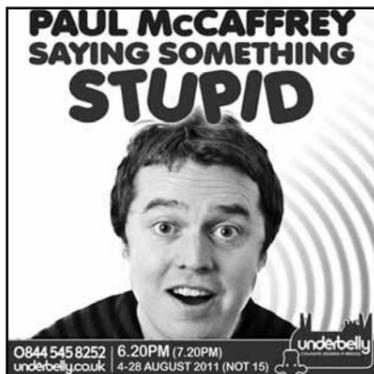


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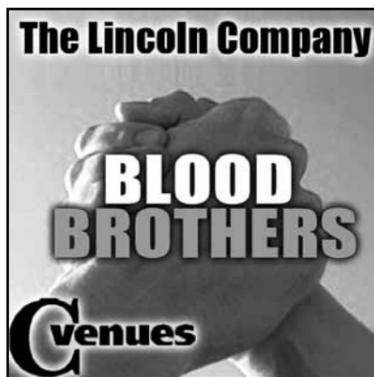
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CHILDREN'S SHOWS

The Incredible Book Eating Boy

Bootworks Theatre

With the development of CGI, complex animation and 3D films, it is easy to think that more traditional forms of expression will struggle to have an impact on today's younger generation. But it is impossible to forget the unique sense of joy that this premier production from Bootworks Theatre brings: having watched the puppets and projection and enjoyed the quirky original soundtrack, I left with a permanent grin on my face. The attention to detail and quick-paced performance will leave you begging to watch it again - I and many others (judging by the contents of their comment book) eagerly await their next venture. Enchanting and adorable, this masterclass in addressing children, and the children at heart, will leave you absolutely mesmerised.

Pleasance Courtyard, 3 - 29 Aug (not 16), times vary, £3.00 - £4.00, fpp22. tw rating 5/5 [ck]

Baba Yaga (And The Girl With The Kind Heart)

Theatre Alba

Deep in Duddingston, a fabulous fairytale unfolds as we follow Anya on her quest to defeat the evil Baba Yaga. Promenading around the magical Manse Garden, this show uses its location brilliantly, with twisting paths, towering trees and Duddingston Loch all playing parts of the forest. Warm, funny animals befriend and aid our heroine as she confronts the delightfully scary and boo-able Baba Yaga. Helen Cunin, Annabel Logan and Frank Skelly also put in great performances in the supporting roles. Although slow to start and occasionally prone to losing audience members in the forest (one scene is almost over by the time the last of the audience arrives), this is an enchanting show. Well worth the trek to Duddingston.

Duddingston Kirk Manse Garden, 1 - 14 Aug, times vary, £5.00, fpp19. tw rating 4/5 [ab]

Baby Loves Disco

Baby Loves Disco UK Ltd.

A disappointed group of four are turned away at the heaving door of a boutique Edinburgh nightclub. It's not Saturday night on George Street, it's Sunday afternoon at cool indie club Electric Circus, and the group consists of mummy, toddler and daddy with baby on his shoulders. 'Baby Loves Disco' has sold out the previous two years; so, if you fancy dancing, book early. For the lucky ones, inside it's disco delight, pumping 70s funk and pop into the main room, with feeds in the chill-out zone. On rotation, there are baby-type businesses occupying the back rooms. Be prepared: it gets hot, so bring plenty of water and snacks. And, of course, be prepared to dance with your baby!

Electric Circus, 7, 14, 21, 28 Aug, 11.00am (1.00pm) and 2.00pm (4.00pm), £8.00, fpp19. tw rating 4/5 [lc]

COMEDY

Ivor's Other Show

Ivor Dembina/Laughing Horse Free Festival

"Unplanned, unscripted and probably different every day" is the synopsis for this hour-long show, led by Ivor Dembina. The day I attended centred around how humour can differ across the globe, with two international comics joining Dembina on stage. At this very light-hearted and easy-going show, the audience were actively encouraged to express their own opinions on humour and ask the comedians questions. As interesting as many of the subjects were, Dembina was far too serious at times and some parts came across as too regimented, however, when left to follow its own natural flow, the show was very funny and thought-provoking. As the Free Fringe continues, this show will hopefully find its stride, and generate even more laughs.

