

**EDITION #10:  
MON 12 AUG 2013**

## CABARET

### **In Vogue: Songs By Madonna (Michael Griffiths)**

If Madonna was ever to present her Real Life Confessions, this would surely be it. Under the romantic light of candles, with a cup of tea and a grand piano, the show opens with a slower version of 'Vogue.' From then, Michael Griffiths becomes Madonna, guiding us through an intimate conversation about her beginnings, marriages, failed film career, controversial moments, and her material world. Griffiths delivers his charismatic and witty dialogue mixed with some of the pop queen's most popular songs. From 'Like a Virgin' to 'Substitute for Love,' these piano versions are presented with elegance, a powerful voice, and always full of sarcasm. After the show you will definitely feel as if Madonna had just whispered her secrets to your ear.

The Boards, until 17 Aug (not 10-14), 9.00pm. tw rating 5/5 | [Natalia Equihua]

## COMEDY

### **AAA Stand-up Late (Bound And Gagged Comedy)**

If you enjoy smugly boasting about having seen a well renowned stand-up "before they were famous", then haste ye to AAA Stand-Up Late to see Stuart Mitchell. Straight out of the school of self-deprecating Glaswegian comedians, comparisons will inevitably be drawn between Mitchell and Kevin Bridges. But in 20 oh-too-brief minutes Mitchell aptly demonstrates that his scope for mirth goes far beyond any "Glasgow's a wee bit rough" routine. Nick Dixon and Laura Lexx complete the trio of comedians being showcased, with both demonstrating in ephemeral glimpses an impressive knack for stand-up. Irrespective of their hit-and-miss routines, however, this late night show is well worth a visit: Mitchell's performance alone is worth the admission fee.

Pleasance Courtyard, until 26 Aug, 11.00pm. tw rating 4/5 | [Eddie Nisbet]

### **Bridget Christie - A Bic for Her (Bridget Christie / The Stand Comedy Club)**

'A Bic for her' takes its name from a line of ballpoint pens, designed

especially for delicate female hands, and this is exactly the kind of needless every day sexism Christie ridicules in her act, brilliantly highlighting the universal difficulty women clearly have with man-sized pens. She frequently touches on the subject of sexism in the media - handling such topics as the prevalence of 'lads' mags' displayed at child eye height - cementing the fact that this is a show with feminism at its core; Christie deals superbly with issues she feels strongly about, and is never heavy handed, despite the importance and weightiness of such topics. Utterly hilarious and capable of maintaining near constant laughter from her audience members, be they feminist or not.

The Stand Comedy Club, until 25 Aug (not 12), 11.10am. tw rating 4/5 | [Julian Joseph]

### **Daniel Simonsen: Stranger (Mason Sisters @ PBJ)**

'Dead-pan is a mixture of shame and the fear of failure', posits our host, his delivery as dry as a Saharan cream cracker. Daniel Simonsen, who has garnered enough 'one-to-watch' plaudits to fill a large mantel-piece, claims that 'Stranger' is a show based on riffing without structure, and this is certainly true. There's an element of the ramshackle to this performance; it's funny in parts but the comedian often seems to get lost in his own uncertainty. There's some quality material here, but Simonsen desperately struggles to fill anything close to an hour and consequently 'Strangers' has more stretch marks than a mother of octuplets. Undoubtedly talented, Simonsen needs a guiding hand, and a properly structured show to get the best out of him. Someone do it.

Pleasance Dome, until 26 Aug, 8.20pm tw rating 3/5 | [Joseph Trotter]

### **Bulletproof Jest (The Dead Secrets)**

With an outlandish sketch about sperm, surprisingly more intelligent than crude, you felt The Dead Secrets were opening with their strongest. Yet what followed continued to impress, tickling the imagination with refreshingly original ideas, ranging from space geese to a literary wife swap. Eluding the typical Achilles heel of sketch comedy, a weak delivery, they did justice to their material and brought each character to life with impressive acting. Not a minute was wasted, and time elapsed during scene changeovers were used to

show films, providing further depth to sketches. The ending, something of a disappointment, was abrupt and almost anti-climactic. Perhaps, however, I can attribute this to the fact I was simply left wanting to watch more from this talented group.

