

**EDITION #17:
MON 19 AUG 2013**

CABARET

Magic Faraway Cabaret (Magic Faraway / PBH's Free Fringe)

An exciting array of the best in burlesque, comedy and sideshow variety are on show at the late night 'Magic Faraway Cabaret'. Hosted by the humble 'Dave The Bear', this fun late night show has a taste of everything: sexy jazz, feathers, glitter and the best "hand striptease" I've ever seen. The acts were effervescent and interacted well with the audience; award winning burlesque dancer Aurora Galore wowed us, while psychic comic Peter Antoniou impressed us with his mind reading tricks. There was even a fawn, stepping away from the sound desk to wow us with a song. The Bear as compère was a real charm, stick around for his final appearance at the end of the night.

The Voodoo Rooms, until 25 Aug (not 12), 10.50pm.

tw rating 4/5 | [Samantha Strachan]

Lady Rizo (Assembly)

Lady Rizo's performance offers the perfect example of why cabaret can be so much more exciting than your average concert or music recital. Not only is she drop dead gorgeous with a killer voice, she's also incredibly funny and a little bit bizarre. During her set we were treated to a taste of some original numbers that will appear on her debut album later this year. She also sang a lively Pixies cover followed by a hilarious rendition of Jamie Foxx's Grammy award winning 'Blame It'. Stripping, drinking and stardust are encompassed as this sexy diva commands the stage. So much so, her band are as enthralled (and slightly intimidated) by her and her strange antics as the audience.

Assembly Checkpoint, until 25 Aug (not 12, 19), 7.40pm.

tw rating 5/5 | [Samantha Strachan]

Aurora Winterborn's Candid Cabaret (Candid Cabaret)

The dark and smouldering venue of Club Rouge is given a light touch from the compèring skills of Judy Jones, as we switch from comedy to burlesque and back again. Highlights include Peter Antoniou, who follows our host Aurora's dance set with a mind-boggling mind reading show, and The Great Aziz

who has the crowd enraptured with an old fashioned magic set, doves coming out of his sleeves and all. The old ones really are the best, it seems. The atmosphere of the night was fun, unpredictable and a genuine cross section of society was on display, just like cabaret apparently used to be. If the thought of cabaret scares but intrigues you, then this night is a good place to ease yourself in.

Club Rouge: Cabaret And Show Bar, until 23 Aug (not 12-14, 19-21), 8.00pm.

tw rating 3/5 | [James Hampson]

COMEDY

Ellis & Rose - Big In Denmark (Pay What You Want)

The problem with creating a show that's dominated by chaos is that it has the tendency to lack structure, coherence and purpose (naturally). Ellis and Rose did their best to stir up some bedlam in the room, but a lack of focus hampered their efforts. With the show essentially involving a massively protracted introduction, the duo's inability to advance their performance was in many respects amusing, but simultaneously unbearable. With plenty of charisma, they certainly have the potential to do more profound, mature things; it's just a matter of whether they can actually get around to doing them. You don't have to be sane to work here, but it helps.

Heroes @ The Hive, until 25 Aug (not 19), 3.30pm.

tw rating 2/5 | [Robert McGowan Stuart]

The Lunchtime Ferret (Lunchtime Ferret/Free Festival)

Stand-up held on the top floor of a double-decker bus instantly raises expectations and these four comedians don't disappoint. Throughout the show the venue quite literally sways with entertainment as each performer delivers a new character and comedy style. Paul David Collins' cynical tales are very funny and worryingly easy to agree with, while guest Alasdair Beckett-King (whose long red hair and beard make it difficult to picture him as anything but a comedian), bounces around cracking puns with an ease that assures you he's naturally witty. This chaotic mix combined with the compère throwing fig rolls to the audience and encouraging laughter exercises turns 'The Lunchtime Ferret' into what feels more like a

ridiculous drinking session with friends rather a Fringe show.

Laughing Horse @ The Free Sisters, until 18 Aug, 12.30pm.

tw rating 4/5 | [Grace Brennan]

Wayne Thallon - Procreation (Veritas GB Ltd)

This show is about - you guessed it - procreation; so be prepared for a lot of penis jokes, including a memorable story about sperm donation. Edinburgh local Wayne Thallon opens up about his struggles to conceive; and his charitable gig is to help those born with the heart condition from which his daughter suffers. Thallon's style is anecdotal, although he also tackles some more general topics, such as the medical TV genre. The style of humour is laddish and accessible, and you will also learn some new and exciting Edinburgh phrases in this show. But at its heart, the message is about family. A wonderful comedian with a straightforward and very funny act that is laugh-out-loud, often crude and occasionally extremely emotive.

