

# ThreeWeeks IN EDINBURGH

WITH YOUR GUEST EDITOR

**Brendon  
Burns**



PLUS MEET THE

**Cabaret  
Whore**



AND CATCH UP WITH

**Tiger  
Lillies**



# YOURS FOR THE FRINGE

## Jennifer Coolidge stands up

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EDINBURGH FEST MAG



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## FRINGE DAYS

# fringe weekend two planned

With so much to do, it can be hard working out how to spend your Fringe days. But fear not. To give you a head start this weekend ThreeWeeks asked three Fringe acts to plan a weekend of festival shenanigans for you, each taking a day. So, here's your itinerary, starting with Friday.

### FRIDAY 13 AUGUST

By Chris Ramsey

Let's plan your day. Hopefully you've got tickets to see me performing my debut stand up show at 8.30pm, but if not, it's ok, I'm on every night



an older relative with a retirement home brochure; attempt to sun dry a tomato, grape or quiche; discuss the theory of relativity (quite vaguely); have a lovely nap; don't watch 'The One Show'.

The Roaring Boys Will Set You Free, Underbelly, 5-29 Aug, 5.40pm (6.40pm), £6.50 - £10.50, fpp 115.

### SUNDAY 15 AUGUST

by Elis James

It seems to be the done thing to recommend a visit up Arthur's Seat in these sorts of articles, but I like my comedy audience as chronically unfit as I am, so please just Google image Arthur's Seat - you should be too hungover to want to walk up a mountain anyway. Once you've had a cup of tea, buy some tickets for 'The Golden Lizard' at Pleasance Courtyard at 4.45pm, then buy tickets for another day (yep, so good I recommended it twice). Then pop along to see John Robins at The Tron perform 'Nomadic Reverie' at 6.20, as you'll love him. May as well stick around for my show then, as it's straight after. May as well!

Elis James: Daytripper, The Tron, 8-29 Aug, 7.40pm (8.40pm), £5.00, fpp 58.

year, he's brilliant!). Then grab some food if you like - there is a sushi place on Rose Street that has almost bankrupted me already this year. After my show, I strongly recommend The Comedy Zone (I hosted it last year... to be honest it's gone a bit down hill...just kidding, it's a great night!). Lastly - enjoy the festival!

Chris Ramsey: Aggrophobic, Pleasance Courtyard, 7-30 Aug, 8.30pm (9.30pm), £8 - £9.50, fpp 45.

### SATURDAY 14 AUGUST

by The Roaring Boys

5.30pm: Get up (earlier if you live further from town). 5.40pm: Be at Underbelly to join our protest against BBC flagship 'The One Show'. 6.40pm: Work out what you're doing from 7.00 - 7.30pm instead of watching 'The One Show'. Suggestions include: Listen to 'The Archers'; mix all the flavours of yoghurt together to make a new flavour of yoghurt; practise half an hour of thrift; drink a bottle of champagne; record a message for your as-yet-unborn grandchildren; delete the drunken message for your unborn grandchildren; threaten



until the 30th, so come whenever... but definitely tonight yeah? Now, very important this - do not attempt to walk down the Royal Mile during the day, it's like wading through the subconscious of a drunken failed actor. Stay away! Instead go to The Stand Comedy Club to see the fantastic Jason Cook at 3pm (He directed my show this

## COMEDY



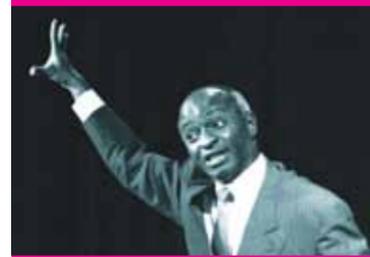
**P06-10** Cover star Jennifer Coolidge, Brendon Burns talks to Felicity Ward and Dave Hill plus Maeve Higgins' food tips

## CABARET



**P11** Meet Fringe regular and self-titled Cabaret Whore Sarah Louise Young talking all things Edinburgh and cabaret

## THEATRE



**P12-14** We talk to Tayo Aluko about his play 'Call Mr Robeson' and Mehrdad Seyf about his show 'Poland 3 Iran 2'

## MUSICALS



**P15** The first bunch of musical reviews from the ThreeWeeks team for Edinburgh Fringe 2010 - they'll stop the show

## PHYSICAL



**P16-17** We talk 'Wolf' with Iain Finlay Macleod plus dance and physical theatre reviews

## MUSIC



**P18-20** The Tiger Lillies are back plus Thomas Truax quick quiz and MJ Hibbett chooses the tunes

## EVENTS



**P21** The ThreeWeeks review team put on their boots and check out some walking tours

## PHOTO PAGE



**P23** Snapping the Fringe, the ThreeWeeks photo team do the press launches and photo shoots

## THREEWEEKS FESTIVAL COVERAGE THIS AUGUST

news, reviews, previews, interviews  
in print | online | by email | by mobile

full information at [www.ThreeWeeks.co.uk/edinburgh](http://www.ThreeWeeks.co.uk/edinburgh) and on page 22



**Upcoming guests include:** Lorraine Chase, Susie Dent, Ruth Padel, Storm Large, Ivan Brackenbury, Denise Black, Paul Sinha, Miaow Miaow, Maria Tecce, Frances Ruffelle, and the casts of Lovelace the Musical and Jump the Musical. Plus many many more!

The Space at Symposium Hall, Royal College of Surgeons (Venue 53), Hill Place (behind Nicolson Street) 11th-15th at 5pm (4.30pm on Saturday 14th), Tickets £9.



**MORE ONLINE:** Look out for Jim Jeffries' Fringe drinking tips every day in the ThreeWeeks eDaily  
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## IT'S BRENDON



WELCOME TO THE FIRST full edition of ThreeWeeks for Edinburgh Festival 2010, which they've let me edit. And, at the risk of sounding grossly 'on-message', as we head towards Week Two of the festival please go and see someone you've never heard of. Especially if this is your first time at the Fringe, because when it comes to your favourite comic/actress/dancer/singer/writer/telekinetic performer etc... you really don't have a clue who that is yet, but they're here, somewhere, doing whatever it is that specifically floats your particular boat.

Quite a few Edinburgh residents tell me I'm their favourite comic... not because I'm the most famous (well, that's obvious), or the cleverest (screw you), or even the funniest, (...). I've earned my place in their hearts because they saw me at my first festival. They've seen me die on my arse and on the odd occasion been the first to get out of their seats for a standing ovation. Whether it's Neil and Elaine, the mad Scottish couple who always sit down the front and worry about me like I'm a member of their extended family, or John the taxi driver and his body-building offspring, I've gained some loyal and wonderful fans here and it all began with me handing them a flyer, well over a decade ago and asking them to come see me - a comic they'd never heard of. I don't have an audience affiliation like that anywhere else in the world.

So take a flyer, take a chance and if you end up seeing something that reeeedlllly blows. Congratulations! That's why you're called a punter. For those on the other side of this equation - busting your arse leafletting on the Royal Mile, I implore you, treasure this time. For the rest of the year

you have to adapt what you do to rooms full of uninterested drunkards. For once your audience have come for you... not the two-for-one curry or the cute barmaid.

And if you're not getting the numbers, try employing a little reverse psychology in your selection process. It works wonders when handing out a flyer. Nothing stops a disgruntled passer-by short in his steps quicker than a snappy retraction of your leaflet coupled with a stern dismissive, "Not you!" Granted he may storm off but it certainly piques the interest of all onlookers, who might just sidle up and enquire, "What about us? Can we come?"

And so what if there's only ten people in? They're ten people who met you, liked you and decided to spend money on you, all in the space of a few hours. These are your people, give them everything you've got. Because in the microcosm of these three weeks (that sometimes feels like a fucking lifetime), that hour, in front of those ten people, is the only thing actually in your control in this whole city. Plus, you've handpicked this audience, if they suck, it's your poor judgement.

With all this in mind, as Guest Editor of this issue of ThreeWeeks, I've interviewed two hidden gems, Dave Hill and Felicity Ward, at their first and second festivals respectively. They're two people that you might not have heard of yet but you'll be bragging you found first later. Enjoy!

*Brendon's show 'Y'Know - Love n God n Metaphysics n Shit' is on at the Udderbelly Pasture until 30 Aug at 9.55pm.*

## IT'S CARO



HELLO ALL. You don't really need me this week, because you've got our latest Guest Editor - Fringe legend

Brendon Burns - in the driving seat, and he's doing a very driving-y job. But you know, as you asked nicely, I'll say a few words. Primarily about the other content in this week's issue.

If you've been picking up our daily review sheet already you'll know, because you're not an idiot, that the ThreeWeeks review machine is very much up and running. In fact, I've already read so many reviews my eyes have gone funny and I've lost all sense of proportion. The things I do for the love of this Festival.

Anyway, what this all means is that this issue, unlike last week's issue, will have lots of reviews in it, which is fabulous news. The even more fabulous news is that these will be punctuated by a series of brilliantly informative and entertaining interviews with some of the Festival community's brightest and best. But enough hyperbole (I'm finding it

quite tiring to be honest) and on to the facts. Read on for the gen on our cover star, US doyenne of the big and small screen Jennifer Coolidge, on the darkly talented Tiger Lillies, and on prolific Fringe producers Hartshorn and Hook. Elsewhere, we speak to eccentric musician Thomas Truax, to Iain Finlay Mcleod about his project 'Wolf', and spend time with 'Call Mr Robeson' star Tayo Aluko.

As if that weren't enough, we've interviewed one of the duo behind 'Poland 3 Iran 2', spoken to Cabaret Whore (her term) Sarah Louise Young, channelled the spirit of William Shakespeare via Ian D Montfort, and collected some useful nutrition advice from Maeve Higgins. Talking of advice, we've also got tips on how to plan your weekend, courtesy of Chris Ramsey, The Roaring Boys, and Elis James (actually, you've already passed that if you're reading this). And then there are columns from Laura Mugridge and Mrs Money Penny plus the real highlights, Brendon's above mentioned interviews with Felicity Ward and Dave Hill.

So, I expect all that will keep you busy for a bit. When you're done, head over to the website for even more stuff: [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk)  
[caro@unlimitedmedia.co.uk](mailto:caro@unlimitedmedia.co.uk)

## FESTIVAL PEOPLE

# it takes two...

Each week this August ThreeWeeks is meeting some of the people who work behind the scenes at the Fringe. This time production duo Hartshorn and Hook who, despite having five shows at the Festival, found time to chat to Tom Martin.

**Bounding over to my table, Louis Hartshorn apologises for the late start** - "we're just finishing up a production meeting!" He then rushes back to his team and, after a few minutes of energetic chatting and nodding, he brings over the other half of his producing team, Brian Hook. It occurs to me that they both look impossibly young. Brian welcomes me to the festival, remarking on his hectic day: "Total chaos in the most enjoyable way". We all grin.

The story surrounding the formation of the Hartshorn-Hook production company is already Fringe legend, but Brian insists that it wasn't quite so romantic: "Mad. It was definitely mad. When Understairs Arts collapsed just before the Fringe started back in 2007, they left over fifty shows with no venue, and just six days' notice. Louis and I took on co-producing, assistant producing duties, and basically gave everyone the chance to perform...except me! I came up expecting to act and flyer, and ended up stuck in an office with Louis - we didn't see the sun for all of August".

Louis continues: "We found that we were passionate about the same things, and the next step seemed obvious. Within three weeks of meeting each other we had formed a limited company. From that point on, we were working out of a bedroom with three desks and three computers - I was getting out of bed just before the staff arrived!"

Hartshorn-Hook is now a 'commercial entertainment production management company', and the two are keen to talk about their position in the precarious world of theatre finance. "We try to make it really clear: we receive no grants", Louis insists. "Taxpayers' money funds an opera that only 4,000 people attend, while our unfunded shows have people queuing for tickets to see them again and again. This proves that theatre is able to support itself financially - you just need to have the right model, and our model is based on producing shows that the public really want".

Brian is adamant about the festival's economic possibilities: "If you're taking a show to the Fringe, the first thing everyone says is 'you won't make any money'. And that's absolutely absurd - we make money. The Fringe is an astronomical opportunity for investment, and high-return investment at that". But of course, it's not all about the cash. "We use the revenue from our bigger live music performances to bankroll smaller, less exposed shows - shows that we feel can win awards and deserve to be seen, especially here, on what some might call the 'ultimate' stage". This year Hartshorn-Hook are supporting 'The Crying Cherry', a physical theatre piece that sold out at last year's Prague Fringe and received the Dioraphte Amsterdam award in 2008. It's a far cry from their 'Live!' music shows, or their production of 'Fame!' at C Plaza.

The year ahead looks bright for Hartshorn-Hook, as they transfer the Woody Guthrie musical 'Woody Sez' to the Arts Theatre in the West End for January 2011. Brian puts their ethos in simple terms: "When we're deciding what to do next, whether it's looking for an existing show to programme or coming up with a new project, we always come back to what 'feels right.'" Louis instantly agrees: "There has to be that emotional, personal connection - things that make us laugh and make us cry. And above all, it's about providing the public with entertainment, hospitality and performance, and introducing them to shows they'll love." With the spectre of arts cuts looming, this is a heartening approach: Passionate, practical and proven, just like these two producers.

The Blues Brothers - Live!, Hartshorn-Hook Productions, C Chambers Street, 4 - 30 August, 11.15pm (12.05am), £7.50 - £10.50, fpp 177.

The Crying Cherry, Hartshorn-Hook Productions in Association With South Hill Park, C Chambers Street, 5 - 21 August, 11.30pm (12.35am), £6.50 - £9.50, fpp 240.

Elvis - Live!, Hartshorn-Hook Productions, C Chambers Street, 4 - 30 August, 10.10pm (11.05pm), £7.50 - £10.50, fpp 185.

Fame - The Musical!, Hartshorn-Hook Productions, C Plaza, 5 - 30 August, 5.30pm (6.50pm), £6.50 - £11.50, fpp 211.

The Rat Pack - Live!, Hartshorn-Hook Productions, C Chambers Street, 4 - 30 August, 9.05pm (10.00pm), £7.50 - £10.50, fpp 199.



**Tom Martin** studied Drama and English at the University of Bristol. He now works as a freelance assistant director and writer, and makes performance with his group barometric.



