

ThreeWeeks IN EDINBURGH

WITH YOUR GUEST EDITOR

**Pip
Utton**



PLUS THE GOSPEL OF

**Lee
Breuer**



AND FUN TIMES WITH

**Idiots Of
Ants**



DESPERATELY SEEKING CALMAN

**PLUS BRAND NEW
REVIEWS INSIDE**

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THREE WEEKS

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EDINBURGH FEST MAG



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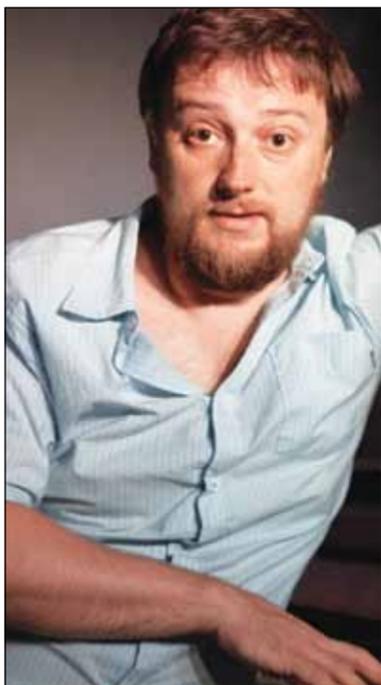


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FRINGE DAYS

fringe weekend three 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 20 AUGUST by James Sherwood

Realise you've forgotten to post Jim Bowen a birthday card. See if the Traverse has any returns for Daniel Kitson's play at 10am (they probably won't). Ring Joe Pasquale and wish him a happy birthday. To the GRV for 'Best of the Five Pound Fringe' at 12.20. If you bump onto Sylvester McCoy, wish him a happy birthday too. Try out 'Papa's Got a Brand New Wigbag' at 4.55 at Canon's Gait. It's free, and you'll wonder why yesterday you spent £12.50 on something immeasurably worse. Back to the GRV for my show, 'One Man and

His Piano' at 7pm. Then send John Embury a text - don't want to bother him on his special day. In bed by nine.

James Sherwood: One Man and His Piano, GRV, 6 - 29 Aug (not 16, 23), 7.00pm (8.00pm), £5.00, fpp 75.

SATURDAY 21 AUGUST by the New Art Club

Early start. Go to the Traverse and see Tim Crouch's 'The Author' at 10.15am (playful, dark, thought provoking) or Daniel Kitson at 10.00am. Then meander to the Pleasance to see 'You're Not Like The Other Girls Chrissy' (Pleasance, 12.45pm), it's beautifully written and brilliantly performed, laugh/cry - the lot. Then have a break. You'll need it to prepare yourself for the sheer joy of seeing New Art Club's 'Big Bag of Boom' (7.15pm Assembly). I haven't seen it (I'm in it) but I've heard it's a stonker. It ought to be. It's the funniest and best bits of our last twelve years of shows. Silly, philosophical, arty, dancy, comedy fun. If you don't like that then what are you doing here fringe-goer? Happy Saturday.

New Art Club: Big Bag Of Boom, Assembly, 5 - 29 Aug (not 17), 7.15pm (8.15pm), £11.00 - £14.00, fpp 102.



SATURDAY 21 AUGUST by Geraldine Quinn

You are clutching in your feverish fingers a ticket to 'Shut Up and Sing'. What to wear? Get thee to the arse end of Nicolson Street and trawl through every thrift shop bargain box until you have enough lurid leggings, orphaned leg warmers and circa 1984 bright plastic brooches of elephants holding trunks. Then, hit Superdrug (Boots if you're posh) for 16 litres of hair spray. Bedeck yourself in rainbow-lycra glory, tease those follicles, run to Cowgate, talk loudly in the bar about how Beyoncé's video for 'Why Don't You Love me' is an ironic retro deconstruction of female identity (plus she's, like, HOT). Polish off a plastic cup of Californian plonk, then STRUT - walking will NOT DO - STRUT into the venue for a blistering hour of Quinn. Sorted.

Geraldine Quinn: Shut Up and Sing, Underbelly, 5 - 29 Aug (not 18), 10.20pm (11.20pm), £6.50 - £10.50, fpp 67.

COMEDY



P06-09 We chat to the brilliant Kevin Eldon, with Idiots Of Ants, and to cover star Susan Calman, plus reviews and columns

CABARET



P11 Check out some ThreeWeeks reviews from the cabaret strand of the Fringe, including the Cabaret Whore's 5/5 rated review

THEATRE



P12-14 Meet Phillip Herbert in his Naked Splendor, plus John Burns discusses his show about Aleister Crowley, and reviews

PHYSICAL



P15-16 Roland Smith of Theatre Delicatessen discusses his show 'Pedal Pusher', plus dance and physical theatre reviews

MUSICALS



P17 Lee Breuer on his EIF show 'The Gospel At Colonus', plus some hip hop Hamlet

MUSIC



P18-20 Guest Editor Pip Utton chats to Camille and Something Relevant, plus another playlist

EVENTS



P21 Laura Mugridge recalls her favourite van-side events from the Pleasance Courtyard this week

PHOTO PAGE



P23 The ThreeWeeks photo team have been snap happy all week - see the results

THREEWEEKS FESTIVAL COVERAGE THIS AUGUST

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

full information at www.ThreeWeeks.co.uk/edinburgh and on page 22



Hendrick's Gin, the frightfully delightful and mildly eccentric supporter of Edinburgh Tonight, is providing its lavish allocation of 50 complimentary tickets for the Fringe to the first 50 patrons to cross the box office threshold this Saturday, 21st August. Primark-like stampeeds for the Hendrick's goody bags will not be tolerated. Box Office opens at 4.15pm at the Symposium Hall of the Royal College of Surgeons on Hill Place (behind Nicolson Street).

Guests already lined up for the Saturday show include: US TV star and comedienne Caroline Rhea, all-singing all-dancing entertainer Movin Melvin Brown and Cactus The Seduction's Jonno Katz, plus more tbc.

Edinburgh Tonight at The Space at Symposium Hall, Royal College of Surgeons (Venue 53), Hill Place (behind Nicolson Street), 21st - 22nd and 25th - 28th Aug at 5pm, Tickets £9.



MORE ONLINE: Look out for Addy Van De Borgh's Fringe Word Of The Day, every day in the eDaily
Subscribe for free: www.ThreeWeeks.co.uk/subscribe

IT'S PIP



IT'S THE START OF Week Two as I write this, and already I'm feeling guilty about the number of friends' shows I've promised to see with little intention of keeping the promise.

I tell myself that there just isn't enough time, that I'm doing two shows a day and I need to unwind, eat, sleep. But the real reason is that for the four weeks I'm here I get the chance to see things that don't tour to my local theatres, and that don't regularly perform in the UK at any other time and, if I'm being honest, it's those shows that are at the top of my priority list.

I've been performing on the Fringe for eighteen years (still hoping to become an overnight success) and have watched it continue to grow like topsy. Every year the cry that it's getting "too big" and that "comedy's taking over" will be trumpeted in some publication or other when it runs out of anything else to bleat about. But that's a fired old grumble. Take a proper look at the Fringe. The whole Fringe. It's all growing. It's all pushing the boundaries of performance and reaching new levels of excellence. And, of course, plumbing new depths of awfulness. But that's the glory of it all; the opportunity to succeed and the freedom to fail.

All the sections in the Fringe brochure change in size and style every year.

The blitzkrieg of poster for comedy and the deluge of flyer for theatre ensure that music isn't at the top of many 'must see' lists. But the music section in the Fringe programme grows each year and the opportunity to experience the range of styles is too good to miss. From a cappella to ukelele, from Bach to the 'Yiddish Song Project',

there's enough variety to tempt anyone to expand their music experience.

And that's part of what the Fringe is about; expanding experience. Whatever else you get out of the Fringe, the opportunities to take a chance and watch or listen to something you would not usually consider are boundless. I get few chances to listen to live music, other than the annual trip to Glasto and the handful of local performances I can get to at home when not touring, so for me this is too good a chance to miss.

With that in mind, as Guest Editor of ThreeWeeks this week I wanted to interview performers from two opposite ends of the music spectrum; the globally famous Camille O'Sullivan and an unknown rock band from Mumbai called Something Relevant.

Camille is guaranteed to be performing to sell out crowds and will get well deserved attention from the media, whereas Something Relevant will, I expect, have to work very hard to get noticed. Their experiences performing here will be so different. But perhaps their hopes and dreams might not be so far apart. Perhaps the hopes and dreams of all of us up here, whether for the first or the umpteenth time, are very similar.

And finally, a short mention for all those techies and box office and back room folk who come here without any chance of 5 star reviews or fame and certainly not fortune. Thank you. And I hope your cold's better Neil (my technician).

Pip is performing both 'The Hunchback Of Notre Dame' at the Pleasance Courtyard and 'Charles Dickens' at the New Town Theatre.

IT'S CARO



HELLO. It is now Week 2, and as you know, by Week 2, a great many people run out of things

to say to each other. It is therefore a great relief to know that this week's Guest Editor Pip Utton is still eloquent (I suspect he always is) and dishing out an editorial of goodly Festival wisdom. That being the case, you don't really need me to dish any out, which is good, because I don't really have any. I'm just too tired to be wise.

But, while I'm here, I'm going to address a point that I traditionally address in the Week 2 issue (if I remember correctly), and that's the ratings one. People generally say that ThreeWeeks publish too many top rated reviews and not enough bad ones. They're right about the fact that we print (note the word *print* here) a lot of 4/5 and 5/5 reviews, but we do, in fact, print reviews of 1/5 and 2/5 rated shows too. There are, I grant you, more of the good ones, but that's not because we're easy going or un-critical. It's because we'd rather spend our

print-space encouraging you to go and see the good shows. If you are keen to read all the bad reviews, and get all schadenfreude-y about it all, then you can. They're all published on our website, and you can take a look at them any time you like.

So that's that cleared up. Let's now talk about pleasanter things, shall we? I can think of an ideal topic: the contents of this week's issue. As you'll know, having read Mr Utton's intro, he's spoken to Camille O'Sullivan and Something Relevant. Elsewhere in this issue you'll find interviews with Bedlam Theatre Manager Nicola Hazelton, cover star Susan Calman, comedy types Idiots of Ants, Philip Herbert of 'Naked Spandour', John Burns from the Aleister Crowley show, Roland Smith of TheatreDelicatessen, and Lee Breuer, director of 'The Gospel At Colonus'. Also look out for columns from Laura Mugridge, Ian T Montfort, Mrs Money Penny and Adam Vincent. Meanwhile, if you need help with what to do over the weekend from James Sherwood, Geraldine Quinn and the chaps from New Art Club, you've gone too far, go back a page.

caro@unlimitedmedia.co.uk

FESTIVAL PEOPLE

you don't have to be mad to work here

Notorious for its varied programming, cheap drinks and massive red doors, the Bedlam has for many years, been a bastion of accessible, affordable quality during the Fringe. Nicola Hazelton is managing the venue this year, so Thomas Martin threw her a few questions

So, how did you start managing the venue?

We are a unique venue in that our management team changes every year, with different people being offered the opportunity. I have been involved with Bedlam since I began studying at the University of Edinburgh in 2007, and this is my third Fringe here. I began as Box Office casual staff, and then last year I was the Press and Publicity Manager. This year I decided I fancied the challenge of running the Venue, and so applied for the job and was appointed in January. It's been fantastic, especially now that the Fringe is properly under way.

The Bedlam has a diverse program of events - what's your strategy when picking shows?

My aim when programming was to have something for everyone, while at the same time having shows that complimented each other and would work well together. I think we've struck a good balance between straight drama, comedy and more physical theatre and dance. When it comes to actually picking, all of our managers get together and read through the many applications that we receive. We then draw up a shortlist and from that begin to compile our programme.

As far as you can tell, what are the differences in managing the Bedlam as opposed to other Fringe venues? How does the Bedlam change when the Fringe comes around?

I think one of the biggest differences is that we have just the one 90-seater auditorium, and a relatively small staffing team so both staff and shows all become very close-knit by

the end of the Fringe. In some ways I imagine it is an easier venue to manage because it is a permanent theatre; instead of having to build the space in the run up to Fringe we are able to concentrate on making improvements to what we already have. This year we were able to carry out some significant renovation projects, which I think have benefited the theatre enormously. Bedlam is also unique in offering these kinds of management opportunities to young people just starting out in their careers, and that in itself is extremely valuable.

This August, the Bedlam celebrates thirty years at the Fringe - doing anything nice to celebrate?

Back in January when the Bedlam actually turned thirty there was a big party in celebration, but given that the building was originally converted into a theatre with the Fringe in mind, I feel that the whole of August is a celebration in itself. With all the work that has gone on in the building in recent months it feels almost like a new venue, and I feel very lucky to be able to run it this year especially.

Arts cuts... How does the Bedlam anticipate changes in programming and development over the coming years?

Because our team changes every year, and because of the level of control that the Venue Manager has, Bedlam is constantly evolving. It's difficult to say what it might be like in five or even one year's time, but that is one of the things I most love about Bedlam. There is always a fresh energy and enthusiasm amongst the team that makes Bedlam a very exciting place to be during August.

The Bedlam Theatre is on the corner of Bristo Place and Forrest Road. For more details about their 2010 Fringe programme check www.bedlamfringe.co.uk



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.



Photo: Kate Edwards

C the Festival

The Edinburgh Festival
fringe



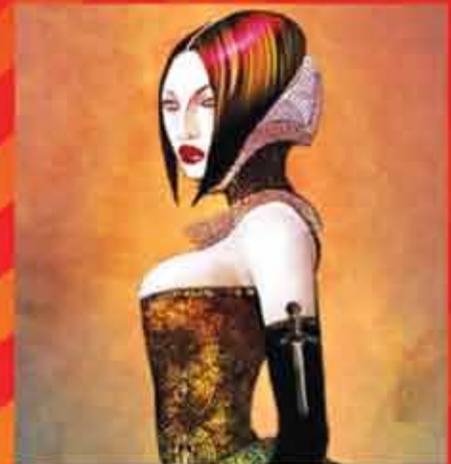
CW Productions
Mission of Flowers
5-30 Aug at 2.30pm



SEEDOS
The Tragedy of the Prince of Denmark
22-28 Aug at 12.10pm



ETS Theatre Company
Face
4-30 Aug at 7.50pm



Straylight Australia
Shakespeare's Mothers: Mad, Bad and Dangerous to Know
5-21 Aug at 1.15pm



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



Carol Thorns
Red Chello Electrified
5-30 Aug at 8.30pm



CAVA
Continent
4-30 Aug at 7.20pm



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



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Get Happy in Edinburgh
5-29 Aug at 10.40pm

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■ JAMES SHERWOOD



ThreeWeeks favourite James Sherwood is accompanied on stage by his ever trusty piano this Fringe, but the musical comedian isn't planning on forming any long-lasting relationship with this particular set of keys. He bought the piano just days before his first Edinburgh show and will be flogging it off in aid of charity at the end of the festival, complete, he hopes, with some autographs and graffiti added by his fellow Fringe performers during August.