Laughing Horse @ The Counting House, 4-28 Aug (not 9, 16, 23), 3.30pm (4.30pm), free, fpp93. tw rating 3/ [lam]

James Loveridge... And Other Losers!

James Loveridge/Sam Hastings/Darius Davies/Luke Capasso

James Loveridge has just moved to London. He mentions this fact six or seven times in twenty minutes - which is a shame, because his tales of provincial misadventure are by far the funniest parts of his set, delivered with witty self-deprecation and perfect timing. The role of the eponymous 'Other Loser' is tonight taken by Sam Hastings, whose routine on the essential differences between Americans and Brits is well-observed and smart. Unfortunately, he spends far too long condescendingly explaining London-centric jokes to the predominantly Scottish audience, meaning it's hard to have much sympathy when his set is derailed by Scottish hecklers. A good show overall, but they'd do well to remember that life does exist outside the M25.

Laughing Horse @ Jekyll & Hyde, 5 - 27 Aug (not 7, 14, 21), 5.35pm (6.35pm), free, fpp95 tw rating 3/5 [eb]

Baker And Thompson: Never Made It To The RSC

Baker And Thompson

As the arts stare down the barrel of the gun at further cuts, the Fringe is perhaps the best place to offer satire on the state of acting in the UK. Comic duo Baker and Thompson regale us with tales of their dreams and failures, notably to work for the RSC, packaged tightly together with little Shakespearean parodies. As the pair jump from 'Romeo and Juliet' to 'A Midsummer Night's Dream', offhand quips, one-liners and comebacks pepper the often sharp and wisecrack exchanges. Yet while the piece harbours some interesting potential, its lack of fluidity between gags becomes a little over familiar, and instead of building on some great material, they leave us with much ado about nothing.

Laughing Horse @ The Three Sisters, 4-17 Aug (Not 15), 5.00pm (6.00pm), Free, fpp42. tw rating 3/5 [ajj]



SNAP OF THE DAY: Will you look at that? The cast of 'The Dark Philosophers', at the Traverse Theatre. Photo: Paul Collins

Jackson Voorhaar Can't Play Guitar - Free

Jackson Voorhaar / Laughing Horse Free Festival

The bastard offspring of Eddie Izzard and Noel Fielding, Jackson Voorhaar is a charismatic and likeable comic. His set flits from music, which suffers from needing the jokes explained to non-metal fans, to well-crafted observational humour, and then back again to music - via Satanism. Although his anecdotes sometimes meander for too long with too little pay-off, he keeps the audience laughing most of the time. Even when jokes fall flat, Voorhaar recovers gracefully and keeps going, often getting a secondary laugh for his troubles. Unfortunately, his take on musical comedy, although a novel idea, is rather forced and disrupts the rhythm of the show. Overall, however, it is a solid performance by an entertaining young comic.

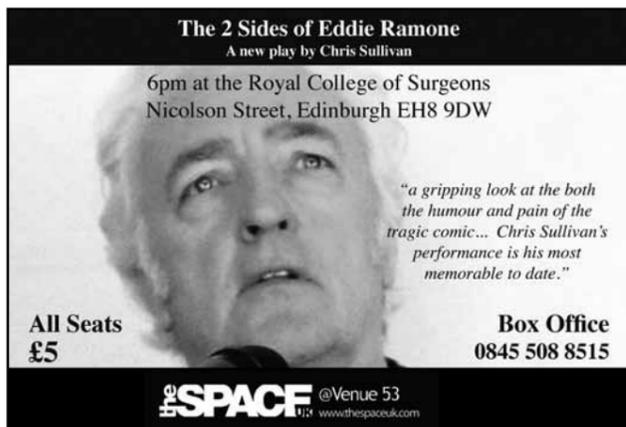
The Counting House, 4 - 28 Aug, 2.15pm (3.15pm), free, fpp94. tw rating 3/5 [ab]

