

**EDITION #13:
THU 15 AUG 2013**

CABARET

Rachel Parris: The Commission (Rachel Parris/ Free Festival)

Rachel Parris' manic musical clown is a brilliant comic conceit; below the gleaming eyes and forced exuberance lies a thinly veiled aggression. It's released in short, pressurised bursts, unleashing fierce, acerbic barbs before quickly reapplying the mask. Physically shaking sometimes holding it back, the tension between the cracking music hall grin and her underlying cynicism is tangible. Echoing the plight of a generation staring apprehensively towards 30 (a kind of living death) and back, at a decade of compromise between ideals and economy, she seems about to snap. A skilled composer, she embodies singers and musical styles with an impressive physicality and vocal dexterity, using her own cracking mask to state bluntly the subtext of cultural atrocities from Disney to The X Factor.

Laughing Horse @ The Counting house, until Aug 25, 4.00pm.
tw rating 4/5 | [Joe Abel]

Diva Gigs (Sarah-Ann Cromwell)

Opera is only for posh people, right? Sarah-Ann Cromwell challenges this preconception; she now makes a living on the opera circuit, but started out as a school teacher from Birmingham. She begins by telling us about her life: singing, teaching and terrifying opera coaches. She follows with a selection of her favourite pieces, ranging from Mozart to Victorian songs to the music on the Lloyd's TSB advert (Kats-Chernin's 'Eliza's Aria'). Cromwell is a strong singer and her accompanist, Ana Maria Andritoio, is equally talented on the piano. The potential is there, but the show lacked a theme to tie everything together. If you're curious about opera, 'Diva Gigs' is a good place to start.

SpaceCabaret @ 54, until 17 Aug (not 7, 8, 12, 14), 5.00pm.
tw rating 3/5 | [Samantha Strachan]

Ulysses Dies At Dawn (The Mechanisms / PBH's Free Fringe)

Folksy yet fantastical, this show is a surreal combination of classics,

musical talent... and space pirates. The Mechanisms' show is quite a lot to take in - they acknowledge their weirdness, but it's worth sticking with it. They're a seven-piece band boasting prowess on a couple of instruments each, and some serious vocal talent. Musically they're ever-changing, ever-surprising and at times profoundly beautiful. The dystopian, gangster, urbane-meets-classical plot was difficult to follow precisely at times, so the tales and lyrics bounded and cascaded, leaving a heap of broken images in the mechanised wasteland. Telling an epic quest of wit, strength, song and love, 'Ulysses Dies At Dawn' is traditional in format, modern in telling, and it's brilliant.

Whynot? until 24 Aug (not 7, 14, 21), 5.30pm.

tw rating 4/5 | [Elizabeth Jewell]

COMEDY

Phill Jupitus And Deborah Frances-White: Voices In Your Head - The Phill Jupitus Experiment (So Comedy)

Phill Jupitus duels with 'The Voice' (Frances-White), in a game of wit, skill, and polar bear impressions. This wonderfully theatrical experience kicks off as 'The Voice' addresses the audience, asking for help in wrong-footing Jupitus. We are complicit in the show's experiment, adding to the excitement, and the anticipation of what might happen. The presentation is raw, with a sparse set and a microphone-free Jupitus focusing attention on the nature of the performance itself. Proceedings could have been more experimental, and it would have been interesting to see Jupitus pushed even further by Frances-White. But nevertheless, this is a unique show, with a thrillingly voyeuristic streak and one that comes highly recommended.

Pleasance Dome, until 26 Aug (not 12), 8.30pm.

tw rating 4/5 | [Tom Bateman]

Abigoliah Schamaun: Subtle (Jaggy)

With a little side-show trickery and a lot of joking around, Abigoliah Schamaun is a comedy whirlwind. The no-holds-barred New York comic starts with a fiery (no, really) entrance and somehow keeps her infectious energy up through the whole show. Including constant audience interaction and freaky

tricks, this is more more than just the usual comedian standing at a microphone. Unapologetically upfront, her shocking escapades and tales of Scottish adventures are guaranteed to draw shrieks of laughter from the whole audience. Schamaun knows how to handle taboo subjects; she is an open, honest and warm comedian who is totally in tune with her crowd. However, a word of warning: if you're squeamish, don't sit up front.

