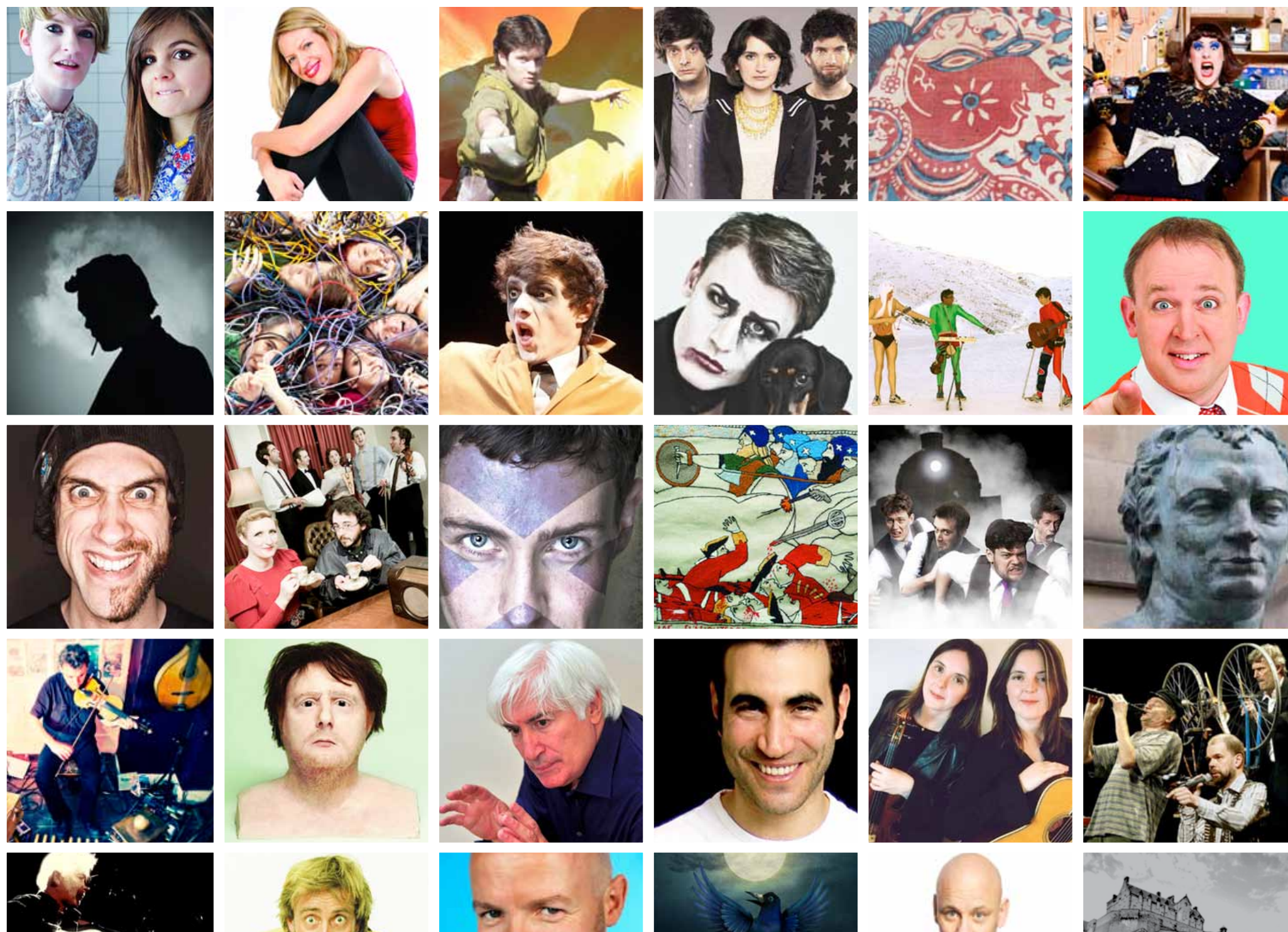
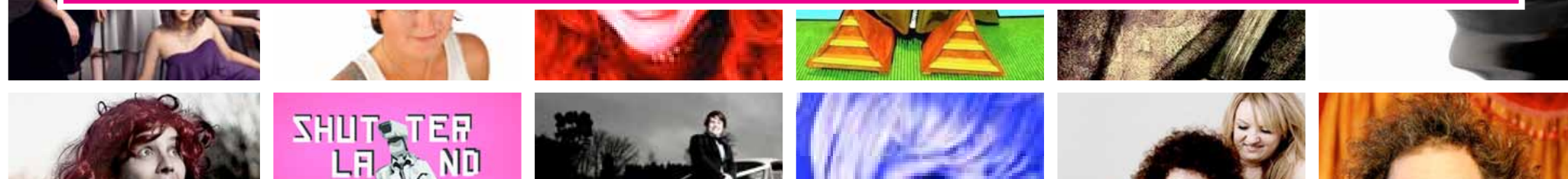


ThreeWeeks_{IN EDINBURGH}



WELCOME TO EDINBURGH 2011

When you've covered the Festival for fifteen years, you know what's good – find out inside



INSIDE YOUR FREE PREVIEW GUIDE TO THE EDINBURGH FESTIVAL 2011: Alister O'Loughlin, Dusty Limits, Terry Alderton, Zoe Lyons, Charlie Baker, Nick Pynn, Luca Silvestrini, Spotlites' James Cowden, and the team behind EIF's Heirlooms exhibition, plus show tips galore for comedy, cabaret, theatre, dance, musicals, music, art, events and kids' shows.

PHIL MCINTYRE | ENTERTAINMENTS

CAMILLE

O SULLIVAN

'DANGEROUSLY FRAGILE, AN EXCEPTIONAL VOICE'
EDINBURGH EVENING NEWS

feel

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IT'S AS THOUGH
HER BREATH IS
SOAKED IN PARAFFIN:
ONE SPARK, AND THE
WHOLE ROOM WOULD **IGNITE**'

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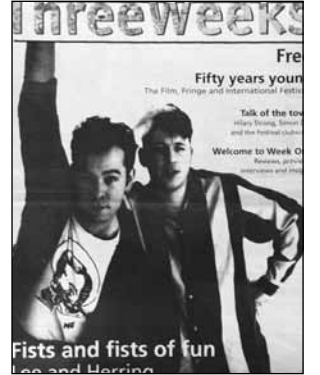
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fifteen years covering the festival

Earlier this evening (actually, I'm writing this at three in the morning, so in theory, that was yesterday), whilst staring up at a very high ceiling (a sure sign that one is in Edinburgh), I reflected on the past fifteen years of my life and realised that every single one of them has been delineated and defined by the Edinburgh Festival. Even the year that I gave birth at the start of August, I had, by the



time that event occurred, spent half the year putting together a team of aspiring reviewers and coming up with content for that year's publications. I was still working on team lists when the contractions started.

It's a testament to the power of the Festival, and in particular, the Fringe: this huge, pulsating mass of people and things that makes me want to come back every year, no matter what. ThreeWeeks, and the people behind it, all feel that pull, and we are not alone. It is fantastic and delightful to note that in our sixteenth year, all four cover stars from our very first year – Richard Herring, Stewart Lee, Mark Thomas and Jerry Sadowitz – are all back at the festival in 2011, and doing proper runs too, none of this "one night only" stuff. Some people might call it not-moving-on. I'd call it sticking-with-a-good-thing. I think it would be a sad state of affairs if every famous

and successful comedy act – or theatre group, or dance troupe – got to a point where they thought they were too big for the Fringe; it's a great thing to see the established pros mixing with the unseasoned newcomers, and it's part of what makes the Edinburgh Festival Fringe the brilliant and unique thing that it is.

Putting together this preview issue is usually a pretty tiring business, but by the time I've got around to writing this (a few hours before it goes to press) I'm still bursting with enthusiasm for the Fringe-beast, and so is everyone around me (I'm not the only one still up working in the middle of the night). We should be in bed, but we are still here, fuelled by the energy that the Festival always creates. I can't wait to see our first issue in print. I can't wait to begin the process of reviewing as many shows as we possibly can so that as many shows as possible will

go home with that elusive review. I am really looking forward to fielding our 2011 team of highly talented writers; this year, they really are a crack troop.

That being the case, I suggest you not miss a word of it, especially if you're looking for recommendations for how to fill your every waking Fringe hour with quality entertainment. Look out for our weekly and daily editions in venues all over the city, and check out our website or sign up for our daily e-newsletter. Take recommendations from us, and listen to word of mouth. But promise me to go and see at least one show you've never heard of, that probably doesn't have a big PR machine, and that's probably the sort of thing you wouldn't normally bother with. I'm not the only person who will tell you that that's what the Fringe is really about.

Caro Moses, co-Editor, ThreeWeeks

CONTENTS

- 04: Festival People**
- 06: Comedy**
- 10: Cabaret**
- 12: Theatre & Musicals**
- 16: Dance & Physical**
- 18: Music**
- 19: Survey**
- 20: Art & Events**
- 22: Kids' Shows**
- 23: Meet Team ThreeWeeks**



“The whole concept of being paid to show off for a living is ridiculous”

Andrew O'Neill on making metallers laugh - www.threeweeks.co.uk/andrewoneill

MORE THREEWEEKS



Look out for our **Weekly Editions** packed with news, reviews, interviews and guest columns every Tuesday of the festival, pick up your free copy at venues, cafes and bars all across Edinburgh.



The **Daily Edition** come outs daily, so that's seven days a week, from Friday 5 Aug, available to pick up each evening from ten central Edinburgh locations with all the very latest ThreeWeeks reviews.



The **eDaily** will land into inboxes every day from Friday 5 Aug, with news, interviews and all the latest reviews. Join 25,000 other festival fans and sign up to the eDaily for free at www.ThreeWeeks.co.uk/eDaily



A new edition of the **iDaily** podcast will go live every week day of the festival from Monday 8 Aug. Each thirty minute show will have the latest news, gossip and chat. Stream or subscribe at www.ThreeWeeks.co.uk/iDaily



www.ThreeWeeks.co.uk is one of the most read Edinburgh Festival websites in the world, and will be overflowing with content throughout August. Follow us on Twitter or Facebook for regular updates.



And talking of Twitter, don't forget the ThreeWeeks **Twittique** service, mini-critiques of four and five star reviews at twitter.com/twittique. This is the very first place you'll get to hear about the shows we love.



And finally, do not forget that all ThreeWeeks previews and reviews also appear in **iFringe**, the very best smartphone app at the festival. Check your app store of choice or go to www.ifringe.co.uk

biggest festival, biggest reviewer

FRINGE PEOPLE

getting the most from the fringe: performers

Fringe Society feedback shows that the number one reason for performing at the Fringe is professional development. Every year thousands of young and new performers and creators hope to reach new audiences and, crucially, the promoters or producers or bookers or programmers or commissioners or collaborators who can help them take their projects, and careers, to the next level. If that's you, how can you get the most out of your probably costly Fringe experience?

Prodigal Theatre Co-Director Alister O'Loughlin has been a performer, director and producer at the Fringe. Since 2005 he has been a trustee of the Fringe Society, and is now heading up said Society's recently created Participants' Council. This year he is actually appearing in someone else's show, alongside Steven Berkoff in the Festival Highlights production of 'Oedipus' at The Pleasance. But what advice does he have for those newer to the Festival, looking for the Fringe to provide a spingboard? Read on to find out...



“One of the best pieces of advice I ever received was from the late comedian Larry Grayson, who in turn had received it from his manager on the eve of a big London gig. Larry had plenty of fancy clothes to wear but the manager insisted on a new tailored suit. “If you're going to be a success, Larry, you must look like one”. And the rest, as they say, is history.

Personal hygiene often seems to take a tumble by the end of week one of the Edinburgh Fringe, but speaking as someone who has met a host of young companies desperate to sell their shows at promoter breakfasts; it's difficult to believe the hype from a director who hasn't shaved or ironed their shirt... Being the clear-eyed well presented one whose voice is still functioning despite the hour can set you apart from the crowd and will help you to be heard.

Do your research. Yes, it is an arts festival, but it is also the biggest open market place you're ever going to encounter and it pays to remind yourself of that. We all know it costs to get here, and it costs to stay here, and it costs to come back here, so you need to be clear what your investment is for!

The feedback the Fringe Society receives tells us that professional development is the number one reason performers attend this festival. That clearly means there are lots of opportunities, but it also means there is lots of competition. If you are here to progress your career in the arts, you need to plan. Find the networking sessions, plan your attendance and push yourself forward. Few artists enjoy selling their own work, but it needs to be done and you need to have clearly articulated in advance what your work is, why you make it and why you believe it should travel.

Promoters understand that very few companies in Edinburgh are performing in the conditions they'd choose to be seen in, and they take that in to account. But when it comes

to sitting down and talking about taking a performance on, promoters will expect you to know how much you cost, how your cast and set travels, what technical requirements you have and what you have done/will do to promote the piece yourself.

Eat well. It's too easy to forget, ignore or suppress with alcohol your hunger but the Fringe is an ultra-marathon of performance and you need to look after yourself. Likewise, sleep is your friend and it pays to do it in a bed, rather than someone else's show.

Talk to people. Everyone who has worked the Fringe has advice. The best of course is available from the Fringe Society, and anyone who is really interested in using the Fringe to develop professionally should join to take advantage of all that is on offer, AND to contribute to the direction the Fringe festival takes. But other performers, promoters, and venue staff will know good tactics to employ to get the best out of your time here, and they may well be venue specific.

See work that is on the same scale or deals with the same themes as your own. Know what other people are doing in the same field as you and also follow which shows are getting a buzz. People will expect you to be clued in to what's happening as the Fringe develops, so keep reading ThreeWeeks and the other Fringe press and keep an ear to the ground.

Usually here's where we say “and enjoy it!”. But actually, **WORK IT**, and if you do, the enjoyment will follow. No sane person would pay out the money and put in the effort it takes to perform at the Fringe for a month purely for their own enjoyment. The enjoyment is in the work, and the people who get the most from attending the Fringe are the ones who are prepared to earn it. Good luck! ”

Alister appears in 'Oedipus By Steven Berkoff (After Sophocles)' at The Pleasance from 3-29 Aug (not 10, 17, 24) at 1.20pm, fpp 285.



