

EDITION #03:
MON 05 AUG 2013

CHILDREN'S SHOWS

Crying Out Loud presents Daydream (Inne Goris and Dominique Pauwels / LOD)

One of the best things about the Fringe experience is the chance to enter performance unknowns and 'Daydream', an installation light and sound show, is the perfect chance to do just that. Audiences are invited to remove their shoes and enter the gloriously comfortable dream tent where they experience a range of dream 'moods' and scenarios through light and sound mediums. From woodland animal noises to more sinister nightmare-inspired experiences, the show conveys a lot in its short running time. As the perfect antidote to a tiring Festival day, 'Daydream' is charmingly understated and a chance to break out of the traditional performer/audience set up which might restrict many shows. Calming and entrancing, a true gift of the Fringe.

Summerhall, until 25 Aug 11.00am (every 15 minutes)

tw rating 4/5 [Christie Rolley]

COMEDY

Mark Restuccia - The Diary Of A Serial Internet Dater (Mark Restuccia)

'The Diary Of A Serial Internet Dater' is not a show for the faint-hearted. That's not to say this is edgy, too-hot-to-handle comedy. I just mean it's pretty-damn explicit, and not all that pleasant. Over the last year Mark has been lured into the world of 'adult' internet-dating and what follows is the telling of an increasingly unfortunate series of sexual endeavours. Though he generally conjures enough good will with his almost after-thought like nuggets of wit and word-play, Mark's slightly cagey persona suggests that he's aware of how uncomfortable and unsympathetic some of this material is. Unless you can stomach jumping from full-facials to dying parents in a matter of moments, I'd look for a less dangerous liaison.

Just The Tonic at Bristo Square, until 25 Aug (not 13), 5.30pm.

tw rating 2/5 [Andrew Pollard]

Mat Ricardo: Showman (Lee Martin For Gag Reflex)

I'll be straight with you: Mat Ricardo is a juggler. But I suppose if the show was entitled 'Mat Ricardo: Juggler' his potential audience would probably, unfortunately, shrink. But the witty, industrious Ricardo is a real showman: in that he's one hell of a juggler and more besides. So skilled is he that it'll explode your expectations; snooker cues and kitchen utensils are balanced in highly improbable positions, three whirring, dangerous electric knives are juggled deftly. Though the show's biggest strength also highlights its main weakness. He spends much time deconstructing his art, and the 'art' of magic (he distinguishes the two), and while it's clever and usually very funny (self-referential, reflexive gags abound), the 'tricks' are so good, a little less chat wouldn't have hurt.

Pleasance Dome, until 25 Aug (not 12), 6.50pm.

tw rating 4/5 [Arjun Sajip]

The Edinburgh Revue: Stand-Up Show (The Edinburgh Revue)

Despite previous critical acclaim, this show fails to live up to expectations, delivering an hour of lacklustre stand up comedy. Most of the jokes on offer were completely unfunny and failed to provoke anything more than a polite titter out of the clearly dissatisfied audience. Of the three student comedians on show, headliner David Blair put on the best performance with some moderately funny audience interaction. But the preceding performer's analysis of a joke traditionally found inside a Christmas cracker made for an exceptionally boring set, and the opening act was not much better, with uninteresting, convoluted material, that would only really appeal to aspiring comedians. Sadly, these performances offered very little by way of comedy, instead bringing a mish-mash of uncomfortable and awkward public speaking to the stage.

Scottish Comedy Festival @ The Beehive Inn, until 26 Aug (not 14), 2.15pm.

tw rating 2/5 [Stephen Maughan]

Fanfiction Comedy (Fanfiction Comedy)

For the uninitiated, fanfiction is what happens when hardcore enthusiasts of films or books write their own additions to the plot. When you pile a group of young comedians in a room and ask them to write their

own, things can get a bit carried away. The line-up varies and the stories change day by day, so the sky's the limit for how weird and wonderful the scenarios could get, be it Harry Potter's 'Jeremy Kyle' debut, or WWE wrestlers taking the starring roles in a blockbuster movie. 'Fanfiction Comedy' is supremely nerdy at times, but hugely entertaining. Punctuated by improvised commentary and input from the panel, those with a penchant for silliness and a bit of geekery will love it.