Just The Tonic @ The Caves, until 25 Aug (not 13), 9.00pm.

tw rating 4/5 | [Isobel Steer]

Comedy, Evolved (Darwin's Waiting Room)

This group of gifted actors provide an hour of nice, clean family fun, and a wide variety of sketches with broad ranging themes. The comics are quick to get into character, and all play their parts with vigour and enthusiasm, but it is perhaps a format that would work slightly better on television than it does on stage, and there were one or two sketches that were a little longer than necessary. However, the brilliant acting more than made up for the shortfalls, and both the audience and the performers were all clearly enjoying themselves. So if you are in the mood for an hour of silliness for its own sake, then this is exactly what 'Comedy, Evolved' will provide.

theSpace @ Surgeon's Hall, until 24 Aug (not 11), 8.05pm.

tw rating 3/5 | [Jessica Cropper]

Gamarjobat (ga-ma-jo-bat) Rock Out! (Komedia Entertainment Ltd)

The hijinks of this mohawked duo Ketch and Hiropon from Japan make for an hour of hilarious fun for all the family or anyone just looking for some light-hearted humour. Gamarjobat are known at the Fringe for their popular performances of

mime, physical theatre and general shenanigans. Having come back to the location of their big break after five sell-out runs, this year they have pushed their ambitions even further to include rock n roll in their repertoire - a challenge for any mime. The pair are perfectly in sync and irresistibly childish, and this genuinely funny act will have you in stitches all the way through.

Gilded Balloon Teviot, until 26 Aug (not 13, 20), 4.30pm.

tw rating 5/5 | [Alice Harrold]

Gráinne Maguire's One Hour All Night Election Special (Avalon Promotions)

Gráinne Maguire is campaigning for your vote in this hour of political puns, governmental gags and an actual in-house election. Having moved to London to follow her comedy dreams some years ago, this Irish comedian has since developed a thirst for British politics and uses her knowledge to the fullest in this witty stand-up performance. Fun for everyone from the party member to the last minute voter, this election special aims to reignite your love of democracy by explaining why politicians do what they do, how everything in life can be fought like a voting campaign and what Cherie Blair must be like on a night out. Maguire's excellent flow and insightful sense of humour make for a very enjoyable show.

Underbelly Bristo Square, until 25 Aug (not 16), 2.45pm.

tw rating 4/5 | [Alice Harrold]

Short & Curly - A Ripe Pear (Short & Curly / PBH's Free Fringe)

Character-based comedy duo Short & Curly take you on a trip from medieval Edinburgh to Frankenstein's lab, dashing through madcap characters at a rate of knots with slapstick humour and a cyclone of double entendres. They may have enthusiasm to spare, but the comedy definitely has an immature quality. At times it feels like I could be watching CBBC; more Dick & Dom than Mitchell & Webb. However, the show does excel with regard to audience participation, which holds the attention when the jokes fail. With willing spectators and a bit of imagination the skits work to hilarious effect. All in all it's entertaining stuff, just a bit too near a top quality Thomas Cook kid's show for comfort.

Ciao Roma, until 24 Aug (not 12, 19), 3.20pm.

tw rating 3/5 | [Andrew Pollard]



SNAP OF THE DAY: Mike Whellans entertains the Fringe music crowd at the marvelous Acoustic Music Centre. Photo: Natalia Equihua

Over It - Death, Anorexia, And Other Funny Things (Dave Chawner and Robyn Perkins)

Comedians Dave Chawner and Robyn Perkins really did make things hard for themselves. Free comedy in a tiny, sweaty room at tea-time is a hard enough sell, but to build the show around anorexia and bereavement? Insanity. And yet, it really works. There's a genuine, refreshing honesty in Chawner's account of his anorexic past and in Perkins' discussion of the death of her partner. It captivates the audience and allows the comics to really mine the comedic potential; and what potential there is! Both are gifted performers - though they need to refine their skills at dealing with drunken, disruptive punters - and their material is sharp, insightful, touching, but above all really, really funny.