Just the Tonic at The Caves, until 25 Aug (not 13), 20.55pm.

tw rating 5/5 | [Sophie Nicoll]

The Noise Next Door: Soundhouse (Bound & Gagged Comedy By Arrangement With CKP)

The Noise Next Door are a comedy improv group, structuring this show around the goings on in the fictional Soundhouse comedy club. They take audience suggestions (and sometimes participation!) to alter plot details in each performance. Tonight's characters included a part-human, part-gazelle waitress; a security guard obsessed with tuna and a chef whose special ingredient was nose hair. The show is chaotic, lively and entertaining, with a talented, funny cast who work well together. As is sometimes the case with improv shows, some of the funniest moments were when things didn't quite go to plan, but this spontaneity just made the performance more enjoyable. Part of this show's charm is its unpredictability, which guarantees a unique experience every night.

Pleasance Dome, until 26 Aug (not 14), 7.00pm.

tw rating 4/5 | [Elsbeth Rudd]

Gyles Brandreth (Bound & Gagged Comedy)

Gyles Brandreth may have been looking for happiness, but it was his audience that found it, in this masterfully orchestrated comedy show. Consisting of an eclectic collection of advice and anecdotes, and with more names dropped than you can imagine, the ex-MP guided his audience through humanity's everlasting search for happiness, as well as his own. With his grand theatrical voice and gestures, he considered the heavyweight topics of psychology, sex, age and death in an often hilarious, occasionally very moving fashion. This show is intellectual yet gossipy, simple yet profound; a personal and biographical tour de force that is a real pleasure to watch. Don't miss out on this unlikely guru's seven

secrets to happiness!

Pleasance Courtyard, until 26 Aug (not 14), 4.20pm.

tw rating: 5/5 | [Isobel Steer]

Bec Hill: Bec By Popular Demand (Innocent Hill and Gilded Balloon)

There is something about Bec Hill that makes her instantly likeable. I don't know if it was the cheeky little smile as she showed us her unconventional brush with television, but you can tell just how much she enjoys making people laugh. The creative proficiency with which she uses paper puppets, drawings and props throughout the show takes you to a wonderfully childlike state of mind. That's not to say that this is a children's show: in her weird world, she crafts humour out of potentially dark material and presents it in a cheery manner. Combining one liners, storytelling and sketches, this is a great little gem of a show and well worth checking out.

Gilded Balloon Teviot, until 25 Aug (not 7, 14), 4.00pm.

tw rating 4/5 | [Christopher Spring]

Ellievision (Ellie Taylor / Free Festival)

A larger than life comic (well, 5' 9"), Taylor guides the audience through her life as a member of the "boomerang generation". She focuses primarily on the trials of family and romance, but skilfully ties in current affairs and cultural observations, from Essex to Russia. Those hoping for 'Snog Marry Avoid' tales will be disappointed, although fortunately Taylor's own life provides plenty of comic material. The structure of the show is fairly relaxed, consisting of an eclectic series of anecdotes and jokes, and contains undoubtedly the best Kate Middleton impression of the Fringe. There's also some top-notch audience banter. Although many of these stories are self-deprecating, the show has an upbeat and optimistic vibe.

Laughing Horse @ The Counting House, until 24 Aug (not 15), 12.20pm.

tw rating 4/5 | [Isobel Steer]

Knightmare Live! (Corrie McGuire for Objective Talent)

Back for the first time in twenty years, this cult classic television show is updated for adults. Celebrating the camp aspects and faulty set in all its glory, 'Knightmare Live!' will be a thrill for hardcore Treguard fans and an entertaining



SNAP OF THE DAY: A little street music from the Teannaich Ceilidh Band ahead of their Edinburgh Ceilidh Club. Photo: Natalia Equihua

(if slightly confusing) experience for a new audience. With two new comedians and a new audience member every day, this show is certain to keep fresh and make every night uniquely entertaining. The two game masters are highly amusing and capable of maintaining the high standard of the show. Newcomers might initially feel inclined to sidestep their way out of there, but once the game starts it's easy to get caught up and lost in it.

Pleasance Courtyard, until 26 Aug (except 13), 9.30pm.

tw rating 4/5 | [Rory Morgan]

The Alternative Comedy Memorial Society (Alternative Comedy Memorial Society / The Stand Comedy Club)

"A failure?" says the compère; "A noble failure!" comes the reply after every act. Removing the fear of failure is an inspired way to push these great-name comedians, giving them the platform to really experiment. There are huge booze-filled belly laughs for those willing to try something new, or a polite titter for those that offer regular material. With a great venue and groups of hardcore regulars appearing expectantly every night, it is the atmosphere that makes this show great. If you are in the mood to laugh uproariously and enjoy a surreal and chaotic night - filled with big names like Alfie Brown and Tony Law to name but a couple -

then this is perfect.