"I'll not lie to you", James told ThreeWeeks when we asked him where the 'piano sale' idea came from, "we thought buying one and then selling it might be cheaper than a hire. Tightfistedness is the mother of invention after all. But once we'd thought up this plan, we thought it might make a fun caper to get everyone involved. And maybe a charity might make some money".

The profits from the piano auction will go to a charity of the buyer's choosing. "We should clarify", James clarifies, "that the successful bidder will have to choose a registered charity. So we won't be giving the profits away to 'Geraldine's Gin Fund' or anything similar. Obviously there are some less than deserving causes who still manage to qualify as registered charities.

I'm just hoping we don't end up writing a cheque to 'Eton College' or anything like that".

Asked what sort of people might want to bid for his piano, Sherwood continued: "Well, people should bid for this piano if they want to own a piano. That's really all there is to it. You might get a bargain. You'll get a piano that's already been in the papers a couple of times, probably. It will have a few signatures on it from people who have played it. It will be a piano with a story to tell but, being an inanimate object, you will never have to listen to the story. It's like a grandparent, but without the downside".

If the piano sale is a success, James is predicting the venture could have a bigger impact on the comedy community at large. "We think that the 'buy at the beginning of August, sell at the end' model might work for all Fringe expenses. Next year, I might buy the Festival Theatre in July and sell it in August. If the property market remains buoyant, it might just work".

Anyone interested in bidding for the piano should email james@sherwoodcomedy.com. Anyone just interested in seeing James's show 'One Man And His Piano' should head down to The GRVat 7pm.

COMEDY REVIEWS

Lara A King – Four Stars and Two Thumbs Up

Lara King/ Laughing Horse Free Festival

In a cramped room at the Counting House, the audience was treated to an evening's light comedy, interspersed with some competent music. There was no scathing political satire here, the jokes concerned the everyday: queues at Tescos, the DSS, or simply the process of ageing. King is a much better singer than comedian, playing some really melodic songs, but the combination of the two types of material make for confusing viewing: the comedy was irreverent, but the songs were earnest, meaning King's set has no consistent tone. However, there was a pleasant atmosphere to the proceedings, and for a free show, this is certainly worth seeing.

Laughing Horse@The Counting House, dates vary, 6.30pm (7.30pm), free, fpp 84. [amb]

tw rating: 3/5

Behind The Truth: More Lies

Who is Jean? / PBH's Free Fringe

Claiming to follow a progression of three (one seems to be missing) starlets and their post-filming debacles, this show is very hit or miss. The writing has moments of unadulterated genius, like when a getaway driver bases his entire escape plan on 'Back To The Future', or what happens when you combine 'Deal Or No Deal' with the 'Schrodinger's Cat' experiment (the latter proved somewhat intellectually divisive in its reception). The content is well crafted, but the narrative is underdeveloped and doesn't quite bind the segments together. Sadly, the performances sometimes don't rise to the writing, but perhaps the absence of one member temporarily disrupted the group's dynamic. Whilst the structure may be rather cursory, these are well composed sketches.

The Voodoo Rooms, 09 – 27 Aug (not 11, 18, 25), 2.25pm (3.25pm), free, fpp 33. [np]

tw rating 3/5

A Calculated Risk

Sam Gore and Max Dickens

Max Dickens went first, presumably because he's less famous, and his set ranged from boring to very, very funny. Amongst the predictable, quasi-offensive stuff were some gems: an interlude, for

example, where he drinks a pint of milk, slowly and rather bitterly, and some well presented Demetri Martin-style graphs and charts. His counterpart, the award winning Sam Gore, fails to demonstrate his alleged skills, however. His material is drab and, yet whenever he failed to generate laughs from the audience, he displayed infuriating smugness, responding as if it was because he'd said something too outrageous. "I've crossed the line there!" he'd say, and I'd have to stop myself from shaking him and screaming "you're not provocative, you're just NOT FUNNY". Dickens has genuine potential, though.

Laughing Horse @ Espionage, 6 – 28 Aug (not 16), 7.15pm (8.15pm), free, fpp 39. [kb]

tw rating 2/5

Obama Mia!

Carron, Fitzpatrick, Quinn and Smyth

I have a niggling feeling that this company came up with their show's name first, and on the basis of that decided it should be a musical – I can see no other reason why they would ruin this funny play with such excruciating songs. For the most part, it's great, following the story of an actor playing Obama when the man himself is in a hope-induced coma; the jokes come thick and fast, the cast have great comic timing, and their musical theatre skills enable them to make this an outgoing and engaging production. But the songs are worse than the first round of Britain's Got Talent – lyrically abysmal and off key. A real shame.

Just the Tonic at the Caves, 5 – 29 August (not 17), 1.45pm (2.45pm), £5.00 - £6.00 fpp 106. [tc]

tw rating 3/5

Israeli-Palestinian Conflict: A Romantic Comedy

Vaguely Qualified Productions/PBH's Free Fringe

It's a classic tale: boy meets girl, they share a night of passion, boy never calls, boy occupies girl's homeland. This is a hilarious cross-cultural love story (with songs) structured around real historical events - the 1948 Geneva Convention, the 1967 war, and Kurt Cobain derailing, the 1993 Oslo peace talks. It revels in rom-com clichés while staying politically sharp (without ever being gratuitously offensive). It's impeccably performed by two outstanding comic talents, Negin Farsad and Mike Mosallam. The one thing that is not pitch-perfect about this production is

Farsad's singing, though she did apologise for having a cold. Anyway, perhaps it's appropriate that Israel and Palestine cannot quite harmonise in a show that otherwise hits all the right notes.

Whistlebinkies, 7 - 25 Aug, 5.15pm (6.15pm), free, fpp 73. [gg]

tw rating 4/5

Mrs Bang: A Series Of Seductions in 55 Minutes

Ines Wurth Presents (Australia)

At the Fringe it's not unusual to see a show that doesn't go to plan, or to watch a performer crumble under the weight of nerves, disappointment and shattered dreams. 'Mrs Bang' is a cabaret character act that humorously dramatises such failures, as the eponymous diva takes the stage looking convincingly panic-stricken, apparently stood up by her band, and desperately attempts to salvage her show. Interspersing embittered anecdotes of failed love affairs with musical numbers accompanied by a hastily enlisted pianist and an audience member with a tambourine, Bang is a beautifully delineated character who irreverently satirises showbiz aspirations and cabaret conventions. She's also a genuinely impressive singer proving that, behind the amusingly incompetent facade, lies a truly accomplished performer.

Gilded Balloon Teviot, 4 – 29 Aug (not 16), 11.00pm (12.00pm), £8.00 - £10.00, fpp 99. [ac]

tw rating 4/5

Dave Hill: Big in Japan

Mick Perrin For Just For Laughs Live

Channelling Dave Hill himself, I am about to rock the fuck out of this review. Yeah! Perfect for anyone who has ever been in a rock band, failed to be in a rock band, is in a rock band but is really too old (hi dad!); for all of you, Hill has lived the dream (in Japan) and is here to tell you how awesome he, I mean it, really was. Part travelogue, part rock story, part ode to Japanese toilets, this tall, but apparently true, tale is charmingly crass, full of epic guitar riffs, and finally weirdly uplifting. Not to everyone's taste (one poor woman looked physically uncomfortable for most of the show I saw), still solid rocking comedy.

Pleasance Courtyard, 4 - 29 Aug (not 16), 8.15pm (9.15pm), £5.00 - £9.50, fpp 53. [es]

tw rating 3/5

More comedy reviews on page 9>>

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5/5 show

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 - 29 Aug (not 16), 4.45pm, £7.00 - £8.00, fpp 131. [lw]

tw rating: 5/5



Photos: James Robertson

setting the bar for fringe comedy

With both a stand up show and her own chat show at the Festival this year, Susan Calman takes a quick break to tell Georgia Sharp about abandoning a successful law career to go into comedy, and what she loves about the Fringe.

It's the first hot day of the 2010 Fringe, the Grassmarket is overflowing with sticky, sweaty tourists, and for some reason I'm scheduled to meet Glaswegian comedienne and rising star Susan Calman outside an extremely pungent cheese shop. Finally crossing paths further down Victoria Street – probably just as well as it turns out Susan doesn't like cheese – I'm surprised to see how incredibly petite she is. She's also down-to-earth, polite and calm – no sign of any ego here. Setting up shop in a hotel bar, we appear to have accidentally gate-crashed a wedding party. Amused, she exclaims, "I should have brought some flyers along with me. They could come to my show tonight for the after party!"

Drinks in hand, I kick-start proceedings by asking why on earth Calman sacrificed a well-paid, steady job in corporate law for the risky and potentially soul-destroying world of stand up. "I've always wanted to do comedy," she explains. "But when I was younger, it just wasn't an option. I was expected to go to university, then

get a proper job. Then just after I turned thirty, I realised if I didn't do it now, then I never would." The gamble paid off. Having made it to the finals of several prestigious stand up competitions, she recently won 'Best New Comedian' at The Real Radio Scottish Variety Awards, and her list of credentials seems endless; from countless notable radio and television appearances, to becoming a resident compere at 'The Stand' in Glasgow. Of the support from her family, friends and girlfriend for her career change, she says: "Of course they all thought it was foolish at first and that it wouldn't last. I may as well have announced I was going to become a topless model. They've been very good to me though – too good really".

The conversation soon turns from her own comic success to the general topic of women in comedy. In such a male-dominated field, Susan believes female comics can face extra pressures when climbing the fickle ladder of stand up: "If a female comedian becomes well known, she gets heralded as an example; if she doesn't do well, that can make all women seem like comedy failures. Critics have a tendency to complain you're either not political or controversial enough, or that you're too much of a feminist. It's a fine balance to tread." Incidentally, her personal comedy heroes are all highly successful females. "Growing up I loved French and Saunders. Tina Fey's a great writer, comic and actor – she's the closest to someone I would aspire to be like."

So does she ever read anything written about her by critics or the public, who are often sceptical about female comedians? She's quick to reply, with an adamant "no". Says Susan: "I never Google myself. I once found a Swedish blog post which I wasted a whole day translating. Turns out the writer

thought I was mediocre. So I avoid anything written about me – people can be cruel."

On a lighter note, I wonder what keeps her returning to the madness of the Fringe. "Obviously it's the best place in the world to showcase your stuff, but it's a huge emotional rollercoaster," admits Calman. "You spend months writing a show wondering if anyone will laugh. But I think if you can survive a run at the Festival, you can survive anything – I could be held hostage and the inspiration of repeatedly surviving the Festival would keep me going!" "Performing aside, I like people-watching on the Meadows," she adds. "But there's a lottery funded croquet lawn there, which annoys me when funding in education and the arts is being cut. I also like walking along the Royal Mile too. I felt a bit depressed earlier, but then I saw a man dressed as a carrot on roller-skates, and I thought that was one of the best things I've ever seen!"

Our chat turns to the inspiration for her new show, 'Constantly Seeking Susan'. Calman explains, "I started wondering if anyone would remember me when I die. I got drunk one night and wrote an obituary. I thought I was being over-dramatic, but a show emerged from it. It sounds morbidly self-indulgent, but it's not – it's very funny!"

As for the future, Susan won't be limiting herself to comedy. "I'd like to do more writing and acting. I filmed a couple of sitcoms before coming to the festival, and acting isn't really a job, is it? Pretending to do things – I got to snog a boy for hours recently. It was weird."

Evidently in demand, we wrap up the chatter as Calman has to dash off for an appearance on Hardeep Singh Kohli's 'Chat Masala'. Pint-sized she may be, but Calman is an intelligent lady with tall ambitions – certainly one to watch out for in the future.

Susan Calman – Constantly Seeking Susan, Underbelly, Cowgate, 5 – 29 Aug (not 17), 8.10pm (9.10pm), £6 – £11, fpp. 128.

Susan Calman Chats Up, Just the Tonic at The Caves, 5 – 29 Aug (not Mondays or Tuesdays), 12.55pm (2.10pm), £6.00 – £9.00, fpp. 128.



Georgia Sharp currently studies English Literature and Theatre Studies at the University of Leeds, and produces for the Leeds University Theatre Group.

'With his stories within stories
DANIEL CAINER
reminds me of Buñuel...!
ALAN BENNETT

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fringe

FRINGE EMERGENCIES: HEALTH



"Help! It's half way through the Festival, I have to do something healthy". Panic not, Adam Vincent is not only a comedian, he is also a nurse, and is thus totally qualified to give you some Fringe health tips. Though we can't guarantee you should take them too seriously.

1. Convince yourself that tomorrow you're going to climb Arthur's Seat. You'll become excited at the prospect, your body will lighten as it prepares for the journey. Your mind will calm as it focuses on the ascent. If you were previously dawdling through the festival, low on energy, unable to ward off the throngs of flyerers... now you'll have a steely resolve. "Would you like to come and see this show, it's by..." "Sorry love I've got to go home and make sandwiches. Big Day tomorrow... I'm climbing Arthur's Seat". Boom. You're away. You've got a goal and your confidence is up. Tomorrow's sense of purpose is today's coal for the mojo fire. Now here's the crucial part. Don't actually climb Arthur's Seat. Are you kidding? It's a 2 1/2 hour journey. Nope... talking about it should be more than enough.

2. Say no to that last pint. I know why Russians drink. It's because they live in Russia where it's stupidly cold, prospects are handed out according to the mood of the Mafia and I'm basing this on nothing more than a few bad movies from the 80s, the footage from when their submarine wouldn't float and Gorbachev's birth mark. Clearly Russia's tourism minister needs to lift his game. If I were living in Russia

I'd marry an olive and we'd quickly set out to slowly get pickled. My point is it's August and we're in Edinburgh - one of the most beautiful cities in the world, at its most creative. Young good-looking people fill the Meadows, laughter reverberates through the city's nooks and crannies, dancers leave us gasping while music soothes our soul. Why would you want to dampen your senses and miss out? We're living in the capital of fun.

3. Eat fruit. If you're anything like me and dabble in low self esteem, fruit can be intimidating - it took me forever to pluck up the courage to eat a mango. I was in my early 20s and I just remember seeing this amazing yellow fruit in its own bed - and its bed was better than my bed, so I dared not. I moved on to strawberries but my inner voice of doubt called out... "you don't deserve strawberries, you slept in until noon". Then it was blueberries - now these things can actually save your life. Full of anti-oxidants, only ever 30 in a punnet, hand picked by Jesus. It's a pity that back home they're nearly \$3000 a whack. Somedays I would think, "No! Screw the expense. I'm having blueberries". Then the voice of doubt would reappear "you can't have berries Adam, that's homeowner food and you only own one pair of shoes. People who eat blueberries have back yards and wear slippers and eat crepes for breakfast. You don't even know what crepes are. You think they're pancakes but you're not really sure are you? You wouldn't put your house on it. Why? You don't have one. Go and eat some toast". Let me just say... we all deserve blueberries. And they are good for you.

Adam Vincent: *Vital Signs*, Assembly, 5 - 29 Aug (not 16), 6.45pm (7.45pm), £8.00 - £10.00, fpp 22.0

ANTS ON DECK

Three sell-out fringe shows, a 2009 Edinburgh Comedy Award nomination and millions of hits on Youtube; just a handful of the successes critically acclaimed sketch group Idiots of Ants have achieved since forming in 2007. This month the foursome return with their brand new show 'The Red Button'. Georgia Sharp caught up with the Ants to chat about the festival, female attention and being upstaged by Gerard Butler.