Laughing Horse @ The Free Sisters, until 25 Aug, 6.00pm.

tw rating 4/5 | [Andrew Leask]

Lee Kern: Bitter Twitter (Live Nation Presents)

Kern is obsessed with Twitter, in a simultaneously ironic and genuine sense, which fills him with self-loathing whilst also vaguely amusing both him and us. He loves prowling the feed - usually late at night - to troll celebrities. Alex Reid, Lee Ryan, Philip Schofield - none are free from the piercing gaze of

our lone hero, as he desperately tries to get a response or, praise be, a retweet from them. The set is a curious one: delivered with a Powerpoint, but flowing and natural at the same time. The jokes are funny, but as Kern talks they are projected behind him. This could make him redundant, but his self-deprecating wit just about makes it worth coming out.

Gilded Balloon Teviot, until Aug 26 (not 12), 8.15pm.

tw rating 3/5 | [James Hampson]

Max Fletcher: Fail Beter (Max Fletcher / PBH's Free Fringe)

In certainly one of the most surreal shows at the Fringe, Max Fletcher delivered an unusual, Byzantine hour of comedy, which seemed to be performed more for his own entertainment than the audience's. That's not to say it wasn't funny, but the convoluted nature of the sketches, often lasting over ten minutes, certainly left some people bewildered. Whilst many could argue that Fletcher's act was self-indulgent, there was a strangely mesmerising quality to his delivery, which made the show so unsettlingly weird, yet brilliant at the same time. With a title referring to the great absurdist Samuel Beckett, there could have been no tribute more fitting.

The Dram House Upstairs, until 24 Aug (not 14, 20), 2.45pm.

tw rating 4/5 | [Robert McGowan Stuart]

THEATRE

Gardening - For The Unfulfilled And Alienated (Undeb Theatre)

A mix of existentialist themes and a storyline reminiscent of Roger Corman's 'Little Shop Of Horrors'. About a man who feels unfulfilled with his job and alienated from his family and the modern world, the piece is staged in a garden shed, big enough for two audience members and an actor. Though this seems strange at first, the setting actually perfectly complements the story. Representing the character's fantasy space, the shed is at times both intimate and claustrophobic. Overall the piece is exceptionally dramatic and well-acted, though the plot does feel a touch unresolved at the end, the audience is certainly left wanting more. Nonetheless, 'Gardening' is completely engrossing. Interactive theatre done right.

Pleasance Courtyard, until 25 Aug, (not 13, 20), Performances every hour 11.00am - 17.00pm. (not 2.00pm)

tw rating 4/5 | [Julian Joseph]

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

Everyman (Splendid Productions)

Chosen to represent humanity before God, Everyman has more issues to deal with than most. In this imaginative interpretation of the 15th century morality play, Splendid Productions have combined physical comedy, wit, audience interaction and mime to create a charming spectacle. Suitable for families, couples, lone wolves and anything in between, 'Everyman' is an appealing interpretation of a well-trodden path. The performers are splendid (so to speak), and their use and understanding of physical theatre creates a vivid and joyful experience, expressing the moral message of the work without forcing it. Expressive and restless, they, rather than the play itself, are the real appeal of this show. 'Everyman' is an excellent way to spend an hour.

Underbelly Bristo Square, 25 Aug, 10.50pm. tw rating: 4/5 | [Joseph Trotter].

Tejas Verdes (Inside Intelligence)

Set in Chile, during the aftermath of the Pinochet coup in 1973, 'Tejas Verdes' tells of the atrocities that went on in this infamous torture camp. The story gives voice to one young woman who disappeared, and what happened to her is revealed through the accounts of those around her. Madeline Potter effectively portrays the seven different characters that appear in this one-woman show, although it's not always immediately clear which character is speaking. This play is compelling, powerful, and difficult to listen to, as it details the unthinkable acts committed in Tejas Verdes. The sparse, unchanging set draws complete focus to the words, and leaves us with nothing else to do except listen.