The Stand Comedy Club, until Aug 22 (Tue - Thu only), 11.30pm.

tw rating 5/5 | [Christopher Spring]

Martin Mor - How Do You Like Your Blue-eyed Boy Mister Death? (Martin Mor/ The Stand Comedy Club)

Somehow, Martin Mor manages to be both the most insulting, and the most genuinely kind person you're ever likely to meet. The comic has found the perfect mixture of pre-rehearsed material and audience interaction, keeping the entire crowd captivated and chuckling throughout. Few can think as quickly on their feet and deliver in such a natural manner, yet Mor made it look easy, seamlessly interchanging between embarrassing audience members and telling bizarre tales about his own life. Crudeness was the one constant in a set that discussed just about anything and everything, but to his credit Mor seemed amazingly aware of any subtle change in the audience's mood. Unconventional and underrated, spare this man your time: he will make it worthwhile.

The Stand Comedy Club, until 25 Aug (not 12), 8.20pm.

tw rating 4/5 | [Ankur Anil Shah]

The Beta Males In... Superopolis (Ditto Productions)

With more onomatopoeia than

you can shake a gauntleted fist at, farcical comedy troupe The Beta Males bring you a sketch show about everything super powered. Exploring the whys, what ifs and ironies of the superhero world, this play has enough niche references for even the most seasoned fan (I'm talking 'Ocarina Of Time' songs niche). Not that civilians should be discouraged: this is a smart, brilliantly self-aware comedy performed with infectious fun and enthusiasm. It's clear The Beta Males have an honest love for the genre (except maybe one) and it shines through in their sharp observations and knowing winks. Whether you share their love or not, there's tonnes to enjoy in this gleeful jaunt of justice.

Pleasance Dome, until 26 Aug (not 13), 7.00pm.

tw rating 4/5 | [Andrew Pollard]

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

The Prawn King (I Dilenttanti)

An apparent piece of Commedia dell'Arte, 'The Prawn King' is a comedic half-way-house, a mish-mash, an insert-your-own-mixed-up-analogy-here. Never quite funny enough to be hilarious, well acted enough to be captivating, long enough to be boring or short enough to be snappy, it treads a very thin line between amusing and annoying. The problem lies in both the over-acting and the sheer volume of jokes: with little pause between each witticism, the audience has no time to digest them. We quickly become saturated by the gags, though that's not to say the show doesn't have potential. It has some cracking lines, it just needed a tightened script or a longer slot to stop them becoming lost in the frenzied fever of the piece.

theSpace on the mile, 10 Aug, 11.0pm.

tw rating 2/5 | [Joseph Trotter]

The Colour Ham (Colour Ham)

The bizarre show title doesn't give much away, but all becomes clear once you actually witness the utter madness that is 'The Colour Ham'. A magnificent mix of magic, mind tricks and comedy sketches, laughs are abundant from start to finish, with even the performers struggling to keep straight faces. Colin McLeod's mentalist tricks and Kevin McMahon's magic are impressive, and the comedy character provided by Gavin Oattes is a triumph, adding an element of originality to the set. It's ridiculously unpredictable, and always a surprise to see where the next joke is going to come from. As for the finale, well...you'll just have to wait and see. A hilarious (if slightly odd) hour or so, and one of the highlights of the 2013 Fringe.

Just the Tonic at The Caves, until 24 Aug (not 12-15, 19-22), 7.45pm.

tw rating 5/5 | [Stephanie Gray]

Hilarity Bites Comedy Club Showcase (Hilarity Bites/Free Festival)

Hosted by the lively Danny Deegan, Hilarity Bites is a revolving line up of different comedians performing extracts from their shows. Having no connecting theme, the event is not a piece in itself, but acts as a platform for performers to advertise their solo projects. First up was John Gavin, refreshingly and intensely Scottish, with horror stories featuring the St Andrews aquarium (or 'the fish prison'), as well as the inevitable differences between Glasgow and Edinburgh. The other notable act, Paul Savage, was brave enough to be more offensive than

the others, with a number of insane anecdotes. Worth a watch if you have time to kill; there are lurking shades of brilliance.

