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COMEDY

Alfie Brown - The Love You Take

Alfie Brown

Few stand-ups leave me uplifted, and even fewer can do this whilst listing gruesome euphemisms for genitals. Crackling with wit, Brown's set walks the fine line between sounding offensive and being offensive. Never calculated solely to provoke groaning, his vile images instead illustrate an attack on an intellectually stagnant culture. Despite the content, he keeps a tight hold of his challenging material: in a deft reversal, he moves from addressing the cultural mire to a wonder-filled look at love and life, all the while never losing sight of his duty to entertain. His viscerally poetic language is snapped in a masterful application of bathos. The 5/5 is deserved for such a brilliant rebuttal of heckling.

Just the Tonic At The Caves, 4 - 28 Aug (not 17), 8.50pm (9.50pm), £6.00 - £8.00, fpp36. tw rating 5/5 [jfb]

Brown And Corley: Born In The 80s

Brown and Corley

Ever wanted to hear Abe Lincoln tell the story of the time he impregnated a sea-monster? Felt it was a scandal that the history books ignored the tale of his Manhattan-based biscuit factory? If so, you will completely love this show. 'Born in the 80s' is an association of bizarre sketches, with subjects ranging from abusing Alexa Chung to a man terrifying a woman in the woods by shouting at her. While perhaps a bit too much of a pattern emerges, their material is funny, although, as they are carried along by their enthusiastic stage-presence, many sketches are reprised several times: it would be fine over the course of a television series, but to do so during a 50-minute show hints at a lack of material.

Just the Tonic at the Caves, 4 - 28 Aug, 7.25pm (8.15pm), £7.50, fpp52. tw rating 3/5 [sj]

Ray Time In The Daytime: An Audience With Ray Green And Friends

Vivienne Smith Management

Enter the hilarious world of 'Ray Green and Friends' and expect perfectly timed and executed awkward silences, stinging wisecracks at fellow audience members, and a sore set of ribs from laughing too hard. Reminiscent of Simon Bird or Chris O'Dowd, Ray Green's humour appeals to nearly every audience member, provoking a series of chuckles with every delightfully awkward line or facial expression. In his own unique way, Green utilises comical audio-visuals to aid in his joke telling. Infusing his act with twists and turns, costume changes and unexpected guests, Green creates a magnificent comedic act that will leave a lasting smile on your face.

Gilded Balloon Teviot, 3 - 28 Aug (not 15), 14.30pm (15.30pm), £7.50 - £9.50, fpp139. tw rating 4/5 [ew]

Sally-Anne Hayward: Don't Judge Me

Sally-Anne Hayward / The Stand Comedy Club

'Don't Judge Me' is the title of Sally-Anne Hayward's show this year, but her audience barely need the instruction; her well-observed - if not inoffensive - brand of humour makes it difficult to do anything of the sort. The set consists of clever observations and sharp punch lines, mostly on Hayward's own experiences: her jobs, her weight, her relationships. It's a road that's been trod many times before, but Hayward does it better than most; clearly enjoying herself, she quickly builds a rapport with the audience, chatting about memories and endearingly laughing at her own gags. It's not going to win over any fans of alternative comedy, but Hayward is first and foremost a crowd-pleaser, and it's a job she does very well indeed.

The Stand Comedy Club III & IV, 3 - 28 Aug (not 4, 15), 12.05pm (1.05pm), £7.00 - £8.00, fpp146. tw rating 4/5 [eb]

Mission Suggestible

Shellshock

'Mission Suggestible' was an improvised comedy based on espionage and spy films; to be blunt, that is where my understanding - of whatever it was the performance was trying to achieve - stops. I had hoped for a band of witty actors, clever plot twists and punchy one-liners, not a group of awkward twenty-somethings fake brawling with each other and making no sense for 50 long minutes. Although I found it disappointing, as an improvised show 'Mission Suggestible' will probably differ with every performance and perhaps I caught it on a bad day. But somehow, I just can't see this juvenile team of actors cum special agents growing up in time to produce some decent comedy.