Assembly George Square, until 25 Aug, (not 13), 4.40pm.

tw rating 4/5 [Elizabeth Jewell]

David Trent - This Is All I Have (Phil McIntyre Entertainments)

Part comedian, part AV technician, David Trent has been making a name for himself with his peculiar technology-aided comedy. More than a prop, Trent's videos, photographs and audio-edits merge well with his more conventional stand-up resulting in a well-scripted and well-performed hour. Trent is an amiable, likeable character, and his show straddles skilfully the line between crude debasement and high-handed showmanship. Sincere yet cocksure, Trent has the comedic skill to justify his extravagant mid-life crisis, mortgage and all. This may be all he has, but it ought to be enough to guarantee a successful Fringe.

Pleasance Dome, until 25 Aug, 10.45pm.

tw rating: 4/5 [Joseph Trotter]

In Bits (Steve Bennett / Free Festival)

Ever found yourself in a pit of despair after being dumped by the love of your life? Steve Bennett has. Through the haze of his "love hangover" comes the oddball comedy 'In Bits'. The young Irish comedian invites us in to find joy and laughter at one of the worst moments of his life. Armed with sketches, banners, and a ukulele, Bennett delivers a quirky performance about love, loss, and awkward encounters. Despite some weaker points, and some areas in need of a tweaking, 'In Bits' was an hour well spent. The likeable (wannabe) lothario's songs are genuinely funny and well written, while his quick witted interactions with the audience make for a generally good show.

Laughing Horse @ Finnegan's Wake, until 24 Aug (not 4, 11, 18), 3.45pm.

tw rating 3/5 [Peter Dorman]

Phil Ellis - Unplanned Orphan (Lee Martin For Gag Reflex)

Careering haphazardly from faux fire alarm to technically perfect technical hitches, Phil Ellis' delightfully chaotic set keeps the audience giggling, laughing and squirming with just the right amount of embarrassment. Nominally telling the story of learning he was an orphan, Ellis entertains with rambling tangents loaded with gags - the bit with the tent stands out from the stand up sections - while the banter with his tech, James, is consistently funny. The odd ad lib wanders a little too far from a punchline, but overall Ellis keeps us happy throughout, while his shambolic shtick provides a surprisingly effective backbone to the performance. Endearingly daft, cleverly constructed and solidly funny, this is a cracker of a show.

Underbelly Bristo Square, until 25 Aug (not 12), 5.25pm.

tw rating 4/5 [Andrew Bell]

Paul Currie - The Sticky Bivouac (Mick Perrin Worldwide)

