered, my feminist spines were up. Yet despite its unpromising beginning featuring a cringe-inducing phallus-related anecdote, this one-man show with Jake Addley as Eddie - a Scouse father accused of child molestation - proves to be acute, thoughtful, and unpredictable. As much manifesto as play - but with much nuance and charm, which prevents the work from becoming irksome - society's hypocrisy with regard to sex is starkly unveiled. Indeed, one instantly examines one's own prudery; the test of which comes when, having exhausted the possibilities for tweaking his outfit to indicate a change of setting, Addley discards it altogether and gets naked. Addley is captivating throughout, and this is certainly a production with balls.

Zoo Roxy, 5 – 28 Aug (not 7, 14, 21), 6.30pm (8.00pm), £8.50, fpp285. tw rating 4/5 [lk]

Roar

Dumbshov

This show is like fresher's week in a brothel. The 'Dumbshov' cast are a giddy lot: "little

monsters" Lady Gaga herself would be proud of. Glitter and gin lace the plot, which is melodramatic and a little far fetched, but entertaining nevertheless. The soundtrack is well selected, the costumes are gaudy, and the verse brings something of Chaucer or Shakespeare with a little The Only Way Is Essex style humour thrown in. When the giddy frivolity falls away to more serious scenes, the actors perform with surprising skill and tenderness, though there are moments when the whole thing gets a bit infantile and unbelievable, and it does smack of a pantomime throughout. A guilty pleasure, 'Roar' will not disappoint.

C. 3 - 29 Aug, 8.45pm (10.45pm), £8.50 - £11.50, fpp293. tw rating 3/5 [sm]

Robert Burns: Not In My Name

Kevin Williamson

Inspiring, provocative and thoughtful, Robert Burns' radical lyricism is artfully contextualised alongside stunning and visually hypnotic multimedia. A backdrop of contemporary images, taken from the last hundred years, illuminates Burns' later poems, endowing them with modern day gravitas. Insightful parallels are drawn between Burns' revolutionary lines and events such as The Nuremburg Rally, the Iraq War, and the recent News Of The World phone-hacking scandal. Short film interludes act like fragmentary glimpses of memory, enabling a kind of Burns-eye view. Kevin Williamson's earthy and expressive readings invigorate and stir, and even those less familiar with Robert Burns easily lose themselves in the rich, lilting rhythm and characteristic vernacular. An intensely beautiful, expertly assembled and thought-provoking experience in Scottish poetry.

National Library Of Scotland, 4 - 12 (not 13 - 23), 24 - 28 Aug, 7.00pm (8.00pm), £5.00 - £8.00, fpp293. tw rating 5/5 [jlb]

Rockertinkler

Sticky Back Theatre

'Rockertinkler' charts the progress of an average angry middle-class liberal from impotent frustration to near world domination, in a blisteringly funny comedy of slapstick, mishaps and innuendo. It's part comedy and part socioeconomics which, whilst presented entertainingly, inevitably make you feel there's a serious point being made. It's an occasionally uneasy match, but for the most part, the show handles its material well. Some of the gags misfire, but the energy and audacity of the performance carry it through, and I guarantee that at the end, you'll turn to your neighbour and giggle nervously for a long time, which is the best compliment I can pay it. Startling, funny and definitely original, 'Rockertinkler' is well worth your time.

Zoo Roxy, 5 - 29 Aug (not 17), 9.00pm (10.10pm), £8.00, fpp293. tw rating 4/5 [jc]

Mr Darwin's Tree

Wayfarer Productions Ltd

Faith, science and doubt meet in this exploratory insight into one of the world's most influential scientific theorists. Andrew Harrison flows seamlessly through an impressive and diverse range of characters; embodying each role with conviction, he delivers performances with the well-tempered subtlety of an adept actor. In his role as the narrator, Murray Watts skilfully weaves passages of description so rich that images rapidly materialise in our imagination. Powerful phrases evolve and grow in poignancy as they recur throughout the performance, and Watts' fleeting and suggestive parallelisms hint at a deeper interconnectivity between characters which complements Darwin's evolutionary theories remarkably well. An elegantly conceived, clever and highly informative performance, overflowing with gentle humour and charm.

The Playhouse At Hawke And Hunter Green Room, 3 - 21 Aug (not 8, 15) 12.00pm (1.15pm), £8.50 - £9.50, fpp282. tw rating 5/5 [jlb]



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