Paradise In The Vault, 6 - 21 Aug (not 15), 3.15pm (4.05pm), £6.50 - £7.50, fpp120 tw rating 2/5 [emw]

The Real MacGuffins: Skitsophrenic

Real MacGuffins

What do Hitler, Dickens, and Oedipus have in common? The Real MacGuffins. Changing characters, eating lard, playing with dildos, and forcing laughter are their specialities. With insanely witty writing, these three explore the links between comedy and madness, calling on the likes of artistic greats to do their bidding. If you don't think it's possible to put a fresh twist on cock jokes and straight jackets, after their performance you'll stand corrected. Any good performer can have a conversation with the audience, but these guys were stomping around their sell out house, handing out bits of script to students and putting tape on old men's faces. I'm just glad they didn't spot my press pass, I would have been crucified.

Pleasance Courtyard, 3 - 28 Aug (not 16), 4.30pm (5.30pm), £8.00 - £11.00, fpp139. tw rating 5/5 [tw]



SNAP OF THE DAY: Would you Dare To Dream this Fringe? Nick Helm does. Join him at Pleasance Courtyard each afternoon. Photo: Richard Dyson

The Oxford Imps

Oxford Imps

Delivering their slick improvised comedy, the Oxford Imps create scenes from audience suggestions; unfortunately, this format seems almost too easy. Beginning with an audience member's suggestion, they spin out a scene, but rarely do they ask for further suggestions mid-scene. The Imps' talent is such that they are evidently capable of being challenged further by the audience to create more outlandish and hysterical scenes, but they fail to fulfil this potential. Indeed, on the rare occasion when they do use mid-scene changes, they really shine. One scene, in which they create a story on the spot, each Imp continues their partner's previous line, whilst speaking in rhyme; the result is excellent. While impressive, they lack the daring of their competitors.

Gilded Balloon Teviot, 3 - 29 Aug, 3.45pm (4.35pm), £6.00 - £10.00, fpp129. tw rating 3/5 [jfb]

Holden And Revill: The North South Divide - Free

Holden and Revill

Holden is northern lad and Revill a southern softie; this information given in the title is oddly redundant, as the north/south divide is pretty much ignored in both their sets. Revill, on first, is amusing enough with some good material on the perils of sex education as a teacher and a routine about condoms that - unusually for the free fringe - manages to be both risqué and funny, although he is less good when doing "gags". Holden, the second act, lets the team down with some poorly judged and not-very-funny Scotland jokes. A double act is only as good as its weakest link, and here Holden is holding his friend back.

Laughing Horse @ Jekyll & Hyde, 7 - 28 Aug, 4.30pm (5.30pm), free, fpp88. tw rating 2/5 [ab]

Give Me The Funnies!

Ben Jay, Sarah Callaghan and Nico Yearwood

The trio of comedians play to a tiny room upstairs in the Three Sisters and seem completely disconnected from one another. Though Ben Jay - the first act - has some promise, Sarah Callaghan garbles her jokes and alienates half her audience, while Nico Yearwood's 'Mr Susan' character is under-developed. Although this last act is the highlight - mixing linguistic jokes and suggestions with insights from an outside observer who claims to be from another planet - it fails to really charm us. A number of missed opportunities and elongated stories leave jokes lost inside their own structure, and the sheer lack of cohesion between the acts leaves us wondering why they're put together at all.

Laughing Horse @ The Three Sisters, 5 - 19 Aug, 1.05pm (2.05pm), free, fpp83. tw rating 2/5 [ja]

Mark Thomas: Extreme Rambling (Walking The Wall)

Phil McIntyre Entertainments

It's a rainy evening but the Bongo's main room is filled to capacity and it becomes quickly apparent why. Mark Thomas explodes on stage with so much enthusiasm and energy the audience is instantly enthralled. His two-hour performance charts his walk from one end of the Israeli-Palestinian separation wall to the other, detailing the characters he meets and trouble he brews for himself along the way. Thomas mixes the intensely interesting educational aspect of his show with excellent impressions and showmanship which always hits the mark. It's incredibly refreshing to watch something crafted with an obvious purpose and fronted by someone with the confidence and charisma to make for a very enjoyable evening.