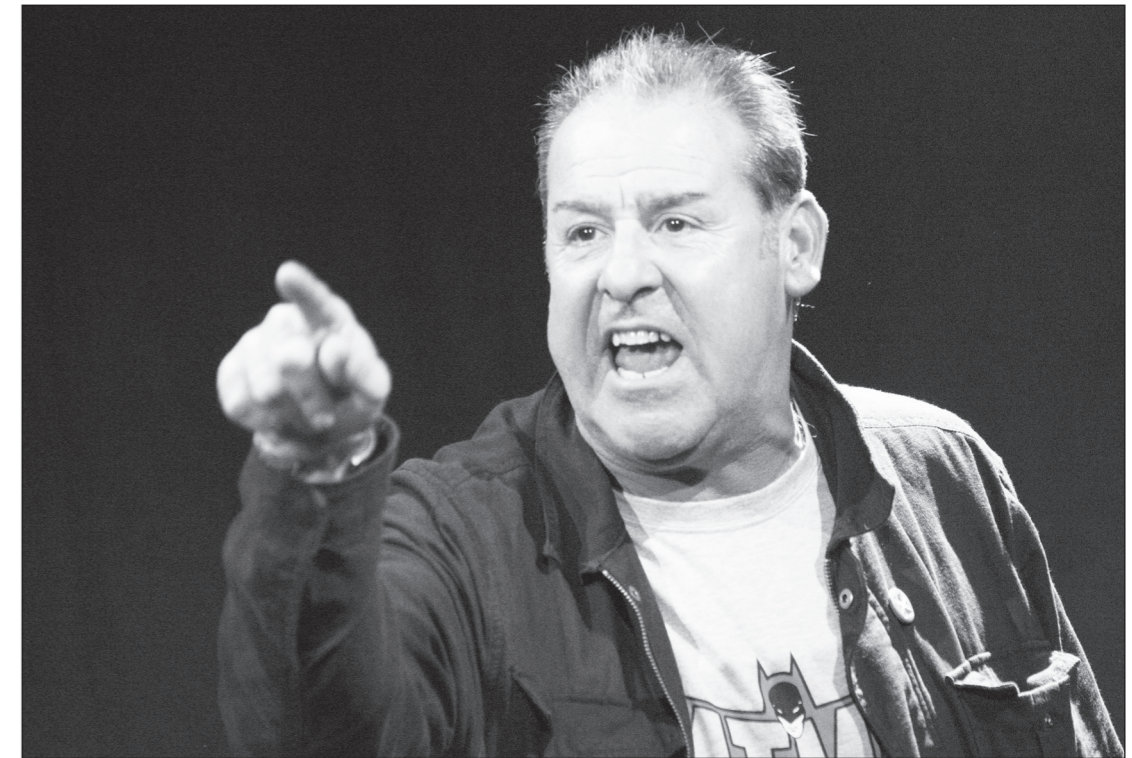
Paul Currie is like some sort of demented bohemian clown; closer to a renaissance Joker than your typical children's entertainer. His surreal and, quite frankly, silly brand of comedy is well versed in the art of disorder and masterful in its manipulation of expectation. With so much conviction on display you can't help but see logic in every weird twist and hilarious sketch. His vivid command of expression is second only to his command of an audience whose strings he manipulates to the point of inciting his own standing ovation. It's charming, gross and creepy all at the same time, so if you like absurd comedy I'd advise you to catch Currie before the men with strait-jackets do.

Pleasance Courtyard, 26 Aug (not 13), 11.00pm.

tw rating 4/5 [Andrew Pollard]

Start The Karl (Karl Schultz/ Pay What You Want)

It's never a good sign when the comedian is laughing more than you. This was probably due to a combination of nerves and the failure of most of the technology and props that this show was heavily dependent on. It is almost certain to improve as the run continues, but at the moment this is woefully underprepared. There were glimmers of an accomplished style of physical comedy, especially



SNAP OF THE DAY: Andy Gray in 'God Bless Liz Lochhead' at The Assembly Rooms Photo: Rich Dyson

in the opening scenes, in an act consisting of several character sketches, including a pub landlord. But that's all I could understand, as lines kept dissolving into giggles, leaving me struggling to catch up with the already surreal plotlines. Some interesting concepts, but let down by the lack of practise.

Heroes @ The Hive, until 25 Aug (not 14), 4.00pm.

tw rating 1/5 [Isobel Steer]

Suzy Bennett - Dancing On Thin Ice (Phil McIntyre Entertainments)

For somebody who confesses to aspire to celebrity status, Suzy Bennett is a refreshingly self-deprecating, shameless character. Combined with an extremely colourful background, this makes the show a very funny and oddly familiar investigation into her quest for fame. Bennett is very good at guiding the audience through the story of her unconventional life, from Butlins to rehab, via the 'Strictly Come Dancing' studios and Madame Tussauds, in seamless fashion. Whilst none of the material is hugely insightful, it is the way in which Bennett communicates with the audience that makes this enjoyable viewing. And by the end, even young men like myself were

able to appreciate the phenomenon of Torvill and Dean, painted so vividly by their most extraordinary fan.