CtheFestival

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fringe



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Daniel Cainer
More Jewish Chronicles

4-29 Aug at 8.20pm



TheatreM
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3-20 Aug at 1.15pm



Hint of Lime Productions
Are There More of You?

4-29 Aug at 5.25pm



Backhand with C theatre
The Velveteen Rabbit

3-29 Aug at 11.00am



Kipper Tie with C theatre
The Mole Who Knew it was none of his business

3-29 Aug at 10.00am



The Effort with filmro
Theseus is Dead

3-29 Aug at 6.15pm



Hint of Lime Productions
The Trials of Galileo

4-29 Aug at 6.50pm



C theatre
Red Riding Hood and the Wolves

3-29 Aug at 12.15pm



C theatre
This is Soap

3-29 Aug at 1.15pm



C theatre
The Ugly Ducking

3-29 Aug at 11.15am



C theatre
Shakespeare for Breakfast

3-29 Aug at 10.00am

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Q&A: TERRY ALDERTON

2010 ThreeWeeks Editors' Award winner
Terry Alderton is a real favourite with our reviewers, but we're not the only ones that like him, judging by all the work he gets. He's been nominated for the Edinburgh Comedy Award, he's done lots of presenting and acting on the telly, and you might recently have seen him on Michael McIntyre's 'Comedy Roadshow'. We caught up with the man himself to ask a few pertinent questions about life, the universe, and his new Edinburgh show. Well, okay, maybe not the universe.

TW: How did you decide to become a comedian?

TA: My Mother loved/loves showbiz. She always got excited about TV shows like the Royal Variety. This of course drew me in, and I found I particularly liked the impressionists. My Dad, who

loved/loves comedy – Spike Milligan, Dave Allen, Dick Emery at the time – also had a love for Shirley Bassey. Reflecting on it, I suspect how I now perform on stage is a combination of all this. The accents and characters, the surreal and the 'show'!

TW: Have you always been able to "do voices"? Were you the class turn when you were at school?

TA: Yes. I was something of a cry-baby at school, and took a little stick in the very early days for not being very good at reading and writing. This, I think, led me to the silliness, stupid voices and prattling around. I would attack the situation, thus taking control. Being able to impersonate was a key move.

TW: How do shows in small venues in Edinburgh compare to doing a set for something like Michael McIntyre's 'Comedy Roadshow'?

TA: I won't lie to you, I love the big rooms: the bigger the playground, the bigger and deeper my performances become. That said, I'm not sure I'd be interested in the stadium gigs, but we'll see. One thing I will say, though, is that

every gig is a cup final, every one of them means something to me, so on the day, size doesn't matter.

TW: You've hosted your own radio show. How does this compare to appearing on stage?

TA: It doesn't really, for me they are so different. Playing host to a mic in an empty studio, with the silent responses of a text or an email, is never going to be the same as a live audience sitting right there! I've loved doing radio, but for truly connecting with other human beings, live comedy is an unbeatable genre.

TW: You've also acted in a number of films and TV programmes. Can you see yourself ever concentrating on acting rather than comedy? Are there other avenues you'd like to explore?

TA: For years I wanted to act, I wanted the big Hollywood break! It's only recently that I realised that this is my downfall and that I should concentrate at what I'm good at and enjoy: Stand Up. So in answer to the question, I'm not chasing it any more, and if the dream part comes my way then so be it. As for other avenues, I'm happy doing the comedy and that

keeps me away from my precious family enough!

TW: What keeps you coming back to Edinburgh?

TA: It's the home of all comedy festivals, and to not be a part of that as a comic would be a crime.

TW: What can we expect from your 2011 show?

TA: More of my twisted logic. The Voices will be with me (they always are), and there is more complexity in my routines. I'm enjoying building conundrums at the moment and pushing things as far as I can mentally. In October last year I listened to Steve Martin's 'Born Standing Up'. As I listened, I uncovered Four Comedy Secrets. I don't think he intentionally put them there, but they are there nonetheless, and are very simple. This has had a profound effect and added an astounding twist in my performance and comedic thought process.

Terry's show is on at Pleasance Courtyard from 3-28 Aug (not 15) at 9.20pm, fpp157.



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3 TO SEE: COMEDY SHOWS

3 FUNNY WOMEN:



Isy Suttie: Pearl and Dave

While I've not spent too long browsing the ThreeWeeks archives to check

this out, I am pretty sure that Isy Suttie has always been pretty popular with the ThreeWeeks reviewers sent to see her various Fringe shows over the years. More importantly, and I know this for certain, she's always been popular with me, which is the most important thing, right? I was thrilled to see Ms Suttie turning up on 'Peep Show', and am equally delighted to see her turning up back at the Fringe, with a show about internet romance. Yay.

Pleasance Courtyard, 3 – 29 Aug, 5.00pm (6.00pm), £9.00 - £11.50, fpp93.



Roisin Conaty: Destiny's Dickhead

OK, so Roisin Conaty probably doesn't need much of an

introduction, especially if you're a Fringe regular. However, dear reader, if you are not a Festival frequent flyer, perhaps not even a native of

this country, here are the facts: Conaty last year won the prestigious Edinburgh Comedy Award newcomer gong, and has of late been making a fair few TV and radio appearances. She's also very funny. All good reasons why you might decide to go and see her show.

Pleasance Courtyard, 3 – 28 Aug (not 15), 5.45pm (6.45pm), £7.00 - £9.50, fpp143.



Holly Walsh – The Hollycopter

Now, here's some refreshing honesty for you. I don't know an awful lot about Holly Walsh.

Somehow I've managed to miss her previous Edinburgh performances. But I do know – because I am very well informed on these matters AND I know how to use Google – that she's done loads of great stuff. But that, dear friend, is not really why she's tipped here. Yes, Holly has a good rep, but she also has a very good blurb for her 2011 show, which is really what caught my eye. Well, it made me laugh. Here it is: "Last August, Holly Walsh jumped off a 40ft pier in a home-made helicopter. She then spent four days in hospital. And wrote this show".

Pleasance Courtyard, 3 – 29 Aug (not 15), 6.00pm (7.00pm), £7.00 - £9.50, fpp88.

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■ KAPOW



The comedy fraternity will gather in the Pleasance Grand for a very special night in the middle of this year's Fringe. 'The Wrestling' will see both stand-ups and professional wrestlers take to the stage.

The all-star event is being led by Max Olesker, one half of comedy duo Max & Ivan (pictured), who, aged 15, was the youngest pro-wrestler in the UK. He will take to the ring under his wrestling moniker Max Olesker to compete with, amongst others, Ben 'PAC' Satterly, aka "the man that gravity forgot". Comedians lined up to appear, some of whom will be doing some wrestling too, include Frisky & Mannish, Rich Fulcher, Angelos Epithemiou, Abandoman, Nick Helm, Humphrey Ker, Tom Rosenthal, Matthew Crosby, Idiots of Ants, The Beta Males and Patrick Monahan.

Meanwhile Brendon Burns, not otherwise appearing at the Fringe this year, will come to Edinburgh especially to commentate, alongside another ThreeWeeks favourite, Andrew Maxwell. Brendon told ThreeWeeks: "Wrestling and stand up are a natural marriage. I'm not doing a show at Edinburgh this year but I'm heading up just for this. I'm thrilled to be involved". 'The Wrestling' takes place on 15 Aug at 11pm.

■ AAAAAARGH



Organisers of the rather marvellous Malcolm Hardee Comedy Awards, held each Fringe in celebration of the late, great godfather of alternative comedy from which they take their name, have announced a whole week of events for this year's Festival. Though two days will be mainly focused on spaghetti juggling.

Now in their seventh year, the Malcolm Hardee Comedy Awards will be presented on Friday 26 Aug at The Counting House. Earlier in the week awards organiser John Fleming will also chair two Punch-Up Debates, on 22 and 23 Aug at The Hive at 6.15pm. Plus on Wednesday and Thursday of that week Fringe performers and audience members will be invited to take part in the first ever annual Malcolm Hardee Spaghetti Juggling Contest.

Full info on all this is online at www.malcolmhardee.co.uk/

3 TO SEE: COMEDY SHOWS

3 FUNNY MEN:



Tim Key - Masterslut

I'm always tipping Tim Key, and have been ever since I met him that time, way

back in the day, at some Fringe event or other. That was before he got all famous, of course, and started doing things like being on Charlie Brooker's telly programme and winning the Edinburgh Comedy Award. Not all Comedy Award Winners get my vote, but this one always does, because he does his odd poetry thing, and I love it. Pleasance Dome, 3 – 29 Aug (not 15), 9.45pm (10.40pm), £11.00 - £14.00, fpp159.



Jay Foreman: We're Living In The Future

This ThreeWeeks favourite this year tackles a topic that's

been covered by other comedians, I'm pretty sure, but it's always been something that's concerned ME. The fact that the future, as depicted in popular culture, is kinda NOW. "The world of 'Back to the Future II' with hover boards is only 4 years away, Lisa Simpson's wedding attended by robots was meant to take place last August, and the 90s are now as long ago as the 70s were in the 90s" says his press release. Well, exactly.

Underbelly, 4 – 28 Aug (not 16), 2.30pm (3.30pm), £8.00 - £10.00, fpp96.



Thom Tuck Goes Straight To DVD

Thom is one third of highly acclaimed sketch comedy troupe The Penny Dreadfuls. All

three members (the other two are David Reed and Humphrey Ker) are in Edinburgh with solo shows this year, but Thom is the one I know best, and one of my favourite members of the Edinburgh Festival Community. I really, really, really hope I get to see his show, which is all about straight-to-DVD Disney releases. He is watching them all, so you don't have to, and in my eyes, that makes him nothing less than heroic.

Pleasance Dome, 3 – 29 Aug (not 21), 8.10pm (9.10pm), £8.00 - £10.00, fpp158.

3 SKETCH SHOWS:



The Beta Males: The Train Job

I decided to pick Beta Males for inclusion in my comedy picks

because of the enthusiasm of at least one former ThreeWeeks reviewer. Looking into it, we're not the only publication to have heaped praise on

this four man sketch troupe, so you don't even have to just take it from us. And they mention Berwick-upon-Tweed in their Fringe Programme Entry. Well, I like Berwick. It's a very nice place.

Pleasance Dome, 3 – 29 Aug (not 16), 4.20pm (5.20pm), £8.50 - £11.00, fpp48.



Christmas For Two

This double act consists of former Funny Women finalist Sarah Campbell, and

Footlights alumnus Amy Hoggart. I'm told that the innocent looking pair (see photo, obv) were asked to write the most shocking comedy they could for BBC3's 'Laughter Shock', only to be told that their material was considered too edgy... and if there's one thing I like, it's humour that balances on the brink of a scary precipice. Ahem.

Just The Tonic at The Caves, 4 – 28 Aug (not 17), 4.55pm (5.55pm), £6.50, fpp58.



Jigsaw

This is another sketch comedy show, as you might expect, given that this is the sketch comedy section

of my tippage. This one features acts who have already proved themselves in stand-up – Dan Antopolski, Nat Luurtsema and Tom Craine – so one can't help thinking that chances are, this'll be a goodie. Though to be fair, when stand-ups take to sketch comedy, it can sometimes go the other way, so this show has a bit of suspense about it too.

Pleasance Courtyard, 3 – 29 Aug, 5.45pm (6.45pm), £7.00 - £9.50, fpp98.

3 DOCTORS:



Dr Brown Becaves

Becaves isn't a word. But never mind. I am recommending this show not on

account of the title's creative spelling, but on account of the fact that it has the word 'Dr' in it, and that's my theme and I'm sticking to it. I'm not awfully familiar with this chap as yet, I must admit, but I quite like his publicity photo. It makes him look like a lunatic. And his publicity material suggests that he actually is one.

Underbelly, 4 – 28 Aug (not 15), 9.50pm (10.50pm), £8.50 - £10.50, fpp67.



Doctor Phil's Rude Health Show

Here's a doctor that almost certainly isn't a lunatic. In fact, he

reminds me of a GP I used to have. This may not be altogether surprising,

I suppose, given that he actually is a doctor, and actual doctors, as everyone knows, all look and sound the same. You've probably seen Dr Hammond on shows like 'Have I Got News For You', heard him on 'The News Quiz' or 'The Now Show' and read his writing in Private Eye. It's not the first time he's been to the Fringe, of course, so he's a seasoned pro, in more ways than one. All good reasons why this should prove to be a safe bet. theSpace at Symposium Hall, 8 – 27 Aug (not 14, 21), 7.00pm (8.00pm), £7.00 - £10.00, fpp69.



The Life Doctor

This is a comedy play (I think) by Cambridge types. And God knows, I hate them. Well, okay, I don't. In

fact, I live with a Cambridge type. But I do hate the way people just assume that a show by Cambridge types will be good, just because Footlights once had Hugh Laurie in it. But a) this fulfils the criterion of having the word doctor in its title, b) it actually looks reasonably promising and c) their blurb was mildly amusing.

Underbelly, 4 – 28 Aug (not 17), 8.10pm (9.10pm), £8.00 - £10.50, fpp109.

3 WITH A STORY TO TELL:



Brett Goldstein Grew Up In A Strip Club

This is quite a thing. Brett Goldstein, as the title of his show

hints, grew up in a strip club, basically because his father had a mid-life crisis, sold his bookshop, and dragged him off to Marbella. It's not just about lap dancing and the destruction of a young boy's innocence, either, there's organised drugs and organised crime in there as well. To be fair, you might have expected the drugs and violence to make an appearance in a story about shady world of stripping, along with all the misogyny and objectification and what have you. Still, sounds interesting.

Pleasance Dome, 3 – 29 Aug (not 15), 5.30pm (6.30pm), £7.50 - £9.50, fpp52.



Catie Wilkins: A Chip Of The Odd Block

The blurb describes Catie Wilkins' dad as an "odd robotic

man", whereas Catie herself, it seems, is absolutely and completely normal. Or is she...? After tackling the tale of a man who "described JFK's assassination as just a bit of a whodunnit", will Catie conclude that turning into our parents is actually inevitable?

Underbelly's Pasture, 3 – 29 Aug (not 15), 8.00pm (9.00pm), £8.50-10.50, fpp55.



