

ThreeWeeks

EDINBURGH



Queue here for the spaceship, with Rhys Darby

ALSO INSIDE...



SARAH KENDALL



JANE BOM-BANE



GAEL LE CORNEC

C the Festival



Straylight Australia
**Shakespeare's Queens:
She-wolves and Serpents**
3-25 Aug 2.00pm C eca



Het Vijfde Bedrijf – The Fifth Act
Lady M
1-18 Aug 4.15pm C eca



C theatre
**Shakespeare for
Breakfast**
1-27 Aug 10.00am C



C theatre
Hansel and Gretel
1-27 Aug 11.15am C



C theatre
Giddy Goat
1-27 Aug 12.15pm C



Dead Posh Productions
**Still Life (also known
as Brief Encounter)**
2-27 Aug 3.20pm C aquila



Showdown Productions
**Xavier Toby:
Binge Thinking**
2-27 Aug 6.00pm C nova



London Gay Men's Chorus Ensemble
Hi-de-Homo!
12-18 Aug 7.35pm C



Kipper Tie Theatre with C theatre
The Ugly Duckling
1-27 Aug 10.00am C



C theatre
This is Soap
1-27 Aug 1.15pm C



Negative Capability
Excess
2-26 Aug 5.25pm C nova



Sackville Theatre Company
Tokyo Trilogy
13-27 Aug 3.00pm C eca

With more than 210 shows and events across our venues in the heart of Edinburgh, we celebrate our 21st year with a fantastic programme of theatre, musicals and international work at the Edinburgh Festival Fringe. See it all with C venues.

c venues vibrant vivacious variety

box office hotline **0845 260 1234** online programme **www.CtheFestival.com**

This story belongs to Lionel Richie, naturally



Avid Fringe fanatics will know the name Barry Ferns, but even casual Fringe fans will know who I am talking about if I say “he’s the bloke whose shows always include the name ‘Lionel Richie’”. And, indeed, technically he too is now officially named after the ‘Hello’ making music man.

Once again this year Ferns has several Fringe projects on the go, including a daily show - come rain, come shine - at the top of Arthur’s Seat. And that’s not the only outdoors venture this year, though the other one won’t require him personally to brace those rain storms only Edinburgh can muster up during August, because Ferns has gone virtual, and has put together a Fringe-themed walking tour of Edinburgh that you can follow by downloading an MP3, turning your iPhone on outside The Tron, and following the instructions that follow.

“I’ve been to so many Fringes now that all the streets and venues are dripping with soggy memories for me, as I’m sure they are for all other performers and Fringe regulars”, Ferns tells ThreeWeeks. But for those

newer to the Fringe those memories are hidden, and so I thought it would be great to be able to walk around the Festival and have those memories told to you as you go”.

He continued: “The Fringe has changed remarkably in the last 30 years and to most that history is inaccessible. This audio tour is meant to invite listeners through the looking glass into the alternate reality that is the Edinburgh Festival Fringe. People just download the MP, get themselves to Hunter Square outside the Tron pub, and they’ll be directed down a specific route”.

And what memories will we get to share? “The tour will illuminate the listener with memories from Arthur Smith, Simon Munnery and other Fringe regulars from over the last 20 years. And it will also invite people to take part in the Fringe themselves via some fun Fringe-y participations - if they so wish!”

You’ll find the ‘This Audio Tour Belongs to Lionel Richie’ download in the iTunes store, or click the link at www.ThreeWeeks.co.uk/2012LR. Ferns’ main show is at The Hive at 4pm daily, the Arthur’s Seat show is at 1pm, and look out for details of other happenings at www.thisbelongstolionelrichie.co.uk.

Playwrights lined up for Traverse’s breakfast

Fancy some brand new writing over breakfast? And we mean really new - probably fresher than the breakfast rolls also being served up, and they’ll be prepared on the morning. Later this Festival, the Traverse Theatre will once again invite a plethora of writers to create brand new works for breakfast time staged readings, this year under the title ‘Dream Plays (Scenes From A Play I’ll Never Write)’.