Pleasance Courtyard, until 25 August, 8.15pm.

tw rating 4/5 [Robert McGowan Stuart]

Sucker Punch (Paddy Lennox / Free Festival)

When watching 'Sucker Punch' it becomes instantly clear that Paddy Lennox is one of life's inherently funny men. His natural charisma and likeability puts the audience at ease and sets them up for a laugh riot. Unfortunately it does not follow. Whilst some of his jokes brought laughter, the frenetic structure and delivery of the Irishman's material severely damaged the quality of the show. A large segment was dedicated to lacklustre observations about Rampant Rabbits and acrobatic penises, paving the way for an altogether unspectacular show. As a comedian, Lennox has a great ability to make people laugh. However, a lack of impetus and direction, paired with the largely forgettable material, made for a wildly mediocre hour.

Laughing Horse @ City Cafe, until 13 Aug, 5.30pm.

tw rating 2/5 [Peter Dorman]

Red Bastard (Red Bastard)

If I were asked to pinpoint the longest hour of my life, this show would be it. A lewd and unfunny assault on the senses, the only positive aspect is that the Red Bastard himself was an energetic showman with plenty of stage presence. But the production itself was a directionless 60 minutes involving a man in a red suit stuffed with balloons prancing around a stage whilst babbling incoherent drivel, simulating sex with audience members, making crass, tasteless jokes, and getting the audience to perform pointless and uninteresting tasks like counting to ten over and over again. It is definitely cult humour, so I guess you'll either love it or absolutely hate it. For me the end of the show could not come soon enough.

Assembly George Square, until 26 Aug (not 7, 14), 4.40pm.

tw rating 1/5 [Jessica Cropper]

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

The Ginge, The Geordie And The Geek - Live (Ginge, The Geordie and The Geek)

This sell-out trio return to Edinburgh for their fifth Fringe ahead of an upcoming BBC 2 series. Despite all the recent hype, their live show is kept remarkably simple. It's very back to basics comedy; the many short sketches that the show is made up of are simple and accessible. Their humour is clean and good natured, and the acting of a high standard. Perhaps where they fall down though is that they don't push their comedy quite far enough - and there was little more than a scattering of laughs among the audience. True, it was entertaining and fast paced enough to retain interest for the hour long show, but there was very little uncontrollable laughter along the way, the kind which is a marker for great comedy.

Just The Tonic at the Caves, until 25 Aug (not 6, 13, 20), 4.30pm, 6.15pm.

tw rating 3/5 | [Stephanie Gray]

Three Men And A Saucepan - Free (Ian Miller, David Jesudason, Ben Shannon / Laughing Horse)

Embracing the concept of pan-handling literally, and performer desperation with a wink, is as close to a recurring theme as you'll get between these three very different comedians, to whom you will coincidentally get very close (The Attic is appropriately named). Ben Shannon is a likeable presence whose relaxed hand on the tiller eases the audience into the situation, combining a light-hearted patter and confidence beyond his years. That ease is subsequently shattered by Ian Miller's brutal outsider perspective, his persona swinging between pitiable and confrontational, courting offence over amusement. David Jesudason picks up the pieces, the more anecdotal and self-aware of the three, stringing together droll recollections of his childhood and his time on the road as a stand-up.

Laughing Horse @ The Counting House until 25 Aug, 3.00pm.

tw rating 3/5 | [Joe Abel]

Joe Munrow: Jazz Money (Joe Munrow/Free Festival)

Self-professed badger-sceptic Joe Munrow has the unenviable task of kick-starting the day at The Free Sisters; his audience are still rubbing sleep from their eyes as he cheerfully engages them on topics from feminism to the surreal crises of a menagerie of comic animals. In the hands of a less earnest comedian, this could've fallen flat, but Munrow's gentle enthusiasm

and charm are infectious. The wit and responsiveness sharpened in dingy comedy clubs is all the brighter in the harsh light of morning, and the material is flexible enough for him to riff and interact. Acute comic instincts and an amiable rapport with punters combine in the ideal appetizer for a day of Fringe comedy. Contains neither jazz nor monkeys.