# C the Festival

The Edinburgh Festival  
**fringe**



CW Productions  
**Mission of Flowers**

5-30 Aug at 2.30pm



MODL Theatre  
**The Dandelion's Story**

15-30 Aug at 1.50pm



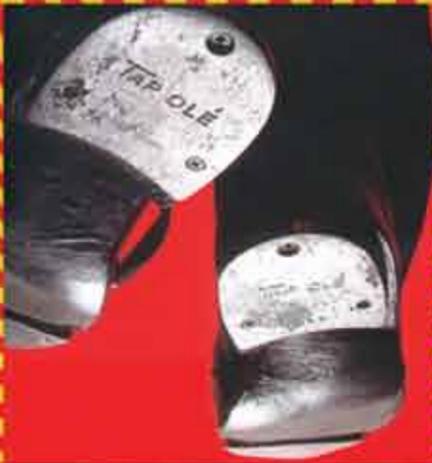
ETS Theatre Company  
**Face**

4-30 Aug at 7.50pm



CAVA  
**Continent**

4-30 Aug at 7.20pm



Tap Olé  
**Tap Olé**

5-30 Aug at 7.15pm



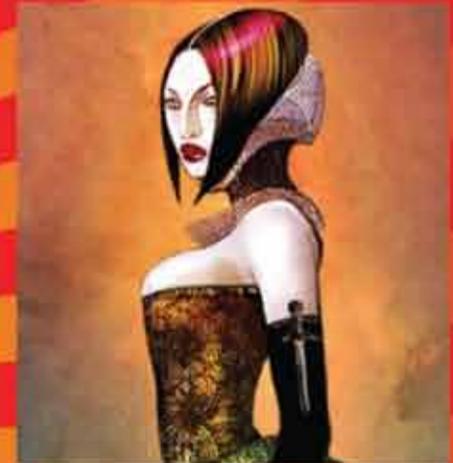
Cougar Productions  
**Feathers**

5-30 Aug at 7.25pm



N10 Productions  
**Virtuous Flock**

4-21 Aug at 1.20pm



Straylight Australia  
**Shakespeare's Mothers:  
Mad, Bad and Dangerous to Know**

5-21 Aug at 1.15pm



Cambridge University  
**The Cure**

4-30 Aug at 3.30pm



C theatre  
**Twelfth Night**

4-30 Aug at 2.15pm



Bordello Theatre Company and  
Bluestreak Arts  
**Tales from the Blackjack**

5-30 Aug at 8.30pm



Ali Kennedy-Scott  
**The Day The Sky  
Turned Black**

4-30 Aug at 17.30pm

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## THE BROTHERS STREEP



One comedy duo from South Africa performing at the Edinburgh Fringe for the first time this August have made it to Scotland thanks to sponsorship from that well known comedy-supporting brand, erm, New Zealand-based Springfree Trampolines. This has actually turned out to be a truly international venture fuelled by social media.

Cape Town-based musical comedy act The Brothers Streep built some of their following via some of that there podcasting. It was through said podcasts that they were discovered by a researcher on the BBC's 'Graham Norton Show', who found their song about actress Anna Paquin particularly

amusing, and asked them to sing it to the actress herself, when she guested on the telly show, via the wonders of Skype.

That performance was subsequently seen back in Paquin's adopted home country of New Zealand by the marketing boss of the trampoline company, who then approached the duo via Twitter to ask them to write a bouncy song for her bouncy product. When the issue of a fee was raised the double act, Simon van Wyk and Dylan Hichens, seemingly pushed their luck and suggested Springfree provide sponsorship to enable them to get to the world's biggest comedy festival. And the rest is just bouncy history.

As an advert for using the web to launch your comedy career, you can't really get better, with van Wyk and Hichens taking to the Gilded Balloon stage this month via a podcast-Skype-Twitter marketing plan involves the same social media action or more conventional street performing and flyering remains to be seen.

The Brothers Streep are playing at the Gilded Balloon Teviot daily at 6.15pm.

## COMEDY REVIEWS

### Doggett And Ephgrave: Big In Small Places - Free

Doggett and Ephgrave/Laughing Horse Free Festival

These two have many of the makings of a good comedy double act: they're bright, clean-cut, have a sparky chemistry and a good line when it comes to gentle self-deprecation, and at least one of them can play a ukulele with some finesse. This show is their general take on, well, everything; they meander from a bit of personal history to Facebook to trashy magazine headlines to beards, throwing in a couple of songs along the way. However, whilst some of the material gives good laughs they don't stop long enough to get their teeth into anything. Consequently, the laughs never build as much as they could. A likeable duo, but the committed comedy couple connoisseur will find nothing here.

Laughing Horse @ Meadow Bar, 5 - 29 August (not 16), 6.30pm (7.30pm), free, fpp 56. [tc]

tw rating 2/5

### Magicians! Behind The Magic!

Swift And Crawley

Fabuloso and Dupont are not the world's greatest magicians by any stretch of the imagination. They seem to only have five tricks, and one of those is making toast. But who needs talent when you are as enthusiastic and affable as this crazy pair? In this show they reveal the 'secrets' behind their 'magic' (I use the words loosely), risking their vaguely homoerotic friendship in the process. It is unusual for a show to end with the audience convincing a magician that magic really exists, but then again there is nothing conventional about this entertaining act. What they lack in magical skill they more than make up for by being completely barmy and prancing about in eye-wateringly tight sequined leggings.

Just the Tonic at the Caves, 5 - 29 Aug (not 16), 12.00pm (1.00pm), £7.50 - £8.50, fpp 92. [lj]

tw rating 3/5

### Pappy's: All Business

Phil McIntyre Entertainments by Arrangement With Lisa Thomas Management

A trio of quirky, hyperactive comedians present a bouncy, excited show about - wait for it - succeeding in business. And they mean it, too. This collection of sketches based on a simple idea flows fluidly, always aware of its own silliness in the casual banter, which adds padding to each scene. The unstoppable energy of the actors, each representing his own brand

of kookiness, makes their fictional struggle to impress a benefactor seem almost genuine. With its Flight of the Concorde-style songs and outlandish props, the show's only flaw is occasional over-indulgence, but a considered, sharp script prevents these digressions from turning into farce. Genuinely fun with unrelenting momentum, this business is well worth investing in.

Pleasance Courtyard, 6 - 30 Aug, 7.20pm (8.20pm), £10.50 - £12.50, fpp 107. [c]

tw rating 4/5

### Ross Sutherland - The Three Stigmata Of Pacman

Show & Tell/Escalator East to Edinburgh

Intelligent, edifying, and witty, Ross Sutherland did not have me rolling in the aisles, but instead had me breathing and sweating as hard as he was by the end of his exhilarating and energising animation. I was also incredibly amused. This show is, to use Sutherland's own words, "charts apart" from the work of the ubiquitous nice-guy comedians that flood the streets today; relatively simple stuff (the lady behind the till of the local Spar) is sandwiched in between refreshing humour with just the right amount of bite. This show is polished, with a novel and odiously creative PowerPoint format that makes the final message articulate without being unapproachable.

Underbelly, Cowgate, 5 - 29 Aug (not 16), 4.40pm (5.40pm) £6.50 - £10.50, fpp 117. [mb]

tw rating 4/5

### Political Animal

Stand Comedy Club

From apoplectic Robin Ince to the calm tones of Stewart Lee, expect the unexpected, with a different line up from the Fringe each night. This means comedians are often unprepared for the politics and host Andy Zaltzman's politically aware banter slowly deteriorates as the pre-written jokes dwindle. It is lucky that this particular night included the likes of Jack Whitehall and Ahir Shah to add that needed burst of youthful energy. Whitehall may be shaky on politics, but relating the subject to his racist father is amusing enough, whilst the sheer intelligence of Cambridge Politics student Shah keeps the audience marveling at his wit. So, if political comedy and a cosy bar is your thing, this is your night.

The Stand Comedy Club, 9 - 26 Aug (not 13, 14, 15, 20, 21, 22), 11.59pm (1.30am), £10.00, fpp 111. [ge]

tw rating 3/5

### The Three Englishmen

Three Englishmen

This delightfully daft sketch group delivers all the comedy staples - plenty of cross-dressing, crudity and chaos - but also much more in terms of energy, spontaneity and originality. Over one raucous hour, the group moves seamlessly through darker, one-man mini-sketches to overblown musical comedy, poking fun at everything under the sun, and at themselves in particular. The sketches are intelligently written and brilliantly performed, all fast-paced and interspersed with witty and rather sweet songs. Most importantly, the group manages to avoid the pitfalls of much sketch comedy - pointless sexism, cliché and over-reliance on crude gags. Bizarre, charismatic, and side-splittingly funny, The Three Englishmen are one to watch - both right now and in the future.

Just the Tonic at The Caves, 7 - 15, 17 - 29 Aug, 4.45pm (5.45pm), £7.00 - £8.00, fpp 131. [lw]

tw rating 5/5

### Your Days Are Numbered: The Maths of Death

Matt Parker & Timandra Harkness

Sixteen minutes in, and mathematician Matt Parker has already killed off two of the audience; by the end, all but one will be dead. Such is the nature of life viewed through a mathematical lens; it's just a matter of how and when. Our hosts tackle these questions in the style of the most earnest and naive schoolteachers imaginable, and the result is a gentle, absorbing, exponentially funny maths lecture that'll teach you how to delay the end (and why being fat, smoking and drinking are not as bad as you might think), illustrated by impressively elaborate home-made props. "My inner geek loved it", my friend observed, and this is a show for inner geeks everywhere.

Assembly @ George Street, 5 - 30 August (not 16, 23), 11.25am (12.25pm), £7.00 - £9.00, fpp 141. [tc]

tw rating 4/5

### TW RATINGS:

1/5 BAD

2/5 MEDIOCRE

3/5 GOOD

4/5 VERY GOOD

5/5 BRILLIANT

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## 5/5 show

### Asher Treleven: Secret Door

Jeremy Meadow

Asher Treleven is a liar. But I can't say he didn't warn me, he in fact has a sign to broadcast the fact. And even if every word of his material were a lie, it wouldn't matter, because this show is truly brilliant. Hysterical in all senses of the word, Treleven fizzles with fey, neurotic energy as he lampoons manly men, trashy erotica and "poisonous personalities" (Nick Griffin, this means you); he had me alternately choking with laughter and hiding my eyes in horror. His performance is mannered, and it might not be to everyone's taste, but if you like your comedy sick and clever, book now. Asher Treleven is fantastic.

Pleasance Courtyard, 4 - 30 Aug (not 10 or 17), 8.40pm, £5.00 - £10.00, fpp 29. [crr]

tw rating: 5/5



## jennifer coolidge: yours for the fringe

**ThreeWeeks' Andy Malt caught up with Hollywood actress Jennifer Coolidge, ahead of her first Edinburgh show to discuss her move into stand-up**

Having made her television acting debut in a 1993 episode of 'Seinfeld', Jennifer Coolidge has gone on to become a regular face in US TV and film, appearing in movies such as 'Legally Blonde', Christopher Guest's improvised mockumentaries 'Best In Show', 'A Mighty Wind', and 'For Your Consideration', Werner Herzog's remake of 'Bad Lieutenant', and the 'American Pie' series, in which she played the role she is most recognised for, Stiffer's Mom.

Prior to moving into screen acting, Coolidge made her name as a member of LA-based improv group The Groundlings, which also launched the careers of such familiar faces as Will Ferrell, Lisa Kudrow and Conan O'Brien. So, she is not without experience of live comedy performance. But now in her late 40s and with continued success on screens big and small, now still seems like an unusual time to move into stand-up.

"It's just a strange experiment", she explained on the phone from LA. Last summer while on holiday in Cape Cod, she decided to try performing some stories and ideas she'd been working on. "I was reading out of a notebook on stage, and it wasn't that interesting", she continued. "But afterwards I got a phone call to come and do it somewhere else, and then another place and another. I don't know why, it's just stories strung together about

my experiences in Hollywood, boyfriends, being single, sex".

The calls kept coming and she continued to accept the offers. Almost by accident, it seems, she became a stand-up comedian.

"I don't think I would have pursued it if people hadn't kept asking me", she admitted. "Because the first times I did it, it wasn't very good. In the beginning I had no idea, I could barely look up from my notebook, but I kept getting offers and next thing I know I started going round the United States".

She quickly found that it was something she really enjoyed, a significant change from her normal life. The travelling, she conceded, can be very hard going, especially as she often goes straight from a gig to an airport to a film studio. But the whole experience has been eye-opening.

"It's fun leaving Hollywood", she said. "My life changed drastically since I started doing this. It's incredibly refreshing because I wasn't just meeting people in 'the business'. When you're an LA actress it can be quite an isolated life, you just hang out with your own kind. Now after shows I'm hanging out with out with firemen and all kinds of different people".

She added, "I've been doing mostly television and movie jobs for the last twenty years and, except for the Christopher Guest stuff, you show up and do someone else's thing. It's nice to be able to say what you think and express your own opinion".

That first show was just a year ago, and when we spoke Coolidge was preparing for her first trip to the Edinburgh Festival, with a full month-long run of shows ahead of her. Was this a daunting prospect, I wondered.

"Edinburgh could be really daunting, yeah", she said in the most undaunted

voice imaginable. "I would love for it to be well-received, but it's not like I've been working on this for 25 years and it's been my life's goal. I've always wanted to go to Edinburgh, it sounds like a really fun time. If it goes terribly, there's still some fun to be had, the show is only an hour of my day, after all".

"Why, do you think I should be daunted?" She asked, after a pause.

In all honesty, the answer was no. Throughout our conversation, Coolidge was disarmingly friendly and engaging, it's hard to imagine any audience not instantly warming to her. But with such a wide range of comedy movies under her belt, what kind of audience does she find she attracts, and does she meet their expectations?

"I don't know what people would expect", she confessed. "I have done the show in certain cities where people have thought I'd be doing scenes from 'Legally Blonde', and are shocked that the show is a bit filthy".

As for who she attracts, she continued, "The show's audience is an incredibly strange mixture. Young guys show up for 'American Pie', then the female factor is there for 'Legally Blonde', there's an older group - people above 30 all know the Christopher Guest films - and then there's sort of a black audience because of 'Pootie Tang'".

Speaking of expectations, finally I ask what she hopes for from her first jaunt to the Fringe. "I'm gonna crash all the shows", she announced excitedly. "I have other friends over there, plus there's a million acts I don't know".

"How many shows are there?" She quickly shot back. Roughly 2000, I estimate. "Wow", Coolidge says. "I hope I get to see all 2000!"

Jennifer Coolidge - Yours For The Night, Assembly @ George Street, 5 - 29 Aug (not 24), 8.15pm (9.15pm), £12.00 - £14.00, fpp77

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**fringe**



Andy Malt is Editor of ThreeWeeks' sister media CMU and an Associate of ThreeWeeks

## FRINGE EMERGENCIES: FOOD



"Help! I need to eat something cheap that's not been deep fried". Panic not, Maeve Higgins co-hosts a foodie show on Irish telly and here she comes to the rescue.