How are you planning to top last year's success?

Ben: It's been a challenge to better last year's show and a struggle at times, but generally it's been fun creating it and our preview shows have gone down well. We've decided to pare things down this year - simply lots of jokes and minimal props.

Elliot: If you saw our van you'd think differently though; there's banana skins, whoopee cushions and all sorts absolutely everywhere!

You were nominated for an Edinburgh Comedy Award last year, has that upped your profile?

Ben: For comedians, these awards are a bit like Voldemort - the awards that cannot be named, the holy grail

of comedy! We dared to think it might happen one day. And it did!

Elliot: Well, we didn't win did we?

Ben: I know, but it's certainly helped to get more people to come and see our shows.

Who are your comedy heroes?

Ben: Being sketch comedians, we have obvious heroes like The Pythons and John Cleese. He's brilliant. No one swears like him.

Elliot: There are some awesome sketch groups around right now too, like The Penny Dreadfuls and Pappy's.

Do you ever get sick of each other?

Everyone: YES!

Ben: On tour this year, we were in a tiny van driving round the country together, sharing everything. You couldn't open your eyes without seeing one another.

Elliot: Andy head butted Jim and we had to go to the police station...

Ben: We argue intensely. Anyone who sees us bickering must think 'oh dear, the Ants are over!'

Do you get lots of female attention, being dashing, funny and successful?

Jim: [sighs and shakes his head sadly]

Ben: We used to when we were younger but we're all old and fat now.

[At this point, Andy walks in, proclaiming himself as 'the sexy one'.]

What's your hangover cure of choice during the Fringe?

Andy: Berocca's good isn't it? But we're obviously too busy honing our bodies at the gym to ruin them with alcohol during the festival...

Elliot: We're gonna be ripped!

Jim: We bench press each other. Eat raw eggs.

Have you ever experienced any disasters onstage?

Ben: There was once a pizza oven in the middle of a venue which ruined the line of sight. You could actually look through the flames. And Gerard Butler was swimming in a pool right outside which distracted everyone.

Andy: Even my sexiness couldn't combat him that day.

Elliot: He was beautiful though, wasn't he?

Jim: So beautiful.

What do you do when you're not in Edinburgh?

Jim: We've just done our first national tour and we've got lots of gigs lined up after Edinburgh.

Andy: And we have a regular comedy night which we run at the Islington Pleasance.

Finally, tell us why people should come along and push your red button.

Elliot: You would've thought all the fun would've been had by now, but it definitely hasn't!

Ben: We're mixing simple, gag heavy sketches with much more visual stuff. It's a step up.

Elliot: Oh yeah, and we have a live zebra and fifteen performing monkeys onstage this year... It's a worthwhile £10 ticket.

Idiots of Ants: *The Red Button*, Pleasance Courtyard, 4 - 30 Aug (not 16, 23), 8.25pm, (9.25pm), £8.50 - £11.00, fpp 71.



Photos: James Robertson

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PBI's FREE FRINGE 2010



COMEDY REVIEWS



Adam Hills Mess Around

Off The Kerb Productions

It may seem insane for a comic to scrap his material and surrender to almost a full hour of improvisation inspired by his audience. But in insanity lies creativity, and in creativity lies genius, and Edinburgh veteran Adam Hills is perhaps the one man who could pull off such a feat. Thanks to a brilliant back-story about his appearance at the Royal Variety Show in 2009, and helped in no small way by 10 year-old Lenny (a stand-up star of the future, no doubt), tonight's show redefined the boundaries of audience interaction. In one hour he managed to unite nations, shatter taboos and promote his exciting and innovative charity campaign. Go. This man is awe-inspiring.

Assembly@Assembly Hall, 5 - 29 Aug (not 9, 16, 23), 7.00pm, £10.00 - £14.00, fpp 21. [ajb]

tw rating: 5/5

Paul Merton's Impro Chums

Mick Perrin for Just for Laughs Live

Paul Merton is a hero of mine for his quick, surreal answers on apparently any topic. Unfortunately, he and his chums let themselves down horribly with this lazy show. It was improvisation, granted, but improv is not enough for comedy – the skill comes from improvising jokes, and the quintet manages this far too rarely in this hour, partly because the games do not have enough rules to make the performance any more than musings on a given theme. The acting is good and they are obviously enjoying themselves, but this generates the impression that these chums do not feel they have to work for laughs, and their performance is not nearly as sharp as it could be. Must try harder.

Pleasance Courtyard, 13 – 28 August (not 17), 4.00pm (5.00pm), £11.50 - £14.50 fpp 107. [tc]

tw rating 3/5

Strassman: Duality

Foster Entertainment

Who says men can't multitask? Ventriloquism is jolted into the twenty-first century as Jack (David Strassman, part man, part wizard) and Zach (Chuck Wood, part dummy, part Satan) argue, debate and entertain. This show wanders into some unusually dark territory, as any stray subconscious would, and some uncomfortable personal truths are reached, while the sense of 'duality' in human nature makes for dynamic on-stage visuals as well as intense psychological subject matter. Strassman is at times acutely aware that ventriloquism is considered a lame novelty act, but this show proves he couldn't be more wrong. We are essentially watching two performers and both interestingly switch roles, pushing the boundaries of the art form. And, make no mistake: it is definitely an art form.

Pleasance Courtyard, 4 - 30 Aug, 7.00pm (8.00pm), £5.00 - £15.00, fpp 127. [cnm]

tw rating 4/5

Celebrity Autobiography

Created By Eugene Pack

The literary book shelves are awash with celebrity autobiographies, no matter how famous or how old the subject matter may be and yes, many of them are rubbish. It is the premise of this show to expose the

lack of writing talent each celebrity had by reading the subjects' (authors range from Mr T to Peter Andre) book aloud with extenuated meaning and patronising tones. Apparently a sensation in New York, it is hard to see why; this kind of comedy is particularly cheap, essentially celebrities making fun of other celebrities. Though executed well, this may split audiences down the middle as some will find this low brow celeb bashing amusing, others may find it, well, pointless.

Udderbelly's Pasture, 5 - 30 Aug, 7.25pm (8.25pm), £11.00 - £16.50, fpp 41. [ta]

tw rating 2/5

Fame Or Fries

The Flying Penguins

After the show, the performers jovially asked that those who did not like the show 'keep it to themselves'. Respectfully, I must decline. The plot comprises every cliché you've ever seen about small town American girls, heading for the big city in search of an acting break, yada yada. Whilst the piece's style is creditably self-deprecating, it lacks any originality or sophistication in its satire, appearing more like a nauseating parody of a parody. The performers are enthusiastic and their energy is commendable, though accents and physical work can seem overzealous. The overall experience feels like watching small children putting on a play with the toys they've just received for Christmas, only without the charm of them being your children.

theSpaces on the Mile @ The Radisson, 16 - 21 Aug, 7.05pm (7.55pm), £6.00 - £8.00, fpp 60. [np]

tw rating 2/5

Fordy's Morning Hangover Show

Matt Forde

Discussing vomiting over oneself is arguably not the wisest start for a show that is meant to be a gentle cure for cloudy heads. Nonetheless, Matt Forde recounts the tale of a dodgy train journey with gleeful abandon, and if the audience didn't feel bilious before he started then they certainly do afterwards. With a breakfast pint in front of him, Fordy chats away with friends - on this occasion James Dowdeswell and Matt Crosby - occasionally taking a cursory glance at the morning papers or regaling with a sporting anecdote. The trio's amiable humour

makes for a pleasant start to the day and an entertaining morning show that all will enjoy, whether your hangover is as bad as the host's or not.

Just the Tonic at the Caves, 6 - 29 Aug (not 16, 17), 11.35am (12.35pm), £3.00 - £6.00, fpp 63. [ij]

tw rating 4/5

Kev Orkian - The Illegal Tour

NMP

Clever, classical and clean, Kev Orkian's set of musical comedy is the funniest take on the genre I've seen since Bill Bailey's. The comedian's off-beat set features some very talented and frenzied piano playing and one of the best medleys I have ever witnessed anyone compile. When he's not being majestic on the piano, he is telling some hysterical jokes, and he doesn't have to resort to swearing in order to be funny, which is refreshing. The show does take a little while to get used to, but when you get used to it, you soon appreciate Kev's talent. He is an extremely gifted pianist, and his music (if not his jokes) will have you marvelling at his skills.

Underbelly, Cowgate, 5 - 29 Aug, 7.05pm, £6.00 - £12.00, fpp 85. [dc]

tw rating 4/5

The Buffoons

Hiatus Theatre In Association With The Scat Pack

There are two essential elements to any comedy show: The script and the performance, and one cannot stand without the other. Comedy troupe The Buffoons took on the towering topics of music and popular television, and created some great parodies: taboo subjects were approached head-on, and I liked that. As a whole, the performance was well staged with clever scene changes and a good juxtaposition of sketches, however the actual script was what was lacking. The humour felt strained and a little overdone, and though I am a fan of satire and pushing the accepted limits, I thought some of it was overly crude and the scenes dragged on too long. Much work had clearly gone into the production, and it was a shame then, that it was the writing itself that let the performers down.

C soco, 4 - 30 Aug (not 16), 9.00pm (10.00pm), £7.50 - £10.50, fpp 38. [ajb]

tw rating 2/5

More comedy reviews every day online>>

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

"I'm joined very kindly today by a gentleman from the area I like to call 'the world of children's entertainment' - ladies and gentlemen, boys and girls - it's Rod Hull [in visitation]"

RH: Hello Ian.

IDM: Rod, although you are not booked to be one of the regular guests on my Fringe show 'Touching The Dead' you are still brought forward into our atmosphere very regularly by the lovely members of the audience, at their behest. That must be very gratifying for you, I imagine; still being so popular.

RH: Yes, it's great, and I have such a fabulous time in your show.

IDM: Do you still do the act on the side of spirit?

side of the divide, but without the puppet - that had to remain on the flesh plane.

IDM: Confusing. Do people normally get reunited with their pets in heaven?

RH: Yes, and the great news for the dogs is, that if they've been 'done', they get reunited with their knackers. They're all here waiting for them in a giant warehouse.

IDM: Really?

RH: Yes, Tupac looks after redistribution. That's his role now on this side.

IDM: Rod, one thing I've always wanted to know and goodness knows why I've not thought to ask this before of a spirit is; is there a God? Which one is he? What does he want us to do and where does earth fit into the grand design of the space and time and what is our true purpose here on earth?

RH: Well that's an easy one Ian. The answer is staring y... cheeky per... monkeys for... Islami... favela... heir...

IDM: Sorry - you've started to break up. I can't make out what you're saying

RH: I want to... please... is that better?

IDM: No, the reception is really bad.

RH: I'll see... fix it myself I think...

IDM: No, Rod I'd leave it.

RH: It's OK there's an... roof...

IDM: Rod? Rod? Well I'm afraid we've lost him.



RH: I like to, and I do it as often as I can. But without Emu it's a lot harder.

IDM: I guess without Emu it is just a guy grabbing at people's heads and crotches. Do they not have birds on the side of spirit?

RH: Yes they do, but Emu was essentially my arm and hand - and that's here on this

Ian D Montfort is a spirit medium who only contacts really famous dead people. He lets Tom Binns eavesdrop as he interviews the dead for ThreeWeeks.

Ian D Montfort: Touching the Dead, Pleasance Courtyard, Aug 4 - 30, 2.15pm (3.10pm), £7.50 - £10.00, fpp 71.

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titting about the fringe

A man of many faces, and fluttering familiarity, Kevin Eldon expands his sights this year by debuting his first ever solo show in Edinburgh. Nick Pearce caught up with the man of mystery to see how his 'Titting About' has been going...



NP: So how does it feel being back in Edinburgh?

KE: It's lovely to be back. I'm always oddly surprised to be reminded what a beautiful city it is. I get here and think,

"Oh yes, I remember: nice friendly folk, lovely buildings, and eighty shilling beer. Hurrah!"

NP: I've yet to read a negative review for 'Titting About'. How have you found it so far?

KE: People have been very kind. I didn't know what to expect really, and I was a bit anxious. But the audiences have been absolutely lovely. I'm relieved. And grateful.

NP: Is this show character based, or are you exposing yourself... figuratively speaking?

KE: A bit of both really. There's a bit of stand-up chit chat, and some character comedy. I was going to call the show 'Silly Con Carne', but my friend Liza, who is a fairly impatient driver, is often heard saying "oh come on man, stop TITTING ABOUT", so I nicked it off her.

NP: Many have speculated about the frequency of cameos and ancillary characters in your career. Why start a solo show here and now?

KE: Well I haven't really ever stopped doing stand up. I just don't do a lot of it. I said to myself at the beginning of this year, "Do something a bit different". I couldn't be arsed to climb down a volcano crater, so I got a one man show together instead.

NP: Most people will recognise you from something, even if they can't pinpoint from what. Do you ever toy with their hazy memories?

KE: If people ask me where they've seen me, I often answer back in Latin.

NP: You've said in the past that you disapprove of career comics. How does that translate to The Fringe, where everyone is vying for attention?

KE: Gosh, that makes me sound frightfully haughty, doesn't it? Maybe I was going on about people who get into comedy for advancement rather than enjoyment. I'm sure there are a few comedians that are here to make their dreams of fame come true. But there are many more comedians that are here

because they love it, and because there are lots of people who appreciate it. You can see a lot of them at 'The Stand!'

NP: Stewart Lee is also performing at 'The Stand'. Are you collaborating with him again?

KE: We've been going to see a couple of shows together, but that's about it. I've got an episode of a Radio 4 sitcom to write while I'm here. And quite frankly, having the discipline to sit down and write instead of going to see some Russian clowns is proving bloody impossible. Damn those Russian clowns.

NP: Doesn't a solo show risk the entering the spotlight you've previously avoided?

KE: One of the reasons why I've never done a solo show is just fear. I had to challenge that. I was being rather weedy. So I made myself do it, and I'm glad I have. It's a real bonus, people seem to like it. I've always wondered if I'm an actor or a comedian, but both labels are just terribly unimportant. I've decided to describe myself as mixed race.

NP: Are there any other shows that you're particularly eager to see in Edinburgh?

KE: Russian clowns! Simon Munnery, and Jeremy Lion Goes Green: both are hilarious.

Kevin Eldon Is Titting About, The Stand, 5 - 30 Aug (not 16, 23), 2.30pm, £7.00 - £8.00, fpp 84.

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

CABARET REVIEWS

Frances Ruffelle: *Beneath the Dress*

Frances Ruffelle/ Jeremy Meadow

Presenting a cabaret act that's all schmaltz and little substance, Broadway star Frances Ruffelle is a seasoned professional, able to belt out showbiz numbers while prancing provocatively around the stage practically in her sleep. But that's almost the problem here: despite Ruffelle's promise to reveal what's "beneath the dress", or her true self, her performance is stagey rather than heartfelt, and her smooth voice oscillates between sultry and powerful without ever betraying real emotion or creating any sense of intimacy with the audience. Instead, all we get is a few flashes of flesh, some glamorous posturing and a lot of costume changes. Ruffelle is a pretty lady who can sing, but that's about all her show has to offer.