Laughing Horse @ The Free Sisters, until 25 Aug, 11.00am

tw rating 4/5 | [Joe Abel]

Tommy Holgate - Good Spirits (Pay What You Want)

Describing what this show is proves rather difficult (mainly because I'm not entirely sure Holgate himself even knows): Part life-class, part musical, and even featuring some Taoism and aromatherapy. 'Good Spirits' is predominantly Holgate's story. Sadly, despite an engaging amount of charm and intelligence, a lack of direction and polish fail to raise this to something more than just a pleasant rambling experience. His jokes, when they do come, are a series of rapid-fired one liners varying from exceedingly clever to rather cheesy, but the laughter is sparse. Though weirdly I did leave glad I'd had a peak into Holgate's world and in some ways I think maybe that's all he's after.

Heroes @ Bob's Bookshop, until 26 Aug, 8.00pm.

tw rating 2/5 | [Andrew Pollard]

Tom Binns Does Ivan Brackenbury And Others

This show was schizophrenic in the extreme. To begin with, Tom Binns came on-stage and delivered an adequate, if unexciting, generic stand up routine. But get past the flatness of this and you'll be rewarded with a hyperactive treat, for he then morphed into his comedy alter-ego Ivan Brackenbury; the hospital radio DJ who plays songs to unfortunate patients that are inappropriate in the extreme. To say the least. Binns' well known (not to mention award-nominated) radio DJ persona has been well thought out and is technically excellent, so if one joke didn't connect then plenty more were sure to rapidly follow. The more intoxicated members of the audience in particular enjoyed the rowdiness of the show as it wore on; it's safe to say that this is not one for winding down with after a long day of watching performances.

The Hive, 2-25 Aug, 9.00 pm.

tw rating | 4/5 | [Ian Freeman]

Tony Dunn Against The Psychopaths (Tony Dunn and Patch Hyde)

Tony Dunn gives a very entertaining

and subtly deranged lecture on psychopathy, which ensures that his audience are in a constant state of brilliantly uncomfortable apprehension. This tension, that he creates through a surreal and sinister performance, allows the rather formulaic structure of the show to nevertheless adopt a very unpredictable and comical complexion. With help from his co-performer, Patch Hyde, Dunn has very successfully devised a show that happens to be simultaneously enlightening, hilarious and reprehensible. Whilst the title suggests an opposition to insanity, Dunn and Hyde make us feel like we are very much in the midst of such madness.

Laughing Horse @ The Counting House, until 13 August, 7.00pm.

tw rating 4/5 | [Robert McGowan Stuart]

MUSIC

Johnnie Walker's Guest Night (Universal Quidem)

Radio veteran Johnnie Walker drew in a large crowd for his opening night, the only night of his interview series in which Walker is himself the interviewee. Full of hard-core fans, the room was instantly drawn in by Walker's undeniable charm. Never afraid to discuss a taboo, the radio star's conversation ranged from his childhood and pirate radio days to threesomes and a love/hate relationship with the BBC. Unfortunately for the interviewer, Walker dominated the stage, commanding the entire process. But the audience still gained a brief but brilliant insight into Walker's rockstar-esque radio DJ life and his pure love of music, all of which left behind a positive message of self-expression. With interviewees such as Steven Berkoff, Reginald D Hunter and KT Tunstall in the line-up for this show, each edition is set to be unique yet wildly entertaining.

New Town Theatre, until 25 Aug, 6.15pm.

tw rating 4/5 | [Helena Wadia]

THEATRE

(As/Des)cent (DBS Productions)

There was a spooky subtlety to this new piece of 'horror' by JD Henshaw; though '(As/Des)cent' was just a bit too subtle. The play's premise - a young man, self-committed to an asylum following his girlfriend's death, revealing to his therapist that her envious spirit lives on - allowed for a predictable climax, undoing any tension that the too-infrequent

stage-trickery created. Achieving only mild suspense throughout, there was little to feel disturbed by in a play that billed itself as horror. Static staging and a script short on scares forced the story to peter out, rather than shock or unnerve. The performances, and the writing itself, were decent, but this wordy production will leave horror lovers disappointed, and far from frightened.