WHEN I WAS ASKED to write my thoughts on how to eat well, easily and cheaply it was a real thrill (usually I only get asked to write sex tips because I'm so good at boning people). So - here are my ideas for you.

1. Try to avoid restaurants and cafes. Do you think I'm mad? I'm not. You'll save money and you'll know what you're eating. Picnics are fun, they really are. Buy some bread, cheese and fruit then sit on some steps, looking Italian. Even if you're staying in a hotel you can keep yogurts, nuts, fruit and crackers in your room. Eat them while crying - that's what hotel rooms are for.

2. Did you know bottled water spelled backwards is 'naïve'? Now I carry water from home around with me in a metal bottle. A mountaineer told me they are invincible and if there's one group of people I trust, it's mountaineers.

3. I don't eat meat so I really love Yotam Ottolenghi's column in the Saturday Guardian - only a quid. Vegetarian meals are way cheaper than meaty ones too. Ottolenghi uses ingredients like sumac, saffron, fritters, eggs and tahini - the man is gifted. When I read it I feel drool building up inside my bottom lip. Sexy, no?

If you're performing at the Fringe you should buy the paper and make the recipe for your friends every weekend. I am a good host - my only rule is 'No Brawling'.

Of course you will have a few meals out and here's how to feel great about it.

1. Have at least one salad that has not been fried. You won't be sleepy afterwards.

2. Do you have a dog? No? Perfect. Pretend you do and force the waiter to box up your leftovers. Tell him if he doesn't you'll box him up.

And finally here is something I've been thinking about a lot. Porridge. My friend Josie Long (comedian, woman, legend) also loves porridge and we regularly compare toppings. I am, as I type, enjoying a yogurt mixed with dry porridge as an evening snack. I have yet to tell Josie about that particular piece of hot gossip. For the first nine years of my life I ate porridge every morning and hated it, I felt so poor, because we were so poor! I thought when I was grown up and working I'd have those little sugary boxes of cereal all the time. Not so, of course, I now appreciate how great porridge is and eat it happily.

So that's it. Have a lovely time at the Fringe - with your own food and water.

Maeve Higgins: *Personal Best*, Gilded Balloon Teviot, 4 - 30 Aug (not 16), 4.30pm (5.30pm), £7.50 - £9.50, fpp 91.

# in the comedy ward

Guest Editor Brendon Burns chats with Felicity Ward

"Felicity Ward makes me laugh. Go and see her. Do we need to address all the women in comedy cliches? No. She's a fine comic...erm...period. Ah Christ. I need to be punched this very instant". (No you don't Brendon Burns, now just get on with the interview).

BB: This is your second time at the festival. I loved the last show. How much pressure do you feel to have a theme?

FW: To be honest, this show happened accidentally. I had been writing these stories for no real reason when someone suggested I do a story show. The theme naturally surfaced; like the moronic cream atop a pint of festival show milk. Ok, we're both sad that I used that analogy.

BB: *Book of Moron* is the name. What were some of the other options you bandied around?

FW: I thought about calling it 'Too Much Idiot, Not Enough Savant.' When I was considering writing a stand up show about hedonism I wanted to call it 'Triple Cream Brie & The Meat Sweats.' I have been told since then that it's the worst name ever created.

BB: You do lots of voices, like Maria Bamford, they're not cartoonish but instantly relatable. Which uncle told you to shut the fuck up the most?

FW: I think if I'd had an uncle that took enough interest in me to tell me to shut up, I probably wouldn't have based my career around attention-seeking. No, that's not true. I'm from a long line of eccentrics so if anything it was family currency.

BB: Who else do you like up here, and you're not allowed to list friends or other Australians.

FW: That is a hard question. I'd say Tony Law, Frisky & Mannish, Tom Binns. Are you happy now?

BB: My friend Adam Bloom once said to me that Edinburgh depends on three things: 1. The show. 2. The room. 3. Your state of mind. Do you have anything to add?

FW: I'd say 4. Your alcohol to fresh air ratio. 5. Your fear of giant seagulls, 6. Your ability to maintain your sense of self after having numerous conversations in bars with people who are looking for someone more famous than you to talk to.

BB: Right. You're allowed to plug one Aussie. Who is it?

FW: David Quirk. His show's called, 'I don't want to tell jokes'. He is excellent.

BB: I'm not trying to be wacky, as I consider this to be a perfectly legitimate question, but which of the

Muppets did you most identify with?

FW: Stadler & Waldorf:

They're relentlessly judgemental and connoisseurs of smart-arsery. People like them in small doses but couldn't live with them. I think that sums me up.

BB: Do you have multimedia in the show?

FW: I have music... and a cardboard fireplace if that counts?

BB: Right, it's 6.30pm and your show starts in fifteen minutes: Your technician has managed to lose all of the music crucial to your next hour; you look out in the audience and see a hen night, a bus-load of Germans and three lads that are clearly in the wrong show and, in that split second you get your period. Has any of this ever happened?

FW: If the technician lost all of the music I'd hope the German tourists were a stereotypical 'Oom Pah Pah' band waiting for their gig - instruments on hand. I'd get them up on stage to play background music while I got the three lads to tell the hens their best pick up lines. Then they would all leave to have sex in the toilet and the show would go on. As for my period, that would never happen: I am a robot.

Felicity Ward Reads From *The Book Of Moron*, Gilded Balloon Teviot, 4-30 Aug (Not 16, 23), 6.45pm (7.45pm), £8.50-£10.50, fpp 61.



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## COMEDY REVIEWS

### Inglorious Stereo

Paul Putner and Glen Richardson

Charmingly awful, 'Inglorious Stereo' is the deformed love-child of Ronnie Corbett, 'Top Cat' and 'Little Britain'. The opening song, with a guest appearance from a giant scrotum on wheels thrust briefly across the stage mid chorus, held promise. However, it was all downhill from there. The two comedians gave an endearingly energetic performance, running around with wigs and limbs akimbo, but this rarely succeeded in lifting their haggard jokes out of mediocrity. Nevertheless, the show does have the nostalgia factor (much of the material stems from classic 1970's British sitcoms), but audience members under thirty-five and lacking a penchant for 'The Two Ronnies' might fail to find the gag.

Fringe at Le Monde, 6 - 15 Aug, 4:15 pm (5.15pm), £5.00, fpp 71. [gm]

tw rating 2/5

### Richard Crawley: The Boy

Richard Crawley/Laughing Horse Free Festival

Seeing Richard Crawley casually chomping on a banana whilst he meets and greets his audience leaves one wondering just what to expect from this one man show. What follows is utterly bemusing physical theatre delivered with such charisma, commitment and composure that it's hard not to be dragged along for the ride; a fanciful life story about a good looking boy who grew up, hit the streets of New York, was inspired by Dirty Dancing, dated former pop singer Sinitta and became metaphorically lost at sea. The acting is so over the top that it's almost tongue in cheek, yet it's carried off with such gusto and conviction throughout each scene and musical number that the results are strangely enjoyable.

Laughing Horse@The Counting House, 5 - 14 Aug, 6.15pm (7.15pm), free, fpp 114.

Laughing Horse@The Three Sisters, 20 - 29 Aug, 7.30pm (8.30pm), free, fpp 114. [ta]

tw rating 4/5

### Toulson and Harvey Used To Be Friends

Pleasance

In a diverse and entertaining show, the reformed Toulson and Harvey made light of their 2007 split, Jesus and their PG rating. A mixture of sketches and musical numbers, the show asked vital questions such as why Justin Lee Collins is still on TV, and why isn't Michael Barrymore isn't: as the audience started singing along with lyrics expressing the hope that Collins will be caught looking at child pornography, it became clear their PG rating was a joke in

itself. The show was slightly disjointed, and lines were missed here and there, but this contributed to a gloriously funny, Monty Python-esque series of surreal sketches.

Pleasance Courtyard, 4 - 30 Aug (not 16), 5.10pm (6.10pm), £8.00, fpp 135. [amb]

tw rating 4/5

### Your Mum

Vinegar Knickers

Performing to an unresponsive audience, Vinegar Knickers did well to extract the number of laughs they did. These three young ladies are clearly talented writers, and their material suggested a maturity belying their tender years. Of course, there were some misses (the over-sexed mother concept was overused, drawing only perfunctory applause second time round), and some of their material took an age to reach the punchline, by which time the audience's loss of interest was palpable. Their physical comedy was excellent, however, the writing intelligent, and sketches such as their fitness fanatics one wouldn't seem out of place on TV. There could be a bright future for 'Your Mum'. Yeah, you heard me...

C soco, 4-30 Aug (not 16), 2.30pm (3.20pm), prices vary, fpp 141. [amb]

tw rating 3/5

### Mark Allen's Go Slow

Best Medicine Management

"Czech composer, six letters, anyone?" Sitting in an armchair with the Guardian crossword, asking the audience for help with clues, Mark Allen sets the tone for his show from the start: laid back and middle class. His gentle, family-friendly stand-up routine describes his 'Go Slow', a month in which he espoused the internet, mobile phones and digital cameras as part of a personal crusade against our society's frantic need for speed. He's a witty and perceptive story-teller, even if his observations are a little London-centric. Providing a compelling commentary on today's accelerated lifestyle, Allen's entertaining show contains a valuable message for all those of us who can't keep our eyes off the clock.

The GRV, 5 - 29 Aug (not 18), 4.40pm (6.10pm), £5.00, fpp 94. [ac]

tw rating 3/5

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

5/5 shows

### Josie Long: Be Honourable!

Just The Tonic

Josie Long's stand-up is like breakfast in bed: a delicious treat wreathed in sunshine. Described as "a ramshackle call-to-arms", this is in fact an intelligent, tightly-structured set about what she has been up to since not coming to Edinburgh last year: talking to strangers, searching for role models, and learning to love porridge. She presents an hour of whimsical flourishes skilfully blended with political savvy, and illustrated with her trademark endearing drawings. Long has always had ebullience and charm: with this wise, clever and utterly delightful show she proves that she can back all of this up with comedic maturity. Long may she continue to light up audiences with her radiant credo of kindness and conscientiousness.

Just The Tonic at the Caves, 5 - 29 Aug (not 17, 22, 23), 7.40pm (8.50pm), £8.00 - £9.00, fpp 82. [gg]

tw rating 5/5



## IT'S IAN D MONTFORT'S INTERVIEWS WITH THE DEAD

**"I'm joined very graciously now for this interview, by a lovely gentleman, a playwright. It is of course William Shakespeare (in visitation)".**



WS: It's always a pleasure to talk with you Ian.

**IDM: We're very honoured that you will be joining us each day for my spirit show at the Edinburgh Fringe, 'Touching the Dead'. Are you pleased to be back treading the boards?**

WS: Yes I am. I'm working with a great team - yourself and of course Norris McWhirter from 'Record Breakers' - who's got a great part in the show.

**IDM: Yes audience members can test him on all the World Records can't they?**

WS: Absolutely. He's got an incredible memory especially when you stop to think that he's been dead for many years now. It's a fascinating act.

**IDM: Do you think he might bring along Roy Castle with his trumpet?**

WS: God I hope not.

**IDM: I understand you were going to be appearing with Kirsty McColl but she's pulled out - what happened there? Is it true she said that she didn't want to appear in a spirit medium show at the Fringe?**

WS: Yes she's very sceptical. She doesn't believe in it.

**IDM: She doesn't believe in the spiritual side of life?**

WS: She doesn't believe in the Edinburgh Fringe. She feels it's got too commercial. The cost of coming up - even for a spirit - is ridiculous. The reason you don't see any ghosts on the Edinburgh Ghosts Tours these days is that the spirits make such a massive loss during the Festival.

**IDM: But isn't the hope that they'll be spotted for TV - maybe a slot on 'Most Haunted'?**

WS: It doesn't really work like that for most of the spirits - and people take advantage. I'm staying in Robbie Burns' flat during the Fringe but the bastard is charging me a fortune in rent, while he swans off to Mallorca on holiday. And he's left it in a right mess. When I arrived I spent my first two hours cleaning the mould from his fridge and changing the sheets.

**IDM: There are quite a few versions of your plays on here at the Fringe. Will you be going to see any of them?**

WS: No. They all look like bull-crap. I can't stand it when people dick around with my work. If you want something 'modern' or 'a musical' write your own f\*%king play. Don't take the piss out of mine.

**IDM: So what will you be watching while you're up here?**

WS: I want to see 'Ivan Brackenbury's Hospital Radio Remix'. I've heard it might be the last chance to go and see him. I think the bloke that does him has started to do other characters.

**IDM: William Shakespeare it's been an absolute pleasure and good luck with the run.**

WS: Thank you.

**Ian D Montfort is a spirit medium who only contacts really famous dead people. He lets Tom Binns eavesdrop as he channels one of the greatest dead writers that ever lived.**

Ian D Montfort: Touching The Dead, Pleasance Courtyard, 4-30 Aug, 2.15pm (3.15pm), £7.50-£10.00, fpp 71.

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## big in edinburgh

Guest Editor Brendon Burns chats with Dave Hill

**Brendon Burns chats to Dave Hill because he thinks he's great, and he sort of likes him. Could this be the start of a beautiful bromance? Combrom? Comrance? Of course not, it's just two comedians having a gas. Jeez!**

I want Dave Hill to like me. Not because, as his show states, his band is really big in Japan, nor because his other show is a hit underground chat show in New York - the market I most covet. Not even because he has that warm American accent which enables him to say 'groovy' without getting glassed. It's because, if Dave likes you, he mocks you, yet it's done with such an immediate empathy, that you actually walk away feeling a little bit better about yourself.

**BB: So, two shows in your first year at the Festival. What's wrong with you?**

DH: Yeah, I know right? (Hill is wide eyed).

**BB: Are you really big in Japan?**

DH: Yeah. I started a band and nobody in the US knew us but we ended up getting signed to a big Japanese label. When we went there the crowds were huge and we were doing great. We were like sooo overwhelmed, then returned to the US, and we were like... (He pulls a face that says in one eyebrow raise and a grimace: "What the fuck? Oh man, this sucks, we thought people would get it now, but it's like, exactly the same." It's a fantastic skill - a little hard to describe... go see him).

**BB: So you were a musician first?**

DH: Yeah. I played in a bunch of bands, then decided to sing. I would talk between songs. After a while the band would be going, "C'mon let's play," and I'd be like, "No. No! I've really got something going," and it grew from there.