theSpace @ Surgeons Hall, until 17 Aug (not 11), 7.20pm.

tw rating 4/5 | [Ankur Anil Shah]

### **Nathaniel Metcalfe: Enthusiast (Nathaniel Metcalfe / PBH's Free Fringe)**

Nathaniel Metcalfe was charming and funny in this autobiographical comedy set, talking us through his many unemployed years spent tracing down obscure facts about mildly-famous TV stars. His knowledge of 60s Disney movies and Neil Buchanan's 'Art Attack' is easy to relate to, even if not shared. This free set is clever and well-structured once Metcalfe finds his rhythm, the whole audience visibly awaiting the hilarious trivia that he has collated. The first five minutes or so, where he explains what to expect from the show, are unnecessary and slow, but are quickly forgotten once the references to 80s TV panel shows start to fly. Even for those like me who weren't born at the time, Metcalfe's humour is accessible and original.

The Cabaret Voltaire, until 24 Aug (not 14), 2.35pm. tw rating 4/5 | [Jonathan Mayo]

### **Atella The Pun (Leo Kearse and Darren Walsh)**

The name of the show is about subtle as the jokes get, as Atella The Pun battles it out with Genghis Pun to be crowned the "pun master". Both induced as many groans as they did laughs with their quick fire gags, but the entertainers were clearly enjoying themselves and this became infectious for the assembled crowd. A poor choice of guest, in the over-active Candy Gigi, meant the end of the show was a little flat, but the two main performers managed to pull it back with their pun battles, where the audience got to choose the topic they were riffing on. On the whole it was an enthusiastic and competent performance from two evidently funny people.

Laughing Horse @ The Free Sisters, 7-25 Aug (Not 13, 20 Aug), 2.30pm.

tw rating | 3/5 | [Ian Freeman]

### **The G Spot (The New Town Bar)**

This is a comedy showcase

featuring a different line-up every night, but if the debut show is anything to go by, 'The G Spot' is the place to be. Compèred by the side-splitting Jojo Sutherland, a range of excellent comedians from across the Fringe took to the stage, each as hilarious as the last. Morning Glory with Dick and Debs featured brilliantly comic performances from the 'TV presenters'; Katie Mulgrew's stand up was incredibly funny and Zoe Lyons was just plain hysterical. While the show will change every time, 'The G Spot' clearly has a knack for spotting the best talent out there and delivering it in a warm, welcoming atmosphere.

New Town Bar, until Aug 17 (not 11), times vary. tw rating 5/5 | [Elspeth Rudd]

### **Laura Levites: Selfhelpless**

In this entirely true comedy, New Yorker Laura Levites tells of her lifelong quest for happiness. To begin with, audience laughter is nervous; nobody seems quite certain if and when laughing is appropriate. But it's not long into her set before Levites wins the crowd round with her magnificent stage presence and charisma. She jumps from quiet and reminiscent to hyper and laughing in the blink of an eye, carrying the audience along with her on the journey. It may not always be a comfortable listen, but Levites does remarkably well to tell such a dark and personal tale while keeping the audience laughing. We all need a bit of crazy in our lives, and Levites is the person to provide it.

Gilded Balloon Teviot, until 26 Aug (not 13), 2.45pm.

tw rating 4/5 | [Stephanie Gray]

### **Alistair Green is Jack Spencer: Sex Addict (Alistair Green)**

Alistair Green certainly deserves his underground reputation as the comedian's comedian. Providing an excellently-scripted character comedy of delusional sex addict Jack Spencer, this one-man show is totally captivating. Subtle gags feature throughout, but it's really the whole spectacle of Spencer's 'message for the world' that effortlessly engages and entertains. Featuring excerpts from his tormented diary; an iconic means of teaching under-10s about addiction and an energetic, love-fuelled solution to all of Africa's problems, Spencer has it all. This is smart and acutely refreshing comedy that stands above the crowd at this year's Fringe. Spencer wants to spread his message for the good of



## **SNAP OF THE DAY: Crying Out Loud presents Flown - the Pirates Of The Carabina at Underbelly Bristo Square.** Photo: Mark Dawson

mankind, and with entertainment this consistent, I'm sure he's on the right track.