Laughing Horse @ Free Sisters, until 25 Aug, 2.45pm. tw rating 3/5 [Julian Joseph]

Christian Reilly: Songs of Praise (Christian Reilly / PBH's Free Fringe)

Christian Reilly performs songs that are satirical, often silly, and always funny. He takes aim at cultural and political figures, mixing current affairs in with a dose of surrealism and controversy. Reilly is also a talented musician, whose range and skill help him hit his musical punchlines. The sections between songs are equally well-crafted, as a manifesto is set out for 'Songs Of Praise', claiming, with tongue firmly in cheek, to be making the world a better place. While occasional material proved a little risqué for some (an impersonation of Korean rapper Psy being one example), Reilly carries it off with a knowing laugh and a gutsy guitar solo.

The Dram House, until 24 Aug, 6.00pm.

twrating 4/5 | [Tom Bateman]

Caroline Rhea (Gilded Balloon)

Caroline Rhea is back at the Fringe after her last stint in 2010, and it's clear that she knows her audience well. Poking gentle fun at the city of Edinburgh and offering some great treats for fans of 'Sabrina the Teenage Witch', Rhea is clearly in her element. The entire routine is uncompromisingly and thrillingly personal and feels well-adapted for a UK audience. Rhea takes on an almost Bridget Jones-esque persona and the audience immediately warm to her, enjoying her stories of unintentionally putting her foot in it. There's a real genuine quality to the show, which only makes proceedings all the more enjoyable.

Gilded Balloon Teviot, until 22 Aug, 8.15pm.

tw rating 4/5 | [Rory Morgan]

Hope and Gloria (Alex Maher/ PBH's Free Fringe)

Prepare to let Dr Hope help you through your (but mostly her own) personal issues. No one escapes the lifestyle improvement exercises, in a show which (quite bravely) leans on audience participation, and from the moment she bursts out of the metaphorical womb, it is obvious that Hope is a hilarious creation. Not only is the comedic timing and delivery spot on, the performance is always on the move. Enthusiastically running around the stage and in and out the audience, Alex Maher executes excellent physical comedy, not the easiest of

skills to pull off. So, so funny, and so much fun, 'Hope and Gloria' is a (free!) Fringe Festival gem.

The Voodoo Rooms, until 25 Aug, 8.40pm.

tw rating 5/5 | [Patricia-Ann Young]

Kieran Hodgson - Flood (Live Nation and United Agents Present)

A flooded village, a damaged dam and a police inspector that can't seem to speak without singing: Gainsborough is a bunting-filled hell on earth. And that's before you meet the rest of its inhabitants, all of whom are hilariously and frankly horrifyingly brought to life by Kieran Hodgson, in this tour-de-force character comedy. 'Hot Fuzz' crossed with 'Les Mis', the show's momentum never falters, as Hodgson skilfully leaps from persona to persona with an energy that defies logic. Once or twice such pace makes the story slightly hard to follow - but Hodgson's exceptional talent means this hardly matters. Brilliantly observed and impressively performed, 'Flood' almost overflows with entertainment.

Underbelly, Bristo Square, until 26 Aug (not 15), 5.40pm.

tw rating 4/5 | [Sarah Richardson]

Dana Alexander: Is This Really Happening?

Slide-shows with stand-up comedy can represent a fine line. They can add to the narrative structure of the show or provide an unwelcome distraction; and unfortunately for Dana Alexander it proved the latter. Taking us on a journey through her life, Alexander demonstrates how she became who she is, and offers some cracking observations about our times and culture along the way. Alexander is a warm, charismatic and incredibly funny stand-up comedian, and I would be happy to listen to her jokes all day long. The slide-show indicated a lack of confidence, which baffles. Sadly, this is a potentially brilliant show, ruined by technology.

The Stand Comedy Club, until 25 Aug (not 12), 9.20pm.

tw rating 3/5 | [Christopher Spring]

Aaaand Now For Something Completely Improvised (Racing Minds)

About 45 minutes into the show, I realised with astonishment that everything – plot, characters, events – had all sprung from a few random audience suggestions. This is normal for long-form improvisation; less normal was the sublime pacing, the flow, and the fact that despite its surrealism, it was enormously convincing. Never in my life have I witnessed a funnier live comedy

show. The lads more than live up to their chief influences (Python and 'The League of Gentlemen'), but bring an original sensibility to the 'material', and their wit and interplay are astounding. The keyboardist doesn't miss a single cue, the humour would be wickedly intelligent even if it weren't off-the-cuff, and the jokes are consistently hilarious. Unmissable.