Pleasance at Ghillie Dhu, 4 - 30 Aug, 8.15pm (9.15pm), £12.50 - £15.00, fpp 254. [ac]

tw rating 3/5

I'm Still Here...

Pleasance, Peter Straker and Mel Smith

Peter Straker provides the audience with an hour of old school cabaret entertainment in the glamorous Ghillie Dhu auditorium. A natural performer and talented singer, Straker reinterprets a broad repertoire, which includes music from 'Hair', Mika, Straker's late friend and producer Freddy Mercury, Italian songwriters and his own music. He succeeds in involving the audience throughout the show, either by asking them to be his choir or by offering free glasses of wine. His presence on stage is sparkling and fills the room with energy; it is a shame that his band, with the exception of Wills at the piano, doesn't keep up and merely works as background.

Plus, the gag with the cake gets tiring very soon.

Pleasance at Ghillie Dhu, 4 - 30 Aug (not 10, 17, 24), 6.00pm (7.00pm), £8.50 - £12.50, fpp. 261. [clm]

tw rating 3/5

Princess Cabaret

Tumbleweed Theatrical Productions

Accompanied by angelic voices and a satirical feminine insight, this cabaret operates on a dual mission of reverence and re-consideration. Various Disney princess parodies, underscored and narrated by an embittered, segregated Tinkerbell, capture a sense of childhood nostalgia, but then beat you round the head with the kind of subtext you would never have picked up on as a child. The somewhat pantomimic concept is saved from tediousness thanks to dynamite pacing, impressive writing, and precise comic timing from all the performers. The mark of a good Disney classic is its timeless appeal to all generations, and these girls have brought an adult insight to their cartoon cabaret, yet leave enough room for your inner child to hum along happily.

Gilded Balloon Teviot, 4 - 30 Aug (not 18), 5.30pm (6.25pm), £6.50 - £8.50, fpp 111. [np]

tw rating 4/5

TW RATINGS:

1/5 BAD

2/5 MEDIOCRE

3/5 GOOD

4/5 VERY GOOD

5/5 BRILLIANT

5/5 show

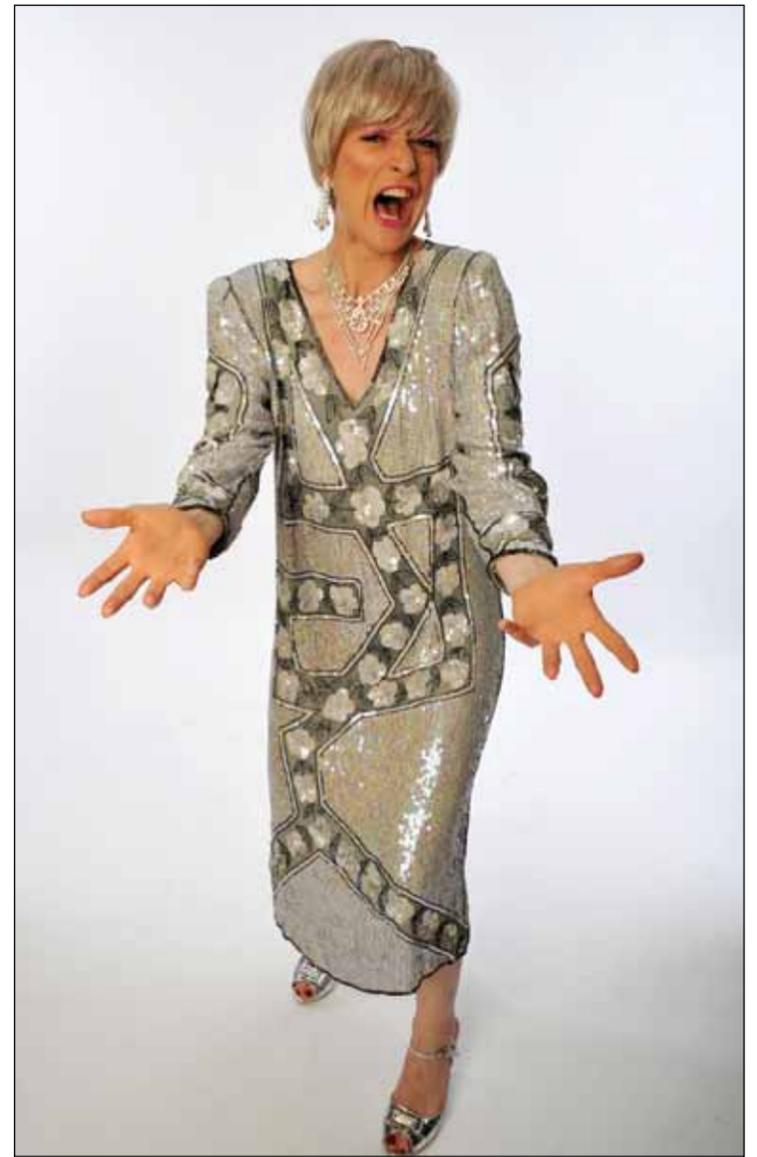
Cabaret Whore Encore!

Sarah Louise Young/Laughing Horse Free Festival

The first thing I thought when leaving Sarah Louise Young's show was: this is too good to be free. She can sing, act and be funny all at the same time, proving herself a true performer and a force to be reckoned with. She greeted her audience as an old Broadway diva, ushering us to seats and cleverly building the excitement, before introducing us to a range of characters, each complete with accents, outrageous costumes and well rounded back stories that enhance their believability. However, all this pales in comparison to the genius of the songs, especially the lyrics: with witty choruses and satirical verses, there was a joke for every sense of humour. Go, sit back and smile.

Laughing Horse@The Three Sisters, 5 - 29 Aug (not 16,23), 6.15pm, free, fpp 209 [sj]

tw rating 5/5



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THEATRE REVIEWS

Bright Is The Ring of Words

Bare Bawds

Jeffrey Mayhew's play is an intelligent and insightful exploration into an encounter between two men who are worlds apart. John is an ageing, fragile opera star turned alcoholic, Stanley a hopeful novice comedian who must care for him as part of a community service order. Depicting the preparations for John's encounter with long lost daughter Melanie, this show is a mini rollercoaster of emotions; there are flashes of youthful hope and ageing resignation, with exchanges which are both mischievously humorous and tinged with sadness between this frustrated, unlikely pairing. Simply and intimately staged, the play's headiest moment comes when John drunkenly crashes into the lunch prepared for his reunion, poignantly highlighting helplessness beyond repair as Stanley picks up the pieces. Quietly moving.

Pleasance Courtyard, 4 - 30 Aug (not 17), 3.25pm (4.30pm), £7.50 - £10.00, fpp 234. [gjs]
tw rating 4/5

Dead S & M Productions

A response to Ibsen's 'When We Dead Awaken', Mike Elliston's play is a fraught mess that dances around some very basic artistic and existential quandaries, never really engaging with them. Even for an 'Irish' play, the dialogue is inexplicably profane, and littered with insults that most often revolve around pigs' arses. The sniping is made more absurd by the inexplicable decision to set the first half in a spa; the white robes and deckchairs suggest Mallorca or Benidorm far more strongly than Wicklow. The cast are professional, and wrestle admirably with the pithy, circling dialogue; in other

productions, it might be a pleasure to watch their work, but in 'Dead', it's a chore. theSpaces on the Mile, 6 - 28 Aug, 9.20pm (10.50pm), £7.00 - £10.00, fpp 241. [fm]
tw rating 2/5

Italia 'n' Caledonia

Mike Maran Productions

Mike Maran and Philip Contini present an hour and twenty minutes of exquisite story-telling in perhaps the most idiosyncratic venue at the Fringe - the Italian deli that is the setting for 'Italia 'n' Caledonia'. These captivating stories revisit the Italian emigrants: their lives in Scotland as 'hokey-pokey men' and the tragic consequences for their families following the outbreak of war. Maran and Contini are engaging and charismatic story-tellers and these deeply moving stories are punctuated with excellently performed songs, accompanied by David Vernon on the accordion. A heartbreaking glimpse into the history of those Italians in Scotland, who have a proud and unique heritage.

VolVona & Crolla, 17 - 30 Aug (not 22, 23, 26, 29), times vary, £10.00 - £12.00, fpp 262. [lw]
tw rating 4/5

The Fly In The Fridge

Grace And Competra

Karin de la Penha plays over fifteen characters in this play about addiction that follows the protagonist, Emily, through her days as a hippie child, Wall Street trader, and prostitute. For a story based on real experience, the mode of expression is oddly clichéd, but de la Penha's performance never falls below engaging and is frequently absorbing. She has a truly impressive ear

for voices and provokes some serious emotional investment from the audience, before expertly delivering a bleakly comic punch-line. Her physical interpretation of the 'fly' is beautifully judged and quite disturbing. Although the writing could be more imaginative, this is a brilliant example of a one-woman show.

Sweet Grassmarket, 5 - 29 Aug, 6.20pm (7.20pm), £8.50 - £10.50, fpp 253. [fm]
tw rating 4/5

Monkey Poet's Welcome to Afghanistan!

- Free

MonkeyDo in Association With Jon Bonfiglio / PBH's Free Fringe

This is a story worth telling and MonkeyDo should be celebrated for their effort in creating a credible vision of colonial Afghanistan. The text could expand easily into an exhilarating stage production; as it stands it remains a piece of performed prose. The show is billed as theatre rather than storytelling, and our solo performer does work to create a scene with the limited resources of his body, his voice and a change of t-shirt: however, both the physical and vocal performances could be developed further. Characters are at times difficult to distinguish and the writing loses its impact at certain key points. A free show worth seeing, though, for anyone interested in the history of Afghan occupation.

Sin Club and Lounge, 7-28 Aug, 1.50pm, free, fpp 272. [cmc]
tw rating 3/5

Last Easter Article 19

A play centred on a terminally ill cancer patient was never going to be hugely

cheerful. So credit must be given to Article 19 who manage to move on from their awful initial 'doctor doctor' jokes and head into the realm of humour that keeps humanity sane and alive in the face of adversity and grief. The four friends on a quasi-pilgrimage to Lourdes (European centre of miraculous healing) are characterised here with varying levels of competence, and none really expect that the trip will heal June's cancer. Less convincing is the dead boyfriend sub-plot and the lesbian love story, although the blasphemy and atheism are right at home. Ultimately moving, once it gets going this is worth seeing.

Underbelly, Cowgate, 5 - 29 Aug (not 18), 9.55pm (11.05pm), £6.50 - £10.50, fpp 265. [rtw]
tw rating 3/5

Three Men And Some Books

Sibbald Library Productions

I've a curious fondness for listening to silver-haired men discussing interesting facts. 'Three Men & Some Books' consists of two [yes, two] gents poring over some of the more interesting tomes from the Royal College of Physicians of Edinburgh's Library and regaling the audience with juicy tales therein, from early scurvy trials to the propaganda campaign that contributed to wide-spread use of anaesthesia by way of gruesome early ophthalmology practices. I want to be clear here - this was great, but in order to enjoy it you need to have a similar curious fondness for listening to knowledgeable men talk about historical anecdotes they think are cool. If so, then do go. In the immortal words of Homer Simpson: 'mmmm, infotainment!'

The Royal College of Physicians, 14 - 21 Aug (not 15), 11.00am (12.00pm), £7.00, fpp 296. [kc]
tw rating 4/5

Letters Home

Ribcaged Productions

The story of two brothers caught up in the Falklands War, this new play provides some surprises: an unbelievable, monolithic set is wheeled around awkwardly, and there's a bizarrely unnecessary flash of penis. The soundtrack is overbearing, yet it is effective when blasting The Jam or Madness, but the 'Black Hawk Down' theme is too obvious to be affecting. Despite all this, the script is detailed and colloquial, full of colourful observations and some pretty good jokes, though much of it struggles to get through - the actors frequently bury their attention in sheaves of letters, when they should be communicating more directly with the audience. While admirable in its ambition, 'Letters Home' needs a major rethink to fulfil its potential.

C, 15 - 30 Aug, 12.15pm (1.00pm), £6.50 - £9.50, fpp 265. [fm]
tw rating 3/5

There are more theatre reviews every day online, and if you can't wait for that there are more on page 14 too>>

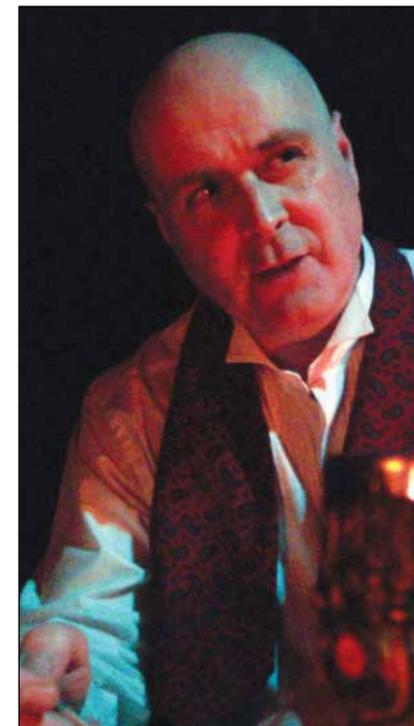
TW RATINGS:

- 1/5 BAD
- 2/5 MEDIOCRE
- 3/5 GOOD
- 4/5 VERY GOOD
- 5/5 BRILLIANT

a nude

Phillip Herbert's one-man show 'Naked Splendour' has proved to be one of the quieter hits of the Fringe: sweet, touching, and mildly revelatory. Tom Martin caught up with him one morning in the C Bar to talk about the past, present and future, of his production.

"I had been mulling over the idea - 'a life model speaks' - for a while," says Phillip, "and after chatting with Susan McKenna [the director] we decided to put it on for two nights at the Hackney Empire in July." I express my disbelief that 'Naked Splendour' has been developed in so little time! "Rehearsing it was very easy - if I was posing for a tutor I'd worked with before, I'd simply ask permission to speak, and there I was, rehearsing!" smiles Phillip, "of course, some people found it distracting, but most were very positive and encouraging. Then Susan helped me hone my material into these two-and-a-half minute pieces - excerpts that can last right through the pose. Of course, there have to be the longer stories, like the 'erection section,'" he grins. And what about Edinburgh - how is that all going? "Personally," Phillip continues, "I find that the most rewarding thing about performing at the Fringe is the feedback. A lovely woman came up to me after the show who had never drawn before, but who had, after seeing me earlier in the week, enrolled in



Dave Fagnoli talks to John Burns about his one-man biography of occultist and magician Aleister Crowley, to find what lies beneath the myth

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e awakening



...t classes!"
When asked about the future of his performance, Phillip flags up one of the most compelling elements of the piece – the

donation of the audience members' work at its end. "We've collected a lot of pieces, and most of them are very good – hopefully we'll be able to make an exhibition of all of the work

that's come out of the show. I always ask the audience to sign their work, but most of them don't, so that could be a bit problematic. Also on the table is a tour of arts centres in London and then hopefully elsewhere. We can open more people up to life drawing, and drum up their confidence."