Just the Tonic at The Tron, until 25 Aug (not 13), 9.00pm.

tw rating 5/5 | [Jonathan Mayo]

### **The Play That Goes Wrong (Mischief Theatre)**

Bumbling actors, dodgy props, forgotten lines and missed cues. It sounds like a recipe for theatrical disaster, but is in fact a brilliant mix of slapstick comedy brought to you by Mischief Theatre. After a successful run in London, the troupe behind 'Lights! Camera! Improvise!' have brought this messy, violent, and ridiculous slapstick show to Edinburgh. Everyone was involved in the farce, from the backstage crew to the technicians. Whilst lines were read from palms and the actors were constantly on stage at the wrong time, the only things that performed on cue were the failing sets. For a play where everything possible goes wrong, the one thing they got right was the audience's non-stop laughter.

Pleasance Courtyard, until 26 Aug (not 13), 5.00pm.

tw rating 5/5 | [Samantha Strachan]

### **David Quirk - Shaking Hands With Danger (Laughing Stock Productions)**

With the sound of Guns N' Roses 'You Could Be Mine' wailing through the speakers, David Quirk opens the show with a bit of a 'rock out'. Jumping around

the stage, removing items of clothing and pelvic thrusting at the audience members, Quirk instantly commands our attention and doesn't let go of it. Divulging tales from his past, Quirk talks of love, infidelity, and venereal diseases. The Australian's down to earth style resonates with the audience, while his straight talking observations make for a side-splittingly funny show. His candid delivery and blatant honesty add an organic feel to the material, and by the end of the hour there is no one left disappointed.

Pleasance Courtyard, until 26 Aug (not 12), 9.45pm. tw rating 4/5 | [Peter Dorman]

### **First World Problems (Elena Kombou and Simon Caine / Free Festival)**

The real issue with addressing 'first world problems' is that they are by nature insignificant. Unfortunately, these two comics were unable to change that perception. Observational comedy should allow an audience to relate to the comedian's woes, but when those trials and tribulations are described in such unimaginative fashion, the harsh reality is that nobody cares. Whilst they made an admirable effort to communicate with the unresponsive crowd, it couldn't overcome the fact that their weak material was exacerbated by substandard delivery (reading jokes scrawled on your arm, really?). Though they may have ranted about the trivial frustrations that life threw their way, they were clearly

oblivious to those thrown at the people sitting before them.

Laughing Horse @ The Free Sisters, until 25 Aug, 2.45pm.

tw rating 2/5 | [Robert McGowan Stuart]

### **Alfie Moore - Viva Alf's Vegas (Phil McIntyre Entertainments)**

As a police constable, it was always going to be easy for Moore to keep his audience quiet. However, it wasn't just fear of incarceration that kept us on the edge of our seats; he delivered a performance with great sensitivity, understated authority and gentle humour. As he delivered a story that says a lot about today's society, Moore's recollections of his gambling addiction were told with humility and emotion, with room left over for some well-timed jokes. By the time the show had reached its conclusion, the imposing comic had made some significant arguments about the dangers of gambling alongside alcohol and other drugs. For a story so touching, Moore admirably managed to hold his poker face throughout.

Pleasance Courtyard, until 25 Aug, 9.50pm.

tw rating 4/5 | [Robert McGowan Stuart]

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

## Seymour Mace Presents, Marmaduke Spatula's F\*ckin' Spectacular Cabaret Of Sunshine Show (Seymour Mace / The Stand Comedy Club)

Wild eyed, half dressed and totally mental, Seymour Mace's alter ego, Marmaduke Spatula, won't be to everyone's taste, but he went down a storm with the audience tonight. Absurdist to a fault, Mace keeps the energy high and the laughs coming, with idiotic audience games (can YOU eat a bag of marshmallows?), bizarre intermissions and songs about people who weren't paedophiles in the Eighties. In such an off-beat show there's always the odd misfire, but Mace doesn't let them linger and we're straight on to the next ridiculous moment. The end is a little self-indulgent and his drawing isn't reliably funny, but this is otherwise a rip roaring, ridiculous rollercoaster of a show.