Just Festival at St John's, until 26 Aug (not 14, 21), times vary.

tw rating 4/5 | [Elspeth Rudd]

There Has Possibly Been an Incident (Royal Exchange Theatre production directed by Sam Pritchard)

'There Has Possibly Been an Incident' is an apt title for these monologues, which are both ambiguous and unmistakably foreboding. Chris Thorpe's script traces an assortment of characters, loosely connected by the theme of disaster. Following their streams of consciousness, Thorpe gives us a unique insight into the machinations of the human mind. However, the cast of three play multiple roles and sometimes it's hard to work out which story is being told - tales are often

interrupted by other characters and the actors do not provide very distinct portrayals of each new persona. This could be a stylistic choice, but it means some of the potential impact of the production is lost in the confusion. Engaging, if a little puzzling.

Northern Stage at St Stephen's, until 24 Aug (not 12, 19), 4.40pm.

tw rating 3/5 | [Melissa Steel]

The System (African Tree Productions)

'The System' here is not just an ominous phrase to denote shady, omnipotent authorities: it's also the description of a life-cycle. Within the system we witness births, deaths, friendship, family, and relationships. We also witness a superbly imaginative, evocative depiction of sexual intercourse. Imagination is key in the staging of this play; the actors, and director Alex Motswiri, are wonderfully resourceful. It's amazing to watch this South African company conjure up sets and props out of thin air, forming expressive structures with their bodies, and making fantastic use of their voices to create the sounds of everyday appliances. Its frenetic pace can get a little wearying, but see it for its originality and resourcefulness.

Just the Tonic @ The Caves, until 25 Aug (not 13), 10.30am.

tw rating 4/5 | [Arjun Sajip]

The Vanish Inquisition (Horizon Arts with Richard Jordan Productions Ltd)

This show is wacky to say the least. Richard Jordan gives a highly physical performance of four different characters, all searching for their maker. Regrettably, none of these characters are very enjoyable to watch and, after a while, their quirky personas begin to feel monotonous. It's difficult to define what genre this show truly is, as it feels neither funny nor touching enough to fully engage an audience. Any interesting underlying themes are quickly squashed by the lowbrow humour. The whole piece would have perhaps benefited from some slower and more static moments, delivered with slightly more subtlety. The last scene is interesting, but it was too late to stop all the characters feeling a little too incomprehensible.

Underbelly Cowgate, until 25 Aug, 5.20pm. tw rating 2/5 | [Rory Morgan]

Omega (blackSKYwhite)

This is slow, dull, gothic circus: a series of actors in masks gesturing in vaguely obscene ways. It feels radically incomplete - the epic music is there, the set suggests the spectacular, but the actual

acts are neither shocking nor erotic nor fun. A bared bum is supposed to constitute a scene. The blaring, Danny Elfman style soundtrack thankfully drowns out the melodramatic lip-synced speech and the instruments (cello, saw) are also mimed. One act, the "spiders of creation", are better, making a full-body cat's cradle. But circus suggests talent, spectacle, mischief, sleight, fun; and 'Omega' has none of these. It's more zoo than circus - like zoos, not much happens, the performers are incomprehensible, and no-one feels in danger.

The Assembly Rooms, until 25th Aug, 2.35pm. tw rating 2/5 | [Gavin Leech]

Something There That's Missing (We Flew Big)

What's worse than a play with no ideas? Answer: a play about the process of creating ideas. The age old solution to writer's block is back in dressed-up form, as STTM tells of an aspiring writer who moves to London to prove herself. As the play unfolds, we see the parallel stories of her frustrated ambitions and the tale she's writing begin to merge into a singular quest for self belief. Barring occasional Skype calls which are touching and humorous, this is frustratingly transparent stuff. There's heart and warmth on display here and that's to be commended, but ultimately its loftier ambitions for a cleverly woven coming of age story are frustrated by a shallow metaphor.

theSpace @ Jury's Inn, until 24 Aug (not 11, 17, 18), 3.05pm.

tw rating 2/5 | [Andrew Pollard]

On The Beach By John Osborne (Show and Tell / Escalator Productions)

The seaside is somewhere we've all been at some point, and judging by John Osborne's description, the experience must be markedly universal. With wide-eyed sincerity, Osborne puts into poetic prose our fondest childhood memories and the little truths we all know but never really think about. It's a simple scene, though his performance is soothing and sweet, with quaint videos and cute tunes, and draws gentle chuckles. It might be a little stronger if Osborne simply centred himself rather than shuffling about the stage, and made a few additions to his friendly but unchanging facial expression. However, with past career successes mostly in radio, this is understandable; and 'On The Beach' makes for a lovely hour of warm-hearted listening.