Before we wrap up the interview, I ask Phillip if there are any stories he wished he could have included in the show, and within seconds he's in full flow: "The first time I cancelled a sitting was very early on – I had just finished college, in fact. I was scheduled to pose at Goldsmiths on a Saturday, and it was the Friday and I was out with a friend... getting bewied. Well, at the end of the night, my friend took me home on his motorbike – it was very late, the roads were empty, and when we stopped at a set of traffic lights he said 'shall we do a wheelie?' Of course, I said 'yes', and before I knew it we were laying in the gutter with the bike on top of us. He said 'everyone alright?' I said 'yes', and somehow managed to get home. The next morning, I woke up, and I couldn't move." He pauses. "In those days, we didn't have mobile phones, so I had to crawl to the phonebox outside, on my belly, and call the tutor – Martin was his name – he was furious, totally furious, that I was cancelling, because that meant he would have to pose himself, but when I said I had been in a 'motorcycle accident', he became very sheepish. I think I learned a valuable lesson that day."

"What was that?" I ask.

"Not to get trolled before doing something important."

It is this laissez-faire attitude that gives Phillip's show such a winsomely disarming edge. Trolled or not, it's a good bet that you'll enjoy yourself at 'Naked Splendour.'

Naked Splendour, C Central, 5 – 30 Aug, 3.10pm (4.05pm), £7.50 - £10.50, fpp 274.

burns and the beast

...m sitting opposite the **Wickedest Man in the world**. Okay, so it's just amiable actor – comedian John Burns, fresh from "washing the blood out" after a performance of his biography of Aleister Crowley, one of the 20th Century's most complex and controversial characters. Complex is the word," John laughs, before telling me about the challenges of capturing the man who he embodies to such chilling effect on stage. "There's so much you can say about Crowley. You really have to work through the layers to separate the truth from the fiction. There are so many legends, lies and contradictions surrounding him, but a lot of the scandals were his own invention."

And there was plenty of scandal: Known as 'the Great Beast', cult leader and drug-fuelled libertine Crowley was apparently a prophet, a pet and an unrepentant cat-killer – the stories about him are endless, and aspects of his wild life still disturb audiences today.

"The play sometimes elicits a shocked reaction," John admits, "but it would be impossible to write a nice, safe play about Crowley. He was anything but, and lived the most chaotic sort of life possible."

While the play's certainly no defence of its subject, it does humanise him and Burns speaks with compassion about Crowley: "His life was ultimately tragic. He was a fantasist, and in the end, his arrogance destroyed

him. But he was ahead of his time in many ways. There's a fine line between genius and madness and Crowley teetered on that line though in the end, he fell on the far side, the mad side." But Burns' subject was always self-aware. "He gloried in his infamy," states Burns, "and it makes him a difficult person to capture on stage."

I wondered if another difficulty with the piece might have been the transition Burns had to make from writing comedy to scripting a play.

"Even my comic material's always been serious, so it wasn't so hard to make that shift," argues Burns. "The real challenge was to distil down the significant facts and present as good a play, as balanced a view as possible."

All this impartiality makes me wonder if John has a special affinity with Crowley, or at least a more informed perspective than most; after all, the two men have more in common than you'd think. Both are published poets, both share a passion for mountaineering and both moved to the Highlands to pursue that interest, even climbing some of the same peaks. It was on one such expedition that their paths first crossed. "I first discovered him in the log book of the Inverness Mountaineering Club," admits Burns. "Crowley's still a celebrity up there, because he lived so close and because of his reputation. He's a sort of local

anti-hero. There were plenty of people willing to talk about him, but a lot of their stories were nonsense, just parts of his myth, so I decided to try to get closer."

And he certainly did. After developing the play, Burns toured the show in the Highlands, following – sometimes very closely – in Crowley's footsteps. "One of the venues was in the village of Gorthleck, which is just over the hill from Crowley's former home at Boleskine," John tells me, referencing the sinister house later owned by Led Zeppelin guitarist Jimmy Page. "I did visit in the hopes of maybe 'finding' him. One of my more mischievous ideas is to go there and roam the grounds in full costume. I'll maybe mow the grass, stare down the garden path and be gone!" The glint in Burns' eye as he says this tells me he is only half joking – evidence of a little spark of Crowley's dark magic in John Burns perhaps?

Aleister Crowley: A Passion For Evil, Purple Media, C Central, 6 - 21, 24 - 28 Aug, 4.15pm (5.10pm), £7.50 - £10.50, fpp 223.



Dave Fagnoli studied the unlikely combination of Drama and Psychology, and now pursues a career as a playwright and poet.

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THEATRE

■ LA LOCANDIERA



There are normally one or two Fringe productions each year that include some sort of feeding, and one of those shows this year is Wonderland Productions' adaptation of the 1753 play by Venetian playwright Carlo Goldoni, 'La Locandiera', sometimes translated as 'The Mistress Of The Inn'.

The idea to stage the play in a restaurant where audience members get a three course meal first came to director Alice Coghlan while she was living in Florence. She tells ThreeWeeks: "The idea came about when I was studying Opera and Italian in Florence and I read 'La Locandiera' as part of my literature studies. For years I'd been fascinated by the idea of theatre in restaurants, and of combining food with theatre, but had

never found a play that seemed right for the concept. And then I read Goldoni's script, which is set in an eighteenth century Florentine Inn, and I had found my play!"

She continues: "I immediately thought this was a story that could easily be staged in a cosy Italian restaurant with period characters, and so the idea developed from there. Living and studying in Italy really helped, giving me an insight into the world of the play; I had lots to share with the actors about the way Italians speak, and their body language and how they behave". The insights seemingly helped, because Coghlan boasts: "The actors speak in Italian accents and cadence in the show and one of the biggest compliments we've been paid is that many Italians have thought that we brought our actors all the way from Italy to do the show - in fact they are all Irish".

For the Edinburgh run the show is being staged in the Vittoria Restaurant on Brunswick Street twice daily until 30 Aug.

■ BANE



In 2009 Joe Bone wowed the Brighton Fringe audience, and totally bowled over one ThreeWeeks reviewer, with his innovative one man show 'Bane'. The production went on to enjoy success at last year's Edinburgh Fringe too. Bone is now repeating that process. After showcasing the sequel to that show - 'Bane 2', obviously - during this year's Brighton festivities, he is now wowing crowds with it at The Pleasance.

Back in May Bone told ThreeWeeks about the new show, and the challenges of writing a sequel to such a popular play. "Bane 2' is a difficult one", he admitted. "From the outset I wanted to take the eponymous Bruce Bane on a trilogy of hour-long shows. This was due to a number of reasons. Firstly, I thought it'd be exciting and fun. Secondly, you rarely get a trilogy on stage. And thirdly, the show is a movie parody, allowing for the

conventions of the cinema business to be brought to the stage with more validity".

He continues: "There are, of course, problems with a stage trilogy. If you've not seen part one of a movie you can rent it, watch it, and go see part two at the cinema the next day. That is not possible for a stage trilogy. The accessibility of cinema far exceeds the stage, multiple showings at multiple cinemas, DVD, BluRay, internet and television, all of which you can pretty much watch at your own convenience. So stage has to be a little smarter if it is to attempt such a thing. So I've come up with... nothing. I'm merely hoping that there were some folks who saw the first one who'd like to see where the story goes, and also that newcomers won't be put off by the miraculously imaginative title of 'Bane 2'. When all is said and done, however, you really don't need to have seen the first one at all. The stories are self contained, and the new show has only very thin references to its predecessor".

'Bane 2' runs from 4 - 29 Aug at The Pleasance at 8.20pm. Meanwhile, you can see the original show at at 5.40pm at The GRV.

THEATRE REVIEWS

The Seven Wonders of Magic

Lewis Barlow

This is 'close-up magic', not grand stunts or flashy spectacles, but classic tricks performed on a humble table top by gentleman magician Lewis Barlow. It is therefore a sedate and simple show, but one that is impressive nevertheless: Barlow's coins vanish with ease and his deck of cards are powerless to resist his mastery and dexterity. With each trick Barlow demonstrates one of the seven elements or "wonders" that are the foundation of his dark art: appearance, transformation, levitation, restoration, mentalism, transposition and matter through matter - we seem to see them all. With his honest demeanour and self deprecating humour Barlow isn't all smoke and mirrors, but one still can't work out how on earth he does what he does.

C aquila, 15 - 30 Aug, 6.15pm (7.10pm), £8.50 - £10.50, fpp 286. [dp]

tw rating 3/5

Soap! The Show Circle of Eleven & Assembly Hall with Marshall Cordell

Ignoring all their mother's warnings about slipping in the bath, Circle of Eleven rework the traditional circus act in this exhilarating showcase. On a stage covered in stacked bathtubs, the performers exhibit their particular talents whether that be it super-fast juggling, superhuman grace, or just having incredibly flexible feet. Choreographed in minute detail to a well-chosen soundtrack, they separate their beautiful physical theatrics with comic skits

and sight gags, taking you by surprise with rain-drenched dance or heart-stopping trapeze work, reminding you just how dangerous it is to be suspended above the ground, spinning at high speed. Vigorous, humorous, and more fun than it has any right to be, it makes for a sexy, silly, soaking wet spectacular.

Assembly @ Assembly Hall, 5 - 30 Aug (not 23), 7.15pm (8.30pm), £10.00 - £20.00, fpp 289. [df]

tw rating 4/5

A Perfect Corpse Grim Theatre In Association With The University of Manchester

Gothic, Dickensian, curious and dark, this new play presents us with a host of characters who seem to have fallen from the pages of a 19th century novel. Misfits, criminals, destitutes and a well-meaning gentleman doctor are used to examine what happens when desire and rationality, morality and ambition collide. There is an unflinching philosophical bent to this piece; against a background of 1820's body snatching and corpse dissection, the importance (or otherwise) of society's rules and standards is questioned and unravelled. Each actor explore his character's internal world, although this is sometimes a little overexposed through an almost psychoanalytical kind of self-knowledge. This rhetorically rich, occasionally comic play transports us from hotel venue to anatomist's den.

theSpaces on the Mile @ The Radisson, 16 - 28 (not 23), 2.05pm (2.55pm), £5.00 - £7.00, fpp 278. [dp]

tw rating 3/5

Forgetting [Pause] Pinter

Blood, Love and Rhetoric in Association with the English College in Prague

It's difficult to entirely heed this production's title, with a script that meanders almost as much as Pinter himself. Despite beginning with a very promising and cleverly played out opening scene, the play soon slows and the pace lags considerably as the script descends into an overly sentimental look at a character's past relationship with the playwright. There are also times in the show when having no prior knowledge of Pinter the man, or even the style of many of his works, would very much disadvantage the audience. That said, the diminutive cast did their best with a script that had moments of brilliance but ultimately relied too much upon whimsy, and didn't have enough substance to merit comparison with the man himself.

C central, 7.15pm (8.15pm), 15-17 Aug, £8.50 (£7.50), fpp 253. [et]

tw rating: 3/5

There are more theatre reviews every day online at www.ThreeWeeks.co.uk

TW RATINGS:

1/5 BAD

2/5 MEDIOCRE

3/5 GOOD

4/5 VERY GOOD

5/5 BRILLIANT

5/5 show

Bound

Bear Trap Theatre Company

Bound is one of those plays that occasionally come to the fringe, which whack you round the face and force you to consider its place, not just here, but in contemporary British theatre as a whole. It is a play that reflects, and is for, our time. Threatened by bankruptcy as their parent company goes into administration, a mismatched group of sailors go out to sea in the hope of finding fish that will keep their business and hopes for the future afloat. The script by East-15 graduate Jesse Briton (who also stars) is near-perfect, tight and poetic in turns, with characters you don't just care about, but also recognise. Electrifying from start to finish, this is powerful, unmissable drama.

Zoo Southside, 6 - 30 Aug, 3.45pm, £6.50 - £7.50, fpp 233. [ef]

tw rating: 5/5



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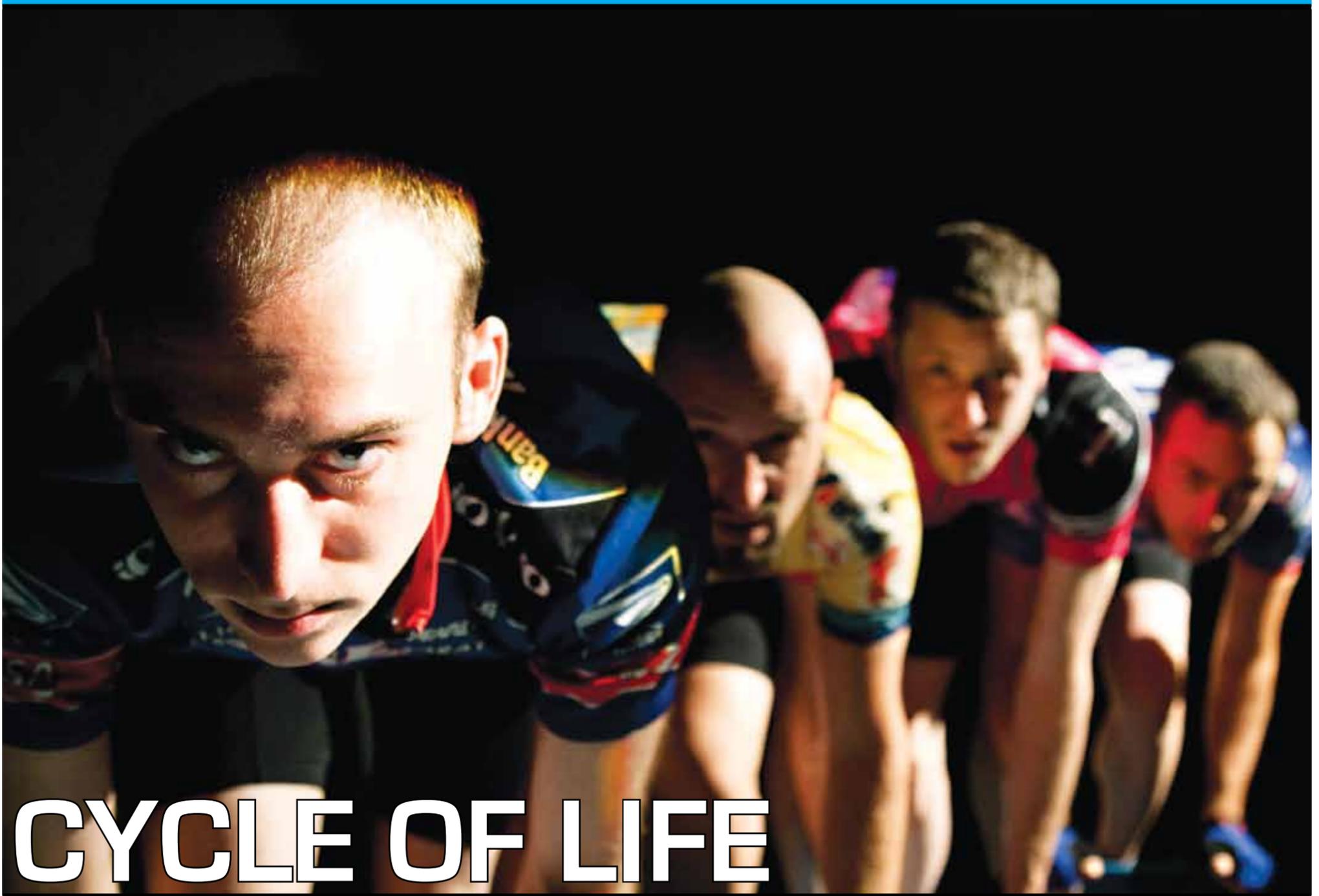
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CYCLE OF LIFE

A physical theatre piece that dissects the behind-the-scenes story of the Tour de France race between Lance Armstrong, Marco Pantani and Jan Ullrich packs a powerful emotional punch. Sarah Howell talks to Roland Smith, Artistic Director of TheatreDelicatessen

Sport and theatre are two words not often seen in the same sentence; and the worlds they represent can seem almost diametrically opposed. However, as Roland Smith explains, they are both about a relationship between the audience and the performer, the spectator and the athlete. "Without wanting to sound pretentious, it is the emotional element of 'Pedal Pusher' that I hope will enthrall," says Roland. "At its core is the crumbling reality of an athlete's life behind the public veneer. We begin the piece in the hotel room where Marco Pantani died; then the physical scenes depicting the races are all performed using objects that you would find in that hotel room."