Sweet Grassmarket, until 25 Aug (not 12-18), times vary.

tw rating 2/5 | [Polly Davidson]

Vinegar Tom (Warwick University Drama Society)

"I'm not a witch but I wish I was". The feminist debate of this 1976 play by Caryl Churchill, set in the seventeenth century, lacks passion and emphasis within initial scenes. But the punk music intervals are performed by talented vocalists backed by a lively band, and the musical finale displays the enthusiasm that was lacking in the cast's earlier performance. The concluding composition of 'Evil Women', a raunchy and comedic rendition, consists of all the right ingredients to brew up a potion that will bring audiences in throughout the Fringe. But is it enough to make up for the half-hearted moral stand of the earlier scenes, or would you send these feminists to be hanged?

C nova, until 13 Aug, 7.10pm.

tw rating 4/5 | [Rebecca Lunn]

The Break-Up Of Cause And Effect (Piece of Tish Work)

Bizarrely, this show breaks the very rule that it sets out to prove unbreakable: that cause must lead to effect. With awkward dialogue, wooden acting and clumsy use of props, the individual elements should lead to a bad show, but somehow they don't, and it just works. The script is clever. The mix of intelligent jokes and witty wordplay with easy slapstick gets the at-first-dubious audience chuckling, and everyone in the venue has a good time. The key ingredient is the sheer likeability of the two performers, Larry Jay Tish and Rob DiNinni. It can't be said that this is a great show, but it is a great example of how bad theatre can be really good.

C nova, until 26 Aug (not 12), 8.50pm.

tw rating 3/5 | [Immi Calderwood]

Cartwheels (Reverie Productions)

Amy, Dorian and Karen are students, flatmates and best friends. Until Dorian and Amy have a one-night stand and Amy ends up pregnant. Whilst a bit of a clichéd story, this production is raised above others of

its type by its wit and imagination, and the self-proclaimed 'Waiting For Godot-esque' absurdist element. The cast is strong and obviously work together well, but the real winner is the insightful and intelligent writing. As a recent student, I could certainly relate to the late-night ramblings. Ultimately, however, students performing students' lives is a tired tale, and the obviously talented and imaginative company's efforts might be better suited to something a bit more unusual.

C nova, until 26 Aug (not 12), 11.00pm.

tw rating 3/5 | [Immi Calderwood]

Juliet - A Dialogue About Love (Sacred Playground Theatre Project)

This collision of Biblical and Shakespearian imagery sets up a number of polarities: God and love, Julia and Shakespeare's Juliet, hesitation and action. Simultaneously located in both Julia's communist-era Romanian morgue and Juliet Capulet's tomb, 'Juliet' is the story of one woman's refusal to betray her love. Patricia Skarbinski is engaging as Julia, and her physicalisation of multiple characters drive the production. Too often, however, with no one onstage to deliver to, the lines fall somewhere between audience and tech desk, betraying a lack of conviction. The central problem is a lack of directive imagination. There are some very well made scenes, but for the majority the wooden staging and disruptive voice-overs result in a stultifying monotony.

C, until 10 Aug, 7.00pm.

tw rating 2/5 | [Immi Calderwood]

Bridge To An Island (Out Of The Trunk Productions)

For a play about a bridge, this piece of theatre is surprisingly volatile. There is one constant character; but most of the many others are present for mere minutes. It's a labour of love for Rosanna Wood, who co-wrote, directed and produced it. She plays a girl with a febrile imagination, who conjures up stories that - to her chagrin - all end sadly. Ross Kernahan and Annabel Sacher, portray about a dozen characters, and play out these reveries. The script's clunky in places, but overall is imaginative and heartfelt. The bridge is metaphorical. The play considers the power of fiction, even over its own author; entropy; identity; loneliness; and forms of love and obsession. It's intelligent, reflexive, formally unconventional theatre.