Pleasance Dome, until 26 Aug (not 12), 3.00pm.

tw rating 3/5 | [Amber-Page Moss]

The Peculiar Tale Of Pablo Picasso And The Mona Lisa (Fourth Monkey)

A blank canvas is the backdrop of this minimalist stage, and lights from above stream onto the audience. We watch a young Picasso trying to find his artistic voice, to paint an object not as it appears, but as it truly is. Though the play has an intriguing, funny story - involving absinthe, prophetic women from Iberia, the theft of the Mona Lisa - what really makes this show magnificent is the visual. An ensemble of dancers frequently gaggles onto the stage, representing Picasso's chaotic, flourishing, surrealist mind. They become painters, picture frames, or carry easels that dance like flamingos. The show's overall aesthetic is somehow 'askew': jutting, angular, like tectonic plates, bringing to mind Picasso's cubism. A stunning story of Picasso, shown the way Picasso might have seen it.

theSpace on Niddry Street, until 24 Aug, 6.45pm. tw rating 4/5 | [Kyung Oh]

The Shawshank Redemption (Shawshank Redemption / The Assembly Rooms)

This theatrical adaptation reminds us that one of American cinema's best-loved films was itself based on source material. Stephen King's original story is given some interesting touches, creating a poignant tale of pain, prison, and platonic friendships that will move even those well-acquainted with the movie. Omid Djalili proves a strong stage actor, though not quite as memorable as Morgan Freeman in the role of Red. But - given the greater emphasis on humour - he brings out the comedy in the excellent script more effectively. A slightly pricier Fringe show, but one that fans of the film will adore.

The Assembly Rooms, until 25 Aug (not 12), 4.50pm. tw rating 4/5 | [Arjun Sajip]

Grounded (Gate Theatre, London)

It takes real imagination to put on a feature-length production that contains one actor, no sets, and no props. Christopher Haydon is blessed with such imagination, and sound and vision, thanks to flawless technical cues, coalesce to form brilliant illuminations. However, none of this would work, were it not for Lucy Ellinson's powerhouse performance. She plays 'Pilot', a confident, semi-androgynous pilot with much pent-up aggression, who is put in charge of a drone with which to kill remotely-selected targets. Her juggling of domestic life and life as a killer - unable to see the blue sky she loves - is

what lends the play its poignancy. Themes of surveillance, paranoia and emotional fatigue infuse this very 21st-century play with painful relevance.

Traverse Theatre, until 25 Aug (not 12, 19), various times. tw rating 5/5 | [Arjun Sajip]

Pendulums Bargain Emporium (Maison Foo)

This play has all the ingredients necessary for a fantastic comedy. Right from the entrance, the audience is welcomed by two retail assistants, who go out of their way to sell you as much as possible. Their wit is captivating, as are their exquisite and ironic product lines. But don't be mistaken; humour is just the tip of the iceberg. This is in fact a biting satirical evaluation of shopping, manufacturing and industrialisation, and how the result is a society of the completely brainwashed. The smartly used decorum combines with ingenious puppetry, live music and storytelling in a highly enjoyable piece. Exceptionally well done.

Pleasance Dome, until 24 Aug (not 13), 4.20 pm. tw rating 5/5 | [Iris Ordean]

Banksy: The Room In The Elephant (The Sum With The Tobacco Factory Theatre)

Our hero is unceremoniously evicted from his water tank home when Banksy decides to use it for an artistic political statement about homelessness: and so, aided only by projections, a shopping trolley and a toy rat, he tells his story. Played by Gary Beadle, the character is witty and understated, and the frantic dialogue often slips into poetry which helps build a surprising and powerful conclusion. This new script, based on a true story, is written by Tom Wainwright and raises issues surrounding ethics and art. How acceptable is it to make art at the cost of another person? Is it still art? And where is our real life protagonist now? An intriguing afternoon performance, full of questions.

Pleasance Courtyard, until 26 Aug (not 13, 20), 1.00pm. tw rating 4/5 | [Sophie Nicoll]

Happy Never After (James Quaife / Old Vic New Voices / Festival Highlights)

With a quirky aesthetic, 'Happy Never After' tackles the traumatic impact of unexpected illness on a relationship that's too young and unprepared. The production has some really wonderful elements, with the script perfectly capturing the enchantingly inane conversations between partners. The set too is a thing of beauty, constantly revealing new surprises as it begins as just a sofa, and ends the play as an entire apartment.