Tim FitzHigham: Gambler

Tim FitzHigham has been a ThreeWeeks favourite for about a million years,

and not only that, he's ALWAYS got a great story to tell, basically because he makes a point of having a story to tell; yes, he's the one who set sail in a paper boat and a bath, spent a year living as a knight errant a la Don Quixote, and so forth. This year his show is about gambling, and the ten greatest bets in history. I am very much looking forward to it.

Pleasance Courtyard, 3 – 29 Aug (not 17), 8.00pm (9.00pm), £9.00-12.00, fpp158.

3 CHAT SHOWS:



Arthur Smith's Pissed Up Chat Show

That's the best title of a Fringe show I've read for some time, and

I must confess that the immature drunkard inside me loves the idea of this chat show: the guests have to be tipsy when they appear. It's a recipe for mayhem, possibly even disaster, but it could just generate moments of genius. I suspect if you are going to see this show, you'd best get in a couple of pints in advance, too.

Pleasance Dome, 8 – 22 Aug (not 15 – 18), 9.40pm (10.40pm), £8.50-11.50, fpp40.



The Tim Vine Chat Show

Aw, I love Tim Vine. I've always enjoyed his quick fire gags and slightly

cheesy persona. And this is a chat show with a pretty genuine difference: the guests are plucked from the audience, interviewed, and presumably forced to tell their life stories to the assembled crowd. I'm not sure I want to be interviewed, though, so I'd better make sure I sit at the back.

Pleasance Dome, 3 – 29 Aug (not 10, 17), 3.45pm (4.45pm), £11.00-13.50, fpp159.



Marcel Lucont Etc: A Chat Show

The Fringe's favourite 'Frenchman', raconteur and bon viveur Marcel

Lucont returns to the festival with a nightly chat show that I am betting will be rather good. I hear he went down quite well in Australia earlier in the year. This does not surprise me.

Underbelly, 4 – 28 Aug (not 15), 9.20pm (10.20pm), £8.00-10.00, fpp113.



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BEST BITS, BAD BITS: ZOE LYONS

Award-nominated Edinburgh regular Zoe Lyons on her worst – and best – Edinburgh Fringe experiences.

THE BAD BITS:

Rain: Only a fool would expect to come away from an August spent in Edinburgh with a golden tan, but some years the weather really does take the piss. The weather in 2008 was borderline horrific. The rain was biblical and unrelenting. It gave the cobble streets a tinge of medieval misery. People standing in the street flyering were starting to develop trench foot (and this is not an exaggeration!). I did many gigs in jeans that were soaked up to the knee where I had sucked up puddles through osmosis. I took to wearing an anorak and shorts so there was less material to get wet. 2008 was the year I left the Festival with gills.

That one day: It's guaranteed that every year I do the festival, there is THAT ONE DAY. That day when you can stand the festival and all it has to offer not a second longer. The day when your entire audience appears to enjoy your show as much as they would enjoy an unannounced rectal probe. The day when someone you don't like bounds up to you and announces that they saw your review and then they make a sucking

in of air sound. The day when you learn everyone but you is doing a big gala show. The day someone has ripped down all your posters. This usually happens about 18 days into the Festival and I hate that day.

The student show: Comics, me included, poke fun at the students prancing about the Royal Mile promoting their plays. But I have been one of those prancing idiots. Many moons ago I did a student play on the Fringe, a really heavy piece by Max Frisch about anti-Semitism. For three weeks I walked up and down with a hessian sack on my head with my fellow thespians. Every so often we would strike a dramatic pose, screaming at the passers-by from under our sacks. What a monumental prat I must have looked. I would have punched me!

THE BEST BITS:

Nomination: I took my first solo show to Edinburgh in 2007 and was nominated for the Comedy Awards' Best Newcomer gong, and I have to admit I was thrilled to bits. In fact, I celebrated with a glass of fizz in Harvey Nicks, darlings! Doing your first show can be really nerve-wracking, and it was just such a relief to feel that what I was doing wasn't total crap. Obviously, looking back I realise some of it was crap, but not all of it; and that is the important part, people.

Joan Rivers: One of the things I love about the Festival is that an entire bag of comedy tricks is dropped on the city. People taking their first steps in comedy can sometimes appear on the same late night bill as a comedy superstar. And every now and again you get to see a legend perform. In 2008 Joan Rivers was taking part in the Fringe and I saw her do an hour and half show after midnight in a shockingly hot room and she was awesome. In an industry that can sometimes feel obsessed with skinny-jeaned youth, she is a 78 year old inspiration with a potty mouth.

Doing a cracking late night gig: I tend to do a lot of extra gigs while in Edinburgh and I still get a buzz doing the late night ones. When they go well, that is. There is always an element of 'danger' associated with doing late night gigs because they really can go either way: a couple of years ago I remember closing 'Spank' at the Underbelly for the first time. I didn't hit the stage till nearly 3am, and the crowd were hot, and very very drunk. I had a cracking time, and the mixture of relief, adrenaline and a late night bathe in boozy heat is what the Fringe is all about.

Zoe's show 'Clownbusting' is on at Pleasance Courtyard from 3-28 Aug at 7.30pm. fpp 167



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CABARET



"There is a great pleasure in taking a banal or pretentious pop song and making it into something nasty and twisted", says **Dusty Limits**, one of **ThreeWeeks'** very favourite cabaret stars, who is back in Edinburgh for the umpteenth time, bringing his new show, 'Darkling', with him. We caught up with this specialist purveyor of darkly themed song rewrites and musical pastiches to find out more.

Q&A: DUSTY LIMITS

TW: Tell us about this year's show.

DL: 'Darkling' is in some ways a follow-up to 'The Picture Of Dusty Limits', which I performed at The Famous Spiegeltent last year. The theme of that show was 'narcissism', while the theme of 'Darkling' is 'melancholy'. The material is darker in tone, and a lot more personal, based on my own experiences. Having said that, it's still laced with irony. I find it very difficult to sing seriously about suicide, for instance. If I was that serious about it, I would have done it.

TW: During the time you've been appearing in Edinburgh, you've done solo shows as well as hosting cabaret - which do you prefer?

DL: Definitely doing solo shows. I love being a compere, but I got into it accidentally: I was in Broughton Street and bumped into an actor I'd worked with ten years earlier, in Brisbane. That led to my entree into the Bongo Club, where I had my baptism of fire. And I've done a lot of hosting since then, but my main aim has always been to do solo work.

TW: How did you get into cabaret, and how did your career progress?

DL: I came from an acting and directing background, but always

loved music and trained as a classical singer. Then, in 1994, I threw together a cabaret to raise money to take a show to a student theatre festival, and discovered the incredible buzz that kind of show gives. I moved to the UK in 1999, searched in vain for cabaret clubs and, after giving up, ended up starting one with a couple of friends instead. Then the Bongo came along and derailed my life in a good way: I was instantly part of an amazing, international community. Since then I've just tried to keep working, rather than having any thought of a 'career'. I still can't quite believe that I do this for a living.

TW: What attracts you to the cabaret genre?

DL: I love cabaret's immediacy, intimacy, and spontaneity - which are things I love about stand-up as well - but with cabaret there's greater variety and much greater emotional range. I want to be made to cry as well as laugh.

Dusty Limit's show is on at SpaceCabaret @ 54 North Bridge from 21 - 27 Aug at 6.05pm (6.50pm), fpp10.



READ MORE

ThreeWeeks.co.uk/
dustylimits

3 TO SEE: CABARET SHOWS

3 FOR YOUR MIND:



Oliver Meech - Live Brain Surgery

'Magic Boffin' Oliver Meech says that he uses a blend of science and trickery to entertain his audiences, but his show sounds a little different from all these mental-magic-with-comedy shows that are all the rage at the moment: his blurb promises bizarre neurological phenomena, freaky tricks, and a mind blowing magic show, but frankly, he had me at "gruesome surgery".

Laughing Horse @ The Three Sisters, 4 - 28 Aug, 6.30pm (7.30pm), free, fpp13.



Doug Segal: I Know What You're Thinking - Free

However, if what you want is one of these mental-magic-with-comedy shows that are all the rage at the moment, you could probably do worse than trying Doug Segal, who claims to be like Derren Brown, but funny. I've always rather enjoyed the antics of Derren Brown, but sometimes do wish he'd throw a few more gags into the proceedings, so this might just be my perfect show.

Laughing Horse @ The Three Sisters, 4 - 13 Aug, 8.45pm (9.45pm), free, fpp10.



Mind Games

Now, if what you are after is one of those mental-magic-with-comedy shows, I don't think this one is

for you at all. It does sound interesting, though - if unlikely - as it's an irreverent cabaret of characters that appears to take mental health issues as its theme. It's funny, seductive and mischievous, apparently; I'm willing to take a chance.

Fingers Piano Bar, 6 - 20 Aug, 3.10pm (4.00pm), free, fpp12.

3 FOOD THEMES (ALMOST):



Lashings Of Ginger Beer

I love ginger beer, especially when there's lashings of it. Sadly, I'm not sure there will

actually be said lashings here. But on the frankly sizable upside, this show is on at one of my very favourite Edinburgh venues and sounds nicely quirky: promising to celebrate burlesque's "politically charged roots", and offer "titillation for the brain". Well, I'm not sure about burlesque, or titillation, because I'm famously uptight and po-faced, but I'm all in favour of politics and brains.

The Bongo Club, 21 - 29 Aug, 8.30pm (9.30pm), £7.00 - £10.00, fpp12.



Le Gateau Chocolat

La Clique star Le Gateau Chocolat in his solo Edinburgh debut. If you are a fan of

larger than life baritones dressed in drag, myriad costume changes, and songs from the likes of Bassey and Radiohead, this may just be the show for you. He's played the Royal Opera House, and now he's headed for George Square.

Assembly George Square, 5 - 25 Aug, 9.15pm (10.15pm), £11.00 - £14.00, fpp12.



Dusty Limits - Darkling

Yes, okay, there is nothing about food in the title of this show.

Nor, probably, in the show itself. But Dusty Limits is completely delicious and that's why he's in the edible section. His dark and comic songs put him firmly in this Weimar-ish 'new cabaret' movement that everyone's been getting into of late, and he's an absolute Festival veteran. There's just no excuse not to. SpaceCabaret @ 54 North Bridge, 21 - 27 Aug, 6.05pm (6.50pm), £14.00 (£11.00), fpp10.

3 MUSICAL TREATS:



Evelyn Evelyn

A set of musical, conjoined twins Eva, and Lyn. Well, go on, they're not really, it's actually Amanda Palmer

of The Dresden Dolls and folk punk type Jason Webley pretending to be the conjoined twins, purporting to have 'discovered' them in 2007. It's 'Baroque Pop' according to Wikipedia. Which sounds good to me.

Assembly George Square, 17 - 21 Aug, 9.10pm (10.10pm), £12.00-13.00, fpp10.



Muse Chanteuse

Lisa Byrnes and Chris Taylor with a musical smorgasbord; original classical music, opera and

virtuoso piano meet cabaret and jazz, darkness, landscapes and dreams, fantasy, romance and love. Good stuff. spaceCabaret at 54, 15 - 27 Aug (not 21), 2.30pm (3.15pm), £5.00-8.00, fpp12.



Lili La Scala: Songs To Make You Smile

If you like your music a little retro, well, Lili La Scala specialises

in renditions of vintage classics and has the looks to match. She promises a collection of old-style funnies.

Assembly George Square, 3 - 28 Aug (not 8, 15, 22), 5.00pm (6.00pm), £7.50-9.50, fpp12.

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16th	Hayes Beck Theatre	8pm	02085618371
17th	Brighton Theatre Royal	8pm	08448717650
19th	Oxford New Theatre	8pm	08448471585
21st	Manchester Palace Theatre	8pm	08448472277
22nd	Wolverhampton Wulfrun Hall	8pm	08703207000
23rd	Chesterfield Winding Wheel	7.30pm	01246345222
24th	Grimsby Auditorium	8pm	08448472426
25th	Glasgow Kings Theatre	7.30pm	08448717648
27th	Birmingham New Alexandra Theatre	7.30pm	08448472302
28th	Leamington Spa Royal Spa Centre	7.30pm	01926410410
29th	Southend Palace Theatre	8pm	01702351135
30th	Stevenage Gordon Craig Theatre	7.45pm	01438363200

OCTOBER

1st	Northampton Royal & Derngate Theatre	8pm	01604624811
3rd	Dartford Orchard Theatre	7.45pm	01322220000
4th	Worcester Swan Theatre	8pm	01905611427
5th	Stafford Gate House Theatre	8pm	01785254653
6th	Wimbledon New Wimbledon Theatre	7.30pm	08448717646
7th	Reading Hexagon Theatre	8pm	01189606060
8th	Liverpool Empire Theatre	8pm	08448472525
10th	Blackpool Grand Theatre	7.30pm	01253290190
11th	Peterborough The Broadway Theatre	7.30pm	08448500850
12th	Ipswich Regent Theatre	8pm	01473433100
13th	Bedford Corn Exchange	8pm	01234269519
14th	Newcastle Journal and Tyne Theatre	8pm	08444939999
15th	Stoke-On-Trent Victoria Hall	7.30pm	08448717649
18th	Doncaster Civic Theatre	8pm	01302342349
19th	Leeds City Varieties	7.30pm	01133917777
20th	Burnley Mechanics	8pm	01282664400
21st	Cheltenham Town Hall	8pm	08445762210
22nd	Worthing Pavilion Theatre	7.30pm	01903206206
25th	St Albans Arena	8pm	01727844488
26th	Folkstone Leas Cliff Theatre	8pm	08448471776
27th	Cambridge The Junction	8pm	01223511511
28th	Newark Palace Theatre	8pm	01636655755
29th	Torquay Princess Theatre	7.30pm	08448472315