Sue Glover, David Ireland, Douglas Maxwell, Nicola McCartney, Johnny McKnight, Lynda Radley, Gerda

Stevenson, Alan Wilkins and poet and novelists Janice Galloway and Andrew Greig are among those who will write new short works during the Festival itself, for the breakfast readings programme that kicks off on 14 Aug.

Though this year, for the first time, two extra writers will be added to the party last minute, talent scouted from the Fringe community by Traverse Artistic Director Orla O’Loughlin and playwright, director and Traverse Associate Artist David Grieg (pictured below), who are overseeing the breakfast theatre venture.

Details of each new play created will be posted on the Traverse’s website and social media ahead of its reading.

LINKS: www.traverse.co.uk



News Bites

FMN to lead debate on media at the Fringe

The Festival Media Network, the trade organisation of independent media that cover the Edinburgh Festival each August, has announced it will again stage its annual debate about the role of media at the Fringe this August, though this time as part of the Fringe Central programme.

Now in its third year, this event brings together editors and publishers from each FMN publication with performers, promoters, publicists and audience members, to discuss the role the media plays at the Edinburgh Festival, how the performer and press communities can better work together, and how arts criticism is changing in the digital age.

ThreeWeeks Co-Editor Chris Cooke says: “As a publisher, it’s great to get the input of the wider fringe community on the role of the festival media, and to share our ambitions, and explain the challenges of running a grass-roots independent publication. And by being part of the Fringe Central programme this year, opening up our debate to the whole festival community, I’m looking forward to this event even more”.

The FMN Media At The Fringe debate will take place on 22 Aug at Fringe Central at 2pm. Entrance is free, but you can book places via www.edfringe.com. FMN members are Broadway Baby, Festival Previews, FringeGuru, FringeReview, Hairline, ThreeWeeks and Whatsonstage.com.

Book Festival to host World Writers’ Conference

This year’s Edinburgh International Book Festival will include the Edinburgh World Writers’ Conference 2012-13, being staged in association with the British Council, and inspired by an historic gathering of writers in 1962. It will see 50 literary types from 25 different countries debate issues at the Book Festival’s Charlotte Square Gardens base, and also live online.

The topics up for debate will be based on those discussed at the 1962 event, and amongst the questions to be asked will be if literature should be a ‘national literature’, and what the future of the novel holds, while other sessions will look at ‘style vs content’ and censorship today. Among the writers due to take part are eminent Egyptian writer Ahdaf Soueif, Nigerian author Chika Unigwe, American writer Nathan Englander, Turkish author Elif Shafak, Denmark’s Janne Teller, and Scotland’s own Ian Rankin and Irvine Welsh.

Book Festival Director Nick Barley told ThreeWeeks: “The Writers’ Conference is a fantastic opportunity for Edinburgh audiences to meet and mingle with a phenomenal line up of international authors, and to get involved in a debate which we believe will reverberate around the globe”.

Tickets are available from www.edbookfest.co.uk while the debates will be webcast at www.edinburghworldwritersconference.org.

Contents

ThreeWeeks 2012 wk1

S P	Lynn’s Letter	04
	Fleming’s Fringe	04
I N	Sarah Kendall	06
	Act To Act: Pajama	06
	Men chat with Drennon Davis	
	Casual Violence	07
C O	Quick Quiz	08
	Rhys Darby	08
	Comedy Reviews	09
	Hannah Gadsby	10
	Marek Larwood	11
T H	Theatre Reviews	12
	Gael Le Cornec	13
C A	The Ruby Dolls	14
	Cabaret Reviews	14
P H	Mother Africa	16
	Physical Reviews	16
M U	Jane Bom-Bane	18
	Music Reviews	18
M O	Musical Reviews	19
C S	Children’s Fringe	20
P H	Photo Page	21
A E	Carol Tambor & Reviews	22
C L	Shows Guide	23

www.ThreeWeeks.co.uk
twitter.com/ThreeWeeks

TW



CARO WRITES...

Oh, hello Week One. You caught me by surprise.

And yet, I feel as though I've been at the Edinburgh Festival 2012 for about ten years already. It's funny how it does that to you. And it's extremely common, first timers, to be already-deathly tired by the first official day of the Fringe.