But what about the traditional set-up of the Zoo Roxy venue – is he worried it will hinder audience immersion? "No not

really, obviously the space is very different to the derelict office space where we usually perform in central London, but the large proximity between the audience and the actors doesn't particularly worry me because the text can really speak for itself. Hopefully they will, like me, find the content fascinating; so while they may not be physically incorporated, or particularly close to the action, they will be close in more of an emotional way.

Being verbatim theatre, 'Pedal Pusher' is rooted in actual events. It is based on archive footage and the reports that surrounded three of the world's best cyclists: Jan Ulrich, Lance Armstrong and Marco Pantini at the height of their careers. This documentation was then creatively developed using ensemble-based physical theatre. So, what about physical theatre's potential to alienate and confuse an audience? "I'm going to sound pretentious again" says Roland, before quoting a 'Pedal Pusher' line: "There has to be more to life than cycling" – but actually there doesn't have to be. There are moments in the production that the audience may not understand, but they don't have to fully understand. It is about creating an atmosphere – that obsessive male atmosphere – like a man in his garden shed, there's that compulsion, that drive. There are moments in 'Pedal Pusher' that simply aim to put that quality across; they may confuse, but they are all essential parts of the piece."

We move on to the development process of 'Pedal Pusher' where Smith describes working with movement director

Tonny A as rather difficult at first: "There were teething problems of course – well it was our first time working together! There was a language barrier and a difference in directorial styles, but as it has progressed, we have become totally synced. We often say what the other one was just about to, and we feel free to comment on both the physical and acting sections of the piece. It is a totally combined vision."

Modestly admitting that the development of an ensemble piece involves, "knowing when a cast member comes up with an idea better than yours," Roland then passionately avers that his vision as Artistic Director was both heavily influenced by, and reliant upon the evidence he collated about the cyclists. "TheatreDelicatessen was formed in 2007, but I've been developing 'Pedal Pusher' for six years, and I have found that there is an incredibly sad and very much untold side to professional sport."

With this in mind, it is interesting to see how Smith responds to the challenge of describing 'Pedal Pusher' in only three words. After much deliberation he comes to the conclusion: "It's a Heartbreaking physical docudrama!"

TheatreDelicatessen: Pedal Pusher, Zoo Roxy, 8-30 Aug (not 15, 22), 4.00pm, £10.00- £12.00, fpp 278.



Sarah Howell studies English Literature at the University of York. She does freelance journalism in her spare time.

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MRS MONEYPENNY DOES THE FRINGE



Financial Times columnist Mrs Money Penny is in Edinburgh this August performing at the Fringe. This week she takes a whistlestop tour of Festival shows that have an affinity to hers, ie anything with cooking, money talk or fronted by one woman!

I think I've got a pretty unique show in a pretty unique venue but even so, I have found shows at the Fringe that are similar in some respects.

I cook in my show, and so do the absolutely dazzling performers in 'Chef!' (Assembly @ George Street). (Money Penny verdict – inspirational Korean breakdancing while ostensibly cooking cabbage beats even my efforts at multitasking). But some of the best cooking on stage in the Fringe is to be seen in 'Chat Masala', Hardeep Singh Kohli's live festival chat show at Gilded Balloon Teviot.

I was a guest on this show last week and found myself sandwiched between Nina Conti, ventriloquist extraordinaire, and Gyles Brandreth. Hardeep, a Glaswegian Sikh who went to a Roman Catholic secondary school and studied law at university (how confused must he be?) is a comic and a raconteur, as well as a cook (Money Penny verdict – he doesn't need guests, he is more than entertaining enough in his own right, go and see the show for Hardeep alone).

Gyles Brandreth, on the other hand, doesn't need a performance slot, he is a one-man comedy show in his own right. Nina Conti is jaw-droppingly beautiful. So I was already feeling a bit uncomfortable, and

then just to top the situation, the musical number that always concludes Hardeep's show was provided that day by Michael Topping, who sang a song about how he would like to shag David Miliband. The curry, however, was sensational.

So I had looked into cooking shows, what about shows about money? Rachel Bridge's show 'How To Make A Million Before Lunch' (Pleasance Courtyard) is on at exactly the same time as mine, so I couldn't see that. 'Righteous Money', however, a single handed powerful drama written and performance by Michael Yates Crowley, is on at 11 pm each night (Pleasance Courtyard), and will speak to the souls of those who believe that people who make obscene amounts of money in the financial markets must inevitably have blood on their hands. (Money Penny verdict – Crowley is too young to be convincing as a conscience-free hedge fund manager, but his writing is outstanding).

Finally, what about another one-woman-first-time-at-the-Fringe show? I am not going to be the next Sarah Millican, but I thought that Sara Pascoe (Pleasance Courtyard) might be, so went along to watch this beautiful young girl (29 and looking uncannily like a young Pamela Stephenson). After Michael Topping's singing I was much better able to cope with jokes comparing marmite to anal sex (go and see it, I am not spelling it out in a family paper). Money Penny verdict? Too much fiddling with her blue M&S cardigan for my liking, clearly nervous and not yet able to 'own' the stage as much as she needs to, but she has a lovely singing voice and is funny. One to watch! Plus I love the matching bra and Converse in fluorescent orange.

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

PHYSICAL REVIEWS

Base Elements

Lucy Suggate/The Body Farm and Jody Sperling/Time Lapse Dance

Lucy Suggate and Jody Sperling individually perform what could be described as dancing artworks. Suggate moves with supple fluidity and intuitive musicality, almost radiating heat in 'Liquid Gold'. It's initially fascinating, but overlong. 'Latin Beach' is witty; Suggate becomes increasingly crazed, as her wacky costume and over-enthusiasm illustrate childlike perceptions of a dance career, while highlighting the adult realities. Sperling's creations take inspiration from the late Loie Fuller; sporting a winged costume made from 100 yards of silk, she performs five brief, dizzying pieces, which flow seamlessly with beautiful music. However, it seems the impressive costume is the focus and the dancing a secondary component, and the piece is slightly repetitive. An intriguing, but slightly strained 40 minutes.

Dance Base - National Centre for Dance, 11 - 22 Aug (not 16), times vary, £3.00 - £5.00, fpp. 143. [gjs]

tw rating 3/5

A Wee Home From Home

plan B

For a revival of a twenty-year-old piece, 'A Wee Home From Home' is surprisingly light on its feet. In fact, the story of a man returning to his childhood home in Glasgow is probably more affecting now: Frank McConnell's choreography shows its age, but he himself performs with a sweaty rigour that is at times unbelievable. The pendulous physical score shifts its qualities between angular and fluid, effectively defining new spaces and moods. Michael Marra provides eerie

musical accompaniment, singing colloquial ballads with croaky charisma. The piece is extremely well-structured, accessible and still culturally relevant – a paean not only to the Second City, but also to the power of contemporary dance.

Acoustic Music Centre @ St. Brides, 10 - 22 Aug (not 16), 5.20pm (6.25pm), £8.00 - £10.00, fpp 155. [fm]

tw rating 4/5

Rhythm Of The Drums: Song Of The Cicada

Guizhou Ethnic Arts Ensemble

The school-stage surroundings of the New Town Theatre clashed with the tropical bird level of colour that Guizhou Ethnic Arts Ensemble brought to the stage, while the rest of the show seemed just as interesting a clash of styles. Alternating between singing and dancing, this troupe from southwest China mixed spectacular dance numbers with some more discordant songs. Luckily, as the show goes on the solo numbers become more reliable and the playfulness of the performers, along with the profusion of intriguing instruments (the palm leaf solo is a joy to behold), makes this an enjoyable hour for the most part. Some slightly ill-advised (but well-meaning) audience participation at the end caps off this captivating, if somewhat surreal, experience.

New Town Theatre, 5 - 23 August (not 18), 1.40pm (2.40pm), £8.00 - £12.00, fpp 153. [tc]

tw rating 3/5

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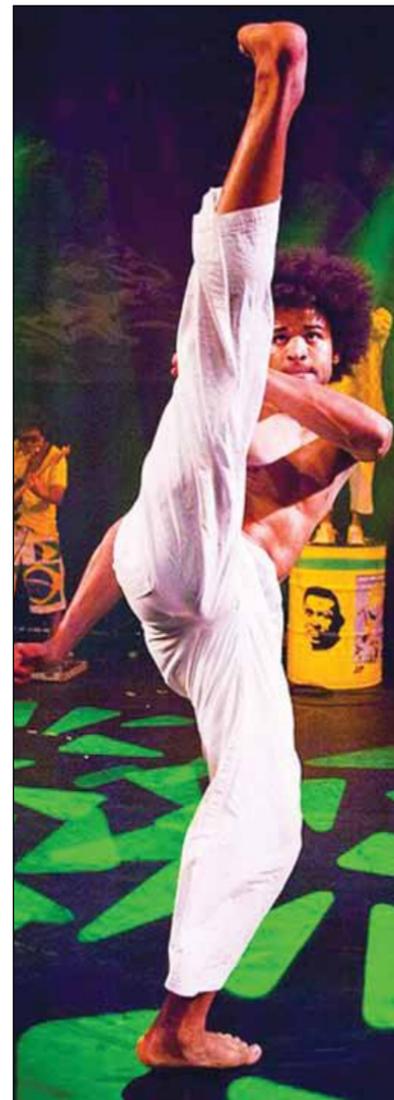
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5/5 show

Brazil! Brazil!

Underbelly Productions/World Stage Productions/Developing World Health

Warning: this show is going to make you want to pack your bags and move to Brazil. In a riotous explosion of talent, a stunning troupe of singers, musicians, football pros and Capoeira artists celebrate the things that make their country special. Some of the stunts took my breath away and the whole atmosphere was exhilarating. The music will soon have you swaying, stamping and clapping your hands; my only regret is that I had to stay in my seat, rather than get up and dance. A few lucky people did join the performers onstage, so get there early for a seat right at the front of this unforgettable show.

Underbelly's Pasture, 4 - 30 Aug (not 16), 6.55pm, £8.00 - £15.00, fpp 144. [crc]

tw rating: 5/5

the gospel according to oedipus



Lee Breuer, is the adaptor and director of 'The Gospel At Colonus', which is performing over three days in the EIF. ThreeWeeks got his views on the similarities between Ancient Greece and modern America, and how he turned his ideas into an opera

Where did the idea for making a radical reworking of Sophocles' tragedy 'Oedipus at Colonus' come from?

Stumbling around a Greek theatre in Turkey I tripped over a pile of stones – I was told this was an altar. Once it became clear that theatre per se originated as a religious service for the cult of Dionysus, it seemed logical that it could still be considered as a religious service with the religious iconography adjusted. Other details fell into place: The Afro American cultural history involved a 400 year transition from oral tales to written documents, why not substitute the Bible for Homer, and monotheism for polytheism? Aristotelian catharsis appears to have much in common with the Pentecostal religious trance commonly referred to as 'getting happy'. A Pentecostal service has a great deal

in common with tragic structure. The placement of the chorus choir numbers is similar to Greek choral odes. The myth is used as a bible story and the messenger's speech has much in common with a sermon. And so on...

How was it relocating the story to modern day America – do the themes in the original text still have a relevance in modern day society?

Thematically the play is about sin, redemption and a happy death. What could be more contemporary? Even the politics can be compared. There are many parallels between the Peloponnesian war and the situation in the middle east.

How do you describe the show - musical, theatre, rock gospel concert?

It is now considered an opera.

How did you go about choosing the musicians and performers involved?

One working situation led to another, but the performers involved are all from the family of gospel, R&B and soul; musicians that are the backbone of Afro-American popular culture in the US. And this is truly a family.

The Blind Boys of Alabama collectively play the role of Oedipus. How did you get them involved?

Sam Butler – the blues singer who plays the part of the narrator – sang with them since he was four years old and his father played steel guitar with them.

And how does it work having them collectively play the role of Oedipus?

I have used the idea of a small chorus playing a single role many times before. But previously the chorus emphasised acting or dance. This is the first time the focus is on music - it produces the effect of an oratorio.

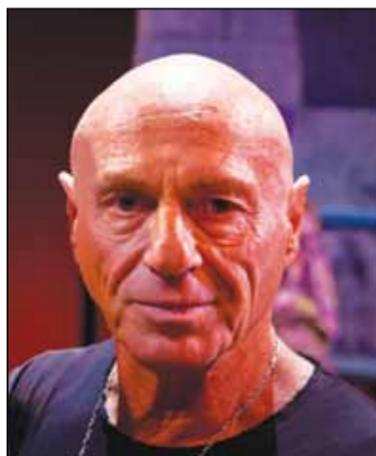
Obviously gospel is a huge genre in its own right in the US, do you find it has as big a following elsewhere?

Gospel music is a world-wide phenomenon stretching from Africa to Japan ... remember gospel becomes R&B and soul. It is rivalled only by World-beat.

It sounds like there might be dancing in the aisle with this one, which you don't usually see at EIF operas. Are you expecting your Edinburgh audience to get up and dance?

They danced in the aisles in Moscow on our Russian tour. Hopefully Scotland hears the music as well!

Gospel at Colonus, Edinburgh Playhouse, 21 - 23 Aug. (times vary), £8.00 - £30.00, eifpp26.



HIP HOP HAMLET FROM OAKLAND

ThreeWeeks reviewer Steve Lyons hails from the good old US of A. Before he set sail (I'm pretty sure he came by boat) he became aware via media coverage in the San Francisco Bay area of a group of young, disadvantaged people using theatre – and a potential trip to Edinburgh – to triumph over adversity. Long before the Fringe even began, he caught up with the group in Oakland, California.

It's 5pm and things are not going well in the after-school drama class: surrounded by the controlled pandemonium of the class she teaches, Jessa Berkner is feverishly typing an email while hitting re-dial on her cell phone. "We were supposed to be on the agenda for tonight's school board meeting", she explains. "If they don't approve our trip to Scotland at this meeting, we can't go."

Just another obstacle in their journey from Oakland, California to the Festival Fringe. But Jessa and her students are used to obstacles; Oakland Technical High School is an inner city school in a town that has the distinction of having the highest homicide rate in the United States. In academic surveys, the school district consistently ranks in the bottom 20%. Oakland Tech is constantly plagued by financial struggles. But in 2009, Oakland Tech was one of fifty high schools (from 2000 applications) selected to participate in the American High School Theatre Festival at the Fringe. There was one hitch, however: they had to raise \$87,000.