The Bongo Club, 8 - 20 Aug, 7.30pm (9.30pm), £10.00 (£14.50), fpp115. tw rating 5/5 [ec]

Morningside Malcolm Meets The Weegies

Robin Cairns / PBH's Free Fringe

In an Edinburgh accent full to the brim with poetry, our host introduces Morningside Malcolm to us and tells us the uptown-downtown story of Malcolm's failed attempt at an art exhibition. Malcolm wants to surround himself with arty upper-class folk but doesn't quite fit the bill himself. In a one-man show full of colourful local characters, visitors to the city might feel out of their depth amongst references to Peebles and Pitlon alongside the ever-accelerating voices of the Weegies (Glaswegians). Comedy catchphrases abound as this vivacious story springs to life. Though the delivery is animated, there are so many voices that they tend to blur at times. Even the host gets confused once or twice while battling quality with quantity.

The Royal Oak, 8 - 18 Aug (not 12, 13, 14), 4.30pm (5.30pm), free, fpp122. tw rating 3/5 [ja]

Cab Fare For The Common Man

CoLab Productions

A show that opens with all four members of the cast getting off with each other in turn certainly has potential; a gentle strum of a guitar accompanies this opening that wouldn't look out of place in an indie film. It soon becomes apparent that this is intelligent comedy. A giant rubik's cube is the key idea in one of the running sketches of the show, a social situation is interpreted differently according to the colour of a cube. The ten-minute shorts that make up this performance are clever, heavily ironic and utterly adorable. After a witty final tune, the cast announce that they're holding a flash-mob kiss-a-thon on the Royal Mile. They're completely infatuating in every way.

theSpace @ Jury's Inn, 5 -27 Aug (not 7, 14, 21), 2.00pm (2.50pm), £6.00 - £8.00, fpp55. tw rating 4/5 [fm]

Cheese-Badger Presents...The Epic Of Hairy Dave - Free

Cheese-Badger / Laughing Horse Free Festival

With the voice of an old Yorkshireman, the wild-eyed, bow-tied Sir Henry Cheese-Badger recounts the tale of Hairy Dave, a saviour of sorts who comes to a world of fast-food and tries to make a difference. Cheese-Badger darts about the stage, a white shirt billowing from a scrawny waist, absolutely captivating in his poetic story-telling style. The hour-long poem is complex and made of many parts, so it's understandable that every now and then our frantic storyteller needs a prompt

or two from his waxen butler Rover – perhaps later in the run these will disappear altogether. One to take your auntie to, as long as she likes storms of sprouts and government legislation against beards.

Laughing Horse @ The Beehive Inn, 11 - 28 Aug (not 17, 24), 12:10pm (1:05pm), free, fpp58. tw rating 4/5 [ja]

Chris Mayo's Panic Attack

Chris Mayo

Waving his limbs about frantically, Chris Mayo is instantly recognisable as a bit of a hypochondriac. The very thin comedian experiences life in a sea of anxiety and uses this energetic routine therapeutically, to liberate himself from constant worry. He helpfully suggests things to avoid doing; these include socialising, clubbing and maintaining a healthy lifestyle. Mayo then supplies his own unique methods of stress-relief, such as singing Avril Lavigne's 'Complicated' to a cat. This is a hilarious, animated spectacle, and his marvellous interaction with the audience is, in parts, more entertaining than the actual show. Don't go to a shrink – head down to Chris Mayo's gig instead for some side-splitting treatment.

Just The Tonic at the Caves, 4 - 28 Aug (not 17), 6.00pm (7.00pm), £7.00 - £8.00, fpp57. tw rating 4/5 [fm]

The World Of Shrimpology

Shrimps

Dive into the world of the Shrimps, an improvisational comedy troupe from Sheffield University, as they lead you on a journey to establish a new religion. Audience suggestions are used as fuel for a number of different humorous games, the results of which produce the founding blocks of the nascent faith - patron saints and holy relics - and there's even a song thrown in to aid the spreading of the gospel. These guys are quick and incredibly witty, easily engaging with the audience, and though there are a few who seemed slightly awkward and not entirely comfortable being on stage, the group's energy and originality easily makes up for this. For lively entertainment, this show is easily a catch of the day.