Now, I'm in two minds about how to advise you to deal with that problem of early-days-fatigue. I'm inclined to think that the best thing is to take the odd nap here and there, get an early night now and then. But experience tells me that, actually, the best way to avoid such perils as Fringe Flu (yes, newcomers, it is 'a thing') hitting around the end of Week Two is to work hard, socialise relentlessly, and not sleep. I haven't had Fringe Flu for years, and it's all because I only sleep for about three hours a night, max (even if socialising with grown ups has been replaced by dealing with a small child). My Co-Editor Chris nearly always succumbs to the lurgy just after having his first semi-reasonable night's sleep of the Festival (usually the middle of Week Three). So, just keep going. There is a possible downside to this strategy though; it does mean that you will spend most of September in bed/hospital/rehab. But at least you made it through the Fringe. Yeah.

I'll tell you what will make you feel better, though, and fill you with energy and the desire to partake as much of this festival as possible. Yes, the Week One issue of ThreeWeeks. First off, lots of reviews, with some shows to add to your must-see lists. And then lots of brilliant features to keep you entertained between them.

This week we hear from a number of guest columnists: Super-blogger and Malcolm Hardee Awards organiser John Fleming; Lynn Ruth Miller, who should have been here at the Fringe this year, but is presently too in-a-cast to make it; typecast comedy veteran Marek Larwood; and the members of close harmony quartet The Ruby Dolls tell you about their 'desert island discs'. Oh, and you also hear from me and my small child, on the subject of children's shows.

We've also got lots of Q&As for you. As well as our cover star Rhys Darby, we've also spoken to quality sketch troupe Casual Violence, the fantastic Sarah Kendall, the funny and art-orientated Hannah Gadsby, seasoned Fringe actor Gael Le Cornec, talented Mother Africa director Winston Ruddle, the most excellent music and hat purveyor Jane Bom-bane, and Fringe doyenne Carol Tambor. Plus, the highly amusing Pajama Men interview the highly amusing Drennon Davis.

I think this issue is going to keep you busy. Just don't let it tire you out.

Caro @ ThreeWeeks

Lynn's letter to Edinburgh: Make the very most of it

SP COLUMN

A broken foot meant Fringe legend Lynn Ruth Miller had to cancel her foray to Edinburgh this year. So we invited her to pen a letter to everyone at the Fringe with some words of wisdom for performers, and show tips for all.

Way back in 2005, when I first brought comedians from San Francisco to the Edinburgh Festival I had no idea I had suddenly and unexpectedly entered the most exciting era of my life: one where the performance was not just the thing ... it was everything. That year I learned the basics of how to have a wonderful experience in Edinburgh, how to ride with the disappointments of empty houses, forgotten lines and endless rain. That secret is to ignore reality, forget profit and loss and keep your mind focused on the real reason you brought a show to Edinburgh to perform for 30 nights risking bad reviews, electrical failure or the inevitable incurable laryngitis. (It is going to happen... and if you are a true Edinburgh Troubadour, you will do your show anyway).

You went to the expense and

trouble; you put forth your most creative effort to make your show spectacular because you believe deep down in your heart that you have something extraordinary to give to the whole world and Edinburgh in August is THE only place where that world actually comes to see you whether they have heard of you or not.

I am going to miss all of you, your enthusiasm, your belief that the arts are where the answers are. I ache for the excitement, the laptops failing and the fireworks exploding in the sky as I fight through the crowds on High Street and the Cowgate, the Grassmarket and George Street determined to sing my song to anyone who will listen.

I want to tell you about a few shows you must see besides your own. Don't make the mistake of absorbing yourself only in your own production. The flyers can wait; the promotion in coffee shops and on the street do not need all your time. Word of mouth is your best friend and that will happen every time someone sees your production and gets what you are trying to say.

So, before this week is over, I am hoping you check out a few of my own favourite people who will give you new insights on timeless themes, comedy too funny to believe and song so glorious the have to have that CD.