The financially strapped school district made it clear that if these ten students wanted to take their production of 'Hamlet: Blood in the Brain' to Scotland, they would have to figure it out themselves. This scrappy bunch of kids rose to the challenge. One of the students explains: "We had a yard sale, sold valentines, we stood outside and performed in the freezing cold and passed out fliers and asked for donations. We had a benefit barbeque but it rained, so we thought no one would come. But actually, so many people came to our barbeque that we ran out of food! Every time we went out and did something, we got more people devoted to us".

The play, by Naomi Iizuka, is a hip-hop riff on Hamlet, and the setting of the play is the mean streets of their own city, Oakland. These kids are no strangers to the rough and tumble world of the play. They've all lost friends and loved ones to gun violence. But their high school theatre class has given them hope. One of the actors observes: "In middle school, I had to take care of my baby brother, tend to the house, and visit my mom in jail. I cried every day. I hated life. But this drama class just changed everything." Another student confides that "I had a rough childhood, with abuse. My family is corrupt. I really feel that this is my family. This is where I come to be loved".

Come feel the love at the Church Hill Theatre as this dynamic, award-winning troupe of high school students presents 'Hamlet: Blood in the Brain' from August 20 to 23.

Hamlet: Blood In The Brain, Church Hill Theatre, 20 - 23 Aug, times vary, £5.00.

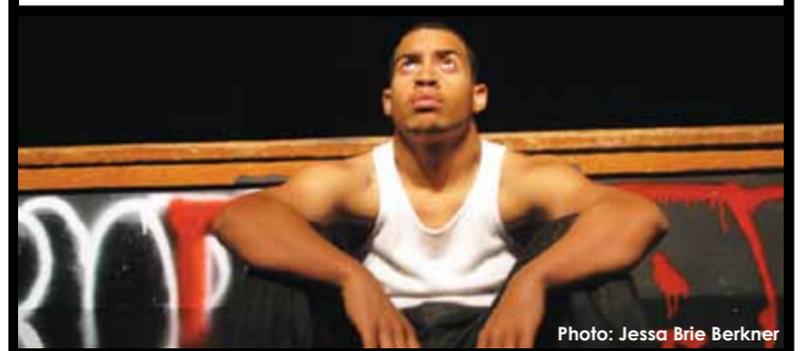


Photo: Jessa Brie Berkner

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glamour chameleon

Guest editor Pip Utton chats to singing star Camille O'Sullivan about keeping up appearances and her daily routine at the Fringe

Pip: Is the new show very different from previous shows?

Camille: It's new songs, so it will be different as I'm becoming different characters for those new songs; but it is a similar type of show.

P: For such a world wide star, is performing on the Fringe special or is it just an extended gig in your touring?

C: It's every bit as scary as the first time. It's the most terrifying, the most important but most rewarding place to play. It puts the fear of God into you!

P: What do you hope personally and professionally to get out of this year's Fringe?

C: Professionally, I hope to get more gigs - I hope promoters will come and book me for amazing festivals all around the world. I hope maybe collaborations with other performers will come out of it. Personally, I hope my new baby is a success and people feel happy about the show. And I hope not to lose my mind in the festival!

P: You obviously sing the music you love; is there any other music you like as much which doesn't fit into your style of performance and you can't include it?

C: I love The XX and The Beta Band. I love Radiohead and I have now been able to work some of their more melodic songs into what I do. And I love Led Zeppelin - I've been trying to get one of theirs in but I don't know how.

P: I find it very difficult to focus on anything much until after my performance. Your show is at 10.25pm; do you spend the whole day building up to that or are you able to switch off until near showtime?

C: Most days, I'm up at 9am for interviews and such, then I try to have the day until 6pm to myself. After 6pm, I belong to the show. After the show, I'm often up until 5am, so my days are my nights, in a way.

P: Being a pretty ordinary looking chap myself I'm under no pressure image wise but you are 'ravishing' to quote the Guardian, do you feel the pressure to keep up this image and keep the show 'sexy'? Not that anyone in their right mind would want you to change.

C: Sometimes I feel like I want to wear dungarees on stage, not a corset, but in the end, every girl wants to look pretty. I like my hair and my dress to look neat, but I'm not too worried.

P: Do you ever use a hairbrush as a mic and sing into the bathroom mirror?

C: [Laughing] Maybe when I was five, now I'm more likely to use the brush to try and tame my hair! I sing in the shower, but no brush in hand.

P: You're not performing on Tuesdays, what will you be doing to relax then? Will you see shows, stay in town and enjoy Edinburgh or will you take the chance to get right away from everything?

C: On Tuesday mornings, I have a massage. I've never been into golf, but this year, my flat is near a course and I've been thinking I might try it. I might try and catch a show, have some cocktails. I might drive to Melrose, where my grandmother's part of the family come from.

P: Is there a singer - alive or dead - you would most like to perform with? Why?

C: Nick Cave. Oh my god, so many reasons. He is just incredible. He's a great writer of narrative song, which is what I love.

P: You tour the world, where do you feel most at home?

C: Can I say three places? Cork, my home town, performing at the Upper House. Edinburgh - it's my sixth year here this year. And Sydney - I just love Sydney. All three are great cities with great food and lovely vintage shops where I can get hats and shoes.

Camille O'Sullivan - Chameloan, Assembly @ George Street, 5 - 30 Aug (not 10, 17, 24), 10.25pm (11.35pm), £16.50 - £18.50, fpp 178.



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dan le sac does the ssq



CMU is ThreeWeeks' sister media, covering all things music 365 days a year. 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 Dan Le Sac.

Dan Le Sac vs Scroobius Pip scorched onto the UK music scene with 'Thou Shalt Always Kill' in spring of 2007, which also coincidentally was the CMU Track of the Year for 2007. Signed to Rob da Bank's Sunday Best label, CMU first spoke to the Dan Le Sac half of the duo around the release of their debut album 'Angles'. As they arrive in Edinburgh to play the Edge Festival this week, we look back at how he answered the Same Six.

Q1 How did you start out making music?
My cousin was a musician and as a you child, maybe eleven or twelve, he got me into New Order and Depeche Mode. By the time I was fourteen, I had managed to nag my parents enough to buy me a second hand Atari ST and a bootleg copy of Cubase. From there it was just trial and error - I kinda still work that way now!

Q2 What inspired 'Angles'?
As I take control of the musical side of the process my influences are very different to Scroob's. I tend to find envy is my biggest inspiration. If a band or producer I like

finds a new noise, I'll go off and try to work out how they've done it. Although I rarely find what I'm looking for, I generally find something else, something better. Without trying to sound pretentious (but most definitely sounding pretentious at the same time), the inspiration for the album is these experiments, and hopefully they reflect something of what Scroob is trying to say.

Q3 What process do you go through in creating a track?
We have a really simple creative process. We tend to email ideas back and forth to one another, developing things as we go. It seems to strip out all the ego from the creative process and avoid a lot of arguments or dented pride.

Q4 Which artists influence your work?
The width of my influences are huge. I have a deep love of Joy Division, Clark, Aphex Twin, Mogwai, Godspeed! You Black Emperor, but I'm not adverse to a great tune whether it comes from Frankie Valli or Girls Aloud.

Q5 What would you say to someone experiencing your music for the first time?
Nothing, an honest opinion of an album can only be formed without pre-knowledge of it.

Q6 What are your ambitions for 'Angles', and for the future?
The only ambition for this album I have is that it does well enough for us to do another one - the amount I've learnt in the last year, it would be a shame not to use it!

Dan Le Sac vs Scroobius Pip play the Liquid Room on Victoria Street on 24 Aug at 7.00pm.

andrew collins chooses the tunes

ThreeWeeks is teaming up with 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.

Our second Fringe playlist is compiled by Mr Andrew Collins. Journalist and broadcaster Collins began his career with the NME in 1989, going on to briefly edit Empire before leaving to take up the same role at Q in 1995. During this time, he also appeared on various shows as part of a double act with fellow music journalist Stuart Maconie, including on their own Radio 1 show 'Collins & Maconie's Hit Parade'. He has also worked as a scriptwriter on a number of shows, including 'Eastenders' and BBC sitcom 'Not Going Out', and written three volumes of his autobiography.

Currently he is Film Editor of the Radio Times and writes a monthly column for Word. He also presents the Saturday mid-morning show with comedian Richard Herring, standing in for Adam & Joe while they take an extended break. Collins and Herring also present their own free weekly podcast, 'The Collings & Herrin Podcast'.

This year Andrew is performing his first solo stand-up show at the Edinburgh Fringe. Entitled 'Secret Dancing', it's on at Bannermans at 12pm every day until 21 Aug and is free. You can also catch 'The Collings & Herrin Podcast' being recorded live on Saturday and Sunday, then from 18-22 Aug, at The GRV at 3pm. That one will cost you a fiver.

In amongst all that, Andrew also found time to put together a Powers Of Ten playlist for us. He told us: "This playlist was created in tribute to Spotify, which has become a very useful tool for me while working in the British Library at my laptop over the last couple of years. If I am reviewing an album for Word magazine, let's say, it's a fantastic resource for researching or refreshing an artist's back catalogue. I know I'm not the first to spot the joy of Spotify, and I'm still a bit of a novice - I'd never even made a playlist until CMU asked me to! - but with non-leaking earpieces in, I can enter my own world while all around are silent and industrious in one of the library's Reading Rooms".

The list of tracks Andrew has chosen is below, but to enjoy it properly you need to head to www.theCMUwebsite.com/playlists and crank up your Spotify.

ANDREW'S POWERS OF TEN PLAYLIST

01 The Twilight Sad - The Room
I became slightly obsessed by this Scottish group while writing about their most recent album 'Forget The Night Ahead', a thrillingly melancholy slice of social decay. 'The Room' was the third single from it, but the first to grab me by the neck. It still haunts me.

02 Ringo Starr - Drumming Is My Madness
John Harris, now a star writer at the Guardian, turned me on to the strange delights of Ringo's solo albums when I worked alongside him at Q in the 90s. This was one of John's pet tracks, a bluntly autobiographical ditty from 1981's 'Stop

And Smell The Roses', and it still makes me smile (useful after The Twilight Sad). "Drumming makes me happy", he hoots.

03 Sheryl Crow - Leaving Las Vegas
The first "grown-up" album I was presented with when I graduated to Q magazine in 1993: Sheryl Crow's 'Tuesday Night Music Club' debut. I still like it, as it represents a time in my life when all pretence about what was cool and what wasn't melted away.

04 The Doobie Brothers - Wheels Of Fortune
My friend Martin advised me to check the Doobies' 1976 album 'Takin It To The Streets' and I was hooked from the beginning of this opening track's guitar and drums. First record with Michael McDonald on vocals. I can't claim to be an expert, but how nice to be able to dip into the past.

05 Doom - Cellz
Born Like This' by the artist formerly known as MF Doom ended up being one of my favourite albums of 2009, not least this track, which samples Charles Bukowski reading his own poem 'Dinosauria, We'.

06 Little Boots - New In Town
I have no deep love for the wave of electro-ladies who came through a couple of years ago, but as the very first album I sampled first on Spotify, Little Boots' 'Hands' lodges in my heart, and this is decent pop.

07 Of Montreal - The Past Is A Grotesque Animal
An acquired taste, these tempo-switching Athens dandies, but you've got to love their titles, not least this 2007 album, 'Hissing Fauna, Are You The Destroyer?' An eleven-



minute epic from that album, but one that actually sticks to one tune. For a bit.

08 Holy Fuck - 1 MD
Bit of a cheat, as this opening track from the naughty-named Toronto 'math rock' instrumentalists is actually a dramatically rising intro, which leads directly into track two...

09 Holy Fuck - Red Lights
One of the best things on one of the best things I've heard in 2010. Although, to be honest, I don't hear much these days that I like from one end to the other.

10 Wu-Tang Clan - Bring Da Ruckus
A curio, from their live album recorded in 2007 in Montreux, but I will always love the ramshackle, uniquely cinematic and potty-mouthed Staten Island Shaolin crew, and you have to love the shout out to Switzerland to join in with the line, "Fuck that shit!" Which the rap fans of Montreux willingly do.



MORE ONLINE: Reviews go live every day of August, check out the latest reviews online at www.ThreeWeeks.co.uk or in the ThreeWeeks eDaily or via the iFringe app

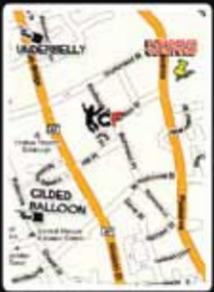


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totally relevant

Guest editor Pip Utton continues with his music theme and talks to Mumbai rock band Something Relevant about their debut at the Fringe

Pip: A Mumbai rock band on the Edinburgh fringe!? Why? What made you decide to come on this adventure?

SR: After six years of existence, we have reached a point in India where we have performed on every stage available. We're still itching to perform, so we started organising our own concerts so we could play to more people. And during these adventures in Mumbai we ran into our trombone player who is an Edinburghian and he just would not stop talking about how awesome the Fringe is. And now we know why.

P: In just a few words, what is your style of rock? Any particular influences?

SR: We are songwriters primarily. When we have something to say we try to put it to music in a way which means that people will get the point. There is an anti-war song we do, called 'The trick', which started off as a bluegrass tune and it really didn't work that way. It is now a punk rock song, and it really captures the idea better that way. We write songs about life in general. We were heavily influenced by Frank Zappa, Grateful Dead, and the Dave Matthews Band.

P: I've been around for years; I know the way things work at the Edinburgh Fringe and I still find it a minefield, how did you cope with all the preparations of finding a venue, accommodation

etc? And have they come up to your expectations?

SR: Thankfully we have a great support structure behind us; Tomek and Laura at the venue have been really great! Armeet Panesar and his brother Trav (trombone) have sorted out our every need - whether it's do do with our stay, back-line gear, or our homesick cravings for Indian chicken curry. A special mention must be made of the resident fringe veteran Alan Tweedy, who gives us the proper low-down on the fringe. As a band we don't have expectations from the fringe. Just a very serious agenda, to have fun. The rest just sorts it self out. We're lucky like that.

P: What are your impressions of the Edinburgh Festival? Has the size of it come as a surprise or have any of you been here before?

SR: It is the first time for everyone at the Festival, but we're feeling right at home. The Royal Mile reminds me a lot of the crowds in the train stations back in Mumbai. Crowded, noisy, crazy with something constantly clamouring for attention.

P: It must be difficult for you to generate audiences. There are many well known bands and singers up here. How are you managing to attract people to your show?

SR: Competition is always going to keep people guessing as to which show to go to. And it is hard for people to sieve through all that is going on here. We're going nuts, as well, trying to decide which shows to see. Our music really stands out, though, if you've heard it. So we're going to try and perform everywhere, and get people to the show. The show itself is a concert-party, and we're really counting on the people that come for the shows to spread the word.

P: Are any of you taking the opportunity to see other shows? Which ones? Are there other bands and singers you will see?

SR: Looking forward to seeing some bands like Phoenix, I know they're

performing sometime later this month. But apart from that we really dig the comedy scene here. We've already seen quite a few. Next week's schedule includes Jim Jefferies.

PU: What do you hope to get out of being on the Fringe? How will it help your careers? Would you recommend other bands from India to come over? Would you come back?