It's the style of acting that unfortunately lets the production down: they've gone for a very jarring delivery style. It turns the tender relationship of the script into two people, with no believability as a couple, just spouting lines at each other, thereby upsetting the relationship that the entire production relies on.

Pleasance Courtyard, until 26 Aug (not 14), 12.40pm. tw rating 3/5 | [Immi Calderwood]

On The One Hand (Paper Birds)

Offering representations of many different stages of womanhood, Paper Birds Theatre Company walk us through life from daughter, to mother, to grandmother, to great grandmother, and crises of identity in between. A character that typifies the tone is the mother/lecturer/businesswoman: disguised as meta-theatrical confusion about the demands of multi-roleing, you realise that actually this is a woman strained by the demands of her family and workplace. A superbly thought out production, with so many elements melded together to create a piece that is both thought-provoking and reassuring, soothing and melancholic. With emphasis on the passing of time, Paper Birds confront the expectations placed on women and the importance of making a right decision.

Northern Stage at St Stephen's, until 24 Aug (not 13, 20), 6.35pm.

tw rating 4/5 | [Immi Calderwood]

Strangeways (University of Manchester Drama Society)

A touching and moving look into the mind of a 70-something widow left with only her cat and ghosts as company, 'Strangeways' explores the life of Dot from Manchester. We are introduced to her cat, Tiptoes, and her dead husband Vinnie's ghost, who still haunts her each day. But with the arrival of psychiatrist, Sam, we quickly progress through Dot's ramblings and memories to reach a much more sinister and painful story. Ellie Scanlan, as Dot, gives a fantastic and resounding performance as a lonely, old woman and draws the audience in. Although sometimes a bit confusing, 'Strangeways' successfully portrays the trauma of solitude with a creepy but still heartfelt performance.

theSpace on North Bridge, until 24 Aug (not 18), 8.05pm.

tw rating 4/5 | [Sarah Virgo]

VISUAL ARTS

West End Fair (3d/2d Events)

Set in the grounds of St. John's

church on Princes Street, with a stunning view of the castle in the background, this unique craft fair is perfect for a day out. You can escape the madness of the Royal Mile, or just get ahead on your Christmas shopping. With an impressive variety of art including: jewellery, clothes, accessories, pottery, furniture, photography, paintings, cards, woodwork, glasswork, metalwork and so much more, this fair caters to every style. Each maker has an individual stall of home-made items and there are more than 100 sellers present. Attractive to both locals and visitors alike, the West End Fair is a joy to walk around and find something ideal for you.

St Johns - West End Fair, until 25 Aug, 11am-6.00pm.

tw rating 5/5 | [Alice Harrold]

WORDS & EVENTS

Wine School At The Fringe (Case Studies Wine School)

Charming tasting session in a cool cellar. Wine teacher Claire Blackler is a passionate and unpretentious guide, debunking ideas - "Riesling's too sweet" or "you can't chill red wine" - and otherwise guiding us through the intimidating patter of wine buffs. This event presents six wines from unusual, boutique grape varieties like Torrontes and Monastrell, and she makes a convincing case for each, including food recommendations (Monastrell with beans). I can't say how much of this was placebo - whether I was just paying attention for once, or whether her descriptions - "almond and balsamic vinegar on the nose" - fit after the fact, but this was delicious, fun, and good to know. Pricey fun. Bring a friend.

Bon Vivant's Companion, 23-25 Aug, times vary. tw rating 3/5 | [Gavin Leech]

The Dark Truth Tour (The Real Mary King's Close)

I was not expecting a tour group to hire such talented performers; it's just one of the ways in which this particular tour makes itself exceptional. It's a deeply theatrical guide through the underground close which is just the right level of scary; well lit enough that you don't feel as though you're in a horror film, but chilling enough that you don't want to be the last person to leave a room (or indeed the first to enter one, in case one of the actors startles you). Fun, educational and entertaining, this isn't one that's going to give you nightmares, and it has the added bonus of featuring some of the Fringe's better actors.

The Real Mary King's Close, until 24 Aug, 10.30pm. tw rating 5/5 | [Jasmine Faller]

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