Just The Tonic at the Store, 4 - 19 Aug (not 16), 2.40pm (3.40pm), £5.50 - £6.50, fpp166. tw rating 4/5 [am]

DANCE & PHYSICAL THEATRE

Flawless: Intergalactic Dream

Underbelly Productions In Association With World Dance Management

Rather than entering a theatre, you board a space ship (pretty cool) and get some white "gauntlets" (hello! UV lights). Ten athletic men skulk coolly on stage and things kick off from there. Four of the 'Flawless' troops are selected to journey through their dreams and as they select their "talisman", the dream is lived out around them. The music, choreography and story are fantastic entertainment, and these men are undoubtedly talented creatures. Their outfits get increasingly more 'fly' as they dance break and hip-hop. This is the definition of popular entertainment; screw the highbrow stuff - the sheer pleasure and delight both on-stage and from the crowd was evident. Maybe we should all live by their motto: "chase the dream, not the competition".

Pleasance Courtyard, 3 - 28 Aug (not 15), 6.00pm (7.00pm), £13.50 - £18.50, fpp170. tw rating 4/5 [db]

MUSICALS

Into The Woods Opera Di Nepotist Weaving together the plots of many well-known Brothers Grimm fairytales, this lesser known Sondheim musical is an ambitious undertaking. Despite disappointing performances from Little Red Riding Hood and Jack's Mother, this production's ambition is largely fulfilled and the performance is great fun to watch. Opera di Nepotist integrates semi-professionals with the wholly inexperienced, and this bizarre marriage of talents and experience occasionally battles with the narrative for the audience's attention; however, superb performances from the Baker, his Wife, the Witch and Cinderella kept the audience spellbound, and the smooth handling of Sondheim's difficult music by the on-stage quintet often elicited shivers. It's not quite a happy ending, but you certainly leave satisfied.

Greenside, 5 - 20 Aug (not 14), times vary, £9.00 - £11.00, fpp226. tw rating 3/5 [jd]

Godspell

Patch Of Blue Theatre

This 1971 musical based on parables from the Gospel of Matthew - a story most are vaguely familiar with - is brought into the 21st century with a Peter Pan and the Lost Boys feel. The piece is a fable, but it somehow avoids any potential preachy undertones - or, indeed, overtones. Displaying an interactive spirit, the cast even offer round wine at one point. Energy and charisma exude from the ensemble throughout; there are no weak links as they coolly pluck at one instrument after another, and Tom Mackley's canny portrayal of Jesus is worthy of special mention. 'Godspell' is utterly mesmerising for those who believe in musicals, and those who don't.

C, 3 - 29 Aug, 7.45pm (9.00pm), £5.50 - £11.50, fpp171. tw rating 5/5 [db]

Alzheimer's The Musical: A Night To Remember!

Prospect Productions

Ever wondered what 'The Golden Girls' might be like if it'd been made in Australia? Well, here's your answer: a delightfully filthy, silly and entertaining hour of songs and sketches from Australia's oldest swingers. Ostensibly telling the story of three ladies growing old on both sides of the line of grace, the plot is little more than a theme to get the jokes flowing – and flow they do, with the highlight being a birds-and-the-bee's 'chat' from a forgetful grandmother. Lovely moments like this abound, cheekily toying with the perceived innocence of the stereotypical grandmother. It's let down by a couple of deflated musical numbers, but ultimately, this is a whole mess of fun.

Gilded Balloon Teviot, 3 - 28 Aug (Not 16, 23), 5.00pm (6.00pm), £9.50 - £11.50, fpp39. tw rating 4/5 [rss]

Showstopper! The Improvised Musical

Showstopper Productions

Managing to turn a microphone mishap into an integral part of a musical story-line? Yes, this is just one of the brilliantly witty ways in 'Showstopper!' justifies its position as a consistently must-see Fringe show. Prepare to be astounded as a fiercely clever and talented cast form an entire production based solely on suggestions from its audience. It's rather hard to believe you are watching something made up on the spot, and it's unlikely you'll see this level of improvisation anywhere else, never mind set to music on top! The spontaneous nature of the show allows for a complete refresh each performance thus creating a unique interaction between cast and audience. Jaw-droppingly excellent. Watch out, Lloyd-Webber!