NOVEMBER

2nd	Harlow Playhouse	7.30pm	01279431945
3rd	Derby Assembly Theatre	7.30pm	01332255800
4th	Carlisle Sands Centre	8pm	01228625222
5th	York Opera House	8pm	08448472322
6th	Hull Truck Theatre	8pm	01482323638
8th	Yeovil Octagon	7.30pm	01935422884
9th	Bournemouth Pavilion Theatre	8pm	08445763000
11th	Croydon Fairfield Hall	8pm	02086889291
12th	Swansea Grand Theatre	7.30pm	01792475715
13th	Preston Charter Theatre	7.30pm	01772258858
14th	Barnsley Civic Centre	8pm	01226327000
15th	Middlesbrough Town Hall	8pm	01642729729
17th	Bristol Hippodrome	8pm	05448713012
18th	Leicester Demontfort Hall	8pm	01162333111
19th	Hastings White Rock Theatre	8pm	01424462288
23rd	Swindon Wyvern Theatre	7.30pm	01793524481
24th	Jersey Opera House	8pm	01534511115
25th	Jersey Opera House	8pm	01534511115
26th	Jersey Opera House	8pm	01534511115
28th	Dunstable Grove Theatre	7.30pm	01582602080

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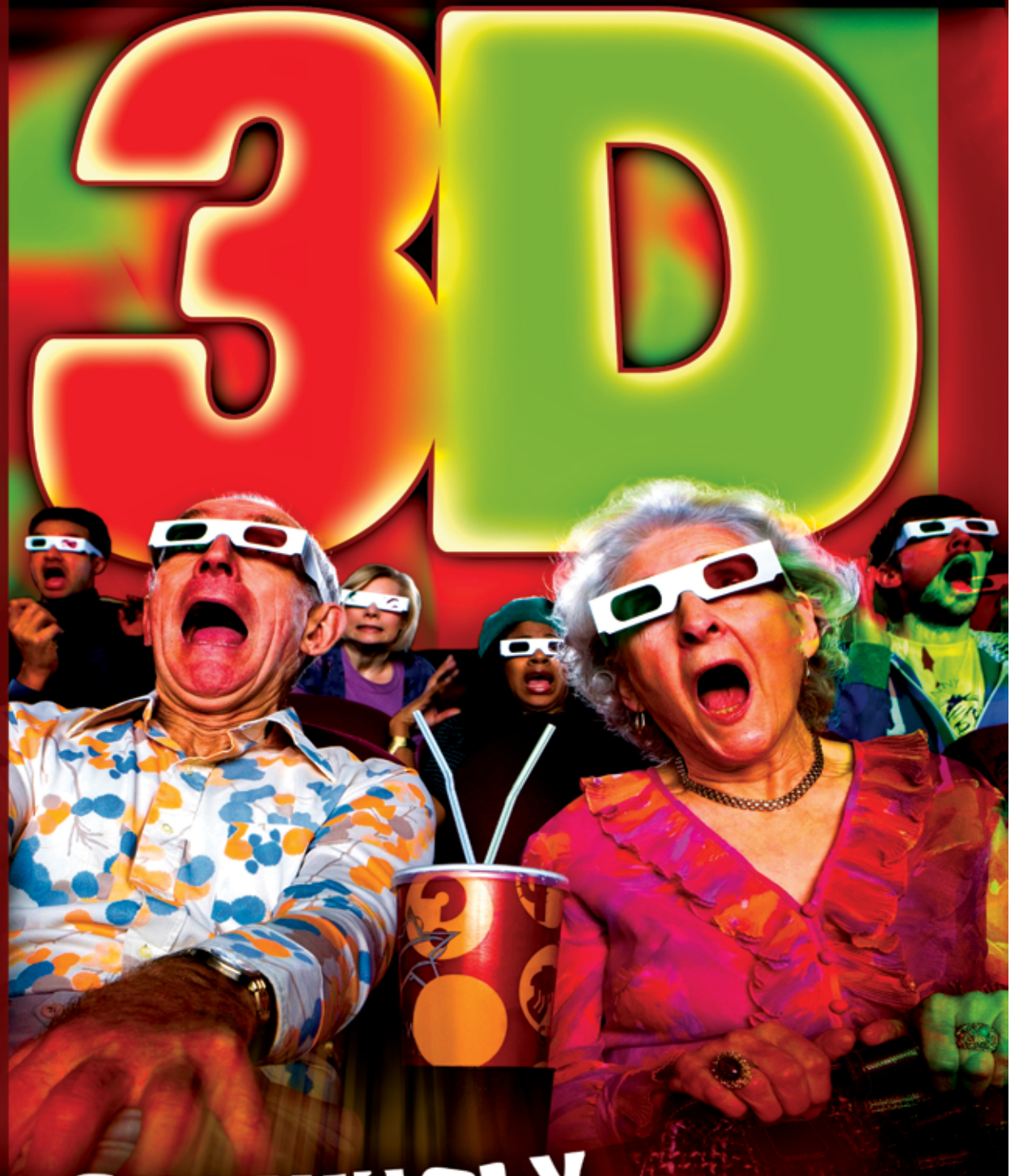
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“One of my strongest memories of Edinburgh is just feeling hot, cold and wet all at the same time – and not just while watching the Caesar Twins”

Luke Wright on Edinburgh's wonderful weath, one of his bad bits - www.threeweeks.co.uk/lukewright



Photo: Idil Sukan

Q&A: CHARLIE BAKER

What's great about the Fringe is when people use it to try their hands at something new. Stand-up Charlie Baker is no stranger to acting, but this is the first time he's dabbled with writing a play, taking his short career in a wedding band as inspiration. We caught up with Charlie to discuss the show, what its like to be a playwright, and how his comedy career has helped his theatrical projects.

TW: Tell us more about 'Wedding Band', we believe it's based on your own experiences?

CB: Yes, it's a play based on my five years as a jazz singer in a wedding band, and nearly everything that happens in it did happen at some point during one of my many wedding gigs. It's set at the reception venue in the hour before the wedding party arrives, and is as much about wedding days in general as it is what it's like to perform at these things. When you are in a wedding band you go to an awful lot of weddings, obviously, and you start to recognise certain universal truths. And it doesn't matter whether it's the £100,000 wedding (and I did play one of those, it was awful,

no one knew anyone else, and I forgot my smart shoes and had to put gaffer tape on my Converse!) or a 'do' in a village hall, certain truths still stand. All those things are covered in the play. Which also doubles up as a guide to 'what not to do at a wedding' I suppose.

TW: Did you write it specifically to bring to the Edinburgh Festival? Do you see the play having a life after Edinburgh?

CB: Not specifically for Edinburgh, no, but once I had decided to finish it, and do an edit and a reading, Edinburgh felt the natural place to take it. I'm not sure about afterwards yet, because I'm so focused on getting the show to the Fringe in a good state, that everything from September onwards hasn't really crossed my mind yet.

TW: How did it writing a play compare to writing stand up?

CB: It's a very different skill, but I enjoyed writing it very much. Originally it had nine characters in it, but it became clear to me that that was never going to be possible, so I edited it down to four and it became much funnier, richer and focused. Funny bits that I would normally use as stand up material have found their way into the mouths of the characters, and I like that. In a way that's what I am trying to achieve with this, to bring the immediacy and

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3 TO SEE: MUSICALS

3 WITH ARTY INSPIRATION:



Sunday In The Park With George

As musical-lovers will no doubt know, this is a Stephen Sondheim musical, inspired by the Georges Seurat

painting 'A Sunday Afternoon On The Island Of La Grande Jatte'. And if that's not an arty inspiration, I don't know what is. And it's from One Academy Productions, who can generally be counted on to do a good job of a thing.
C, 3 – 29 Aug, 3.35pm (5.35pm), £8.50 - £14.50, fpp234.



Toulouse-Lautrec: The Musical

Now, there are some people out there who might think this sounds a little bit crazy. Well, you might be a little bit

right, but at least it sounds interesting. The life of the renowned French artist, is brought to the Fringe by a Japanese Company and alternately performed in English and Japanese with subtitles.
C aquila, 4 – 29 Aug, 4.10pm (5.10pm), £7.50 - £10.50, fpp234.

Orpheus and Eurydice

Okay, nothing to do with fine art. But it's a classicy, artsy theme, so I'm forcing it into this section. If you have a problem



with that, let me know, and I'll do nothing about it. Five One Productions say this is a fresh and exciting musical adaptation of the Greek myth; which seems like a good plan to me.
C eca, 3 – 16 Aug, 10.55pm (11.45pm), £6.50 - £9.50, fpp230.

3 TRIED AND TESTED:



Fresher The Musical

This is probably one of the most tried and tested Fringe shows of the year, given its enormous success at last year's festival – it won the Best New Musical Award – and the fact that it's been touring the UK since then. I suspect you'll need to book ahead.
Pleasance Dome, 3 – 29 Aug, 3.50pm (5.00pm), £9.50 - £12.00, fpp225.

Homemade Fusion



'Homemade Fusion' itself could probably be regarded as tried and tested, given the successful partnership of the song cycle's writers Michael

Kooman and Christopher Dimond. But the main reason I chose this is because it's

3 TO SEE: THEATRE

3 ADAPTATIONS:



The Magical Faraway Tree
Enid Blyton's 'Faraway Tree' books were some of my childhood favourites, but to

be frank, that's not why I chose this show. Obviously, that's why the title caught my eye, but it was the blurb that made me laugh. Please don't go expecting it to be a proper adaptation, and please don't take any children. I'm hoping it might fall into the amusing-for-grown-ups category, however.

Just The Tonic At The Caves, 4 – 28 Aug (not 17), 1.00pm (2.00pm), £3.00 - £4.00, fpp278.



Gogol's The Portrait
Newbury Youth Theatre are completely brilliant. We know this, because every year

they bring a production starring young people – yes, young people – and always get a glowing review. We found the consistent quality of their output so impressive that we gave them a ThreeWeeks Editors' Award a couple of years ago for their accumulated body of good work.

And at the rate they are going, we'll have to give them another one in

a couple of years time! A definite recommend.

Quaker Meeting House, 8 – 13 Aug, 2.30pm (3.30pm), £7.00 - £8.00, fpp266.



Tales From Edgar Allen Poe
It looks like there's quite a bit of EAP at the Fringe again this year but I'm attracted to this

particular adaptation because of the company behind it: Backhand Theatre gained our attention and high praise for their productions of 'Greek Myths For Kids' and 'The Love Of A Clown', both of which scored 4/5. Puppetry, gymnastics, and the voice of Derek Jacobi! It sounds like a recipe for greatness.

C Eca, 3 – 29 Aug (not 15), 10.45pm (11.45pm), £7.50 - £11.50, fpp301.

3 SPINS ON THE BARD:



The Rape Of Lucrece
A solo adaptation of Shakespeare's narrative poem, starring Olivier Award nominated

RSC type Gerard Logan. Not a great deal more to say about this; a great work with strong themes, performed by a renowned actor: There's only one thing to do, and that's sit back and

enjoy the show. Well, insofar as you can, given the dark themes.

Zoo Southside, 5 – 28 Aug (not 15, 22), 5.15pm (6.15pm), £7.00 - £9.00, fpp291.



I, Malvolio
Tim Crouch, re-imagining 'Twelfth Night' through the eyes of ill-used steward Malvolio, at the Traverse.

I'd get on the phone right now, if I were you. I can't help thinking tickets will be gone before you can say "I'll be revenged on the whole pack of you".

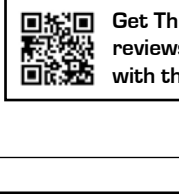
Traverse Theatre, 16 – 28 (not 22), times vary, £6.00 - £12.00, fpp271.



Ophelia
I've seen many shows come to Edinburgh with a spin on Hamlet, or a focus on Ophelia, but I have a good

feeling about this one. To be fair, that might be because I smiled when I read their blurb: "A fresh look at Hamlet using Shakespeare's lines, but not necessarily in the right order".

theSpaces On The Mile, 15 – 27 Aug (not 21), 5.00pm (5.55pm), £6.50 - £8.00, fpp286.



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Miranda Hart - but nothing beats writing a joke and telling it to 300 people. I'm hoping I'll get a similar buzz with the play.

TW: Do you enjoy performing as part of group, or do you prefer taking to the stage on your own?

CB: One of the reasons I got into stand up was because I like being at the front with the light on me, which is in turn thrilling and terrifying. But being in a cast can have its upsides too, it softens the blow if it ever goes badly, and gives you someone to have a pint with when it goes well.

TW: Do you see yourself coming back to the Edinburgh Festival every year, or do you see yourself moving up and on?

CB: I took last year off to see if I missed it, and I really did, so I have planned what I want to do here for the next five years. It's such a brilliant place to be as a creative person, and is a really good anchor for what you do for the rest of the year.

Charlie Baker's show 'Wedding Band' is on at Gilded Balloon Teviot from 3 – 29 Aug at 2.45pm (3.45pm), fpp164.



READ MORE

ThreeWeeks.co.uk/
charliebaker

relevance of stand up to theatre. I do believe that theatre can learn a lot from stand-up, on a number of levels, and especially at the Edinburgh Fringe when it comes to things like marketing, accessibility and fluidity.

TW: Have you directed the show?

CB: No way! I'm acting, writing and producing, so to direct as well would make me a total megalomaniac! Also I've never directed anything before, so I wouldn't know where to start. We have a brilliant director in Paul Clayton ('Peep Show'). He has one of the best comic minds of anyone I've ever met and he is a brilliant actors' director, pointing people in the right direction rather than driving them there.

TW: Presumably it contains some music?

CB: Of course - it would be silly not to. I sing in the show too, but not something you would expect.

TW: You've now got quite a bit of acting on your CV, as well as the comedy. Which do you prefer?

CB: Stand up, stand up, stand up. It's the greatest art form, for audience and performer alike, and nothing beats it. Acting's great and I have been lucky enough to work with some brilliant writers - not least Graham Linehan, Steven Moffat, Sharon Horgan and

from In Short Productions, who impressed us so much last year with their production of of Benj Pasek and Justin Paul's 'Edges', that we gave them an award. So there you go.

C soco, 3 – 29 Aug, 8.30pm (9.25pm), £7.50 - £10.50, fpp226.



The Improvised Musical

Improv is a very popular thing at the Fringe; it wasn't always, but now it's an epidemic, and standing out from the basic Whose-Line style formats are the musical improv shows. There's at least one improv musical show with a higher profile than this one, but our reviewer really enjoyed the show these chaps put on last year. Of course, you can never completely guarantee a good show with improv, but I think this one is fairly safe bet.

C, 3 – 29 Aug, 6.00pm (7.00pm), £7.50 - £11.50, fpp226.