**BB: Here at Edinburgh they view comedy as a bloodsport. It's quite a change of pace from the US where audiences don't expect to be engaged as much. Are you comfortable being heckled by professionals every night?**

**BB: I always think the difference between a comic and a funny person is if a funny person gets booed off they usually think, "I don't know if I can go through this" and bail, whereas a comic will try to get back on stage that night, wearing a different hat.**

DH: Definitely. That reminds me of this gig I did over the summer. I kept thinking, 'what's the worst possible audience I can play to?' So I booked myself a gig in a maximum security prison called Tsing Tsing.

**BB: Whhhhaaa?**

DH: At first I thought 'this is hilarious'. I even sent them the gayest press shot I could find. Then it was the week before and I was like, 'that's not funny. That's like a mean prank I'm playing on myself'.

**BB: Did you bail?**

DH: I thought about it. When I asked them

what kind of audience it was they said, 'well, so far 250 of the most violent inmates have signed up and they really like jokes about being in jail.' Normally I don't change my set to suit the audience but this time I made an exception. I did fifteen minutes of jokes about prison life. I knew all the different cell blocks. They loved it until this one joke.



**BB: Go on...?**

DH: So I say, "who's come the furthest to be here?" and they take it seriously. This guy pipes up, "I'm from Kansas". So I said, "So did you always want to live on the East Coast, or did things just work out that way?" That wasn't so good, but we got past it. The rest was great.

**BB: How do you handle a difficult room?**

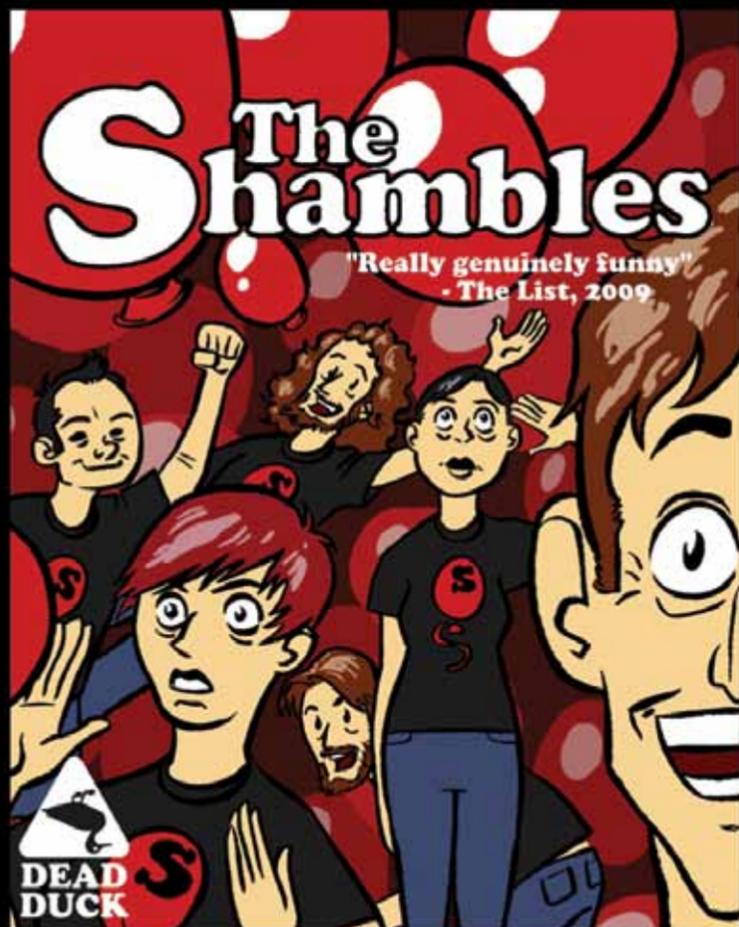
DH: I like being in tough situations. I know there are some people in the UK who know who I am, but it's not a lot, I've got no delusions about that - most people will be like 'who the fuck is this guy on the flyer?'

**BB: So what do you want to get out of your first Edinburgh?**

DH: I just want to survive... I want to come back alive.

Dave Hill: Big In Japan, Pleasance Courtyard, 4-29 Aug (not 16), 8.15pm (9.15pm), £7.00 - £9.50, fpp 53.

The Dave Hill Explosion, Pleasance Courtyard, 12-14, 19-21, 26-28 Aug, (11.00pm (12.00am), £8.50 - £9.50.



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## gotta sing, gotta dance

**Sarah-Louise Young is hitting Edinburgh hard with four shows this year. She tells Sarah Howell why she is more excited than ever.**

Sarah-Louise Young first graced Edinburgh's cobbled streets 13 years ago as a student performer and hasn't looked back since. "I loved the Fringe, I ran up £300 credit from going to see so many shows" she says. It is with similar excitement that she returns again this year as an established performer with a number of shows at the Fringe including 'Me! Me! Me!' with fellow cabaret performer Desmond O' Connor, 'Showstopper! The Improvised Musical,' 'Vive Le Cabaret!' and her one woman show 'Cabaret Whore Encore!'

"There is such an explosion of cabaret this year. I'm so grateful that the Fringe have given us our own sub-genre; I've been lobbying them for ages! Lots of people have the perception that cabaret is a girl in a black dress singing 'Cry Me A River', but that's not true. Of course we owe a

lot to the likes of Liza Minnelli. In her time, cabaret performers were satirists and had a message to put across, but cabaret these days is more about a relationship with the audience, anything from burlesque to circus performance is cabaret in my opinion."

So is performing to an audience one of the most exciting parts of Cabaret? "Yes definitely. When I'm performing, I am completely in the moment; and it's a fantastic place to be. As soon as you think you're settled into it, a new audience will bring something different and you're back on your toes again."

Young hopes that this year's production will follow a similar route to 'Cabaret Whore,' her original alternative cabaret act that was premiered at Edinburgh's Free Fringe in 2009. The talented Miss Young was asked to perform at the Adelaide Cabaret Festival where she describes signing autographs next to Caroline O'Connor as a particular career highlight. "I've been very lucky with 'Cabaret Whore!'" says Sarah, "and although I would like to tour more, and have ideas about future projects such as a cabaret musical, I'm trying not to look too far beyond Edinburgh because this month is quite a slog!"

Sarah's one-woman show 'Cabaret Whore Encore!' follows a similar format to her 2009 production. "I've brought back the tortured French artiste Poule Plombée because she was a hit at last year's Fringe where I performed 'Cabaret Whore!' for the first time. But I've also created three more characters for this year's production: A Broadway diva, a European performance artiste, and an Australian evangelist, so I'm excited to see how they will be received," she smiles. Her inspiration for each

creation is as diverse as the characters themselves: "I find that family members give me ideas, sometimes a phrase I hear will inspire me and if I find an interesting costume, I can end up basing a whole character on it. That was the case with the European performance artiste - I found a pink cat suit and that was it!"

Sarah's diverse cast of characters epitomises her unique form of comedy musical cabaret that's growing in popularity each year. Attributing some of this success to events like the Free Fringe, Sarah explains: "Free events in the Fringe allow you to take a risk, find something new, and potentially love it. Last year I ended up performing to an audience that was 50% Scottish which was fantastic. After all, we take over their city for a month so it's great that they can come and enjoy it for free!" With success at the Free Fringe last year, and the return of a winning formula, Young looks set to repeat her triumph this year.

Cabaret Whore Encore!, Laughing Horse @ The Three Sisters, 5-15, 17-22, 24-29, 6.15pm, Free, fpp 209.

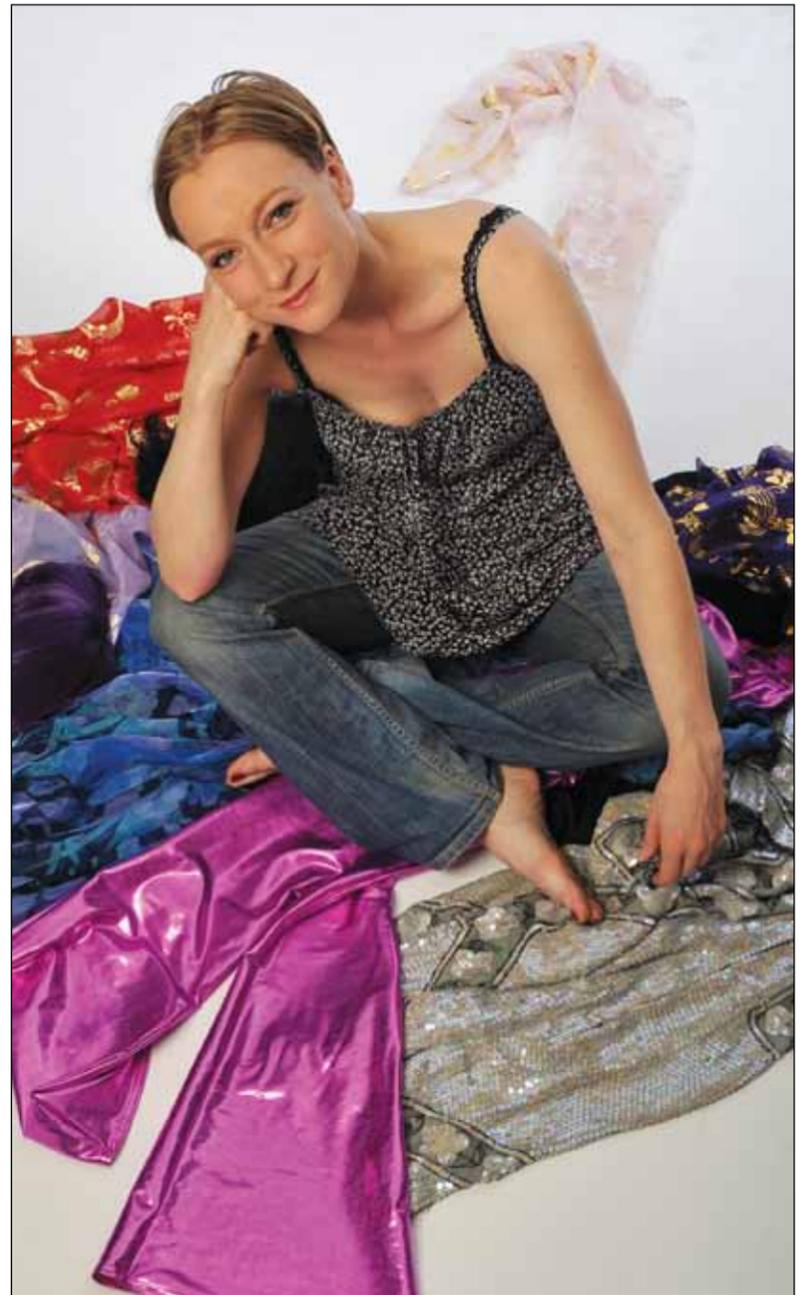
Me! Me! Me!, Pleasance at Ghillie Dhu, 7-12, 16-19, 23-26 Aug, 1.15pm, £7.50-£9.00, 13-15, 20-22 Aug, 1.15pm, £8.00-£10.00, fpp 96.

Vive Le Cabaret!, Pleasance at Ghillie Dhu, 4-6 Aug, 9.30pm, £7.50, 7-8, 10-22, 24-30, 9.30pm, £10.50-£12.50, fpp 220.

Showstopper! The Improvised Musical, Gilded Balloon Teviot, 7-8, 11-12, 16-17, 19, 23-26 August, 10.50pm, £10.00-£11.00, 9-10, 13-15, 20-22, 27-29: 10.50pm, £11.00-£12.00, fpp 122.



Sarah Howell is studying English Literature at York University.



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'The beautiful game' has a long history of being the last bastion of many a man's hopes. It also bonds nations, with fans of the game finding a common ground without the need for a shared background. Nick Pearce talks to Mehrdad Seyf (pictured left), co-creator of 'Poland 3 Iran 2'.



Did you know about the love affair between Iranians and Poles? Or hear of the 1976 match between the greatest ever Polish and Iranian teams, that a ten year-old Mehrdad Seyf stayed up until three in the morning in Iran to watch? They may have given away the outcome of the match in their new show, but 'Poland 3 Iran 2', created by Seyf and visual artist Chris Dobrowolski, goes far beyond football. In fact, it started with the Second World War.

"I went to see Chris doing a talk about his work," Seyf explains, "and he mentioned that his father was forced

from Poland by the Nazis; first to Siberia and then to Iran. His father was there at the same time my father was being taught to swim by a Polish woman, and Chris still has the football stickers of those great Polish and Iranian teams. The show developed from these stories about us and our fathers".

Like a number of Seyf's previous shows, the production draws on his background, although this is only a contributing factor. "Obviously my heritage plays a role, but not in a restrictive way, I'm against ethnocentric work and I think

any production should appeal to as many people as possible. This production covers such a huge area of time and space, from the '40's to the present, covering England, Iran, Europe... There is something that everyone can relate to." However, those in Iran will not get a chance to experience the show as Seyf is currently forbidden from returning after his hit Edinburgh show 'Plastic' (2008) was deemed too provocative; a decision he has mixed feelings about. "It's very depressing, in some ways. The show was not politically provocative, but physically,

in terms of gender politics. I think it might have insulted their manliness or something. But this ban did release me from certain restrictions I was putting on myself because I was toying with the idea of taking a show to Iran. I can't go back, but it has freed me artistically".

A blend of visual art and storytelling, 'Poland 3 Iran 2' is an example of Seyf exercising his artistic freedom: After training with companies such as Complicite and working in theatre, he felt the need for new challenges: "I got a bit bored - I'm not anti-theatre, but felt that I couldn't achieve what I wanted just by putting actors on stage." This led him to collaborate with film-makers, visual artists and even architects, and although this piece is set in the more conventional surrounds of a pub, he is still keenly aware of the space. "We were eager for the pub to be a live venue, not turned into a theatre space. We wanted the regulars to be a part of it. It's great because it has the atmosphere of a football match - everyone's really up for it - and yet it's accessible for people who are bored by football. And it's very funny - despite touching on difficult times and issues".

The difficult issues include Seyf's own experience of living through a revolution in Iran, an experience he says "no-one goes through without coming out a bit fucked-up". Because of this, he became interested in psychoanalysis, first as a patient then as a practitioner, and this perspective remains with him today. "The main thing I discovered through psychoanalysis is that there is no cure; if you stop looking for definite answers, things begin to happen. That's a method I use in creating shows: I say, I've no idea, let's discover. With Chris we had this connection, our fathers being in Iran, and we just discovered, day by day".

Poland 3 Iran 2: Pleasance at Thistle Street Bar, 4-28 Aug (not 9-10, 23), 5.00pm (5.50pm), £5.00-£10.00, fpp 280.



**Nick Pearce** studies English Literature and Theatre at the University of Leeds, and is President of the university's theatre group.