Gilded Balloon Teviot, Aug 5 - 29 (not 17), times vary, £10.50 - £11.50, fpp233. tw rating 5/5 [st]

THEATRE

Chekhov Shorts

Theatre Alba

Frankly, it's worth going for the location alone. Situated in the heartbreakingly gorgeous gardens of Duddingston Kirk, the performance is lent an atmosphere of timelessness by its peaceful surroundings. Thankfully, the performance is as splendid as its setting; the show is an absolute firecracker; hysterically and consistently funny. Chekhov's work is brought to life by four great actors. From the poor hen-pecked 'imbecile' to the delicious stand-off between a blustering ex-soldier and a furious upper-class lady, the piece is a master-class in character-acting. It'a good-humoured and beautifully acted, and you'll be laughing all the way through this understated, brilliant performance. My only complaint is that it's not longer - perfecty situated, perfectly acted, perfectly funny; 'Chekhov Shorts' is an absolute delight.

Duddingston Kirk Manse Garden, 9 - 20 Aug (Not 14, 15), 4.00pm (5:15pm), £6.00 - £8.00, fpp249. tw rating 5/5 [jc]

Viewless

Cumbernauld Theatre Company

As a man gathered 'No I.D. State' petition signatures at the beginning of this year's Festival, the issue of surveillance crept its way into the Fringe. Illuminating the Hill Street Theatre with this topic is the well-versed Cumbernauld Theatre Company, known largely for their adaptation of Iain Banks's 'The Wasp Factory'. Upping their game in this surreal political thriller,

director Ed Robson uses costume tricks and projected images to explore the dreary uncertainties and etherealness of witness protection. As two office workers assign jobs, lifestyles and quirks to new members of the programme, the audience finds itself thrown into a world of illusion, doubt and mystique in this nimbly realised and darkly beautiful exploration of government observation.

Hill Street Theatre, 5 - 29 Aug (not 10, 17, 24), 6:30pm (7:45pm), £7.00 - £9.00, fpp309. tw rating 4/5 [aj]

When Women Wee

Dirty Stop-Out

Our binge-drinking club culture has accidentally created a room made for drama: the public toilets. For women, a lot goes down behind that swinging door, and here we're treated with a full representation of the females of our time. Everyone has seen, and often been, at least one of these characters. The fashion show of personalities that stroll and totter in are wonderfully portrayed by the slick cast of five, and the hilarity is fresh because nothing is exaggerated. It's funny, sad and there are few cringe-in-your-seat moments (especially for boys, who rarely enjoy knowing about the muckier aspects of being a girl) but ultimately it's all there, and all real.

Underbelly, 4 - 28 Aug (not 15), 11.00pm (12.00pm), £8.00 - £10.50, fpp311. tw rating 4/5 [pr]

Agnes Of God

BLAC Theatre

This is not light theatre. 'Agnes of God' tells a bleak story of sexual abuse, anorexia, death and religion, and is executed superbly in this restrained and tense production. Alanna Flynn is superb as Agnes, treading the line between hysterical and calmly innocent with skill, never overacting even in the most difficult scenes of tortured remembrance. While the performance occasionally lacks fluidity, especially in the earlier exchanges between Dr Livingstone and the Mother Superior, its gripping descent into agony later in the performance is chilling and impossible to look away from, both exhausting and transfixing in equal measure. For anyone tired of light comedy looking for something more powerful and intimate, this is the show to see.

Paradise in the Vault, 8 - 29 Aug (not 15, 22), 5.30pm (6.45pm), £6.00, fpp236. tw rating 4/5 [sj]

Hôtel de l'Avenir

Created/ Directed by Alexis Macnab

"The entire city is like a blank piece of paper." Movement, music, art and storytelling combine in the dreamlike world of 'Hôtel de l'Avenir'. Macnab plays all six of the quirky main characters with great panache; she's a 'cant-take-your-eyes off her' kind of actress. Singer and accordionist, Josephine of Café Josephine is particularly charming. There doesn't seem to be much of a plot as such but this is part of the appeal, and the shadow-puppetry is mesmerising, with biscuits, boats, balloons, dogs and ghosts soaring above the breathtaking Paris skyline. Maybe I'm just an old romantic, but I was swept off my feet by the beauty and very French kind of nostalgia of this wonderful production.