James Sherwood - I Fed My Best Friend Her Favourite Cow

Best Medicine Management

As a show that convincingly argues that the terms 'good' and 'bad' are obsolete, Sherwood sneakily avoids such categorisation himself. He begins with muscle-clenching awkwardness to an unresponsive crowd on his exploration into the meaning of these terms. Shifting awkwardly from stand-up to scripted digressions, Sherwood seemed nervous. That said, he was performing to a wee crowd in the Wee Room, and once on the keyboard, both he and the audience relaxed. He utilises music to ingenious ends, and it's sometimes unexpectedly witty and funny, as well as skilfully played and sung. His surprisingly spectacular finale, gloriously mixing good and bad musically, exhibits Sherwood's talent as a musician and comedian. But is it good or bad...?

Gilded Balloon Teviot, 3 - 28 Aug (not 16, 23), 3.15pm (4.15pm), £7.00 - £8.00, fpp95. tw rating 3/5 [nm]



The 2 Sides of Eddie Ramone
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Brave New Irish Showcase – Free

BraveNewIrish.com / Laughing Horse Free Fringe

One would think it nepotism for an Irish pub to host a showcase of Irish comedians on the Edinburgh Fringe, but thankfully there are enough laughs here for us to let it slide. Featuring, for its first ten days, the talents of Damon Blake and George Fox, it is probably for the best that the former opened the show. As he fired off a loosely connected series of jokes that only sporadically hit the mark, belly laughs became lost in a swamp of non-starters and obscure pop-culture references that only raised titters from a knowing few. Thankfully, Fox closes with a highly imaginative set, which truly blossoms when he starts applying Facebook logic to the real world.

Laughing Horse @ Finnegan’s Wake, 4 – 27 Aug (not 7, 14, 21) 6.00pm (7.00pm), free, fpp52 tw rating 3/5 [rss]

Chortle Presents: Fast Fringe

Chortle

A show that presents the best of Edinburgh comedy in one sitting sounds promising. Unfortunately, this is no such show. ‘Chortle Presents: Fast Fringe’ left me wondering how many synonyms for ‘mediocre’ I could fit in one review. The acts in this variety-style show range from tolerable to dull, with only a couple of average stand-ups. Dubious highlights include a musical comedy act which aims for quirky but achieves juvenile, and a characterless man in a bear costume. The line-up changes daily so perhaps it was simply the wrong date. Based on today’s pedestrian offerings, however, if this showcased anything, it was the most humdrum of second-rate comedy. I may have smirked once or twice but I certainly didn’t chortle.

Pleasance Dome, 3 - 27 Aug, 6.40pm (7.40pm), £6.00 - £9.50, fpp56. tw rating 2/5 [ek]

Comic Strip

Assembly

With its vivid 1960s atmosphere, the Dans Paleis forms the perfect setting for this innovative concept for late-night entertainment. Compèred by Australian comic Asher Treleaven and featuring a host of different acts on its various nights, this evening of comedy is interspersed with burlesque dancing and strip-tease. It’s surprisingly light, though, and is something that can be enjoyed by both genders, while the relaxed ambience makes it an excellent way to see a good variety of performers for a reasonable sum of money. This gentle show provides the perfect introduction to a genre that is often the subject of misunderstanding, so even if you have never fancied yourself much of a burlesque lover, you may find yourself converted.