3 NEW-ISH MUSICALS:

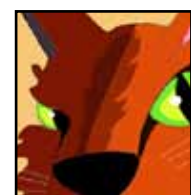


The Ring Of Stones

A revival of a show that premiered a bit more than a decade ago, but it hasn't been out much since then I don't think. I was

attracted when I saw that it's about Eyam, a place I visited frequently in my youth. It's the plague village: when the disease arrived there in a box of infested cloth, the villagers quarantined themselves, knowing that they were facing a very high chance of dying. So, yes, it might be a bit emotional and depressing. But it's a belting story to base a show on.

theSpaces at Surgeons Hall, 15 – 20 Aug, 4.15pm (5.50pm), £8.00 - £10.00, fpp231.



Miracles At Short Notice

This is a new show from the writer of 'Tony Blair The Musical', a comedy musical based on the

witty stories of Saki, aka Hector Hugh Munro. I am assured that the character of Clovis Sangrail will appear, and that, for a certain reason, makes me happy.

Gryphon Venues at the Point Hotel, 14 – 20 Aug, 10.20pm (11.30pm), £7.00 - £9.00, fpp229.



The Melody Blog

To be honest, this sounds a bit confusingly futuristic, but I am of a mind to think that's a good thing on balance. It's a very contemporary theme, with a touch of the 'Truman Show' idea about it. I'm sold.

Zoo Roxy, 15 – 27 Aug, 6.30pm (7.30pm), £5.00 - £6.00, fpp228.

CaLARTS Festival Theater - 8th Season on the Fringe!

<p>11:45</p> <p>by Leila Ghazvini</p> <h3>broken wing</h3> <p>The love of two men — one American, one Iranian — for one woman culminates in a stoning</p>	<p>16:00 19:00</p> <p>CalArts Center for New Performance</p> <p>Daughter of a Cuban Revolutionary</p> <p>Written and Performed by Marissa Chibas</p>	<p>14:45</p> <p>INFINITE COAST'S</p> <h3>Hôtel de l'Avenir</h3> <p>infinitecoast.blogspot.com</p>	<p>20:30</p> <h3>little eyolf</h3> <p>a play by HENRIK IBSEN</p>	<p>The sold-out Fringe First 2010 nominee RETURNS!</p> <p>CalArts Festival Theater in association with Ina Wurth presents</p> <h3>Silken Veils</h3> <p>by Leila Ghazvini</p> <p>5 Aug – 28 Aug 2011 no shows on the 8th or 9th 3:30 p.m.</p> <p>assembly</p> <p>GEORGE SQUARE www.assemblytheatre.com 0131 623 3030</p>
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5-20 August
not 8, 15, 16 Aug

Broken Wing 11:45
Hôtel de l'Avenir 14:45
Daughter of a Cuban Revolutionary 16:00
Flesh Eating Tiger 19:00
Little Eyolf 20:30

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THEATRE

■ TOTAL THEATRE AWARDS

TOTAL THEATRE

One of ThreeWeeks' favourite theatre awards programmes, the Total Theatre Awards, will be back at the Edinburgh Fringe once again this year, celebrating individuals and companies that offer a "total theatre experience".

Among the judges who will view this year's contenders and pick overall winners are Anthony Dean, Professor Of Theatre at Winchester University,

Matt Burman, producer at the Norfolk & Norwich Festival, and Times dance critic Donald Hutera.

Announcing the launch of this year's Total Theatre Awards last month, its Producer, Pippa Bailey, told ThreeWeeks: "It's been a tough year in which to fund raise to produce the awards but harder still for the artists producing work in these difficult times. We are delighted to be able to produce the awards in 2011 and welcome newcomer, The Nuffield, Southampton to our wonderful group of supporters". This year's awards will be presented on 25 Aug. More at www.totaltheatre.org.uk

■ FESTIVAL BACKSTAGE



The Edinburgh International Festival has teamed up with Standard Life to launch a new venture called Festival Backstage, a series of short films giving behind the scenes insights and background information into and about productions taking place at the EIF this year. The films have been created by TV production and journalism students from Edinburgh Napier University, and will be available via www.eif.co.uk/festivalbackstage.

Among the insights is a guide to the Peking Opera, a high profile institution in its home country, but still unfamiliar to many in the West. Although called

'opera', this company's output is pretty unique, and Festival Backstage will give you a better idea of what to expect before the group arrive to perform as part of EIF this month. Another film will explore the original stories behind 'One Thousand And One Nights', with actor Houda Echouafni providing some exclusive readings from this new adaptation of the tales of Shahrazad, which has its European premiere as part of EIF.

Festival chief Jonathan Mills told ThreeWeeks: "These fascinating and insightful films provide the perfect complement to the remarkable range of work and artists presented at the Festival this year. Thanks to this innovative and exciting partnership we are able to bring audiences closer to the artists and give an insider's view on the shows we're presenting this year".

3 TO SEE: THEATRE

3 WITH A HISTORICAL TOUCH:



Young Pretender

The really rather good – in fact, Fringe First winning good – Nabakov return to the festival

with this piece about Bonnie Prince Charlie. A company with a fantastic reputation dealing with a fascinating historical figure: definitely on my list of things to look out for.

Underbelly, 4 – 28 Aug (not 17), 4.40pm (5.40pm), £8.50 - £10.50, fpp314.



Wireless Mystery Theatre Presents...

I like things that are a bit retro (well, doesn't everyone?) and

this looks like it fits the bill: faithful recreations of old-time radio suspense according to the blurb, live music, sound effects and actual 1940s commercials. And it's free. Which gets a yay!

Globe, 17 – 27 Aug (not 23), 3.30pm (4.30pm), free, fpp311.



Poor Caroline

You know who is sitting here, exhaustedly coming up with tips for the ThreeWeeks

preview issue? It's poor Caroline, as a matter of fact. No wonder she was

immediately attracted to this and decided to tip it without even trying to find out what it was about. Happily, she subsequently found out what it was about, and felt rather pleased. Not only did it fit into her section on all things set in the past, it also promises tea, toff and tantrum action from the 1920s, officially the best decade ever. Well, in some ways: obviously the rise of fascism in Europe wasn't awfully beneficial, but the frocks were great. Paradise In Augustine's, 8 – 20 Aug (not 14, 15), 11.35am (12.45pm), £6.50 - £7.50, fpp289.

3 WITH NUMBERS:



One Million Tiny Plays About Britain

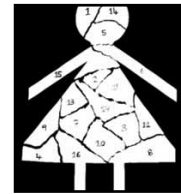
We're always talking here in the ThreeWeeks office about how

everyone's got a shorter attention span these days, especially one ThreeWeeks editor in particular. Could this be the entertaining answer for this very modern affliction? Possibly, as it's lots of tiny plays, originally serialised in The Guardian, and now brought to the actual stage.

Hill Street Theatre, 5 – 28 Aug (not 9, 16, 23), times vary, £9.50 - £15.00, fpp286.

Attempts On Her Life

Well, the title doesn't have any numbers in it, but it does have a subtitle and that's 'Seventeen Scenarios For Theatre', and the blurb is absolutely full of mentions



of that very same number. And that's good enough for me. Plus, I'm sure it will be a great revival of Martin Crimp's

most highly regarded play.

Greenside, 5 – 12 Aug, 4.25pm (5.55pm), £5.00 - £6.50, fpp239.



7 Day Drunk

A new one woman show from Bryony Kimmings, who last year won a Total Theatre Award for her

show 'Sex Idiot'. I think that alone is a good enough reason for you to earmark her show. But if you need an extra reason, here's one: she's an associate artist at The Junction in Cambridge, which is quite near me. See, it's a goodie.

Assembly George Square, 4 – 28 Aug (not 15, 22), 8.00pm (9.00pm), £10.00 - £12.00, fpp296.



Get ThreeWeeks theatre reviews in your inbox with the eDaily

Arts on

5

Lakeside Theatre

"A harrowing heartbreaking play" ★★★★★
The Guardian on The Pull of Negative Gravity
(Jonathan Lichtenstein 2004)

Lakeside Theatre presents

Darkness

By Jonathan Lichtenstein

ZOO Roxy, Venue 115
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Previews: 5 & 6

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"I remember the first time I came up, I found it really confusing. I hope our show will help people like me, to help de-muddle the festival"

Lorraine Chase on her show Edinburgh Tonight - www.threeweeks.co.uk/edinburghtonight



3 TO SEE: EIF

ThreeWeeks' Caro Moses recommends some shows from across this year's Edinburgh International Festival programme



EIF DREAMS:

The Peony Pavilion

Du Liniang falls asleep and dreams of a lover she has never met, waking in despair, unable to find her lost love. This sounds like a fascinating dance piece from The National Ballet Of China, set to an original score by Guo Wenjing and performed by the National Ballet Of China Symphony Orchestra. I had a dream tickets for this were selling like hot cakes, which I have a feeling might have been more of a premonition.
Festival Theatre, 13 – 15 Aug, 7.30pm (9.30pm), tickets from £12, eifpp7.

The Wind-Up Bird Chronicle

As the International Festival's programme points out, 'The Wind-Up Bird Chronicle' crosses the boundary between dreams and reality, making it fit

neatly into my 'dream things' category. It also happens to be an adaptation of one of my favourite books by renowned Japanese author Haruki Murakami. I also happen to be reading another of his books RIGHT NOW. Of course, you don't need to know that. And it's not compulsory to read those books either, as good as they are. But you might want to see this play, as, given the quality of the material involved, chances are it'll be good.

King's Theatre, 20 – 24 Aug at 7.30pm (9.20pm), 21 Aug at 2.30pm (4.20pm), tickets from £10, eifpp18.

Philadelphia Orchestra

The Philadelphia Orchestra, led by conductor Charles Dutoit, are performing twice at this year's Edinburgh International Festival, but it's the second date I'm interested in, as it will include

a performance of Berlioz's 'Symphonie Fantastique', which is a) good and b) about episodes in the life of an artist, inhabiting a world of fantasy and opium-induced dreams. Plus, on the same night they're doing Sibelius's 'Finlandia', and everyone likes that, don't they? AND you get Tchaikovsky's Violin Concerto. Excellent.
Usher Hall, 31 August, 7.30pm (9.30pm), tickets from £12, eifpp37.

EIF VOCAL GROUPS:

The Sixteen

I've always thought that if you're a bit of a stranger to the world of classical music that the more vocal side of things is probably the best place to start, should you be feeling curious. Which is why I thought I'd focus in on some of the vocal groups appearing in this year's EIF

classical programme. And this lot are my first choice, partly, I'll admit, because I have seen them on the telly and they are really good. The group will mostly be performing works from that Handel chap, including the extremely rousing 'Dixit Dominus'.
Usher Hall, 15 Aug, 8.00pm (9.45pm), tickets from £12, eifpp31.

Chanticleer

Chanticleer is a Grammy award winning vocal group from San Francisco, and, according to the EIF programme, is the first ensemble of its kind to enter the American Classical Music Hall Of Fame. The twelve-strong all-male troupe has changed its line up over the years, but the current ensemble makes its festival debut this year, performing a range of pieces including works from the Spanish Renaissance, 'Drei Männerchöre' by Richard

Strauss and 'Spring Dreams' by Chen Yi.
The Queen's Hall, 31 Aug, 11.00am (12.45pm), tickets from £8, eifpp52.

Christoph Prégardien, Julian Prégardien, Michael Gees

Okay, it's perhaps stretching it a little to call this a vocal group, not least because Michael Gees is a pianist, but it's certainly a family group, as German tenors Christoph Prégardien and Julian Prégardien are father and son. Christoph, an award winning singer well known for his performances in Mozart operas, has often collaborated with Gees, so one can expect things to go smoothly when they perform a selection of works by Schumann, Brahms, Mozart and Schubert.
The Queen's Hall, 25 Aug, 11.00am (12.45pm), tickets from £8, eifpp49.

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THE TOUR GUIDE

BY JAMES GRAHAM

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Q&A: LUCA SILVESTRINI

Luca Silvestrini is the artistic force behind renowned dance company Protein Dance, who are bringing their latest show 'LOL' to the Edinburgh Fringe this year. Known for producing shows which are witty and humorous, while dealing with pertinent modern themes, Silvestrini's work is a far cry from what many probably envisage from a dance show. ThreeWeeks spoke to him about his career so far, and about how dance isn't the dry, highbrow artform some believe it to be.

TW: When did you decide to pursue a career in dance?

LS: At university in Bologna back in Italy I studied both theatre and dance, and in my 20s me and some friends started a physical theatre company. Life then took me to London, and it was there

that I decided to concentrate on dance and choreography. I attended Laban for a one-year course. While at Laban I met Bettina



Strickler, and we then started making work together as Protein Dance.

TW: What made you set up your own company?

LS: Bettina and I shared a fascination for the everyday, for the life that was going on all around us, and we felt we could portray that on-stage, and comment on it. Also, at the time we felt there was a lot of heavy, serious work around and we wanted to make something that was a bit lighter.

TW: Your work is renowned for dealing with contemporary issues in a humorous and accessible way. Is this deliberate?

LS: I've been asked this a lot. I don't think it's something you decide... you have a way of seeing things, and a way of interpreting things, which is part of your nature. I do believe that through satire and humorous dance you can make strong statements while still occasionally laughing at things, but it's not like I do it on purpose, it just comes naturally.

TW: What is 'LOL' about?

LS: 'LOL' delves into the world of electronic communication, to comment on how we connect with each other, and how social networking has radically changed the way we conduct our relationships. We have a cast of six dancers and, at the back of

the stage, huge videos of people's changing expressions, which have been filmed by Rachel Davies. The action is fast, the text is amusing, poignant, telling... and I think Edinburgh audiences will really go for it.

TW: Dance is probably considered one of the more 'highbrow' elements of the festival. How do you think people with no interest in dance can be attracted to come and see dance pieces?

LS: Well 'LOL' is hardly highbrow! It's a show that will talk to the general public and, whatever you think dance is, it's accessible and they should connect to it. Dance doesn't have to be a faraway, sophisticated or distant artform; and to be honest, what I do is the opposite of all that. Though you're right, some people do think of it as being difficult, which invariably it is not – far from it – but it is a problem companies like mine have to work hard to overcome. To be honest, I wish we stopped using labels - comedy, dance, theatre, etc - and just focused on what makes any one show special or different.