You only have ten days to see Sarah Louise Young's 'Cabaret Whore - Her Finest Hour' 3-10 Aug, 7.30pm at Underbelly. It's a 'best of' show so Young has selected her favourites from the past three years. If you have not had the pleasure of hearing this gorgeously talented and versatile woman in her original show that combines music, satire and comedy, you owe it to yourself to watch, listen and learn.

San Francisco's Will Franken is a comic genius. His show 'Will Franken's Things We Did Before Reality' 2-26 Aug at 10.35 pm at Just the Tonic will be unforgettable. I cannot recommend him highly enough. Franken is the only comedian I would

actually cancel one of my own shows for, so I could see his.

My pseudo grandson Drennon Davis is at the Assembly Roxy until 26 Aug at 10.30 pm with his fascinating 'Imaginary Radio Programme'. Davis and I rap together and I would have been IN the show had I gotten across the pond, so when you attend (and attend you must) send me a mental message telling me how grateful you are that I told you about this unusual talent from Los Angeles.

Indulge yourself in the fun, the extravagance and the world of the Edinburgh Fringe. I will be with you in spirit and I will be spurring you on.

For more show tips, read Lynn's longer letter at www.ThreeWeeks.co.uk/2012LRM

TW

Fleming's Fringe: Is Auntie stealing your bums on seat?

SP COLUMN

Malcolm Hardee Comedy Awards organiser and prolific blogger John Fleming writes...

At the start of this year's Fringe, comedian Stewart Lee lashed out in The Guardian at the 'Big Four' Fringe venues. It is not uncommon to attack the overheads imposed on performers by the Big Four. I have done it myself in my daily blog.

Last week, I heard doyenne of Fringe comedy critics and fellow Malcolm Hardee Award judge Kate Copstick tell Mat Ricardo in the chat show part of his Voodoo Varieties show: "In comedy, the audience is dwindling up the arse-hole of television. You could have a crock of shit live on stage at one of the major venues and, if they added an 'As seen on Mock The Week' or 'Star of Michael McIntyre's Roadshow' strap on the poster, it would sell out at £16 a pop.

"And then", she continued, "you get somebody who's dragged up the arse-end of a tour that has been every place in the UK except Edinburgh to do seven nights at the EICC or somewhere. Fuck you! The Fringe isn't the place to do that. This is the place to do new stuff, interesting stuff. Don't just schlep up some tired old crap

because you know there's enough dumb people who'll pay £16 a ticket for it!"

I agree. But I was interested to find a new target for abuse this week. I was chatting to Mervyn Stutter - up here for the 21st year of his 'Pick Of The Fringe' shows. "There seems to be increasing irritation among comics," I said to him, "about Big Name TV comedians including Edinburgh in their tours and doing a couple of nights at a big-seater venue, which takes those punters out of circulation for other, smaller Fringe shows."

"Well, yes", agreed Mervyn, "last year one of them did a whole four week run at an 800-seater. You don't want to be unfair, but couldn't they have done that in September or October? They're taking money away from struggling comics with less clout".

"We're used to that though," he continued. "You shrug your shoulders and say 'The Fringe is organic; people can do what they like'. But when I looked at the Fringe Programme this year, under B in Comedy, there were yards of BBC programmes. Pages of them. What the hell is the BBC doing up here? Their shows are free. They have stars in. And you don't have to pay. Why is the BBC doing so many shows here? It spreads the audience energy too wide".

"There are 2500 shows being put on by small people with a tight budget or no budget - sometimes on overdrafts."

"You can only spread bums on seats so far", I agreed.