Assembly George Square, 4-7, 11 – 14, 19 -21, 26 - 28 Aug, times vary £13.00 - £15.00, fpp60. tw rating 4/5 [aa]

Enjoy Yourself – It’s Later Than You Think

Lenny Peters

Lenny Peters really wants us to enjoy ourselves. Really. He tells us more than once - in words which he may have pulled straight from a self-help manual - that his show is all about getting us to make the most of our lives. However, this combination of stand-up and improv, punctuated inexplicably by quotations from famous writers, fails to fulfil its grandiose promise. Peters tells a series of confessional tales about relationships, child-raising and alcoholism, which are more pitiful than comic; he provokes the odd giggle, but too many of his jokes centre around crude regional and national stereotypes. The puns are predictable and the advice trite; there are undoubtedly better ways to enjoy yourself at this year’s Fringe.

Laughing Horse @ Espionage, 4 - 28 Aug (not 8, 15, 22), 3.30pm (4.30pm), free, fpp 71 tw rating 2/5 [lm]

Fabulous Abs

Abigoliah Schamaun

“People write reviews about me saying I’m funny, because, as you’ve probably noticed, I am funny...” drawls the Ohio-born stand-up, exhibiting that type of confidence that Americans just seem to be born with. However, this statement is not just arrogance – self-titled “chubbiest yoga teacher in America” Schamaun is not just funny, she’s hilarious. Her self-deprecating anecdotes are full of sensational smut, including various kiss-and-tell tales of “classy” threesomes, funny fellatio and the mystifying “folds” of the vagina. But don’t be mistaken in

labelling her a nymphomaniac; her preferred term is “sexually compulsive”, and it’s a compulsion which, it seems, makes great comedy. A brilliant young comic; go see her now because it’s unlikely she’ll be doing this for free much longer.

Laughing Horse @ The Counting House, 5 – 29 Aug (not 14), 20:30pm, free, fpp73 tw rating 4/5 [dg]

Fran Moulds – Curtains

Fran Moulds/Free Festival

An eccentric American storyteller running a workshop, a Northern Irish theology lecturer giving a talk on sex, and a teenage Islam “revert” from Bolton performing a video diary: this eclectic group make up the bill for Fran Mould’s sixth Edinburgh Festival show “Curtains”. Moulds ushers in the audience in character before giving an arresting and enthusiastic performance, transitioning from one character to the next with simple yet effective accessory changes. However, while the characters themselves are well-executed in terms of accent and delivery, the material itself is often lacklustre and slow. A shorter, punchier slot for each character would allow Moulds to convey her well-crafted personae more effectively. It is an interesting concept, but still in need of some tweaking.

Laughing Horse @ The Three Sisters, 5 – 28 Aug (not 6, 13, 20, 25) 3.00pm (4.00pm), free, fpp80 tw rating 3/5 [ec]

Gavin Webster: All Young People Are C* *ts

Gavin Webster/The Stand Comedy Club

As the title perhaps might not indicate, Webster’s prime target is the twenty-something. Yet his railing against their upward inflections and overuse of the word ‘like’ is not articulate enough to transcend the obviousness. A likeable, effusive man, his show sadly lacks comedic impact, and after a promising start, things peter out; a Frankie Boyle impression is a particular low point. The show’s blurb advertises a “rabble-rousing” comic, but this is more like listening to a mildly amusing talk; though there is the occasional good riff, nothing is really memorable. I no longer qualify for a young person’s railcard, but I imagine I will be classed as a c* *t for saying hilarity is not here.

The Stand Comedy Club II, 3 – 28 Aug (not 4, 15), 5.50pm (6.50pm), £7.00 - £8.00, fpp82. tw rating 2/5 [dp]

Ian Fox Exposes Himself

Ian Fox

Ian Fox takes photos of funny things - like, say, the back of his cat’s head, or fat people - and then tells us about them with help from his laser-pointer. His agreeable commentary runs gently over the top, mixing in with anecdotes about how the photos came to be taken and more general musings on life. A well-crafted anecdote about getting his shaved-headed friend to accidentally attend an English Defence League rally is an unexpected highlight, but ultimately Fox’s set is a bit too much like someone showing you their holiday snaps. While some of his stories are genuinely funny, the photos themselves are not really worthy of the lavish attention that is bestowed on them. Laughing Horse @Espionage, 4 - 28 Aug, 2.30pm (3.30pm), free, fpp90. tw rating 2/5 [sj]