The Stand Comedy Club II, until 25 Aug (not 12), 7:10pm.

tw rating 4/5 | [Andrew Bell]

## Will Seaward: Socialist Fairytales! (Will Seaward)

With some of the funniest and most original satire at the Fringe, Seaward had the audience laughing from the moment he stepped on stage. The piece is a political fable: Seaward takes the structure of a fairy tale and parodies its clichés to comment on social, political and economic issues. Through surrealist humour, infinitely inventive characters, horrendous puns and a great deal of charisma, he tells the story of Jack, a man on a quest for the mythical 'job'. Seaward's story is a modern parable of the rich and poor, of the search for basic empathy and a hope that some old, well-meaning

ideologies might become more than just fairy tale. It is also utterly absurd and belly-achingly funny.

Gilded Balloon Teviot, until 26 Aug (not 13), 11.30pm. tw rating 5/5 | [Julian Joseph]

## Edward Aczel Lives In A Meaningless Shed (Show And Tell)

Edward Aczel's humour is so off the wall that what he does is 'anti-comedy'. Arriving with a much-consulted show plan in his pocket, he laboriously and hilariously takes the audience through his search for meaning; veering off into unrelated topics and ending up in group therapy with the audience. His speciality is asking a string of increasingly technical questions to hapless audience members. This is much funnier than it sounds; as seems to be a trademark of most of his material. It is remarkable how he manages to generate laughter with only the bare minimum of body language - sometimes barely opening his eyes. His monotone voice is the only tool required for hilarity to ensue. This is pared-back comedy at its finest.

Underbelly Cowgate, until 15 Aug (not 12), 6:10pm. tw rating 4/5 | [Isobel Steer]

## Death Ship 666 (Death Ship 666 / Free Festival)

This supremely funny farce is simply unmissable - and won't stay a free show forever. High-octane and high-energy, the script is genius and the cast is pure gold. 'Death Ship 666' parodies 'Titanic' as a wonderfully dark comedy, and the fantastic cast played a whole host of hilarious characters, expertly exploiting tropes and clichés from theatre and film. Expect fires and floods, bears and explosions (on a budget). Come prepared for anarchic, bizarre

humour and even a bit of song and dance, splendidly over-acted and flawlessly choreographed. This meta-disaster chucks joke after joke at you, the cast working so well because of their synchronisation as an ensemble. Accomplished but naughty family entertainment, this is perfection.

Laughing Horse @ The Free Sisters, until 25 Aug, 10.45am.

tw rating 5/5 | [Elizabeth Jewell]

## Rhys James Prepares (Rhys James / Free Festival)

Rhys James is a 'well-spoken' young man who didn't put a foot wrong. In this set, James covered a lot of ground, moving from C.S. Lewis to poetry, via love, loss and adolescent trauma. His anecdotes deftly deflated his own ego, with tales of bullying at school and romance on the tube displaying insecurities that belied the effortlessly confident way he addressed his audience. James' performance showed huge flexibility, turning his relative inexperience to his advantage by subtly mocking the perceptions of young people and comedy in an entertaining section on 'big issues'. See this show, because by the time next year's fringe rolls around, you'll wish you'd seen Rhys James while the tickets were still free.

Laughing Horse @ The Free Sisters, until 26 Aug (not 13), 5.25pm.

twrating 5/5 | [Tom Bateman]

## Austentatious (Milk Monitors / Laughing Horse Free Festival)

Now I've had a chance to think about it, I realise what a difficult task it must be to improvise an entire play in the style of a Jane Austen novel. It seems obvious now, but the supremely talented cast of 'Austentatious' just made it look so easy. To be so consistently funny, while also maintaining and developing a coherent narrative in the style of Jane Austen, all without having planned anything beforehand, is nothing short of heroic. I cannot praise the cast highly enough, although special mention must be made of Rachel Parris, whose blinding one-liners left the audience helpless every time. See this show: you'll have to come early to beat the queues, but its definitely worth the wait.

Laughing Horse @ The Counting House, until 25 Aug (not 13), 1.30pm.

tw rating 5/5 | [Tom Bateman]

## Dan Cook: Community Service (Mick Perrin Worldwide)

For a show built around juvenile correction, Dan Cook certainly

provided arresting comedy. Smart sketches, convincing acting and unconventional audience participation all contributed to a well thought-out set that was thoroughly enjoyable. Cook certainly has a future in comedy, a fact made evident throughout this effortless performance, which had the crowd roaring with laughter at times. Though his silliness occasionally got the better of him, these sharply written sketches flowed well within the framing device. A particular highlight involved an obnoxious halfwit being punished for throwing a quiche at a dog - trust me, it makes perfect sense by the end. Casting off the shackles of mainstream sketch comedy, Cook's humour took no prisoners.