Luca Silvestrini's show 'LOL' is on at Zoo Southside from 22 - 27 Aug at 2.05pm (3.15 pm), fpp 173.



READ MORE

ThreeWeeks.co.uk/
lucasilvestrini

3 TO SEE: PHYSICAL

3 INTERNATIONAL:

Interno 10/B

This looks quite appealing; ten is a house number, and ten callers come to a door. The producers promise ten "life changing moments" on the doorstep, as evoked through dance. The basis sounds mundane and domestic, but I think that's probably the point.

C, 3 - 13 Aug, 6.00pm (7.00pm), £7.50 - £11.50, fpp172.

Moving On

This piece is by Dance Ihayami, and we've given them great reviews in the past, so I feel pretty confident about recommending this show. The group specialise in Indian classical dance, and this production places it in a contemporary setting, combined with music and film.

Zoo Roxy, 18 - 27 Aug, 9.45pm (10.40pm), £8.00 - £9.00, fpp173.

Swimming With My Mother

Producing company CoisCéim Dance Theatre are double Fringe First winners, so I think it's reasonable to expect good things. This duet looks as heart-warming and moving as the group claim.

Dance Base, 5 - 21 Aug, times vary, £7.00, fpp177.

3 FAIRY TALES:

The Old Woman Who Lived In A...

Strictly, I suppose this is more a nursery rhyme than a fairy tale, but never mind. This physical theatre piece sounds fun, examining what might have become of the Old Woman, and the children she whipped and starved. Set twenty years on, when the now-grown children are bent on revenge, it promises to be humorous and surreal.

theSpaces at Surgeons Hall, 15 - 27 Aug, 12.15pm (1.15pm), £5.00 - £8.50, fpp174.

Pinocchio: A Fantasy Of Pleasures

You know what, this isn't strictly a fairy tale, either, but you can see where I'm going with this, can't you? This looks like it should appeal to all you arty

types, but it should be fun for everyone else too: a very colourful production involving baroque, ballet, design and sound inspired by Commedia dell'Arte and the work of Federico Fellini.

New Town Theatre, 4 - 28 Aug, 7.00pm (8.10pm), £12.00 - £14.00, fpp175.

The Prophecy

This really is a fairy tale. Well, okay, it's not, but it's got fairies in it. Actually, the company producing this actually use the word faerie, which is one of my favourite words, but I rarely use it in case people think I'm being a bit affected. But, that's by the by; this is a dance piece set in 20s Edinburgh, and inspired by Yeats' 'The Changeling'.

C, 13 - 29 Aug, 12.05pm (12.55pm), £4.50 - £9.50, fpp175.

3 NEW PHYSICAL PIECES:

Shutterland

The Lecoq trained members of Rhum & Clay Theatre offer a slightly mysterious sounding piece: a man finds himself on the run, and under constant threat from surveillance agents. Though humour is promised, so I don't think it's going to be all dark.

Zoo, 5 - 29 Aug, 4.15pm (5.15pm), £7.00 - £9.00, fpp176.

Seagull Effect

This is the latest show from Total Theatre Award nominees Idle Motion, set around the famously unexpected and violent storm of 1987. This multimedia production examines the chaos and destruction caused by the storm, and reflects on the experiences of individuals affected by it.

Zoo Roxy, 5 - 27 Aug, 4.20pm (5.20pm), £8.00 - £10.00, fpp176.

State Of Mind

As the title suggests, this new physical theatre piece from Z Theatre Company is all about the mind, examining the road to lunacy, apparently, and how far one can go down that road before finally being deemed insane. Sounds good.

theSpace on Niddry Street, 8 - 18 Aug, times vary, £3.00 - £5.00, fpp177.

SAMEENA ZEHRA PUNCHING MICE



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Q&A: NICK PYNN

Festival veteran Nick Pynn is one of those extra special Fringe acts. Which will be why we gave him a ThreeWeeks Award, even if that was at another Fringe closer to his year round home in Brighton. Putting the multi well and truly into the word multi-instrumentalist, Pynn's unique brand of experimental folky music makes him a must-see act. Like, MUST see. In fact, we won't be distributing any 'I did the Fringe' badges this year to anyone who doesn't see his show. A Fringe regular of old, Nick has built some strong friendships in the comedy world, especially with the likes of Stewart Lee and Rich Hall. Indeed you may have seen him on the most recent series of Lee's BBC2 show, or at Hall's 'Hoedown'. This August he's back doing his own thing, and ThreeWeeks caught up with him to find out more.

TW: So let's start with the easy question you probably find hard to answer! You're sound is quite unique, how would you describe the music you play?

NP: You're right about this easy question actually being quite tricky. I've always found it hard to describe my own music, but others have

called it 'avante folk'. They're songs without words, mostly.

TW: What amazes many of our reviewers is how many instruments you play. Which are your favourites?

NP: In a solo concert I think of them all as being components of one big instrument, working together to do whatever is needed to serve the 'song', so I consider the violin and bass pedals, plus my voice, or invisible guests perhaps, to be one big instrument combined. When playing for my own amusement though, my overall favourite changes regularly. Right now, it's the banjo.

TW: What brings you back to Edinburgh each year?

NP: Being part of a huge creative soup of risk-taking performers, sharing in each other's successes and failures. And Arthur's Seat.

TW: Music is a big part of the Fringe in terms of numbers of shows, but isn't as high profile, why do you think that is?

NP: Yes, music probably is quite well represented if you take into account the operas and musical shows, but as for the Fringe being a place for new music to grow - like it is for new theatre and comedy - well, I guess most musicians reckon the existing summer festival circuit fulfils that role pretty well already. And perhaps the Fringe was really designed for art forms where a 'run' is desirable, where performing the same show in the same space for three weeks has real artistic benefits. Music is a bit different in that regard. That said, I think the Fringe is slowly developing its

suitability for musicians and the profile will follow that.

TW: What advice would you give for any musicians considering a residency at the Edinburgh Fringe?

NP: Firstly, find a venue that won't rip you off. Play for the audience, and enjoy the performances as if each could be your last (you could get run over by a tram tomorrow, well, if they ever finish the tram lines in Edinburgh!) In terms of finding a venue, I've always admired the ethos of Peter Buckley Hill's Free Fringe. What he provides is at least as good as other (hired) venues where you would make a significant loss putting on a show.

TW: What other acts are you looking forward to seeing this year?

NP: My schedule is insanely busy as not only am I doing my own show, but I'll be playing with Kate Daisy Grant at Fingers Piano Bar every day, as well as Rich Hall's Hoedown at The Pleasance. On my one day off, I'm hoping to see comedians Stewart Lee, Simon Munnery, Bridget Christie and Joanna Neary. In music, I'll be checking out Antonio Forcione's show and popping into the St Bride's Acoustic Music Centre. Oh, and a brilliant storytelling show called 'Eric's Tales of the Sea' which I was blown away by last year.

Nick Pynn's show is on at Inlingua from 3 - 28 Aug at 9.15pm (10.15 pm), fpp 214.



READ MORE

ThreeWeeks.co.uk/
nickpynn

3 TO SEE: MUSIC

3 FROM THE EDGE:

The National

I expect a lot of readers will have heard of The National, as they are mildly famous. Their subtly-crafted rock songs hold back waves of emotion that are channelled through frontman Matt Berninger's baritone voice. And when they all let it out, the wave of noise that hits is almost physically moving. I have this on good authority.

The Edge Festival at Edinburgh Corn Exchange, 23 Aug, 7.00pm (10.30pm), £22.50, fpp214.

James Blake

Often spoken about as a dubstep artist, Blake is really something else entirely. According to my colleague Andy, whose music taste is pretty much flawless, Blake's electronic, often piano-based songs loop around inside themselves gradually pulling you into a trance-like state as you focus on his stunningly soulful voice.

The Edge Festival at Liquid Room, 30 Aug, 7.00pm (10.30pm), £10.00.

Warpaint

Warpaint's debut album, 'The Fool', was a favourite of ThreeWeeks' sister publication CMU last year, but I'm told that live they are something even better. Their intricate guitar lines and fragile vocals weave around each other, creating an atmosphere it's hard not to find infectious; definitely a date to put in your diary.

The Edge Festival at The Queens Hall, 23 Aug, 8.00pm (10.30pm), £19.00.

3 A CAPELLA:

Pink Noise by FORK

This lot claim that theirs is a show which 'reinvents a cappella', and boast of their groundbreaking sounds, comic talent, and sell out shows in Scandinavia. Their supreme confidence might be slightly off-putting if I weren't swayed by the whiteness of their pristine suits.

Assembly George Square, 3 - 28 Aug, 6.05pm (7.15pm), £11.00 - £15.00, fpp216.

The Oxford Gargoyles: Jazz A Cappella

Undergraduate a cappella group Oxford Gargoyles first came to Edinburgh in around 2006, if I remember correctly, and got a glowing review from one of our writers, and I suspect they got glowing reviews from lots of other people too. Almost definitely a safe bet if you're an a cappella fan.

C, 14 - 28 Aug, 2.15pm (3.05pm), £5.50 - £11.50, fpp215.

Beardyman Unshaved

Well, this is in fact a capella, even if it's not what you might necessarily think of as a capella (I have to say that the image that always springs to my mind is an equal number of men and women, all dressed in black and white). Champion beatboxer Beardyman, aka Darren Foreman

(actually, I think he might be the also-tipped Jay Foreman's brother), is doing a couple of nights at Assembly Hall. Don't be put off by his scary publicity shot.

Assembly Hall, 23 - 24 Aug, 11.59pm (12.49am), £15.00, fpp195.

3 FOLKY TREATS:

The Wrigley Sisters

I seem to have a habit of liking musicians from Orkney, which is why I'd like to go and see this sibling folk duo renowned for their sense of fun as well as their lively original music. One night only, though, so make sure you don't miss it.

Acoustic Music Centre at St Brides, 15 Aug, 8.30pm (9.45pm) £10.00 - £12.00, fpp223.

Tom Fairnie

Not someone I have come across before, but if the reviews are to be believed, then he's very good. His work is described as lyrical, melodic, and intelligent, and someone from the Evening News called him "Scotland's best kept song writing secret". Should be good.

Acoustic Music Centre at St Brides, 15 Aug, 9.00pm (10.00pm), £8.00 - £10.00, fpp221.

The Shee

An all female six piece who offer music that is a tantalising mix of different kinds of folk - Gaelic, Scots and a particular favourite of mine, Bluegrass. They've had nominations in the Scots Trad Music Awards, and the BBC Radio 2 Folk Awards, and their current album is doing very well.

Acoustic Music Centre at St Brides, 16 Aug, 8.30pm (9.45pm), £10.00 - £12.00, fpp219.

3 COMEDIC MUSIC ACTS:

Truly Medley Deeply

This looks fun, and I like the play on words in the title. The show promises mandolin, bongos, synths, and guitars, in a performance of intricately crafted pop medleys; however, it also promises acrobatic choreography and hilarious routines. So that's me sold. SpaceCabaret at 54, 5 - 20 Aug, 6.00pm (6.45pm), £5.50 - £9.50, fpp222.

Flanders and Swann

The lovely Tim FitzHigham and the equally lovely Duncan Walsh Atkins have been doing their Flanders and Swann thing off and on for years now, and as a result, they do it very very well.

Pleasance Courtyard, 5 - 29 Aug, 2.30pm (3.30pm), £8.50 - £10.50, fpp205.

The Butterfly Effect

These guys look crazy in a good way. Dance, clowning, and music played on myriad odd instruments (an amplified bicycle, for instance)... it seems like a recipe for all round quality and hilarity. Hill Street Theatre, 5 - 15 Aug, 11.15am (12.00pm), £7.00 - £22.00, fpp197.

sit back, relax, and read the reviews

With so many shows at this festival, and so many reviews in ThreeWeeks as a result, how can you find the time to really discover the hidden gems at the Fringe? Well, we suggest taking a step back from the hub hub of the main festival, and chilling out for an hour or so, so you can do the reviews justice. As to where exactly you should chill, we asked ten Fringe veterans for their tips. So, grab a copy of the latest ThreeWeeks weekly and/or daily edition from the nearest venue, or, where WiFi is on offer, logon to www.ThreeWeeks.co.uk, or if you're a smartphone user fire up iFringe, and sit back, relax a little, and read the reviews...



Craig Hill: The New Town Deli on Broughton Street
"I mainly like to read the reviews in September when I'm chilling,

but since I live in Edinburgh it would still be in my favourite little cafe 'The New Town Deli' where no matter what the review says the sun always shines through their big sunny windows in their happy little yellow corner cafe - the perfect place to while the day away with the papers". More at www.thenewtowndeli.com

Craig Hill - Blown By Fan...!, Underbelly's Pasture, fpp62.



Alex Horne: The Meadows
"There's an amazing sandpit on the meadows into which you can chuck your

children then sit at the side and relax. It's not just a pit with sand in; there are climbing frames, funnels and a sort of industrial digger which must be dangerous. It's also close enough to the pitch and putt to act as a bunker. As I say, perfect for the kids".

Alex Horne: Seven Years in the Bathroom, Pleasance Dome, fpp36.

Alex Horne: Taskmaster, Gilded Balloon Teviot, fpp36.



Pippa Bailey: Edinburgh City Library on George IV Bridge
"I like to go to the Edinburgh Library on George IV

Bridge, it's beautiful and far from the madding crowd. I take the papers and my computer for a browse through

competing opinions. I don't know if libraries are threatened in Scotland but this one is well worth supporting anyway".

Biding Time (A Year In The Making), Pleasance Dome, fpp243.



Catie Wilkins: The Forest Cafe on Bristo Place
"I really like The Forest Cafe. It's a really lovely, chilled out

vegetarian cafe, that feels a bit like a mini escape from the madness. It's quite near the action, so you can grab a ThreeWeeks (from the Bedlam across the road, or there's usually a copy in the Forest Cafe itself), then sit back and read it at your leisure without people banging into you... which would almost certainly happen if you read it in the box office/corridor where you pick your copy up from".

Catie Wilkins: A Chip Off The Odd Block, Udderbelly's Pasture, fpp55.