## THEATRE REVIEWS

### Derelict

SJC Productions with Lara Stavrinou

I feel lucky to have seen this brilliant young theatre company before any of them have made it big, because if there is any justice in the world at least some of them should one day be monumentally famous. The girl playing Viv was spectacular in her vulnerable and edgy role, commanding great stage presence until her final climactic revelation. The script, by young writer Lara Stavrinou, sparkled with brilliance in its exploration of the lives of a group of squatters in a Victorian mansion. My only criticism is that the production was a little rough around the edges; maybe a perfectly slick production could have detracted from the play's rough charm, however, a little more polishing would not have gone amiss.

The Zoo, 6 - 30 Aug (not 11), 4.00pm (5.00pm), fpp 244. [hw]

tw rating 4/5

### Dylan Thomas: Return Journey - Bob Kingdom, Original Direction By Anthony Hopkins

Richard Jordan in association with Assembly

For anyone who is familiar with the work of Dylan Thomas this impressive one-man play is an absolute treat. For those unfamiliar, it is a delightful introduction to the unique voice of Wales' most famous poet, played by Bob Kingdom. Emyln Williams' script is a meandering memoir of anecdotes of Thomas' life, entwined with his poetry, and this anniversary production is the same one that Anthony Hopkins directed 30 years ago, an enthralling piece of theatre. Kingdom plays Thomas with aplomb, delicately manipulating the sparkling text, a particularly high point the recitation of 'And death shall have no dominion'. The small theatre was packed, and this show deserves a full house every day of its run.

Assembly @ Assembly Hall, 5 - 30 Aug, 1.15pm (2.30pm), £9.00 - £11.00, fpp 248. [ve]

tw rating 4/5

### Flor De Muerto

Gomito Productions/ The Junction/ Escalator East To Edinburgh

A skull emerges from behind the draped sheets and is followed by a skeleton! It is the Day of the Dead, a festive occasion to remember those who have passed away. Through a combination of physical theatre and puppetry, this performance tells the story of a boy who comes to terms with the loss of his parents. It is highly visual: we sneak into the boy's comic-world imagination and see it projected on a sheet; we follow him through the crowded streets of the market. The story itself is simple, but the use of various performance styles and creative acting add levels of meaning and raise questions about human nature, the desire to forget and the necessity to remember.

Bedlam Theatre, 9 - 28 Aug (not 15, 22), 5.30pm (6.30pm), £6.00 - £8.00, fpp 252. [ms]

tw rating 4/5

### Hot Mess

Tantrums Ltd

From the outset, you're warned that Ella Hickson's site-specific nightclub fairytale is not a love story. It's certainly about love, though; the difficulty of defining it as much as living with it, and the gaps between romance and lust, loss and 'happy ever after'. Using few props, the show relies on saturating light and sound to set the mood, and wonderful characterisations to tell the story. Gwendolen Chatfield is especially compelling as heart-on-her-sleeve Twitch, her performance pitched perfectly between innocence and disenchantment. The plot's perhaps too thin for the run-time, but the

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by Leila Gbazevani

clarity of each beautifully observed scene holds your attention completely. A play that's funny, sad, hot and messy as hell. Just like love.

Hawke + Hunter, 6 - 30 Aug (not 28), 6.00pm (7.30pm), £6.50 - £9.00, fpp 259. [df]

tw rating 4/5

## Imperial Fizz

Absurdum International In Association With Paula Frits and Wordmonger

Sparkling as champagne and slick as a martini, this show sees two socialites putting on the Ritz in their own living room. There is more to it than meets the eye, however: a frayed hemline, a grubby shirtfront and a crackling wireless hint that all is not what it seems. The excellent actors share a great chemistry, and at its best [in snatches of songs and wars of rhymes] this is reminiscent of Coward or Cole Porter. But at times the script is simply too glib ["You're impossible!" - "No, I'm improbable!"] - and it often makes things overly explicit where implication and suggestion would have been enough. A few of the champagne bubbles fell flat.

Assembly @ George Street, 5 - 30 Aug (not 17, 24), 5.25pm (6.40pm), £5.00 - £13.00, fpp 261. [crc]

tw rating 3/5

## In Memory

Gresham's

Gresham's must be one of the youngest companies on the Fringe, but that hasn't stopped them from putting on a show that's as mature as it is moving. Victoria Harvey-Seldon's script takes an incredibly sensitive look at what it means to deal with cancer in the family, and the cast rise to this challenge with skill and poise. The staging is simple and familiar - black clothes, black boxes - but here gives the ideal effect, with the actors working as a highly physical chorus to create haunting images. There were problems with audibility, and I sometimes had to strain to hear, but overall this was a beautiful piece that had half the audience in tears by the end.

C, 8 - 13 Aug, 11.00am (12.00pm), £6.50 - £8.50, fpp 262. [crc]

tw rating 4/5

## Lidless

HighTide/ Escalator East to Edinburgh

This play is an aesthetic assault from the moment the usher hands you a camping stool and directs you into the 'interrogation room' where white noise is playing. Straight away, the actors create an entirely believable, disturbing and uncomfortably beautiful world in this tiny space. Terminal illness and torture, and their repercussions for a 'normal' American family, should not be beautiful, but the poetic writing and powerful aesthetic make them ethereally so. This modern tragedy attentively examines the degree of control we have over our own lives. The only frustration is the underdevelopment of minor characters who all have stories of their own. I never thought I'd be so disappointed to leave an interrogation room after only an hour.

Udderbelly's Pasture, 5 - 30 Aug (not 17), 12.15pm (1.15pm), £7.00 - £11.50, fpp 266. [mg]

tw rating 4/5

## The Marat/Sade

ETB Productions

Body or mind, carnal desire or idealism: those are some of the themes that might be explored in the script of 'The Marat/Sade'. However, after watching this production I am none the wiser: it failed to explore the multiple levels of this play (or even delineate them) and lacked a coherent directorial vision aiming towards a specific interpretation. The acting was over the top (at times almost approaching melodrama), which made some of the performances verge on the grotesque and the dialogue difficult to follow. Both Marat and Sade were played by women, which appeared to have no established purpose. Perhaps the only positive thing was some (unfortunately very short-lived) glimmers of true insight regarding character.

theSpaces @ Surgeons Hall, 7 - 21 Aug, 7.25pm (8.25pm), £8.00 - £10.00, fpp 270. [ms]

tw rating 2/5

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# 5/5

## Legless 'N' Harmless

Random Acts of Wildness

Put simply, this is a must see. Encouraged to abandon all common sense at the door, we were invited to explore the irrational world of legless Alan and armless Alan, narrated by Aiden and Graham, and played by the same actors. Confused? So was I. But that was what made this piece so brilliant: rationality wasn't wanted or needed as the audience were taken on a comedic rollercoaster that nobody wanted to get off. The atmosphere of the small studio was built to such a level of hilarious confusion and unbounded possibilities by the talented pair, that the inclusion of a 'blow up doll dance of love' seemed almost natural. Utterly unique and completely entertaining, 'Legless 'n' Harmless' is blissful escapism.

C acquila, 5 - 30 Aug (not 17), 8.20pm, £6.50 - £9.50, fpp 266. [sh]

tw rating: 5/5



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# THEATRE

## ■ CONFIDENCE



If, in this internet-iPhone-Sky-Plus age, you prefer your entertainment to be a little bit interactive, then Apostrophe Theatre Company might have the show for you. Although their play 'Confidence' is already written, the nine scenes can be performed in any order, and the audience choose the order at the start of each performance.

Apostrophe's Keziah Warner told ThreeWeeks: "Amongst the many hundreds of shows being performed

what is unique about our show is that the order of the scenes changes every day. There are nine scenes in total and at the beginning of each performance the actors will ask the audience to choose the order in which they would like to see the play performed - so the story is seen from a different angle everyday".

Explaining the motivation for the show, Warner continued: "We really wanted people to come away from the show each day with completely different ideas of what the story is that they have just seen. And the best part is that it's free so there's no excuse not to come - and come again and again to see it done totally differently!"

'Confidence' is on at Bar 50 daily at 3.30pm until 28 Aug.

## ■ DOUBLE BOOKED



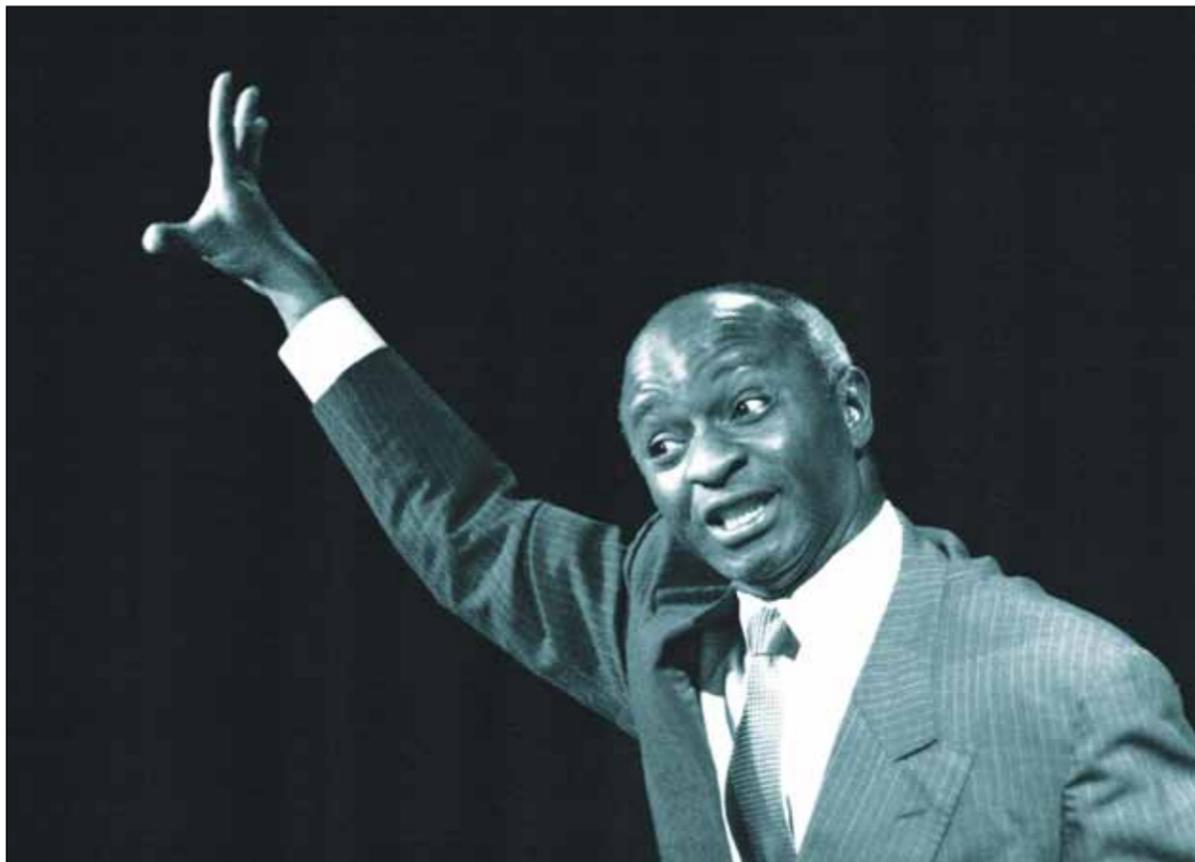
Ginny Davis has been talking to ThreeWeeks about her new Fringe show 'Double Booked', which is playing at the Pleasance this Fringe, and again sees the writer and actress adopt the character of stay-at-home mother Ruth Rich.

"It's a show about every day living in a family with teenagers", she explains. "The premise is that parents think that their children are hopeless and disorganised but that the parents are just as capable of

telling lies, turning off their mobile phones when they are needed and generally getting themselves into hot water in their daily dealings with each other, their children, their children's friends, and, best of all, their children's friends' parents".

Asked about the inspiration for the show, Davis continues: "Seventeen years of hands on research as a parent! Early on in my own children's lives I realised that their own playground rivalries, tussles, troubles and friendships simply mirrored what went on at home and that the goings on between parents - the rivalries, tussles, troubles and friendships - were a rich source of comedy".

'Double Booked' runs daily until 29 Aug at The Pleasance.



## fight the good fight

Writer and actor Tayo Aluko wowed audiences at this year's Brighton Fringe with his one man play 'Call Mr Robeson', and is set do so again in Edinburgh. The play explores the life and loves of musician, film actor and civil rights campaigner Paul Robeson. Hope Whitmore gets the lowdown.

After Tayo's performance we briefly shake hands, before agreeing to meet ten minutes later in the foyer. When I meet him again I do a double take - he looks twenty years younger without his stage makeup and Paul Robeson clothes! As we walk to the Pleasance Dome with his entourage, Tayo talks about shows he has seen at the fringe admitting: "It's difficult to enjoy it properly when you first get here, everything is so stressful at first".

The first question I ask is about how much Tayo identifies with Robeson. He pauses momentarily before answering "well...his life was on a lot higher trajectory than mine, but there's a certain resonance

which I can identify with. Robeson inspired me and helped me to get through some personal troubles that seemed so big at the time. If it wasn't for him I would have probably had a breakdown".

Expanding on this revelation, Aluko describes how people betrayed him in his previous career as an architect and green developer, describing them as "wolves in sheep's clothing," and saying that this was something which Robeson also had to deal with. He adds, however, that these people probably "did me a favour. In a way, the decision [to become a performer] was taken from me. It was scary, but things got so bad in architecture until one year I didn't have enough money to pay my professional license. I was glad to get the chance to do something more spiritually rewarding".

Inspired by Mahatma Ghandi and other freedom fighters, Tayo is passionately concerned with addressing social injustice, and his manner intensifies when he speaks about it: "I use my art as a weapon against injustice - and it's a very potent weapon - music gives pleasure as well as educating."

When asked about the rise of the BNP he sighs and smiles "I think there is a lot of ignorance," he says, "especially in difficult economic times. It's easy for parties like the BNP to deceive people into thinking that their problems are down to other races. In plays like this I hope to educate people. I want to show them that there are

lots of inequalities, many of them not linked to race. Paul Robeson taught the world that people need to fight together." Tayo cites the Welsh Miners referred to in his play, "they were the first to show Robeson that exploitation happens across all racial lines and backgrounds".

He goes on to explain how the play was put together "We [Tayo and director Olusola Oyeleye] chose pivotal parts of Robeson's life to tell stories about and key songs to sing, and then meshed them together. We aimed to have as seamless a transition as possible, but unfortunately there were some songs we didn't get to sing."