Venue 13, Aug 5 -20 (not 8, 15, 16), £5.00 - £8.00, fpp269. tw rating 4/5 [ah]

In Confidence

Blacklight Theatre

We are thrown straight into Demi's story as she and her doctor discuss her "options". From the first scene, it is clear that pregnant Demi is hiding a tragic secret, and the scenes that follow, filled as they are with the banality of everyday life, appear almost obscene in the light of it. All the performances are strong; through hilarious and often tragic trivialities, the actors portray a family that is suffering and does not yet know it. Perhaps the play is a little too natural, appearing more like a television drama than a stage one; scenes are short and the frequent transitions are a little distracting. This is, however, an exceptionally well-written and relevant contemporary play.

TheSpaces on North Bridge, 5 - 27 Aug, 1.00pm (2.00pm), £5.50 - £9.00, fpp271. tw rating 3/5 [rs]

Italia 'n' Caledonia

Mike Moran Productions

Evoking fish and chip suppers and the flavours of Italian ice-cream, two charming, consummate storytellers take us from the mountain villages of Italy to the stony cities of Scotland. With live accordion music

throughout and the occasional cheery song, Philip Contini and Mike Maran conjure the lives of their Italian forbears from the early 1900s to World War II. Their animated narration gives vivid historical context for Italian immigration while retaining a highly personal aspect that touches and absorbs. Indeed, the show feels like a gathering of old friends affectionately sharing familiar tales. Contini and Maran take obvious pleasure and pride in their performance, and they create a cosy atmosphere, wherein we all become part of the extended Italian family.

Valvona & Crolla, 9, 11, 16, 18, 20, 23, 24 Aug, 5.45pm (7.00pm), £10.00 - £12.00, fpp 272. tw rating 3/5 [dp]

Leo

Circle of Eleven

In this spectacular show, 'Leo' lives at a ninety degree angle to the rest of us. We see Leo's world via a real-time projection rotated to make our floor his wall, whilst also seeing Tobias Wegner perform in "our" world. The joy of 'Leo' is partly seeing his gravity-defying antics as his world and ours collide. Mostly, however, it's from watching the amazing performance put in by Wegner as he presents an utterly convincing impression of altered gravity, dancing brilliantly and even playing the sax. Just when you think it can get no better, 'Leo' amazes once more by introducing CGI effects that only we can see but with which Wegner interacts perfectly. Absolutely brilliant; buy your tickets now before they sell out.

St George's West, 5 - 29 Aug (not 10, 17, 24), 8.30pm (9.35pm), £9.00 - £13.50, fpp275. tw rating 5/5 [ab]

Poor Caroline

Charlotte Productions

It's the buzzing 1920s London, yet "poor" doesn't describe this piece of lifeless theatre. Distinctly lacking in energy, the performers coast through each scene, giving the play a listless pace. Defying convention, the plot, seemingly devoid of intelligent construction, builds to nothing, and even the staging is stagnant: the actors barely move from their starting points and the furniture seems glued to the floor. Even the scene changes are excruciatingly slow; the actors creep about the stage trying to be quiet, seeming to forget that the lights are dimmed not off. I just wanted the next scene to begin so the play would be closer to the end. Lacks any redeeming features.

Paradise In Augustine's, 8 - 20 Aug (not 14, 15), 11.35am (12.45pm), £6.50 - £7.50, fpp289. tw rating 1/5 [fb]

The Questionnaire

Ninth Life Theatre Company

We say 'yes' to flyerers more often out of politeness than genuine interest. For the survey, yes means failure; for flyerers, yes means triumph, another box ticked. So society's yes-man Jack finds himself locked in an empty conference room, speaking to a box-ticking intercom which has dark motives of its own. Christopher Birks' performance as Jack, like Irwin in 'The History Boys', flits between nervous affirmatives and arrogant negatives, maintaining energy even in the quietest of moments. Co-actor Robert Neumark-Jones' stage presence, whilst more greatly felt over the terrifyingly impersonal intercom, provides a wonderfully nauseating contrast with a plastic 'Miss America' smile and sugared words. This play will make you say yes to the flyerer without a second thought.

theSpaces on the Mile, 5 - 20 Aug (not 7, 14), times vary, £6.00 - £9.00, fpp291. tw rating 4/5 [pc]



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