It’s The End Of The World As We Know It - Free

Kooky Babooshka / Laughing Horse Free Festival

There are a hell of a lot of stupid things in the world; Scientology, health & safety, people calling their kids names like Trojan... Kooky Babooshka riffs on lots of them in this sketch show about how this Darwin-tested world is in danger from an epidemic of stupidity. At times these four Geordie girls are very funny but unfortunately they are also a bit hit-and-miss. Additionally, they could do with learning when to stop; a lot of their funniest sketches have a habit of falling flat due to weak, often unnecessary punchlines tacked on the end. The energy of the group is infectious, however, and their innovative version of ‘Poker Face’ alone is worth turning up for.

Laughing Horse @ Espionage, 4 - 28 Aug (not 9, 16, 23), 8.45pm (9.45pm), free, fpp93. tw rating 3/5 [lm]

DANCE & PHYSICAL THEATRE

Arnica 9CH

Maud Liardon

Life as a dancer: body issues, alcohol, poor sex-life and premature arthritis. Who knew!

It’s all exposed here via a mixture of film, dance, statistics, monologue, and – wait for it – nudity. This show will be illuminating for audiences with little exposure to professional dance, though there are some references which may go over the head of punters less familiar with its world, while professional dancers will relate to many of the issues it addresses and enjoy the darkly humorous undertones. Though the concepts are clever, I was slightly lost in parts, and the ending felt somewhat disconnected to the rest of the piece. Overall though, this is an enjoyable and educating performance, certainly worth going to see.

Dance Base, 5-21 Aug (not 8, 15), 12pm (12:40pm), £7.00 fpp168 tw rating 3/5 [efs]

Shutterland

Rhum & Clay Theatre Company

“Get back in your box!” Shutterland is an exuberant four-man performance exploring surveillance society and individual freedom: Lublin, the main character, is totally unaware that he is living in a world in which he has never made a decision for himself. The cast manage to tackle such heavy concepts with a light touch, and their agile movement - refined through training at the Lecoq School in Paris - is combined with physical comedy to great effect. The sound effects, lighting and music all add to a slick show, while the intimacy of the performance space enhances the connection to the audience. A great first Edinburgh production for Rhum and Clay Theatre Company.

Zoo, 5-29 Aug (not 22), 4:15pm (5:15pm), £7.00 - £9.00 fpp176 tw rating 4/5 [efs]

THEATRE

The 2 Sides Of Eddie Ramone

Chris Sullivan

In this thoughtful piece, Eddie Ramone (Chris Sullivan) reflects on the strange duality of a comedian’s life where one moment he may be the darling of a crowd, and the next, sitting alone and gloomy in a darkened bar. His initial 15 minute stretch of bad stand-up is revealed to be purely an act when he begins to slip between his “autopilot” stage persona and his ongoing internal thoughts. He holds the rapt attention of the audience throughout the story of his personal life, but the true interest of the show lies in the contrast of his shallow stage persona with the gradually revealed pain and sorrow which colour the life of even some the most successful show-people.

theSpaces @ Surgeons Hall, 6 - 27 Aug (not 7, 14, 21), 6.00pm (7.00pm), £5.00, fpp307. tw rating 3/5 [zg]

Are You Happy Now? - Free

New Room Theatre / PBH’s Free Festival

Four men, two relationships, one train station waiting room. This is a play that explores the complexities of modern relationships in a claustrophobic setting. The four characters are played by two men, which works for the most part but at times feels a little muddled and breaks up the plot; as a result, the show occasionally lacks fluidity. Moreover, some of the dialogue is a little stilted and a couple of scenes seem to drag. Despite this, the actors themselves are very good and explore their characters effectively, while the space is used cleverly and story-lines interweave well. It’s an original and challenging play that’s well thought out, and leaves you still thinking it over long after you’ve seen it.