On the subject of his next project, Tayo reveals it is a play entitled 'Sugar Power'. The main theme is the story of someone who finds a way to create electricity using sugar, but is stopped from doing so by people with vested interests. It will feature music, and the work will once again, merge his two main loves, the environment and art. Stirring stuff.

Call Mr. Robeson, Zoo Southside, 6-30 Aug (not 11, 16, 23), 6.15pm (7.30pm), £8.00, fpp 237.



Hope Whitmore is an Edinburgh-based freelance writer, and recently took part in the Royal Court Theatre's Young Writers programme.

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## MUSICAL REVIEWS

### Hamlet! The Musical

Eleanor Lloyd Productions

If you've ever sat through 'Hamlet' and thought "God this is depressing - that William Shakespeare really missed a trick not giving Laertes a spicy salsa number. And Ophelia's mad song - if only it had featured more glove puppets, maybe it wouldn't have been such a downer. And Hamlet - why couldn't Hamlet have been a ginger cockney with a stonking singing voice?" this is pretty much the show for you. The songs are largely forgettable, though they are all rendered with gusto by this live orchestra and small, superlatively talented cast: Jess Robinson seems to be playing about thirty-seven characters, each made distinct with her fascinatingly flexible face and voice. If you're 'achin' for Danish bacon', rock on down to Elsinore.

Pleasance Courtyard, 4 - 30 Aug (not 18), 5.00pm (6.10pm), £8.50 - £12.00, fpp 212. [gg] tw rating 4/5

### Dear Diary

Cheryl Anne Easton/PBH's Free Fringe

Dressed plainly with just a CD player at her side and a diary on her lap, I wasn't expecting much from chanteuse Cheryl Anne Easton. Somewhat sentimental extracts from her teenage diary are performed alongside fitting and well condensed musical numbers and, although the narrative is nothing special, it's her exquisite vocals that transform this piece into a hidden gem: pitch perfect, crystal clear and beautifully nostalgic. Easton performs with genuinely heartfelt emotion and occasionally a tear in her eye and her pure, resplendent tones make even the burly barmen stop and listen. The show could do with a spicier storyline and an extra layer or two of diva-like sparkle and assurance, but it's a pleasant and aurally sublime fifty minutes.

Fingers Piano Bar, 7 - 28 Aug, 5.30pm (6.20pm), free, fpp 210. [gjs] tw rating 3/5

### Dyslexia: the Musikal

Bell Buckle Theatre Company

An evil millionaire with a school for dyslexics, his camp arch-rival and his blonde sidekick, a simple-minded orphan and a pair of teenage dyslexic lovers: what better premise for a musical of popular song covers? The lyrics are bad, the dancing is over-ambitious and the plot makes no sense, plus, no-one makes any serious points about dyslexia, so it's nothing but a ticket-selling gimmick and material for a couple of bad (though not tasteless) jokes. However, this show is saved by the cheery acknowledgement of the actors and band that they aren't professionals, but just there for laughs - it is hard not to fall for their brazen grins and boundless energy and join in the fun. Go for hilarity, not quality.

theSpaces on the Mile @ The Radisson, 6 - 14 Aug (not 8), 2.15pm (3.15pm), £6.50, fpp 210. [mg]

tw rating 3/5

### Jump

Tank Productions

You can jump for joy or jump out of despair, and our flawed protagonist seems torn between the two. The charm of this musical is that everyone will know at least one of the characters already - the privileged art student failing to live up to expectations, the catty gay best friend with a heart of gold, the borderline perverted and racist parents. Although frequently outrageous, the sheer humanity of the characters remains strong and gives 'Jump' real heart. The songs may not stay with you for long, but the ensemble cast make them zing and the staging is inventive. When jump time comes, you find yourself caring about the lives of these troubled, if not very likeable, individuals.

Pleasance Dome, 4 - 30 Aug (not 16), 2.05pm, £6.50 - £10.00, fpp 213 [ij]

tw rating: 4/5

### Piramania! The Swashbuckling Pirate Musical

Bubonic Productions

Piramania might not be the musical to turn to if you're looking for something deep, meaningful and long on plot. However, if you're after something unashamedly light-hearted and very funny and you'd like it delivered with great voices and tons of panache, this journey aboard the Maiden's Ruin might be just the show you're looking for. It sends up everything - from pirate clichés to classic literature to the Fringe itself - and is kept flowing along by a wonderfully laconic narrator who works the audience with a boundless repertoire of cheerfully jaded insults. The show embraces its own rough edges and papers over the cracks with clever, slick choreography and delightful daftness.

C, 4 - 30 Aug, 8.30pm, £8.50 - £11.50, fpp 215 [jm] tw rating: 4/5

### The Last Five Years

LCubed

The beauty of Jason Robert Brown's two-person musical lies in the simplicity of the production; the music and lyrics do all the talking, and the clever structure portrays Cathy and Jamie's bitter-sweet relationship by running Jamie's story chronologically from the start of the relationship while showing Cathy's story backwards. Though I'm not convinced by the chemistry of the couple in this particular production, the acting is sound, the voices are soaring (though bear in mind there are two casts performing alternately) and the orchestra plays beautifully. The music won't necessarily have you tapping your toes and singing along, but it's certainly hummable and is punctuated with events many will recognise from their own romantic experiences. A pared-down production that offers some moments of real tenderness.

C aquila, 5 - 30 Aug, 10.30pm, £7.50 - £10.50, fpp 213. [gjs]

tw rating: 3/5

## 5/5

### Showstopper! The Improved Musical

Showstopper Productions - Festival Highlights

I don't really like musicals. I've seen my fair share, but I've never been a massive fan. I'm telling you this because I want to be clear that when I tell you how good 'Showstopper!' is - and it is outstanding - knowing your Sondheims from your Sullivans is not a prerequisite; it will appeal as much to musical theatre buffs as it will to complete musical virgins. The ridiculously talented cast improvise a musical live, based on audience suggestions, and the outcome somehow manages both to be hilariously funny and technically magnificent. Every number was a barnstormer, greeted with thunderous, and well deserved, applause. Hilarious, beautifully sung and delivered in a tremendously professional manner; this really is something special.

Gilded Balloon Teviot, 6 - 29 Aug (not 18), times vary, £10.00 - £12.00, fpp 122 [al]

tw rating: 5/5



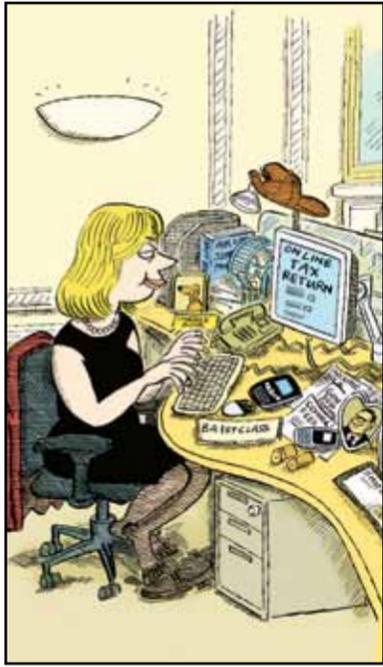
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## MRS MONEYPENNY DOES THE FRINGE



Financial Times columnist Mrs Money Penny is in Edinburgh this August performing at the Fringe. She documents the experience and makes some show recommendations for ThreeWeeks.

OK, so whose idea was it to bring their whole family to Edinburgh for a month? Mine? Really? And so, now we are here – husband, three kids, our best man, my best friend, her nine year old son Samuel. How am I going to occupy everyone?

The novelty of living in a student flat, complete with erratic appliances, within walking distance of the city centre will keep the older ones amused for a while, so for my first two days here I focus on keeping the younger ones entertained: that's my own Cost Centre #3 (11) and the aforementioned Samuel (9).

Fortunately there's a festival or two on in the city, and plenty of shows for younger audiences. First stop was 'Sleeping Beauty And The Timelords' (Spotlites); CC#3 pronounced this "a bit young for us" but praised its audience interaction (everyone who wanted to was able to join in). Money Penny verdict? Best for 8 and under, or anyone who likes jelly beans (which were distributed at the end).

We went straight on to 'List Operators For Kids' (Pleasance Courtyard), which got a five star review from both #3 – "a lot of toilet humour" – and Samuel – "very, very funny" – one being a result of the other. Less audience participation but #3 found himself on stage doing sound effects, cleverly mixed up to make everyone laugh as he pressed buttons deliberately designed to set off the wrong noise. Money Penny verdict? The blurb – which says it is for people from "5 to 500 million" – is spot on.

'James Campbell's Comedy & Songs For Kids' at Assembly @ George Street got the #3 award for 'the best toilet humour of all', although he found the song about omelettes and shoes "a bit weird". Money Penny verdict? – 5 to 12 year olds, I would say, and boys will especially enjoy it. And at 2.30pm a great way to spend the afternoon with kids.

The 5pm slot we set aside for 'Hamlet!

The Musical' at the Pleasance Courtyard, which really is for people from 5 to 500.

Fantastic songs, very funny, tragedy with slapstick, this romp through the court of Elsinore takes 75 minutes and is the perfect introduction to the Shakespeare play for Hamlet virgins. (Let's face it, the real thing takes four hours, is full of soliloquies and has no catchy tunes – not great for any age). Money Penny verdict – don't miss it, even if you don't have kids. #3's verdict? "Very funny – I love the part where the ghost is revealed as Elvis Presley".

Samuel has now gone home and #3 is reduced to occasional appearances in my own show, on at 12.30 daily at Assembly @ AGA. I asked him what he thought of it – reviewers are often young at the Fringe, but not usually as young as 11. "The humour is a bit adult, but you do get something to eat, and the meringues are yummy". Not that he will be eating many of them, as we have now sold out until the 20th and, anyway, he has found the best place for 11 year old boys in Edinburgh.

No, it's not a show, it's nothing to do with the Fringe – it is the Games Workshop shop on the Royal Mile where #3 has been painting model soldiers in every waking moment.

The shop staff seem delighted to have children there (#3: "Mummy, they are more like friends than shop staff"; my response: I hope they have been CRB checked) and I am delighted to have found such effective child care. They have painting workshops on Sunday and Tuesdays.....

**Next week:** Breaking teenagers into obscure comedy and whacky bands.

At Home With Mrs Money Penny, Assembly @ AGA Showroom, 5 - 29 Aug (not 9, 16, 23), times vary, £12.00, fpp 228.

## PHYSICAL REVIEWS

### Alba Flamenca Alba Flamenca

What a night! Genial compering contributes to the warm atmosphere and all the 'palos' of flamenco are explained before they're performed, so you feel instantly at home. The guitarist displays astounding virtuosity and the vocals are impressively emotive, while the percussion is finely timed. A pair of enigmatic dancers reach astonishing tempos, stamping and twirling on a terrifyingly small stage, setting hearts racing. The real pleasure of flamenco is watching the collaboration of musicians and dancer, and all the performers here are paragons of focus, muttering encouragements to each other in the rhythmic intervals. 'Alba Flamenca' really succeeds in transporting you out of Edinburgh to some romantic sala or a basement bar in Cadiz – an utterly entertaining hour.

Alba Flamenca, 6 - 29 Aug, 8.00pm (9.15pm), £10.00 - £12.00, fpp 142. [fm]

tw rating 4/5

### Asoka Priyanka Dasgupta

Priyanka Dasgupta interprets the Asian emperor Asoka's life through Indian dance in this ten minute solo performance. It's a neat little piece, and it really succeeds in demonstrating the range that Indian dance can achieve. The three phases of Asoka's life – mindless warmongering, existential angst, Karmic harmony – are rhythmically differentiated and I was surprised by how clearly they were communicated. I still have difficulty in reading Indian classical dance, but that didn't prevent me from quite enjoying this short and simple piece. My only criticism is that attempting multimedia projection without proper design was a poor decision, as most of the images were blacked out by the lights (although they all seemed to be from Google anyway).

Greenside, 9 - 14 Aug, times vary, £3.00 - £4.00, fpp 142. [fm]

tw rating 3/5

### Dance Doctor, Dance! Dr Peter Lovatt

Dr Peter Lovatt takes to the stage like an unlikely pop star, but soon adopts the animated lecture theatre style that predominates throughout this enthusiastic, if wordy, presentation. Aided by live demonstrations, research footage from his dance lab and yes - you guessed it - audience interaction, the psychologist and former professional dancer discusses the links between dancing and thought processes, emotions, and genetic make-up. If you happen to be interested in the nitty-gritty of why we love to boogie, or are just curious to find out why your dad "grooves" the way he does, then dig out your dancing shoes and head to Bedlam. You'll even learn how to identify the most fertile men on the dance floor!

Bedlam Theatre, 6 - 28 Aug, 6.50pm (7.40pm), £7.00 - £9.00, fpp 145. [hm]

tw rating 3/5

### The Harbour Limbik

Ancient Scottish folklore once told of a mythical breed of seal who can cast off their skins and assume human form. In a re-imagining of this surreal legend, the three members of Limbik have constructed a chillingly beautiful production, interspersing extremely clever movement sequences with believable and touchingly poignant theatre. An anorak-clad woman formed the orchestra, complete with cello, soprano and an uncanny ability to recreate the noise of the ocean. I was fully

immersed in their sea-drenched world, where white wellies became flapping fish, birds, sails and waves. Will Pinchin was refreshing comic relief as protective-mother Betty, but all three performances were of an exceptional quality. All will be moved by this poetic cohesion of movement and myth.

The Zoo, 6 - 30 Aug (not 11, 16, 17, 24), 4.45pm (5.35pm), £5.00 - £9.00, fpp 148. [eg]

tw rating 4/5

### Tea Dance Fly Right Dance Company

Is the frenetic pace of the Festival getting too much for you already? Maybe you need to take things a little more slow slow quick quick. For some relaxed glamour, allow charming married couple Susan and Gary to take you through some rudimentary ballroom steps in the (rather exposed) Palm Court. Some of the participants had dressed up for the occasion; this is optional, but did make it more fun. An hour of twirling may not be enough to turn you into Fred and Ginger (or even to get you through the early rounds of 'Strictly'), but with pleasant socialising, gentle encouragement and copious cocktails all included in the price, what could be a more delightful way to unwind?

Pleasance Dome, 7 - 30 Aug (not 23), 6.30pm (7.30pm), £7.00, fpp 154. [gg]

tw rating 4/5

### Scottish Dance Theatre: The Life And Times Of Girl A Scottish Dance Theatre

A French actress, ten bewildered party goers and a camera; this eclectic mix comes together to create an interesting and unusual piece of contemporary dance that is thoroughly entertaining. The leading female, who acted rather than danced her way through the piece, was stunning in her stand out role, while individual and small group dances were breathtaking, and allowed the young cast to really show off their talent. When the performers came together, the group dances lacked the synchronicity and sharpness required to really produce the wow factor but despite this flaw, the combination of contemporary dance and traditional elements of comedy seems to be a winning mix. Finally, the piece was just the right length; short, sweet and enjoyable.