Pleasance Courtyard, until 26 Aug (not 13), 4.30pm.

tw rating 4/5 | [Robert McGowan Stuart]

## Sofa Specific (Sofa Specific Productions)

Just how much fun can you have with a two seater sofa, four grown men and no words? The answer is a surprisingly large amount. "The Idiots" craft scenes from Titanic, stories of sickness, death and resurrection and just plain buffoonery from nothing more than a tired piece of soft furnishing. Not every section is a hit - some parts are more clever than funny - and the whole thing feels a little like a two seater that has been stretched into a three piece suite, but there is plenty of inventiveness and skill on show. 'Sofa Specific' is a brave attempt at something different, and is worth a look if you fancy some sit down, rather than stand-up, comedy.

Just The Tonic At The Caves, until 25 Aug (not 13), 12.55pm.

tw rating 3/5 | [Andrew Bell]

## That Pair: Never Liked Her Anyway (The Mason Sisters)

Comedy duo That Pair return to Edinburgh with an altered stage name but no less enthusiasm than years gone by. The acting of Bond and Shaw is excellent and the writing brilliant, but what really makes the show is the chemistry between the two women. Their characters complement each other perfectly, with Kat causing chaos and Lorna picking up the pieces. Things do go wrong, as they often do in fast paced comedy shows, but they recover quickly leaving the audience wondering whether it was all part of the act. Their haphazard approach lends itself to a great atmosphere, and the actresses in turn use this to enhance their show. This charismatic duo really look like they're enjoying themselves on

stage, and that makes the show a resounding success.

Just the Tonic at The Caves, until 23 Aug (not 13), 3.40pm.

tw rating 4/5 | [Stephanie Gray]

## Princess Savage (Sam Savage / Free Festival)

Playing to a tiny crowd - just 4 punters, 2 of whom are friends - at lunchtime can't be easy, but there is a relaxed, friendly demeanour about Sam Savage, giving the impression that there's nowhere else she'd rather be. Her persona on stage is endearing and most of her material is sharp and funny, very cleverly constructed; the rhythm of the show is perhaps a little uneven, though, and the less said about the gimmicky finale the better (seriously disappointing after an enjoyable hour of comedy). Savage deserves a bigger crowd, but to get that she needs to have more faith in her stand up skills and less dependence on silly suits and Poundland props.

Laughing Horse @ Espionage, until 25 Aug (not 12, 19), 12.00pm.

tw rating 3/5 | [Andrew Leask]

## Pretty On The Inside (Si Buglass/Lee Kyle/Jonny Pelham/The Stand Comedy Club)

Awkward, charming and a little bit silly; Pretty on the Inside is a showcase of three stand up acts who all bring a different kind of odd humour to the show. First up is Si Buglass, who makes us feel right at home with his informal, chatty approach, before entertaining us with interactive beatboxing lessons and downright terrible rapping. Lee Kyle provides some incredibly awkward, "should I be laughing?" moments as he discusses his life: from being born with a cleft to humiliation at his own prom. Jonny Pelham concludes with some so-bad-they're-funny puns and songs about flags of the world. Flags, talking about your "unfortunate-looking" face and terrible rapping shouldn't be a recipe for laughter, but somehow it is.

The Stand Comedy Club III & IV, until 25 Aug (not 12), 12.00pm.

tw rating 4/5 | [Sarah Virgo]

## MUSIC

### Jazz Bar Music (Jazz Bar)

An antidote to the stifling heat of many bustling venues, the well-established basement Jazz Bar is cool in various senses of the word. It hosts eclectic international acts and its own trio, with an ever-changing line-up of local talent and

owner Bill Kyle regularly sitting in on drums. Stroll in at lunchtime and you might catch able bassist Ed Kelly, or award winning Alan Bensie's assured yet delicate piano skills. Afternoon sessions of trad and bop standards may be so laid-back they're sometimes in danger of drifting into the background, but they're undeniably enjoyable. If the festivals' frantic pace has left you exhausted, this is a fine spot for a few hours of chilled-out listening.