C nova, until 26 Aug, 2.15pm.

tw rating 4/5 | [Arjun Sajip]

Executed For Sodomy - The Life Story Of Caterina Linck (Shift Productions)

The title may seem exploitative, but it's the best theatre I've seen here so far. It's minimalist: there are about five characters, a handful of props, no sets whatsoever, and a very sparse score. It's based on an 18th century case, yet the themes of gendered expectations and sexual confusion are pertinent today; writers Danny West and Ben Fensome make the play relevant but not didactic. Fanni Compton plays Linck, a misfit who - masquerading as a man - captures the heart of a young woman (Victoria Jones, who, in an effective chronological leap, also plays Linck's prosecutor). The girl's fiercely protective mother (Alice Bell) grows suspicious. Effective lighting, shifting temporality, imaginative direction and extraordinary acting - particularly from Compton and Bell - make this utterly spellbinding.

C nova, until 26 Aug (not 12), 6.30pm.

tw rating 5/5! [Arjun Sajip]

The Bunker Trilogy - Macbeth (Jethro Compton)

When shall we meet again? Hopefully very soon. Jethro Compton's interpretation of 'Macbeth' is accessible, moving and inventive. The backdrop of World War I lends itself incredibly well to Shakespeare's work; and the decision to make Lady Macbeth (Serena Manteghi) a delicate but deranged sweetheart haunting the fractured psyche of soldier Macbeth (Sam Donnelly) is inspired. The oppressively realistic bunker the audience watch the action unfold in evokes the true desolation of war, too. Part of Compton's series of plays set in this era at the Fringe this year, the excellence of this production has left me eager to check out the rest. A strong concept brought to life by a strong cast - a real delight to see brought to life.

C nova, until 26 Aug, 10.00pm.

tw rating 5/5 | [Melissa Steel]

VISUAL ART

Phoebe Anna Traquair Murals (Friends of Mansfield Traquair Centre).

Those overwhelmed by the bustle of the Festival ought to visit this exhibition for something more peaceful. Unlike so many Fringe events this does not showcase new talent, but it is a chance to see something of historical interest. In this church, built in 1885, there are several remarkable murals by the arts and crafts painter Phoebe

Anna Traquair. The paintings reveal the transition in her work from a classical means of depicting religious subjects towards a less exalted modern style. These changes are clearly visible in differences between her murals on the arch and back of the church compared to those on the side walls. The paintings were made with delicate attention and sensitivity to anatomy, colour and form.

Mansfield Traquair Centre, Sun-Fri: 11.00-1.00pm, Closed Aug 9.11.

tw rating 4/5 | [Michael Black]

Timurid Beasties - A Magical Menagerie Of Furniture, Rugs, Artefacts And Jewellery

As you enter The Nomads Tent, you will quietly wonder to yourself whether Fringe Venue 142 is in fact just a rug shop. And as you leave the Nomads Tent, you will mutter under your breath that it is, in fact, just a rug shop. A grand arch into a back room proudly announces Timurid Beasties as being the establishment's (read: rug shop's) 31st Fringe exhibition. Walk through it, and you will find the same string of Persian rugs and wooden elephants you found on the other side, with a handful of brief blurbs about Iranian history. This is a joke on us, but it's a fairly boring one and barely worth the walk down Clerk Street. Nice rugs, though.

The Nomads Tent, until 26 Aug, 10.00am to 5.00pm

tw rating 2/5 | [James Hampson]

Edition Three of the ThreeWeeks podcast magazine is now online, featuring...

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Jenny Bede
Bath Time
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“Having written and performed eight solo shows at the Edinburgh Festival, I needed a new subject matter for my ninth. Then I had a heart attack and I thought ‘that’ll do’. Actually, I tried to ignore it as a topic but, as I’ve discovered, the heart won’t be ignored. So, this show is all heart ”

Carey Marx answers the ThreeWeeks Quick Quiz questions. Read his answers at ThreeWeeks.co.uk/2013CM. Plus a host of other performers answer the same questions, check them out at ThreeWeeks.co.uk/interviews



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