Zoo Southside, 7 - 21 Aug (dates vary), 7.00pm, £12.00, fpp 154 [sj]

tw rating: 4/5

### Accelerate Pure Dance

Abstract movement can be hard to process. Without any narrative or thematic context, our brains struggle to make sense of bodies flying through the air, sweeping arm gestures and athletic postures. Watching contemporary dance act 'Accelerate', I found myself sometimes mesmerised by the performers bounding across the stage, sometimes confused, and sometimes bored, mainly because the show had no coherent structure. Too often, it resembled a studio exercise in moving expressively to music, rather than a developed and meaningful piece, while the dancers' impressive grace and technical accomplishment couldn't mask the show's lack of an emotional core. With their evident talent, it's a shame that this group haven't managed to channel their abilities into a project of real artistic vision.

C soco, 4 - 30 Aug, 4.35pm, £5.50 - £10.50, fpp 142 [ac]

tw rating: 3/5

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## who's afraid of the big bad wolf?

**Iain Finlay Macleod talks to Nick Pearce about his project 'Wolf', and tries to persuade his audience not to lock up their grandmothers**

With recent debates arising in Scotland over the respective merits and drawbacks of re-introducing wolves into the country for the first time since the eighteenth century, Kath Burlinson's Authentic Artist Collective are hot on the scene to present 'Wolf' – an atmospheric piece of physical theatre exploring the myth of the 'Big Bad Wolf', and how modern misconceptions of wolves have become instilled.

"It's not a set piece," writer Iain Finlay Macleod is quick to point out. "It's more of a sensory exploration of the relationship between man and wolf, and all that that entails". Macleod has clearly done his research, citing influences from Scottish tales, Old Norse myths, the Brothers Grimm, native Americans and Shamanism: "solid accounts of wolves". However, this is not to suggest a simple

re-hashing of well-known themes. "I have an interest in creating a new story. If you use a red riding coat for example, it triggers the familiar, but in 'Wolf' it might be a completely different theme."

Macleod's writing has been tailored for an ensemble group comprising performers from Cirque du Soleil, Kneehigh, and other renowned physical performance groups: "I developed a looseness in the text for the actors

to either use it, or mould it". The free format of writing seems to fit nicely with the ethos of the piece. "Kath [the director] had an idea, and we started exploring. It wasn't a commission; there was no goal – which gave us a lot of freedom." Flexibility will clearly be important for such a mobile performance. Macleod reveals that previous incarnations of the show have utilised the freedom of mobility, performing "by a river, in a wood, in a car park – we are trying to up the sensory impact every time". Atmosphere is evidently important, as the show will be staged in the impressive Edinburgh Caves, yet Macleod does not believe that this change will hamper the experience. "It's great being in the audience - you're free to move about and the actors have to work around you. We're trying to push these feelings so that the audience feel more. Not just in the brain, but in the gut as well."

Macleod (who is also promoting his latest Gaelic novel 'Impireachd' at the Edinburgh Book Festival) speaks with the voice of literary experience when asked about writing a physical theatre piece. "There are narrative strands from start to end, but it's not a theatrical structure," he asserts. "There are a few different styles of writing, but Kath is very good at choosing an idea for a cast to explore". As with any exploratory piece, Macleod seems keen not to impose upon the audience, especially given the aforementioned biological dichotomy. "Wolves evoke both fascination and fear in people, and I understand both feelings."

He notes how describing a human being as 'wolfish' is often construed as a pejorative attribute. Burlinson sought advice from scientific adviser, Professor Tim Coulson, which Macleod argues sheds light on misconceptions. "It's interesting to see how fears have evolved from what contact we have had with wolves, and how that has affected modern judgement."

"As a company we've been together for quite a while," Macleod notes with a tone of fondness, conceding that this can be a professional rarity. "They are in a really good place as an ensemble; great chemistry, great talent. It's going to be good!"

*Wolf*, Authentic Artist Collective, Just The Tonic at the Caves, 7 – 29 Aug (not 17), 12.15pm (1hr), £5.00 - £9.50, fpp 305.



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## twisted but not bitter

It's hard to know what to make of the Tiger Lillies. They are known for their attention grabbing lyrics covering subjects such as rape, paedophilia and bestiality, yet they also sing spookily beautiful ballads inspired by European folk music. How, I wonder, does one reconcile these two sides? "Our style is one of Romantic Darkness, We're definitely twisted, but not bitter", explains Adrian Stout.

When I meet them in the Pleasance Courtyard, I am struck by how alike they are to one another. They are dressed identically in suits and bowler hats, and finish each other's sentences, sometimes contradicting one another, like a surreal three-headed Tweedle Dum and Tweedle Dee.

They're very interested in the fact that I'm writing with a pen, "it's years since I've seen a pen", says front-man Martyn Jacques "I mean, back when I was at school we dipped a pen in ink, when he was at school [pointing across the table at Adrian Stout] he had a feather". There is a lot of this sort of banter between the band throughout the interview as the band members tease one another, sometimes with an almost nasty edge, reminiscent of their less friendly lyrics.

I ask them why they come to Edinburgh every year. "In the vain hope that we'll be incredibly successful and make lots of money", says Adrian Stout, self-deprecatingly for a member of a band which has enjoyed round the world success. "The Edinburgh Festival is an endurance test" adds Jacques wearily. Stout agrees, and continues: "it's the theatrical equivalent to taking vitamin pills, you feel it's doing you good, but maybe it's just one big con". "People come to the Edinburgh festival when they realise that MTV doesn't play music any more" Martyn concludes.

They are more reticent about their often edgy subject matter. "I don't think our songs are controversial", says the third member of the trio, Adrian Huge, before going on to say that they are taking a new direction this year; "more philosophical and beautiful with an odd bit of filth". Stout considers the issue further. "It is possible that we've desensitised ourselves though" he suggests. "We've been doing this for so long that maybe we've lost touch with how out there filthy some of our stuff is".

Time for some clarification, perhaps? "I've never had sex with an animal in real life" says Martyn, and we all laugh.

"We all live in a large double bed", says Martyn, when I broach the subject of their lives outside the band. "We don't really have much time off", says Huge, a little more seriously. "I live in Prague, and I go out and see bands, concerts, consort with unsavoury characters". Although Martyn and Adrian Stout are both married, none of the band have any children - "we're all sterile after the accident involving the radiation" quips Martyn "Some bands die in plane crashes, we were all neutered".

Jacques goes on to talk about the past, rather than the present. "When we started the band we thought we might be on Top of The Pops", he says. "There was a man, wanted to make a million pound video of us, turn us into a rock band, but we got a lawyer involved, and he spent over a year wrangling over money, in the end he lost us the contract, the man said he didn't have enough money anymore, so really we were fucked over by a solicitor". Stout remains firmly in the here and now. "Then again", he adds, "we might not be here now at the Edinburgh Fringe, if things had been different". One thing's for sure, they're here, now, and that can only be a good thing.

The Tiger Lillies - Live In Concert, Pleasance Courtyard, 4 - 21 Aug, 9.45pm (10.45pm), £12.50 - £15.00, fpp204



## mj hibbett chooses the tunes

ThreeWeeks is teaming up with its sister media CMU to provide Edinburgh Fringe-goers with a weekly Spotify playlist, compiled by a different Fringe performer each week, to tune into during any Festival down-time.

The first playlist is programmed and ready to go. It's been put together by MJ Hibbett who, with his backing band The Validators, released the album 'Say It With Words' in 2000. Four years later, one song from the album, 'Hey Hey 16k', became an internet hit thanks to an animated video created by Rob Manuel of B3ta.com. Numerous subsequent album and single releases over the last decade have gained him cult status in the indie world.

All of this and more was chronicled in Hibbett's first Edinburgh Fringe show, 'My Exciting Life In ROCK!', in 2008. With that out of his system, he set to work on another Edinburgh show. Called 'Dinosaur Planet', the lo-fi rock opera promises "dinosaurs, giant robots, space invasions, high quality academic research and the outright destruction of Peterborough". This year Hibbett brings that show back to Edinburgh for a second run, boasting an expanded cast (there are now two of them).

It only runs until 14 Aug, so do rush to see it, at midday at The GRV. Find more info at [www.dinosaurplanet.co.uk](http://www.dinosaurplanet.co.uk)

Ahead of the show, we asked MJ to put together this playlist for us, and here's what he had to say about it: "This mixtape reflects the inner workings of my BRAIN at the moment, as I'm up to my ears in all sorts of stuff, notably 'Dinosaur Planet', my two-man musical that we're taking up to the Edinburgh Fringe, and the Indietracks Festival, general PANIC about whether I've got everything sorted out, and some songs which have just got stuck on The Walkman In My Head. Listening to this should give you an idea of what it's like to be in my head at the moment - for which, apologies!"

The list of tracks Mr Hibbett has chosen is below, but to enjoy it properly, and to read what the man himself has to say about each track, you need to head to [www.theCMUwebsite.com/playlists](http://www.theCMUwebsite.com/playlists) and crank up your Spotify.

### MJ HIBBETT'S POWERS OF TEN PLAYLIST

01	Doris Day	The Deadwood Stage
02	Dinosaur Jr	Freak Scene
03	Allo Darlin	Silver Dollars
04	Standard Fare	Fifteen
05	Art Brut	Formed A Band
06	Half Man Half Biscuit	Bad Review
07	Divine Comedy	Assume The Perpendicular
08	John Otway	A413 Revisited
09	Monkey Swallows	Universe Ice Cream Man
10	Chris T-T	Words Fail Me

## thomas truax does the ssq



to him a while back while he was promoting the single 'Stranger On A Train' and asked him those same six questions.

### Q1 How did you start out making music?

Initially, I've been told, I was working on percussion techniques on the walls of my mother's womb from the inside. Upon arrival into the cold world outside, my experiments with changing the tonality of the umbilical cord by stretching it to varying tensions and plucking it were unfortunately cut short before I was able to perfect the technique. But I've since picked up again on the same principle using my invented/self-made instrument 'The Stringaling'.

### Q2 What inspired 'Stranger On A Train'?

It is about traveling on the British rail system, which is how I often tour in this country, though as I gradually build my act and amass more equipment/instruments that I have to carry, it's becoming less practical, sadly. It can be quite an adventure though, as evidenced by the song.

### Q3 What process do you go through in creating a track?

I don't have any one process, sometimes it's a chord or series of chords, sometimes

it's a lyric or a strange sound that lays the foundation from which I start to work and play. If I start to see a pattern develop in my working technique, I try to creatively deviate from that as I don't think the most creative music comes from following the same path each time. I think it's the opposite. Throw out the rule book, fuck things up. That's rock and roll.

### Q4 Which artists influence your work?

Alexander Calder (inventor of the mobile), Marcel Duchamp, Hazel Atashroo, Vincent Van Gogh, Heath Robinson, Roald Dahl, Henry Miller, Thomas Hardy, David Lynch, Elvis Presley, and Iggy Pop, for starters.

### Q5 What would you say to someone experiencing your music for the first time?

"Thank you for taking a chance on something other than Celine Dion, I hope you won't be disappointed!"

### Q6 What are your ambitions for the future?

I think it's important to play my Hornicator on Jools Holland some day. He's been known to present something a little different sometimes, and people stuck at home in front of their televisions need a good Hornicator' now and then, or so my grandmother used to always say.

Thomas Truax plays the Electric Circus on Market Street on 13 and 14 Aug at 11pm

Every day CMU asks different singers, songwriters and musicians the 'same six questions'. This month we'll be picking three SSQ interviews out of the CMU archives, each with an artist playing at the Edinburgh Fringe this year. This week Thomas Truax.

Thomas Truax is a New York songwriter and musical instrument inventor. His live shows are part performance, part exhibition and always a huge amount of fun, as he leads you through stories of his fictional home of Wowtown, with backing from instruments with names such as 'The Hornicator', 'The Stringaling' and 'The Backbeater'.

Everyone who has seen him play has told at least one other person about him, and usually many more. Anyone who has bought his records, too, will have found that he is no novelty act. His songs are perfect nuggets of off-kilter indie that cover such universal topics as your friends all going to live inside the internet and your wife falling in love with the clone of yourself you left to look after her while you were on tour.

Thomas plays the Fringe this month. CMU spoke



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## THIS WEEK IN THE VAN

**Laura Mugridge has a show set in her campervan. Having had myriad of adventures on the way to Edinburgh, and accruing more now that she is parked in the Pleasance Courtyard, Laura picks her favourite moments so far.**

Joni the campervan is now properly installed in the Pleasance Courtyard and has already had several adventures. She is attracting quite a crowd, ranging from people who used to holiday in a VW when they were a child, people who own one now, and people who have never been in one but have always wanted to.

Here are the highlights so far!

1. On the way to Edinburgh, my husband and I drove for an hour and a half towards Plymouth, before realising that we were going the wrong way. Navigation is not our strong point and Joni just seems to go along with whatever we say. Foolish.
2. Half way up to Edinburgh, near Preston, we stopped off at Knutsford services and fired up a barbeque in the car park, treating ourselves to barbequed sardines. It was the most fun I've ever had in a service station (although I've only just got the smell of burnt fish out of the campervan curtains)
3. We stopped at a campsite in Penrith on the way - which was owned by a lady who looked exactly like Sandi Toksvig. She was wearing a jumper with puppies on it. What a treat.
4. During breakfast in Joni on the way up to Edinburgh, I fulfilled comedy legend by actually slipping on a banana skin. This was less hilarious than expected, and I just ended up hitting my head on a shelving unit.
5. During my first show, in a fit of panic, I accidentally said that I once slid down the back of an old person. I didn't realise I had said this until after the show. I was supposed to say that I slid down a hill past a group of old people. Nerves do funny things.
6. In show 2, I met a young boy called Cameron who has never seen, or operated, a slide whistle. We had a little tutorial during the show. He picked it up beautifully. Well done Cameron!

7. During a rainy patch in the Courtyard, I nipped into the campervan to escape the downpour. I read my book for a while, enjoying a few moments of glorious peace, then scared the living daylights out of some tourists who were sitting on the nearest bench by suddenly emerging from the van in a 'Ha ha! I have been dry all along' sort of way...