The Jazz Bar, until 26 Aug, times vary

tw rating 4/5 | [Dave Fargnoli]

## THEATRE

### Dark Vanilla Jungle (Supporting Wall)

With its auspicious mixture of wit, passion and talent, this performance seems to have it all. The gifted Gemma Whelan (of Game of Thrones and The Wolfman fame) plays Andrea, a young girl struggling to create a family. To what extents will she go to realise her dream? Will she let anything get in her way? Where should she draw the line? How will she know when to stop? You'll be there with her every single second of the show: laughing, sympathising, crying, loving and hating alongside. The script is entirely wonderful, but really it's the acting that sweeps you off your feet. Dear reader, don't miss it!

Pleasance Courtyard, until 26 Aug (not 13), 3.00pm. tw rating 5/5 | [Iris Ordean]

### The God Particle (Nicely Thank You)

The lengthy queue outside the venue was an immediate indicator that this was going to be good, and it did not disappoint. A quantum physicist meets a vicar in a bar after being stood up, plunging them into the modern clash between science and religion and even seeing them go through time warps. The show centres on this intellectual debate, within a highly comical context, with moments of great hilarity. The acting was professional, believable and pretty flawless. Crucially, the two protagonists worked perfectly together, displaying their differences in attitude but their simultaneous reliance on each other. It is quite simply a show that just works, perfect for the fringe and well worth the £7 price tag. Go see it!

Just The Tonic at Bristo Square, until 25 Aug (not 13), 12.00pm.

tw rating 4/5 | [Alice Taylor]

### Love In The Past Participle (StAg)

Directed by John May and winner

of play of the New Works Festival 2013, 'Love in the Past Participle' is short but sweet. It begins in a slightly cheesy manner, but as the play progresses the actors seem to relax into their roles. Our four characters talk to the audience, navigating their way through the ups and downs of their doomed relationships. It is endearing but sometimes awkward, especially the overly sexual lines that aren't quite convincing. The simple format of four people behind four desks individually lit with a spotlight as they speak, works well for them. All in all an enjoyable production, well-produced and acted, but a little corny at times.

theSpace @ Surgeons Hall, until 17 Aug (not 11), 12.05pm.

tw rating 3/5 | [Sophie Nicol]

### Chalk Farm (Thickskin)

An intimate story unfolds amidst the chaos of London's riots. Within this simple and effective narrative, the audience is invited into the inner thoughts of a single mother and her teenage son, revealing a loving but strained relationship. The dramatic irony and the mother's completely heartfelt acting brought me to tears. Monologues by the son needed more consideration to be as engrossing, but kept an exciting pace that sped though to the end. Finishing abruptly, though in a good way, the story left me with questions and I wanted it to continue. Both actors formed an excellent audience dynamic with their comic timing, unaffected acting and thought-provoking speeches. This newly written work will stir your mind and your emotions.

Underbelly Cowgate, until 25 Aug (not 13, 19) 6.30pm. tw rating 4/5 | [Eleanor Lang]

### Kind (Nominal Theatre Co)

This newly written story feels fresh, despite its fairy tale elements. A young girl, oppressed by her stepfather, falls for a boy she meets in secret. Into the dense material of the play, the boy weaves myths about the birds that inhabit their island, while implications of a darker meaning and poetic imagery added another dimension throughout. Puppets and clever use of props make the piece memorable, though transitions on the set were clumsy. The beautiful script was well deserving of the award it gained, but here it was acted blandly, with only the stepfather and midwife standing out as engaging and considered characters. Overall the work was sophisticated, incredibly charming and great for those looking for something a little unusual.

Zoo Southside, until 17 Aug, 10.20am.

tw rating 3/5 | [Eleanor Lang]

## MORE ONLINE➤

“Do a ghost tour of all those scary/poorly lit old buildings under the city. Even if you don't believe in ghosts, it's still quite fun. Some say that every night at midnight, you can see the lights die in your tour guide's eyes as they realise they'll never be a proper actor”

Rhys Mathewson on having fun in Edinburgh for under a tenner. Read it at [ThreeWeeks.co.uk/2013RM](http://ThreeWeeks.co.uk/2013RM)



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