Kiwi Bar @ Walkabout, 5 - 28 Aug (not 8, 15, 22), 2.30pm (3.30pm), free, fpp239. tw rating 3/5 [lam]

Circus Of The Orient

Up for a swinging time? Led by Chinese pole-jumping ‘Trio Serik’, ‘Circus of the Orient’ springs into action from the start. This big-top stage production combines acrobatics, clowning antics and audience participation, making it certainly one for children, but also for adults who secretly delight at the thought of a trapeze act. Triple somersaults, trampoline routines and kung fu mastery mesmerise the audience and make time itself fly by. Keep an eye out for the springboard style of Julio Troupe, the aerial grace of Monalisa and the unbelievable Shaolin Warriors. And with plenty of clowning around – literally – from ‘Duo Delbosq’, there is something for everyone in this family friendly show. A real, traditional circus experience.

Meadows Theatre Big Top, 6 - 14 Aug, times vary, £12.00 - £16.00, fpp250. tw rating 4/5 [ep]

Cock And Bull Story

emeraldBLUE 2011

Loud, laddish and with hormones on the high, this two man play by Richard Crowe and Richard Zajdlc addresses homophobia head on. This prominent and poignant issue, contrastingly dealt with in the context of the insensitive Scottish boxing scene – complete with the fiery fight scenes – make for a very watchable production. The vibrant script, combined with the superb timing and commitment of the show’s two young actors, add up to something not unlike Rocky crossed with a two-man version of Gregory Burke’s ‘Black Watch’. However, be wary of the Fringe Programme’s lenient rating: the content is far from PG. On brief occasions, the cast or script appears to flag, but overall this is a well observed theatrical piece that packs a punch.

New Town Theatre, 4 - 28 Aug, 7.30pm (9.00pm), £10.00 - £12.50, fpp250. tw rating 3/5 [ck]

Cutting the Cord

Flying Eye

From the outset, Sachi Kimura wrong-foots the audience by asking them to mill around on-stage; they’re immediately captivated and ready to hear the story of a Tokyo-girl in London, a composite tale built from several real migrants’ stories. Sachi is a solid brick of goodwill, and immensely likeable. Her affected accent is occasionally faulty, but the rough English is vital to the character and she rapidly improves. There are so many tiny things executed well, including an extended metaphor where she - as a hermit crab - is stuck between two shells. The show is most poignant in its depiction of the harsh hypocrisy of immigration: “I am more Japanese here, but I must also be more British than the British”.

Underbelly, 4 - 27 Aug (not 15), 6.45pm (7.40pm) £8.50 – £10.50, fpp253. tw rating: 4/5 [gl]

Dusk Rings A Bell

HighTide Festival Theatre / Escalator East To Edinburgh

The acting is top quality, the delivery is good, the staging is excellent – so what’s the problem? The play, unfortunately. A sustained dialogue between 39-year-old communications expert Molly, and ex-flame and felon Ray, the drama unfolds around their chance meeting, budding relationship, and the ramifications of Ray’s past. Stephen Belber’s script attempts a complex exploration of humanity, crime and redemption, but errs in making his characters just too unsympathetic. Molly hides her emotional distance behind a veneer of eloquence, while Ray’s tormented outcries often seem like unjustified self-pity. The play is at its best when dissecting the flaws of its characters, and at its worst when attempting to sympathise with them. But perhaps you’ll be more forgiving.

Assembly George Square, 6, 7, 9, 10, 11, 16, 17, 18, 23, 24, 29 Aug, 2.00pm (3.20pm), £9.00 - £12.00, fpp258. tw rating 3/5 [jc]

The Girl With The Iron Claws

Wrong Crowd

Enchanting and eerie, this freshly-told fairy tale remains traditional enough to be comforting. A princess falls in love with a king in bear form (much in the vein of ‘The Princess And The Frog’), and faces down the Troll Queen to rescue him. The splendidly versatile four-person cast, augmented by portable puppets, fuse drama, silhouette, and a smattering of song excellently, but special mention must go to Laura Cairns, who withstands being upstaged by her own double in puppet form. Vocally and physically brilliant, the actors bring to life a bickering royal family, a trio of identical crones, and a quest that everyone in the audience can take to heart. Particularly recommended for girls who yearn to be princesses without a hint of pink.