Gareth Richards: Spoon on Nicholson Street
"My favourite place to go and read reviews in Edinburgh would

be inside the body of a comedian having better time at Edinburgh than me. Failing that, trendy, kooky, spacious cafe Spoon, at 6a Nicolson Street, would be the place to go. They do great tea and lovely food which is pricier than fast food but worth it. I think people get put off Spoon, as they think they will have to actually spoon with someone while being there, but I've been on my own and it was actually fine". More at www.spooncafe.co.uk

Gareth Richards: It's Not the End Of The World, Pleasance Courtyard, fpp82.



Dan Antopolski from Jigsaw: Mezz Bar on Broughton Street
"This unassuming cafe in the New Town is far

enough from Festival hubbub to be a quiet spot for an extended coffee session and a read. Also, they make a great carbonara - I had it about five times last year". More at www.mezzbar.net

Jigsaw, Pleasance Courtyard, fpp98.



Lloyd Langford: Black Medicine Coffee on Nicholson Street
"I go to the Black Medicine Coffee Company on Nicholson Street. And if I start feeling down about my job, I go to the sex shop around the corner to put

things in perspective. I imagine a bad review is easier to take than being gang-banged by eight moustachioed handymen". More at www.blackmed.co.uk

Lloyd Langford: The Cold Hard Facts of Life, The Stand, fpp109.



Jay Foreman: Pleasance Dome on Bristo Square
"The best place to sit and read the day's reviews has to be the

Pleasance Dome. For a venue with so many shows going on at once, it's surprisingly quiet. And if after reading something unpleasant you feel the need to stare into space, what could be better than green leaves, cartoons on the wall, and the occasional old folk dancing the tango?"

Jay Foreman: We're Living In The Future, Underbelly Cowgate, fpp 96.



Rob Deering: Cameo Cinema Bar on Home Street
"So many cosy cafes and bars in Edinburgh, but

my absolute favourite has to be the one at the Cameo cinema; comfy and cool, top movie decor, good drinks and snacks, and most importantly it always reminds me of Pulp Fiction. I saw the

film for the first time at the Cameo, at midnight the first minute it was released, and now I always raise a glass and think to myself 'you can walk into a movie theater in Amsterdam and buy a beer. And I don't mean just like in no paper cup, I'm talking about a glass of beer'. I don't think Vincent Vega would ever worry about his reviews". More at www.picturehouses.co.uk/cinema/Cameo_Picturehouse

The Rob Deering Experience, Pleasance Courtyard, fpp142.

Rob Deering: Beat This, Pleasance Courtyard, fpp142.



Catriona Knox: Stockbridge
"I'd head to Stockbridge and saunter along the Water of Leith, maybe sit on a

bench. There's all sorts of jaunty, wholesome goings-on to soak up there. A little dog fell into said water when I was there last year (don't worry it was fine) so there's plenty to perk you up and remind you there's a world outside the Fringe".

Catriona Knox: Packed Lunch, Udderbelly's Pasture, fpp 55.

Amy Hoggart: My Aunt Fiona's house
"My favourite place to read reviews in Edinburgh is Auntie Fiona's house. It's completely lovely. Seriously, if you are related to her I would really



recommend inviting yourself round. She'll give you a big cuddle and a cup of tea, and charge you for neither. Then

you can sit on her sofa, and read the reviews while petting both her cats and screening awkward questions about extended family member relations and whether your boyfriend is inappropriately left-wing. Auntie Fi lives on the outskirts of the city so you can breathe either fresh country air or the over-powering stench of dung, depending on whether or not the farm next door are spreading. Time your visit around whichever smell you prefer while reading reviews, and say hi from me!"

Christmas for Two: Friends With You, Just the Tonic, fpp58.

Not happy with any of these suggestions?

Look out for more tips on where to chill while reading the reviews in the ThreeWeeks eDaily this week. Sign up for free at www.ThreeWeeks.co.uk/eDaily

And look out for another Fringe Survey next week.



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THREEWEEKS FEATURE



festival heirlooms lead cultural interchange

Perhaps the most visual representation of the theme that runs throughout the Edinburgh International Festival this year will be found in the Dovecot Studios on Infirmity Street in the form of a textile exhibition called 'Heirlooms'. The impact of the textile traditions of India and South East Asia, on each other and on the Western World, will be explored through a collection of works both old and new, from both east and west.

Or, to put all that in the words of the man in charge, EIF Director Johnathan Mills: "The creative interchange between east and west - past, present and, perhaps most vitally of all, future - is at the heart of our festival this year, and this is beautifully demonstrated in 'Heirlooms'. Presenting gorgeous historical works from the Jonathan Hope collection alongside newly created contemporary work by hugely talented Scottish artists and demonstrations from craftspeople visiting from abroad, this exhibition will give us a chance to experience and learn about Indian and Javanese textiles, their rich heritage and how they have developed to the present day, and a glimpse into what may come next".

As Johnathan indicates, there are several elements to 'Heirlooms'. David Weir, Director of the Dovecot Studios, embellishes on two of them. "There are two exhibitions under the Heirlooms title", he explains, "the first a more historical perspective on 17th Century to 20th Century textiles from the far east; the second a more contemporary 21st Century reflection on textiles, including a new piece by our own master weaver Naomi Robertson".

Ben Divall has co-curated the former of those, offering an insight into the work of generations of textile makers from India, and the role their work played in wider cultural and economic development of their time. Ben explains: "For centuries, much of the known world's economy turned on the exchange of Indian textiles for spices. The Indonesian islands, especially the Moluccas, were the source of this valuable commodity, consisting of nutmeg, cloves and pepper, and the trade was controlled,

in turn, by India, Portugal and Holland".

He adds: "The textiles keenly desired by the islanders were produced in Gujarat and along the Coromandel coast. These brilliantly coloured cottons and sumptuous silk, double ikat patola, would establish an exalted status for their owners at a glance. The vibrant dyes and inexhaustible design inventory created an insatiable demand and there are records of warehouses in Dutch Batavia - modern day Jakarta - stacked with tens of thousands of cloth lengths".

As trade in textiles grew between India and Indonesia a cultural exchange occurred. "Naturally, the Southeast Asians had their own textile traditions", Ben continues, "including the techniques of warp ikat on cotton, practised throughout Indonesia, and batik, almost synonymous with Java. The influence of Indian imported cloth on local production was profound, and this can be seen in some of the batik compositions in this show. There was a two-way exchange of design ideas in operation, as different regions desired different patterns and the Indian cloth makers would have received specific instructions".

The Indian textile makers were also hugely influential on the Western world, and in many ways still are, something explored in the second strand of 'Heirlooms', the new commissions. Co-coordinator Elizabeth Guest tells ThreeWeeks: "The new works in Heirlooms have been commissioned from three Scottish textile artists, Sarah Sumsion, Deirdre Nelson and Naomi Robertson. They were each asked to create a new work which would reflect the Indian textile traditions that they found inspiring and which would demonstrate the fact that the long

established textile traditions of India can still influence the work of Western artists in the twenty first century".

The three works are distinct from each other, though all offer a modern take on the traditional art form explored in the first part of the exhibition. Though one in particular has a very modern dimension. "Deirdre has introduced a high-tech element into her work, namely QR codes", says Elizabeth. "With this she refers to the rapid growth of information technology in contemporary India. This innovative element relating to our own time cleverly relates to the not infrequent practice by traditional Indian craftsmen of incorporating images of the latest inventions of their time such as the delightful image of a railway train woven as a repeat pattern into the border the late nineteenth century Baluchari sari included in the exhibition".

The third element to 'Heirlooms' is actual demonstrations of textile production in action. Elizabeth once again: "Two highly regarded Indian crafts practitioners will give demonstrations of their skills during the exhibition. One is Jyotish Debnath, a weaver from the Crafts Council of West Bengal's Weaving Centre at Kalna, near Kolkata. He will demonstrate on a small loom, specially brought from India, the complicated technique of jamdani - a weaving technique in which additional weft threads are introduced with spools as the weaving progresses".

She continues: "The other is Bina Dey, an award winning embroiderer from the Crafts Council of West Bengal's Kantha Training Centre in Kolkata, who will also be in Edinburgh to demonstrate the design processes and stitches and techniques of kantha embroidery".

So works of old, works of new and works in progress, all demonstrations of a cultural exchange between east and west, such a perfect combination of elements for the EIF's visual arts strand this year. Though some will remain a little perturbed by the idea of an exhibition based around textile works, an art show based around a craft. Back to Dove Cot Studios Director David Weir: "The thing about textiles is that they are so tactile and often the detail is so fine - we want to be able to show people the detail without having a screen across them. But other than that what is wonderful about textiles are that it crosses so many aspects of design, craft and art. The multilayered aspects that go into making highly prized textiles are hard to show so we encourage people to read some of the material while they walk around the exhibition, and to savour the intricacy of the work".

Heirlooms runs from 4 Aug - 4 Sep from 10.30am - 5.30pm daily at Dovecot Studios on Infirmity Street. Demonstrations take place from 11.00am - 1.00pm and 2.00pm - 4.00pm on 16, 17, 20, 21, 24, 25 Aug. More at www.eif.co.uk.

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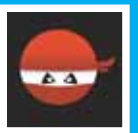
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3 TO SEE: ART & EVENTS

3 SCULPTURE AND INSTALLATION

Thomas Houseago – The Beat Of The Show (Outdoor Sculpture)

I love an outdoor sculpture exhibition; there's something that seems to me really right about viewing that kind of art in the outdoors. What's more, this particular show is taking place at the Botanic Gardens, a place I really like. The Leeds born artist creates striking, modern pieces using a variety of media, and I am quite anxious to see some of them face to face, as it were. In the flesh. Or rather, in the wood, plaster, clay, iron or steel.

Royal Botanic Garden Edinburgh, 1 Aug – 4 Sep, 10.00am - 5.45pm, free, fpp191.

Tony Cragg

This sculpture show is at another one of my favourite Edinburgh locations, that's the Scottish National Gallery of Modern Art, a place I have enjoyed much whiling in over the years. This, happily, is also an outdoor exhibition, of work from this renowned artist, currently director of the Kunstakademie Düsseldorf.

Scottish National Gallery Of Modern Art, 1 Aug – 4 Sep, times vary, £5.00 - £7.00, fpp191.

400 Women

This is a conceptual installation from artist Tamsyn Challenger, a response to the famously unsolved rape and murder of thousands of women in the Mexican city of Ciudad Juarez. The work includes contributions from 200 international artists, and will go on display in a dilapidated school.

Scottish Cannongate Venture, 4 Aug – 4 Sep (not 8, 15, 22, 29), 11.00am - 6.00pm, free, fpp189.

3 LOCAL EXHIBITORS:

Mothers and Daughters

Four women, all from Fife, and all related to each other, all working in different media. This exhibition will feature work by etcher Elizabeth Shepherd, her daughters Katy McKidd Stevenson, (oils and collage) and Roo McKidd (oils), as well as her granddaughter Thea Stevenson, a photographer. I think that's a nice idea.

McNaughtan's Bookshop, 9 – 20 Aug (not 14, 15), 11.00am - 5.00pm, free, fpp190.

Battle Of Prestonpans Tapestry 1745

The Battle of Prestonpans Tapestry is a bit like the Bayeux tapestry, except it's a whole lot younger: this community art project, worked on by hundreds of embroiderers from Scotland (as well as further afield), and was completed in July 2010. At about 1000 feet long, it must be an impressive sight, and a tribute to the 25,000 or so hours that the aforementioned volunteers put into it.

St Mary's Cathedral, 15 – 29 Aug, times vary, free, fpp188.

Cosmopolitan

This is an exhibition of work by a leading Scottish artist Lesley Anne Derks, who creates gorgeous night time cityscapes full of glowing, industrial lights. I'd really love one for Christmas. The gallery will also be displaying the work of Lesley McLaren, who specialises in stylised pastoral scenes.

scotlandart.com, 2 Aug – 4 Sep (not 8, 15, 22, 29), times vary, free, fpp188.

3 FESTIVALS WITHIN THE FESTIVAL:

CineFringe Film Festival

This small Fringe festival of film went down rather well with our ThreeWeeks reviewer last year, who declared it a “wonderful new addition to the Fringe”. So, a good thing it's back this year then, eh? Alas, I don't know the exact line-up of new short films due to be shown just yet, but I suspect that by the time you read this, if you have a look at www.cinefringe.com, you might be able to find out.

Sweet Grassmarket, 15 – 28 Aug, 4.30pm (5.30pm), tickets from £5.00, pp181.

Edinburgh Book Fringe

The Edinburgh Book Fringe has loads of classy events lined up for this year. A few long term ThreeWeeks comedy favourites – Mark Thomas, David O' Doherty and Marcel Lucont – will be dropping in, as will any number of other interesting writers and activists. If time allows, I'd particularly like to see Pauline Black, of ska band The Selector and subsequent acting career fame, who will be discussing her autobiography. Different guests every day: for the full line up, see www.word-power.co.uk

Word Power Books, 11 – 25 Aug, 1.00pm (2.00pm), free, fpp182.

At The Fringe Of Reason

I selected this for inclusion here before I looked at their website. When I did, I discovered a quotation from someone or other calling this “a festival within a festival within a festival”. Which I felt added weight to the unseen forces already telling me to include them in my festivals-within-the-Fringe section. Nah, I don't really believe in unseen forces, and neither do they: it's a line up of sceptics and scientists, all coming together to talk about being sceptical and scientific. More information from www.skepticonthefringe.co.uk.

The Banshee Labyrinth, 6-27 Aug, 8.30pm (9.30pm), free.

3 WALKING TOURS:

Auld Reekie Tours: Ghost And Torture Tour

I know you're all out there, people with an unnatural interest in torture and ghosts. Well, here is an event to cater to your sick and warped needs.

Auld Reekie have lots of experience in spooking the life out of people, and this particular event is only the tip of the iceberg when it comes to the programme of tours they have put together for the Fringe this year. Other highlights include the Historical Underground Tour and a Children's Scary Haunted Underground Experience.

Meet at The Tron Kirk, 5 – 27 Aug, hourly from 6.00pm – 9.00pm, £9.50 (£8.50), fpp180.