SR: Our main agenda is to play to newer audiences and to connect with new people. We want to perform at more festival stages. By being here we are getting the right kind of reviews and pr, which should be helpful in getting us into a few more festivals next summer. I definitely think more Indian bands need to come to Edinburgh. Judging by the response, we are definitely going to be back next year.

PU: It's a very lame question I know, but are you having a good time here? Where do you eat? What do you do to make the most of the experience?

SR: We are loving it here. We are already making the most of this experience: the night outs don't end until 5am. 5 nights a week we party. Eating here is a bit tough. It is rather difficult to eat healthily, and super expensive if you do. So we've started cooking at home, enough to feed a small army.

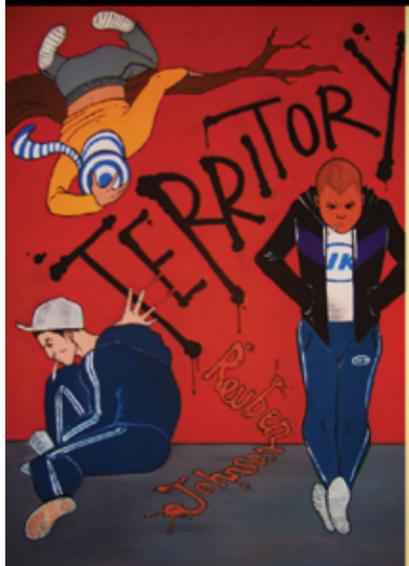
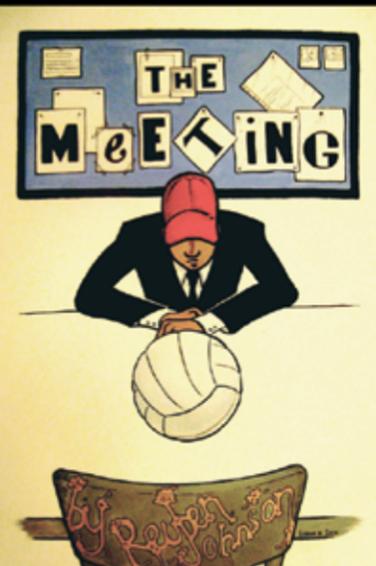
P: Take a vote in the band and choose any one singer from anywhere, you would most like to join you on stage for a gig.

SR: Florence from Florence and the Machine!

Feels Good To Be Alive, Something Relevant, New Town Theatre, 5 - 30 Aug (not 7, 10, 16, 23), 10.30pm (11.30pm), £8.00 - £12.00, fpp 184.



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THIS WEEK IN THE VAN

Laura Mugridge has a show set in her campervan, parked in the Pleasance Courtyard. Each issue she recalls her ten favourite moments of the week.

So this week has been another week of lovely people, unexpected surprises and people being generally excited to see a VW campervan in the Pleasance Courtyard. A few people have tried to just sit in it, thinking it's an extension of the bar, and some people just want to touch it. Here are my highlights of the week!

1. People seem to be getting very excited about getting into the van. Every time I turn my back in between shows, there are children sitting in it. I like this, although it does make me feel like the Child Catcher from 'Chitty Chitty Bang Bang'. I'm not.

2. I have had a few friends come to see the show, and because of the interactive, intimate nature of the show, it's sometimes easier to pretend I don't know them. My friend Nick combated this by introducing himself with an entirely fake name. This got very confusing, but I very much enjoyed his new identity. It was much more exotic.

3. I met someone else who has never seen or operated a slide whistle. It blew his mind. He mastered the slide, but decided to suck rather than blow. This created an awful wheezing sound, and another tutorial was needed. Good times.

4. After a particularly tiring run of shows, I snuck into the van for a nap. There is something wonderful and comforting about sleeping in the middle of the Pleasance Courtyard. I'd recommend it. But only if you're in a van. Trying to sleep on those cobbles would be extremely uncomfortable and would probably lead to some sort of awful back problem.

5. It's impossible to avoid flyers in Edinburgh. This week I had the unfortunate experience of someone trying to flyer my show whilst I was doing it. There is a brief beginning section outside the van and I had to ask someone to stop pitching their show to my audience whilst I was introducing myself. I'm glad the audience didn't desert me, they turned out to be very lovely indeed.

6. During a musical section of my show, a man called Dan started dancing in a marvellous, impromptu way. It was

quite shoulder based, due to the limited space, but we all enjoyed it very much.

7. According to a member of Front of House, someone tried to buy my van while I was inside it doing a show. I'm glad they didn't sell it, that would've been awkward.

8. I have some friends up in Edinburgh who are visiting with their children. Because I am over enthusiastic, I offered to babysit for an hour after my shows on Friday. It was during that hour that I realised I am not quite ready to procreate. They are lovely children, and they did sing me a medley of songs they have learned from various festival shows, but they did make a paste out of Jammie Dodgers and water, which I have only just got out of the carpet.

9. After a long day of shows, my husband and I 'hilariously' lost the keys to the van when we came to lock up for the night. After a huge panic that we would have to a) dismantle a drain under the camper or b) sleep in it to deter thieves, we found the keys in a TINY space that only campervans have. I'd like to say that this was an 'adventure' but that would be a lie.

10. Because of the personal and interactive nature of the show, audience members feel like they know me a little bit. This week, I got a pat on the bottom from a very old lady. It was unexpected, but enjoyable.

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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JOLLIE: ROGER!

A BRILLIANT MUSICAL SKETCH SHOW

4-30 AUGUST
7.00PM

BOOK: PLEASANCE.CO.UK

MUSICALS

PROS FROM DOVER

3.20pm Aug 5 - Aug 29 £5

The GRV, 87 Guthrie St, EH1 1UG
Box Office: 0131 220 2887 www.the-grv.com

THEATRE

SOUTHAMPTON JAM & MARMALADE

100% ORGANIC STUDENT STAND UP

Dragonfly Bar, 52 West Port
7.50pm Daily 7th - 28th **FREE!**

MUSICALS

CRUSH

A secret crush confess-a-thon!

www.crushhh.co.uk

13:10, 7-28 August (not Mondays)
Banshee Labyrinth Cinema Room
Venue #156, 29-35 Niddry Street

DANCE/PHYSICAL

the BIG smoke

PLEASANCE JACK DOME
4TH-30TH AUG at 2.20pm
EX. 17TH & 24TH

0131 556 6550
www.bigsmoke.co.uk

DANCE/PHYSICAL

DYSSEY

ONE MAN'S BLOODY QUEST FOR HOME

2.50 4-30th AUG
(excluding 17th & 24th)

Theatre Ad Infinitum have moved to the front of the pack...
The Guardian

THEATRE

The Metronome

16th-21st August 17:00

The Space @ Surgeons Hall,
Grand Theatre (Venue 53)
Fringe Box Offices: 0131 226 0000
Venue Box Offices: 0845 508 8515

THEATRE

RIGHTeous MONEY

AUGUST 4-29, 11 PM
PLEASANCE COURTYARD

www.righteousmoney.tv

THEATRE

Of Women and Horses I have known

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

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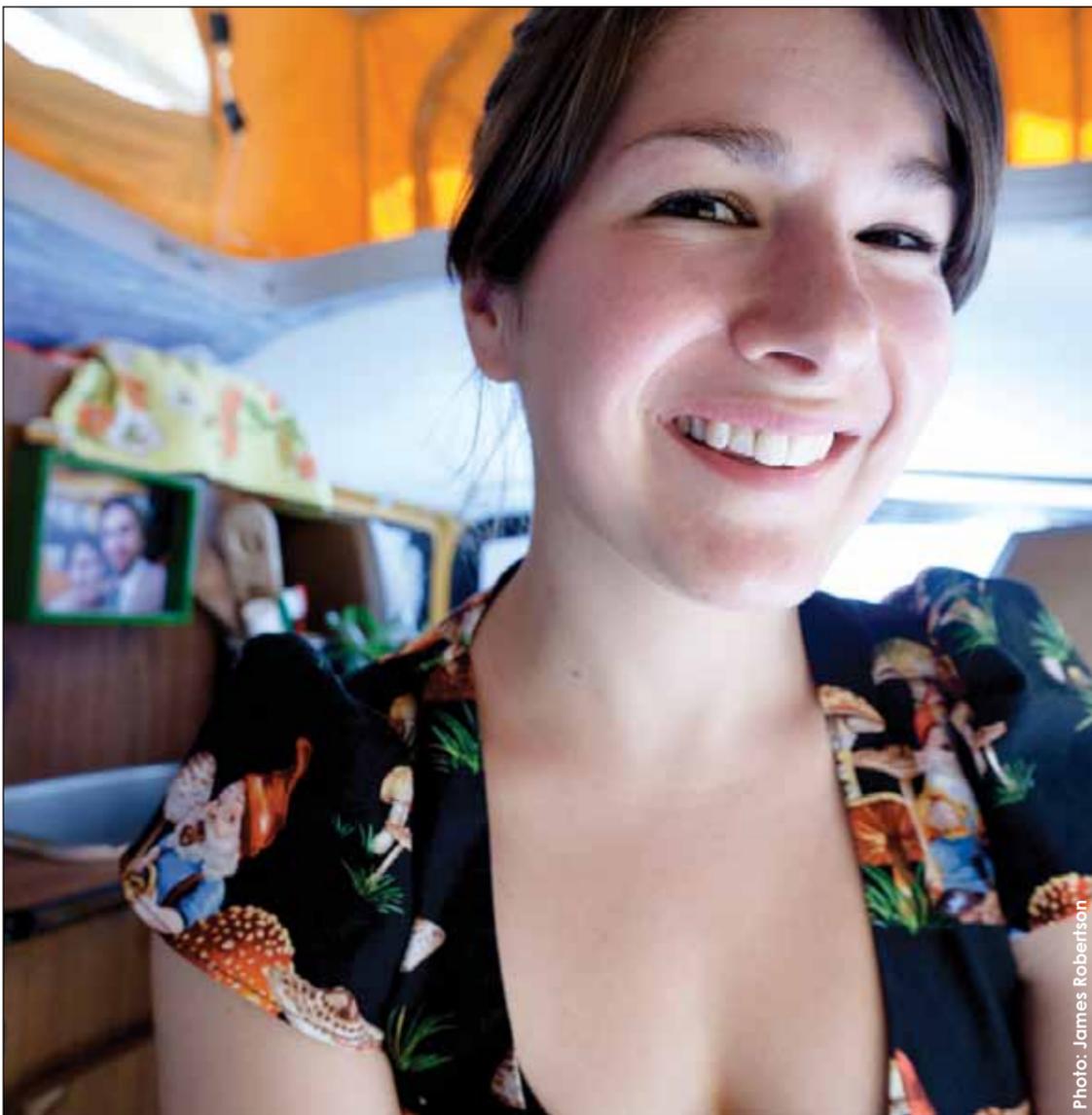


Photo: James Robertson

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 is one more weekly edition to come, with Guest Editor 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, or sign up at 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.

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

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 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, 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 or to discuss a project send an email to 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 programmes 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.

STAFF BOX

Editors
Chris Cooke, Caroline Moses

Editorial Assistant
Georgina Stone

Deputy Sub-Editor
Gerardine Coyne

Office Manager
Victoria Prest

Podcast Producer & Website Manager
Tom Bragg

Digital Director
Alan Ogilvie

Assistant Sub-Editors
Anne Clark, Hope Whitmore, Margarita Sems, Richard Watson, Thom Atkinson, Catherine Meek, Julia Lichnova.

Photographers
Adam Bell, David Haggerton, James Robertson, Kate Edwards.

Podcasters
Alexandra White, Alex Howard, Kimberly Arms, Laura Snow, Olivia Ivens, Charlotte

Dove, Georgia Murphy, Kate Fish, Ellie Tuck, Ed Frankl, Clare Carswell, Colin Chaloner, Adam Bates, Amy Powell Yeates.

Reviewers
Alistair Quaile, Andrew Leask, Catriona MacLeod, Kit Buchan, Coco Crème, Dave Fargnoli, David Collett, Dora Petherbridge, Elizabeth Stewart, Emily Gorton, Georgia Sharp, Georgina Evenden, Giulia D'Amico, Giulia Galastro, Hannah Myers, Hannah Clark, Hope Whitmore, Jennifer McGregor, Julia Lichnova, Katie Conaglen, Kirsten Rumbles, Lois Jeary, Lucy Smail, Margarita Sems, Matthew Marland, Matthew Betts, Melissa Geere, Nicholas Pearce, Livi Watson, Richard Watson, Ruth Johnston, Samantha Kent, Samuel Raffell, Sarah Jordan, Sarah Howell, Sarah Sanchez Garcia, Steve Lyons, Thom Atkinson, Thomas Martin, Thomas Vaziri, Tom Campion, Vivienne Egan, Chloe Courtney, Catherine Meek, Anne Clark, Adam Bell, Adam Bates, Alexander Howard, Colin Chaloner, Ed Frankl, Ellie Tuck, Georgia Murphy, Kimberly Arms, Laura Snow.

Founders Chris Cooke, Geraint Preston, Alex Thomson

Publishers
Chris Cooke, Caroline Moses

Concept and content © ThreeWeeks Publications.

ThreeWeeks Publications is owned by UnLimited Publishing, a division of UnLimited Media, Unicorn House, 221-222 Shoreditch High Street, London, E1 6PJ. Tel: 020 7099 9050.

Weekly printed by Harmsworth Printing.

Daily printing by Smart Design & Print.

Weekly distribution by Door To Door Delivery

With thanks to: All our festival friends old and new, and especially Christabel, both our wonderfully patient printers, everyone at the Bongo Club, all the festival and venue press offices, all the Fringe publicists, all the other FMN media, and everyone at UnLimited Media and Unicorn Jobs.



PHOTO PAGE

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01: It's all about the uke this Fringe [KE]

02: Scott Free in 'Pink Sinatra' [AJB]

03: The guys from 'Keepers' [JR]

04: Fringe favourite Reg D Hunter [KE]

05: 'En Route' on the streets [KE]

06: 'While You Lie' at the Traverse [DH]

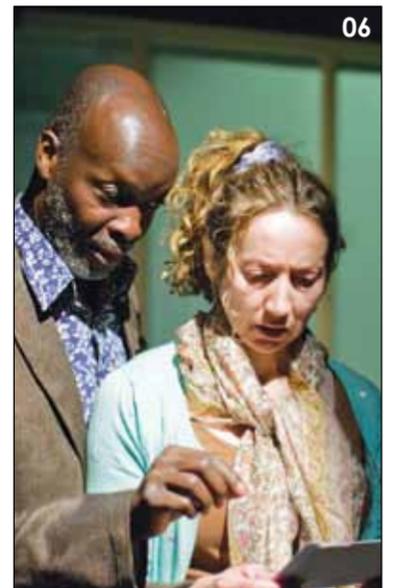
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05



06



02



03



'THE FUNNIEST SKETCH TROUPE ON THE FRINGE!'

The Scotsman

Pappy's

ALL BUSINESS



The List



The Mirror



Independent
on Sunday



Metro



Fest



The Guardian



The Times



Telegraph



Time Out



Chortle



Three Weeks

4-30 August 7.20pm

0131 556 6550 www.pleasance.co.uk

0131 226 0000 www.edfringe.com

www.pappyscomedy.com