Underbelly Cowgate, 4 - 28 Aug, 1.35pm (2.35pm), £7.50 - £10.00, fpp266. tw rating 5/5 [ts]

The Historians

Hot Ice Theatre

Chavs! Or so you might think, but these Halifax lasses refuse to be stereotyped. Chucker and Mucker shoplift sweets from Woolies and share them with - well, hurl them at - the audience, torment the snotty girl two doors down, and dance their faces off at nightclubs. Yet they’re self-aware enough to ponder their diverging lives from the perspective of Beacon Hill. A few more links would tighten the plot – the basis of Chucker’s nickname is hinted at, then dropped, and whatever happens to the snotty girl? Overall, between the

surprisingly likeable main characters and the neighbours, relatives, and love interests they dramatise with gusto, this piece offers a moving account of Yorkshire emerging from the Thatcher period.

Underbelly Cowgate, 4 - 28 Aug (not 17), 12.05pm (1.05pm), £7.50 - £10.00, fpp269. tw rating 4/5 [tsr]

Hotel Medea

Zecora Ura Theatre/Para Active

In true Brazilian style, ‘Hotel Medea’ keeps you out from midnight to dawn. But there’s more: you will be touched, will parade, won’t be allowed to be just an audience. The leading lady will kiss you. ‘Hotel Medea’ blends rave, live documentary, satire, tragedy and hide and seek. The troupe harness the manifold powers of a late night - exertion endorphins, the emotional effects of sleeplessness, chants and crowd psychology – and they build dreamlike things to replace the dreams we’re missing; they lull you back to childhood; they make you comfortable in absurdity; they end on the first and strongest narrative device: a real dawn. It is tender, shocking and indescribable. Lose sleep over this.

Summerhall, 5, 6, 12, 13, 19, 20, 25, 26, 27 Aug, 11:45pm (5:30am), £25.00 - £29.50, fpp253. tw rating: 5/5 [gl]

I, The Dictator

Wiczy Theatre

There are many excellent ways to begin a Fringe performance, but standing at the front of the stage in one’s underpants is seldom one of them. In this tediously long hour, Krystian Wiczynski ham-fistedly attempts to explore the similarities between Charlie Chaplin and Hitler, against the backdrop of the film ‘The Great Dictator’. Wiczynski’s strong accent makes the bizarre show even harder to follow, and his attempts to speak and move ostensibly hypnotically come across as merely irritating. Punctuated with abominable tap-dancing and worryingly incremental stages of nudity, this faux-arthouse performance manages to baffle and bore in equal measure. A waste of time, money and a perfectly good venue; any free tickets you receive should be considered overpriced.

New Town Theatre, 4 - 28 Aug (not 15), 2.00pm (3.00pm), £8.00 - £12.00, fpp272. tw rating 1/5 [zj]

Medea

Fraser Cannon Productions and Critical Mass

Euripides’ tragic tale of betrayal and alienation is expertly given a modern edge in this production from Fraser Cannon. An adapted script from Stella Duffy sees much of the language transformed to give more of a contemporary feel, whilst still retaining the essence of the original Greek story. Nadira Janikova in her portrayal of Medea manages to brilliantly capture the agony of being ostracised and abandoned for another woman, and her subsequent thirst for revenge that follows, in a performance that is truly absorbing. With a well presented chorus that uses music to help capture the burning torment of the “barbarian”, this is a production that is well worth watching, regardless of one’s interest (or not) in Greek tragedy.

Assembly George Square, 3 - 29 Aug, 6.30pm (7.35pm), £10.00 - £13.00, fpp279. tw rating 4/5 [aa]



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