8. The overnight cover for the campervan has arrived and I had to put it on for the first time in front of a captive audience of people in the Courtyard who were pretending not to watch. It was quite stressful, and involved a lot of crawling under the van to attach clips. I deserved a round of applause, but alas, I didn't get one. The van now looks like it's wearing an anorak.

9. I met a lovely couple called Pat and Dick who brought sunshine into my show. They were lovely, and made me wish that all audience members were like them. I got a hug from Pat. I loved it.

10. In Show 6, I met Brian and Sue, who run the Lawnmower Museum in Southport. They were lovely, and made even more amazing by the fact that their museum slogan is 'When the Growing Gets Tough, the Tough Get Mowing.' Brian and Sue, you made my day.

**Go see Laura in her van at the Pleasance Courtyard, and read about more of her and Joni's Fringe adventures in next week's ThreeWeeks.**

Laura Mugridge: Running On Air, Pleasance Courtyard, 4-29 Aug (not 9, 16, 23), 1pm (1.45pm) and 3pm (3.45pm) Fri, Sat, Sun, 11am (11.45am) and 1pm (1.45pm) Tue, Wed, Thur, £8.50-£10.00, fpp 285

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## WALKING TOUR REVIEWS

### The City Of The Dead Tour

Black Hart Entertainment

While Black Hart Tours may warn you that their tour "may cause genuine physical and mental distress," in actuality its charm is in its harmless fun and madly enjoyable tomfoolery. Led by an enthusiastically gruff young man in a leather jacket who looked like he'd just walked out of a Doctor Who costume shop, we are taken into Greyfriars Kirkyard, an ancient burial ground full of scary stories and potentially the occasional poltergeist. I couldn't help at times wanting the guide to talk about the architecture and artistry of what is a truly picturesque part of Edinburgh, but for the most part this tour goes out to spook, and genuinely succeeds in a terrific finale.

Large Black Sign Outside St Giles' Cathedral, 2 Aug - 5 Sep, times vary, £5.00 - £8.50, fpp 157 [ef]

tw rating: 3/5

### The Royal Mile History And Legends Tour

Edinburgh Free Walking Tours

A free historical tour like this one on the Royal Mile is the perfect introduction to Edinburgh, a place with as rich and varied history as any great city around the world. Here, guests are told tales related to Edinburgh's most famous thoroughfare, from the sieges and battles that have punctuated the cobbles of the Mile, to interesting features such as the gold plaque marking John Knox's tomb, which is unexpectedly located in the Parliament Square car park. There's little new here for the hardened Edinburgh veteran, but for those seeking a taster of the sights that will this month be hidden under piles of show flyers and posters, this is for you.

Outside St Giles' Cathedral, 6 - 28 Aug, 12.30pm and 2.30pm, free, fpp 163 [ef]

tw rating: 3/5

### Free Daily Walks Down The Royal Mile

Edinburgh Festival Guides Association

If you think of the Royal Mile as a kind of obstacle course or exercise in flyer dodging, then this tour will make you change your mind. Place yourself in the hands of an experienced guide for an excellent introduction to Edinburgh's hidden history and architecture, and along the way you'll pick up some great tidbits (just how did the Edinburgh Tattoo get its name?) and city stories, from the scandal of Lord and Lady Stair to the inspiration behind 'Dr Jekyll and Mr Hyde'. The tour touches on many famous landmarks and museums, so it's also sure to be helpful when it comes to planning the rest of your visit.

Cannonball House, 3 - 30 Aug, times vary, free, fpp 159 [crc]

tw rating: 4/5

### Rebus - The Body Politic

RebusTours

The two-hour walking tour promised to trace the steps of Detective Inspector Rebus, the protagonist of Ian Rankin's famous series of novels. Unfortunately, after our first pit stop at the mortuary frequented by Rebus, all mention of the morose detective disappeared. Colin, our very Scottish tour guide, regaled us with tidbits of history and a long soliloquy on the Roberts (Ferguson and Burns) as he led us around parts of Edinburgh ignored by conventional tours. Had he not stopped to read passages from the Rebus series, one could be forgiven for thinking they had joined the wrong group. A fascinating walk from a real local, but die hard Rebus fans may leave feeling short changed.

The Royal Oak, 6 - 30 Aug, 12.00pm, £9.00-£10.00, fpp 163 [ka]

tw rating: 3/5

### Auld Reekie Tours Haunted Underground Experience

Auld Reekie Tours Haunted Underground Experience

Down a dark, dark corridor there was a dark, dark street. Edinburgh's Auld Reekie tours take you into the hidden, haunted vaults beneath the city, where you'll find a torture museum, a working witchcraft temple and - allegedly - more than a few ghosts. Our guide was adept at spinning out the grisly stories of the vaults' history to create a genuinely creepy atmosphere that had me jumping at the slightest noise. Auld Reekie has become an Edinburgh institution, and whether or not you believe in the paranormal, this is a spooky and unsettling way to spend an hour. There's even a more extreme late night Terror Tour which is surely not for the faint hearted...

Auld Reekie Tours - Meeting Point, 6 - 28 Aug, times vary, £7.00 - £12.00, fpp 156 [crc]

tw rating: 4/5

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14-18 August  
7.30-9.30

LAUGHING HORSE @ THE COUNTING HOUSE

38 West Nicolson Street  
Venue 178

**THEATRE**

**Of Women and Horses I have known**

by Slip of Steel  
08-29 AUGUST 2010 (EXCEPT 17TH AUGUST)  
20:40 - 21:40

UNDERBELLY  
0844 545 8252  
[www.underbelly.co.uk](http://www.underbelly.co.uk)

**MUSICALS**

**RAYGUNS LOOK REAL ENOUGH**  
MASSIVE STADIUM ROCK, ON A TINY, TINY SCALE

21.45  
**FREE SHOW**  
3 SISTERS PUB, COWGATE  
[www.raygunslookrealcainough.com](http://www.raygunslookrealcainough.com)

**MUSICALS**

Afternoon delight!  
New romantic comedies

**LOVE BYTES**

Venue 53  
6 to 14 Aug  
3pm

**MUSICALS**

London gay men's chorus presents  
**FAR FROM KANSAS** IN

**THOROUGHLY MODERN WILLIE**

FROM THE AWARD-WINNING CREATORS OF LAST YEAR'S SELL-OUT OKLAHOMA!

More info at: [www.farfromkansas.co.uk](http://www.farfromkansas.co.uk)

Venue 34  
ADAM HOUSE  
CHAMBERS STREET  
0845 260 1234  
[www.ChefFestival.com](http://www.ChefFestival.com)

**THEATRE**

**RIGHTIOUS MONEY**

AUGUST 4-29, 11 PM  
PLEASANCE COURTYARD

[www.rightiousmoney.tv](http://www.rightiousmoney.tv)

**THEATRE**

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right now to book!



# ENDPOINT

## MORE THREEWEEKS IN EDINBURGH

The ThreeWeeks review team see more shows at the Edinburgh Festival than anyone else, while the ThreeWeeks news team keeps its ear to the ground for all the latest developments, and the feature and podcasts teams talk to some of our favourite artists, directors, comedians and performers. You can check out their coverage in all the following places:

**ThreeWeeks Weekly Edition:** That's this! There are two more weekly editions to come, with Guest Editors Pip Utton and Janey Godley lined up to entertain you. Pick a copy up from 75 sites across Edinburgh.

**ThreeWeeks Daily Edition:** All the latest reviews packed onto one A3 sheet, published every evening of the Fringe until Thursday 26 Aug and available from 25 sites across Central Edinburgh.

**ThreeWeeks eDaily:** This is the best place to keep up to date with the whole Edinburgh Festival during August, our daily e-bulletin delivered directly to your inbox with all the latest news, reviews and interviews. To sign up for free send an email to [edinburghsubscribe@threeweeks.co.uk](mailto:edinburghsubscribe@threeweeks.co.uk), or sign up at [www.ThreeWeeks.co.uk/subscribe](http://www.ThreeWeeks.co.uk/subscribe).

**ThreeWeeks iDaily:** Every weekday of the festival Co-Editor Chris Cooke will be presenting the iDaily podcast that includes news, performances and interviews about, with and from Fringe people. You can subscribe to the iDaily podcast and listen to and download full interviews at [www.threeweeks.co.uk/idaily.html](http://www.threeweeks.co.uk/idaily.html).

**ThreeWeeks Radio Show:** Guests, chat and music, live on Fresh Air at 8.30pm each Tuesday and Saturday evening and available on demand from [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk)

**ThreeWeeks on iFringe:** If you have an iPhone, then the best way to navigate the Edinburgh Fringe is using the iFringe app, in which you will find every single ThreeWeeks review, and lots more besides. Check out [www.ifringe.co.uk](http://www.ifringe.co.uk) for more information.

**www.ThreeWeeks.co.uk:** To access all of the above and more point your browser of choice in the direction of [www.ThreeWeeks.co.uk](http://www.ThreeWeeks.co.uk), the year round home of all things ThreeWeeks.

## MORE FROM THE MAKERS OF THREEWEEKS

If you like ThreeWeeks, you might want to check out these other media from UnLimited Publishing.

**CMU:** The UK music business's most read daily news service, with all the latest news on music, the music industry and the music media. News, reviews, interviews and curated Spotify playlists all online, plus sign up to CMU's free daily and weekly e-bulletins.

**ThisWeek in London:** UnLimited's newest service, providing culture news for London people, with daily updates on the worlds of film, theatre, comedy, music, art television, radio and literature. Check out all the latest online, stay up to date by signing up for the This Week RSS or Twitter feeds, or subscribe for the free weekly digest email.

**CreativeStudent.net:** Free resources for creative students across the UK, plus internships directory and details of how to get involved in the ThreeWeeks media-skills programme.

UnLimited Media also provide creative, training and consulting services. For more details on these check [www.UnLimitedMedia.co.uk](http://www.UnLimitedMedia.co.uk) or to discuss a project send an email to [chris@unlimitedmedia.co.uk](mailto:chris@unlimitedmedia.co.uk)

## FIVE FACTS ABOUT THREEWEEKS

Here is just a little bit more information about us, ThreeWeeks – what we do, why we do it, how we do it

**1. ThreeWeeks was set up at the Edinburgh Festival by three then Edinburgh University students in 1996** with the double aim of providing a unique training opportunity for aspiring journalists while giving exposure to those Edinburgh Fringe shows the mainstream media didn't cover. Fourteen years later the aims remain the same, but ThreeWeeks is much bigger, involving over 150 students from all over the UK each year and seeing hundreds more shows than any other media at the Edinburgh Festival, over 1800 in 25 days in 2009.

**2. Since 2006 ThreeWeeks has also covered the Brighton Festival and Fringe each May.** Having covered fourteen Edinburgh and four Brighton festivals and fringes, the ThreeWeeks editors are among the most experienced arts festival journalists in the world, with unrivalled knowledge of the festivals they cover, and the theatre, comedy, dance, music and art communities they showcase, feature and feed.

**3. ThreeWeeks remains committed to discovering and championing talented companies and performers who are new, or alternative, and who are otherwise ignored by the mainstream media.** We do this by seeing more shows than anyone else at both the Brighton and Edinburgh festivals. Because of this commitment, many other journalists and media keep an eye on ThreeWeeks for news on the 'next big thing'. This is a role ThreeWeeks is proud to play.



**4. Ever since 1996, sitting behind ThreeWeeks has been a unique media-skills programme** offering aspiring journalists a combination of formal and on-the-ground media training. Hundreds of young people have now been through this acclaimed media-skills programme, most of which have gone onto pursue careers in the arts, media and creative industries, and many of which describe their time with ThreeWeeks as a life and career defining moment.

**5. ThreeWeeks is owned and run by Chris Cooke, Caro Moses and their company UnLimited Publishing.** The project is run on a not-for-profit basis, all advertising and sponsorship revenues are invested into making the media-skills programme better, into covering more shows and performers faster, and into getting ThreeWeeks coverage out to more people in more places. If you would like to support the ThreeWeeks project in any way send an email to [chris@unlimitedmedia.co.uk](mailto:chris@unlimitedmedia.co.uk).

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01



01: Beautiful Burnout @ The Pleasance Courtyard [KE]

02: My Romantic History @ Traverse [DH]

03: Storm Large @ Underbelly [DH]

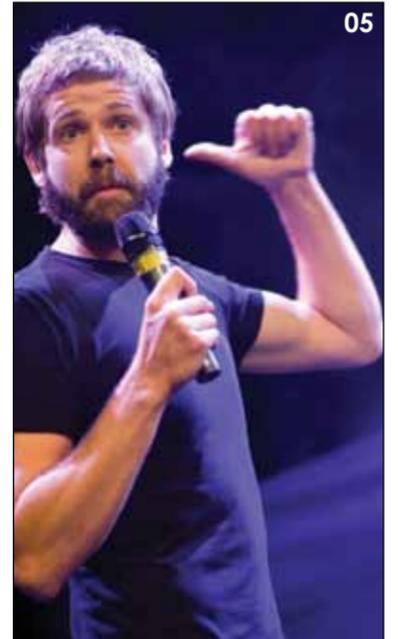
04: The Ballad Of Backbone Joe @ The Pleasance Courtyard [KE]

05: Rob Rouse @ Underbelly [KE]

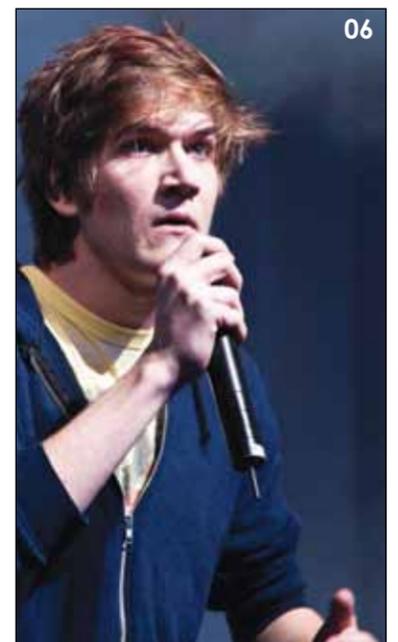
06: Bo Burnham @ Pleasance Dome [KE]

07: The Last Miner @ Hill Street Theatre [AJB]

05



06



07



02



04



03



'THE FUNNIEST SKETCH TROUPE ON THE FRINGE!'

*The Scotsman*

# Pappy's

## ALL BUSINESS



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Three Weeks

*4-30 August 7.20pm*

*0131 556 6550 [www.pleasance.co.uk](http://www.pleasance.co.uk)*

*0131 226 0000 [www.edfringe.com](http://www.edfringe.com)*

*[www.pappyscomedy.com](http://www.pappyscomedy.com)*