City Of The Dead

A ThreeWeeks reviewer once called Black Hart Entertainment's 'City Of The Dead' walking tour “a Fringe institution”, and they were not wrong about that. It's been going for years now, and has frightened myriad terrified Fringe-goers. It's a scary, historical treat for anyone into ghouls, grimness and creepiness. Best avoided if you have a sensitive disposition or a fear of poltergeists and graveyards, however.

Large Black Sign Outside St Giles Cathedral, 1 Aug – 4 Sep, times vary, £9.50 (£7.50), fpp81.

Hidden Gardens Of The Royal Mile

After all that gore, why not try something nice, and gentle, and relaxing, like this? As the title might suggest, it's a tour of gardens in Edinburgh's picturesque Old Town, with historical facts and stories to entertain. It's not a taxing walk (one

easy going mile, or so they tell me) so this could go down well if you're a little hungover. Or when your granny comes to visit. Or even if those two occurrences collide.

Outside John Knox House, 5 – 29 Aug, 10.30am (12.10pm), £8.00, fpp184.

3 ODDITIES:

Overnight Ghost Hunt

Well, some might not consider this an oddity, I suppose, if they're the kind of folk who are into seances and ouija boards. I do find it a bit odd, because - although I'd actually quite like to - I don't really believe in ghosts, and I think that you are supposed to believe in ghosts if you attend this: it's run by Paranormal Investigations Scotland - who sound like they take it seriously - and held in a place that I think they believe is properly haunted.

Gilmerton Cove, dates vary, 9.00pm (2.00am), £35.00, fpp185.

The Magic Draw-About

That name drew me in, I have to say, though, having read the Fringe programme blurb, I'm inclined to think this is a little off the wall: shows some serious crazy skill, though, doesn't it, to stand out in a sea of oddballery that is the Fringe..? Lancelot Adam's Walkabout Troubadour Squad will, it appears, roam the streets, looking for interesting people to draw and

generally improvise and minstrel over. I hope the interesting people have some choice in the matter...

Laughing Horse @ The Beehive Inn, 8 – 27 Aug, 5.00pm (6.00pm), free, fpp185.

Buddhist Meditation

Well, a lot of people would say there's nothing odd about meditation, and to be honest, I'm inclined to agree. I suspect it's something that other people get a lot out of, and I am really jealous of them as a result. That being the case, you'd think I'd stop being jealous and give it a go. But no. Stop and meditate? Me? In the middle of the Edinburgh Festival? Haven't got time. I am, however, an expert at preaching one thing and practising another. Go Buddhist Meditating, all of you. It will do you good and give you a break from the hustle of the busy Fringe.

Edinburgh Buddhist Centre, 10 – 29 Aug, 11.00am (12.30pm), £9.00 (£6.00), fpp180.



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CHILDREN'S SHOWS



Q&A: SPOTLITES

Every year the team from Spotlites take over Merchants' Hall on Hanover Street, offering up a mix of theatre, comedy and other entertainment. But while the Spotlites programme is eclectic genre wise, it is perhaps the great children's shows that this New Town venue is best known for. This is no surprise given that outside of August the Spotlites theatre company specialises in shows for younger theatre-goers. Last August the youngest member of the ThreeWeeks team (four years old this week) checked out one of these shows with her mother, a certain ThreeWeeks co-editor who was very impressed by how focused the play was on catering to the (considerable) needs of tiny children. Which that in mind we spoke to Spotlites actor James Cowden to find out more.

TW: Tell us about the Spotlites theatre company.

JC: Spotlites has been around for about eighteen years and is dedicated to providing theatre for, with and by children and young people. Our Artistic Director, Rachel Thomson-King, founded the company, and writes and directs the various hit productions that we have put on over the years. We have brought our interactive

children's productions to the Fringe for the last five years, starting with 'Treasure Island' in 2006 and while we are mainly based in the South of England the rest of the year, we love spending our Augusts in Edinburgh, the atmosphere is electric!

TW: So, you've always had a focus on shows for children?

JC: Yes, Spotlites has always had a very strong youth ethos. We take great pride in seeing children actively engaged and using their imaginations, and becoming totally enthralled in our stories. What's equally rewarding is seeing the parents enjoy the performances through their children. The newcomers often come in with folded arms, but by the end the parents and their child(ren) are enjoying the story together, and playing together, sometimes for the first time! We're about families and the right to play, and hopefully, we pass that message on to the people that come and see the shows!

TW: A lot of children's shows are aimed at a very broad age range, and often aren't easy for toddlers to sit through. Some of your shows are specifically aimed at a very young age group - what made you decide to do shows like this?

JC: Public demand! After seeing our productions for five to twelve year olds, many parents would come up to us and said, "That was great! Do you have anything that my very small ones can come and see?" So we made our first interactive play for little uns - 'Magic Porridge Pot' - which was a smash hit and sold out in both 2009, at its debut, and again in 2010. This year, it's joined by 'The Enormous Turnip', again aimed at 2-5 year olds.

TW: What process do you go through making a show for very small children? How do you approach entertainment for such short attention spans?

JC: 'Magic Porridge Pot' enabled us to find our feet, and we've grown from there! Children are extremely clever and intuitive, capable of focusing on the tiniest details of a story! The trick is to not let them down, don't short change them!

TW: What do you think makes a good children's show?

JC: Something that engages the child! We've had many wonderful experiences when children, sometimes the shyest in the audience, will spontaneously tell Robinson Crusoe that a pathway to the healing crystal can only be obtained by following the code they have deciphered, or that the enormous turnip is simply too enormous to be heaved up! Children are always willing to suspend disbelief when they feel safe, and we are proud to say that they do it at our shows all the time!

TW: What keeps you coming back to the Edinburgh Festival?

JC: Apart from the fact that it's the most beautiful city I've ever seen, the festival is almost like an addiction - once you've started, you can never quite stop the buzz you've gotten! From the moment September hits, we start to think, "Right! Now to start getting ready for next year's Fringe!"

Find out more about this year's Spotlite's programme at www.spotlites.co.uk



READ MORE

ThreeWeeks.co.uk/spotlites

3 TO SEE: KID'S SHOWS

3 COMEDIC SHOWS FOR KIDS:



The Adventurers' Club

We've been Tim FitzHigham fans pretty much since he first arrived at the Fringe.

You may be familiar with the madcap antics that provide fuel and form for his adult shows, and if you do, then you'll appreciate why I think he's a safe bet for a madcap children's show. I'm less familiar, to be honest, with the work of his co-star in this escapade, Tiernan Douieb (I have read his reviews, but never seen him on stage), but if he's in cahoots with Mr F then he surely has to be lovely..? For children aged 2+

Pleasance Courtyard, 2 - 29 Aug, 4.10pm (4.55pm), £6.50, fpp18.



The I Hate Children Children's Show

I actively chose NOT to go see this show last year, but mainly

because my daughter is three and probably wouldn't enjoy a show aimed at the over-eights. But then I read our reviewer's thoughts on the show and found myself wishing I'd been able to justify going. Perhaps I'll try and find an eight year old to take this year. Either way, I am going to recommend it to you all; we gave it 5/5, so you know it makes sense.

Zoo Southside, 6 - 29 Aug, 12.30pm (1.15pm), £7.50, fpp22.



Sheep Ahoy! (On Grassier Tides)

A show performed by someone called Phil The Shepherd might not be the most

obvious choice for your five year old's Fringe viewing, but I think you should take a chance on this. Funny poems and stories, live cartoon drawings, and previously seen and loved by our ThreeWeeks reviewer. And it's free, so you've absolutely no excuse. Well, unless you have an important engagement already inked in for every single afternoon that it's on. But that seems unlikely.

Laughing Horse @ The Three Sisters, 4 - 21 Aug, 2.45pm (3.45pm), free, fpp28.



The Enormous Turnip

Now I come to think of it, I'm not actually sure whether this is an adaptation or

not, but I very clearly remember a turnip story from my youth and I'm

hoping this is based on that. But it's too late, I'm full steam ahead, and I'm recommending this no matter what. Spotlites' shows for preschoolers are a great experience, especially if you've got the kind of three year old who finds it hard to sit still and concentrate. We saw their production of 'The Magic Porridge Pot' last year (it's on again this year too) and had a great time, not least because the show feels more like a warm group activity than a formal piece of theatre: the little ones are encouraged to join in, and no-one gets cross if your toddler edges into the performance space at the wrong moment...

Spotlites @ The Merchants Hall, dates vary, times vary, £6.50 (£5.50, £22.00F), fpp21.



Greek Myths For Kids

Sometimes, the old tales are the best. In this case, they're very, very old tales.

ThreeWeeks were very impressed last year by Backhand Theatre's adaptations of these Greek myths, which they perform using a mixture of puppetry and storytelling. One that I suspect will be very entertaining for the adults, as well as for your small budding classicists.

Ceca, 3 - 29 Aug, 2.15pm (3.10pm), £5.50 - £8.50, fpp21.



The Chronicles Of Bitter And Twisted

Okay. Well. This deviates slightly from the whole adaptation theme

a little, because this isn't really an adaptation at all, more a taking-something-as-a-starting-point-and-turning-it-on-its-head sort of thing. In this puppet show, dubbed an "urban sequel" to the 'Ugly Duckling' story, a swan makes the discovery that she is actually a duck. I think it sounds nice. Especially if it proves that it's not just the beautiful birds that get a happy ending. Fingers crossed.

Assembly George Square, 3 - 29 Aug, 11.50pm (12.50pm), £6.00 - £8.00, fpp20.



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Fleming [jf], Ella Fryer-Smith [efs], Nina Glencross [ng], Zulekha Grace [zg], Danielle Grogan [dg], Anna Hafsteinsson [ah], James Hampson [jh], Clemmie Hill [ch], Samuel Johnston [sj], Megan Joyce [mj], Ivan Juritz [ij], Veronika Kallus [vk], Emma Keaveney [ek], Lauren Kelly [lk], Ciara Knowles [ck], Jessica Lambert [jl], Andrew Latimer [ajl], Gavin Leech [gl], Kate Lister [kl], Alice Longhurst [al], Michael Mackenzie [mm], Kirsty MacSween [km], Lynsey Martenstyn [lm], Felicity Martin [fm], Iain Martin [im], Louise Mawson [lam], Anna McDonald [am], Lisa McNally [lmm], Cheryl Moh [cm], Kathryn Moore [kjm], Sarah Mulvenna [sm], Eleanor Pender [ep], Dora Petherbridge [dp], Marcus Pibworth [mp], Alistair Quaile [aq], Tracey S Rosenberg [tsr], Poppy Rowley [pr], Rosalind Scott [rs], Leonie Sheridan [ls], Ross Sweeney [rss], Simon Thornton [st], Alison Treacy [at], Rohanne Udall [ru], Hannah Van Den Bergh [hb], Taylor Wallace [tw], Kirsten Waller [kw], Thea Warren [tfw], Hilary White [hw], Ellie Willis [ew], Ellen Wilson [emw], Nathan Wood [nw].

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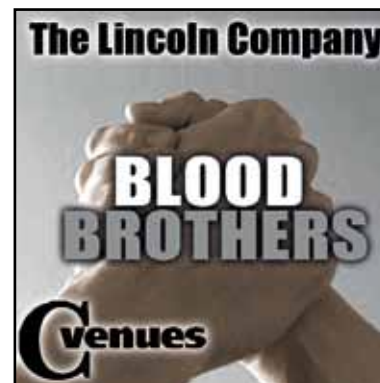
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US THE WORLD

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1.45pm

assembly
GEORGE SQUARE
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TIM FITZHUGHAM
GAMBLER

"Gut bustingly funny" *Scotsman*

7.30pm

COURTYARD PLEASANCE
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RANDY IS SOBER

"Razor-sharp and sublimely funny" *The Scotsman*

9.10pm

dairy room

TIFFANY STEVENSON
CAVEWOMAN

"Witty and inventive, full of well constructed jokes" *Sunday Telegraph*

2.25pm

THE STAND COMEDY CLUB
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CARL DONNELLY 3
CARL DONNELLY!

"Gripping, unmissable stand-up" *The Guardian*

7.50pm

dairy room

GLENN WOOL
no lands man

"Glenn Wool is extraordinarily funny" *Time Out (Sydney)*

9.30pm

assembly
GEORGE SQUARE
0131 623 3030

comedy 4 club kids

"The perfect way to entertain the whole family" *Three Weeks*

5.30pm

BONGO CLUB

MICHAEL WINSLOW
THE MAN OF 10,000 VOICES
star of POLICE ACADEMY

8pm

underbelly

Jason John Whitehead
letters from mindy

"His deadpan drop-out wit is packed with laughs" *The Scotsman*

10.25pm

dairy room

Olivia Lee
CHATS THEM UP

"Lee could emerge as the best... the UK has to offer" *The Guardian*

5.45pm

assembly
GEORGE SQUARE
0131 623 3030

DANA ALEXANDER
NEW ARRIVAL

"Huge confidence, great delivery" *Now Magazine (Toronto)*

8pm

underbelly

PAPA CJ
ONE IN A BILLION

"Reliable crowd-killer" *Time Out*

10.20pm

underbelly

Sammy J & Randy
Ricketts Lane

"Raucous, witty fun from start to finish" *Chortle*

6pm

cowbarn
GEORGE SQUARE

SAMMY J
Potentially.

"An endlessly creative talent" *Time Out*

8.30pm

underbelly

PUPPETRY OF THE PENIC 3D

"Mind-Shockingly, Inhibition-Shatteringly Outrageous" *Toronto Star*

10.30pm

assembly
GEORGE SQUARE
0131 623 3030

PAUL McCAFFREY
SAYING SOMETHING STUPID

"He has charm, charisma and success written all over him" *Evening Standard*

6.20pm

underbelly

MATT KIRSHEN
WIDE-EYED

"Hugely impressive" *The Scotsman*

8.35pm

underbelly

TOM GREEN LIVE
star of ROAD TRIP and FREDDY GOT FINGERED

10.55pm

underbelly

KEITH FARNAN

"Brilliant, thought-provoking and laugh out loud funny" *Time Out*

6.20pm

underbelly

ANDREW MAXWELL
THE LIGHTS ARE ON

"One of the most significant comedians working today" *Independent*

9pm

assembly
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MAXWELL'S FULLMOONERS

11.00pm (2hrs)
14 August only

assembly
GEORGE SQUARE
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