Pleasance Courtyard, until 26 Aug, 11.30am. tw rating 5/5 | [Arjun Sajip]

MUSICALS & OPERA

The Road To Qatar (Aria Entertainment)

'The Road To Qatar' is the incredible true tale of Michael and Jeffrey, who are transported by an out-of-the-blue email to the Middle East, where they are immediately commanded to write a musical. Shot through with perceptive commentaries on life in the Gulf alongside camel gags, the show's hummable melodies and snappy lyrics combine to make 'The Road To Qatar' both entertaining and memorable. In the musical comedy world, where tap-dance solves any conflict, the occasional screeching high note is easily forgiven as the audience are swept along with by a non-stop energy. An affectionately cautionary tale against collaborating with Middle Eastern businessmen, for anyone with or without the appropriate cultural connections.

C Too, until Aug 26 (not 13), 7.20pm

tw rating 4/5 | [Eilidh Johnstone]

THEATRE

Minnie And Mona Play Dead (Jeffrey Jay Fowler And The Duck House)

Ostensibly about two friends who like to play silly games, this play explores suicide both from the perspective of people who have considered it and those who have been affected by it. The play blurs the boundaries between performance and process, exploring the impact of art on life and vice versa. This exploration of a heavy, difficult topic is delivered with skill and a darkly comic style. Minnie and Mona's make-believe world often takes a dark and disturbing turn, hinting that all is not quite right in reality. The play-fantasy is frequently interrupted by real life tragedy, an emotionally poignant mix that leaves you unsure exactly how to feel at the end.

Underbelly, Bristo Square, until Aug 25 (not 13), 2.00pm.

tw rating 4/5 | [Elspeth Rudd]

Champ (Artscape and Assembly)

This South African production centres on three young drama school graduates, forced into the demeaning job of becoming children's entertainers. Their dissatisfaction is heightened when an evil child targets them and they decide to retaliate. The strongest moments are those that gently mock the drama school institution, as well as the frantic back-and-forth dialogue that certainly keeps the audience immersed in the action. The trouble with 'Champ' is that they take the offensive jokes a little too far. There's nothing wrong with a bit of toilet humour, but the constant sexist and homophobic banter wore a bit thin. The acting was excellent and the script original, but the overtly aggressive undertones made 'Champ' hard to stomach.

Assembly Roxy, until Aug 26 (not 12), 2.30pm.

tw rating 3/5 | [Sophie Nicoll]

The Edge Of Our Bodies (PenKnife Productions)

Bernadette is growing up. As she becomes fully conscious of her situation, she boards a train for New York, planning a surprise visit to her boyfriend, Michael. She intends to share some important news with him, but what she finds is very different to what she expected. A witty, talented Lauren Farrell delivers an excellent interpretation of the sixteen-year-old Bernadette. She is evidently a more than suitable match for this bright character, in the award-winning script by Adam Rapp. A true spur for the imagination, this is an insightful and rich tale about coming-of-age and the multiple changes this inherently implies. Undoubtedly, Farrell has taken her first steps on the lane of fame.

theSpace @ Venue45, until 10 Aug, 5.40 pm.

tw rating 4/5 | [Iris Ordean]

Synergy (Crowded Nest)

As a piece of physical theatre, 'Synergy's strength is not necessarily in its physicality, but rather in its message. We see two societies that exist independently of one another - one that sees in silence, and the other that speaks in darkness - and what happens when an outsider threatens the isolation of both societies. 'Synergy' spends significant time philosophising, but this rarely feels contrived or pretentious. The choreography was unexciting, but some excellent use of sound and an overall decent ensemble created a 'Midsummer Night's Dream' type vibe and a

heightened atmosphere. Not one of the most breathtaking pieces of theatre, but it raises some interesting questions about the nature of habit, communication and deception.

theSpace @ Surgeons Hall,until 10th Aug, 11.05am.

tw rating 3/5 | [Otamere Guobadia]

Chaos by Design (The Rat's Nest Theatre Company)

This play takes an impressively unflinching look at the barbaric use of rape as a weapon of war in the Democratic Republic of Congo. The central figure, Angelique, is intended to be a human face behind the statistics, but she also agrees with Prime Minister Patrice Lumumba when she quotes: "if you rape a woman you rape an entire nation". Angelique as an individual demands empathy, but her suffering stands for that of many women in Congo. The set is basic but there are some remarkably powerful set pieces, used as metaphors for Angelique's hardship or to literally illustrate her life. The company's conviction, that these issues need to be taken seriously, is clear.

theSpace on the Mile, until Aug 17 (not 11), 4.50pm. tw rating 4/5 | [Michael Black]

Shake The Dust (Somebody's Theatre)

Fortunately 'Shake the Dust' is a modest production, as otherwise it might not have felt quite as serious and sensitive. It looks at mental illness through the character Fay, who will not join her own birthday party despite the encouragement of her sister Leah and awkward family friend Ricky. The audience can identify with Leah and Ricky, who want to understand Fay but often struggle to see an explanation for her anxiety. The cleverness of the script is in never letting 'mental illness' explain all of her behaviour: it's part of her but does not define her. Fay's pessimistic attitude to life resembles that of many young people in today's society, who feel oppressed rather than inspired by expectations of their success.

theSpace on the Mile, until Aug 17 (not 11) 11.35 am, Aug 19-24, 12.35pm.

tw rating 4/5 | [Michael Black]

The Goddess of Walnuts (The Catherine's Club)

It isn't easy to create a half-hour stage masterpiece. One might either try something conceptually ambitious, or go for a modest affair, meant to amuse and entertain rather than provoke much thought or controversy. The highly-acclaimed Tim Foley has opted for the latter: his tale of a reluctantly ageing actress is hardly

original, but still generates lots of laughter. The script is excellent, deftly and concisely fleshing-out the characters. Emma Taylor's performance had the audience in stitches, actively seeking out the latent humour while still lending the play some emotional heft, with Cara Mahoney providing able support. 'The Goddess of Walnuts' will certainly entertain you, but you might be left wishing you hadn't seen it all before.

Paradise in The Vault, until 18 Aug (not 12), 7.00pm. tw rating 3/5 | [Arjun Sajip]

Outside On The Street (Pleasance and Invertigo)

Sergeant Beckmann, an escaped prisoner of war, is told by a theatre director that "art has nothing to do with truth". This play, written just days after his escape, aspires to be an illumination of that 'truth'. This production is conceived as high art, a characteristic evident in the actors' statuesque gestures and also the songs, commenting on the story in the manner of a Greek chorus. Visually this is impressive, though the decision to have a male play the female roles is perhaps clever for the sake of being clever. However it is overall not entirely convincing; the eerie set pieces and odd characters do as much to obscure as to clarify the effect of war on the individual.

Pleasance Dome, until Aug 26 (not 12, 20) 1.30pm.

tw rating 3/5 | [Michael Black]

VISUAL ART

Peter Doig: No Foreign Lands (National Galleries of Scotland)

Doig's large-scale cinematic paintings feel well at home in the spacious halls of the Scottish National Gallery. The exhibition focuses on the artist's work, from 2000 until the present day, as he rediscovers his childhood home of Trinidad. His themes are reminiscent of Gauguin but ultimately, his wariness of romanticising the idea of the 'exotic' sets him apart. Using architectural elements from the Trinidad scenery, he creates surreal and dreamlike compositions. We are also given access to many painstaking preliminary sketches and etchings, allowing us an exciting insight into the artistic process. Take your time going through this enjoyable exploration of Doig's recent work, a must for anyone with any doubts that painting is still relevant in 2013.

Scottish National Gallery, until 3 Nov, 10.00am

tw rating 5/5 | [Sophie Nicoll]

MORE ONLINE>

“ Let's face it, whether you like this song or not, you won't be able to escape it for a while, so you might as well learn to enjoy it. Let's all stay up all night til the sun, up all night for good fun, up all night to get some, and up all night to get lucky! ”

One third of The Axis Of Awesome, Benny Davis - here with his show "The Human Jukebox" - compiles a playlist to get you through the Festival month. Check it out at www.ThreeWeeks.co.uk/2013BD



PODCASTS>

Edition Eight of the ThreeWeeks podcast magazine is now online - featuring...

Luke Toulson

Jenny Williams

Thunderbards

Anthropoetry

She Was Probably Not A Robot

Plus check out loads of Podcast Extras with clips of great Fringe shows

www.ThreeWeeks.co.uk/podcasts



INFO

Published by ThreeWeeks Publishing, a division of UnLimited Media www.unlimitedmedia.co.uk