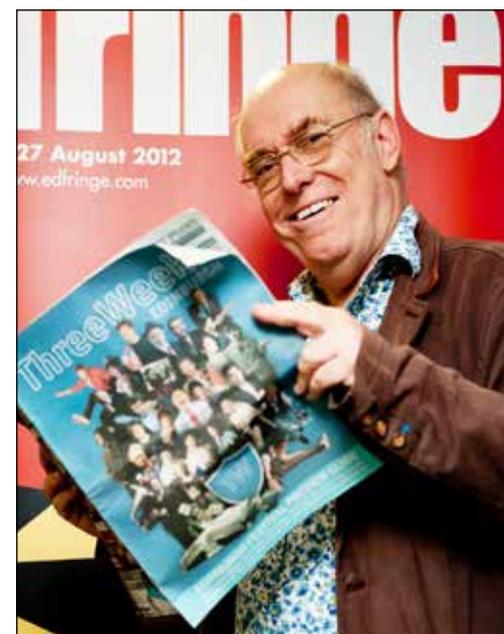
"Exactly", agreed Mervyn. "In the past, there have been only one or two BBC shows and there have been queues round the block. Performers think: 'Oh, that would have been nice for an audience at my show'. But it's free and it's famous and it's the BBC. It's an attractive deal. I would go. Brilliant... if there were only a couple of shows".

"But this year there are acres of BBC shows. I'm sorry. It's irritating. It's the Fringe. We're on against the Olympics. And it's hard enough already. It's a legitimate complaint. I've nothing against the BBC, but why are they here putting on so many shows? In the past, it was 'Just a Minute' with Paul Merton and you could say, 'Well, Paul Merton's a good Fringe person and there's a connection'. But some of these new shows have

no connection with the Fringe at all. It's about branding and placement and the result is essentially spreading an audience too thin".

"Fewer bums on more seats," I agreed. "In the Fringe Programme this year," said Mervyn, "that would be printed as B*ms."

John Fleming organises the annual Malcolm Hardee Comedy Awards and writes a daily blog at blog.thejohnfleming.com



TW



Metro



The List



Three Weeks



Manchester Evening News



Edinburgh Evening News

Brett Vincent for Get Comedy proudly presents



Edinburgh Festival Magazine

JIM JEFFERIES

FULLY FUNCTIONAL



August 2nd-26th 9.00pm
EDINBURGH Assembly Hall
0131 623 3030

TICKETS SELLING FAST

August 31st 7.00pm
DUNFERMLINE Alhambra Theatre
01383 740 384

LAST FEW TICKETS

September 1st 8.00pm
NEWCASTLE Mill Volvo Tyne Theatre
08444 939 999

LAST FEW TICKETS

September 2nd 7:30pm
GLASGOW Kings Theatre
08448 717 648

TICKETS SELLING FAST

September 3rd 7.00pm
NANTWICH Civic Hall
01270 685 577

LAST FEW TICKETS

September 4th 7:30pm
MANCHESTER Opera House
08448 713 018

TICKETS SELLING FAST

September 5th 7:30pm
STOKE-ON-TRENT Victoria Hall
08448 717 649

TICKETS SELLING FAST

September 7th 8.00pm
MIDDLESBROUGH Town Hall
01642 729 729

TICKETS SELLING FAST

September 8th 8.00pm
LIVERPOOL Mountford Hall
01517 946 868

SOLD OUT

September 9th 9.00pm
LEEDS City Varieties
01132 430 808

TICKETS SELLING FAST

September 10th 7:30pm
YORK Grand Opera House
08448 472 322

TICKETS SELLING FAST

September 12th 8.00pm
WOLVERHAMPTON Civic Hall
08703 207 000

LAST FEW TICKETS

September 13th 7.00pm
BOURNEMOUTH O2 Academy
08444 772 000

LAST FEW TICKETS

September 15th 9.00pm
BERGEN, NORWAY Ricks Theatr
815 33 313

SOLD OUT

September 16th 8.30pm
DUBLIN, IRELAND Vicar Street
0818 719390

TICKETS SELLING FAST

September 17th 7.30pm
LONDON Lyric Theatre
0844 482 9674

SOLD OUT



supported by



available at amazon.co.uk

EXTRA DATES TO BE ANNOUNCED SOON CHECK WEBSITES FOR DETAILS

9pm 2-26 August (not 13)

www.jimjefferies.com | [@jimjefferies](https://twitter.com/jimjefferies) | www.getcomedy.com | www.brettvincent.com

assembly
ASSEMBLY HALL
BOX OFFICE assemblyfestival.com
0131 623 3030

Sarah Kendall stands up



Comedian Sarah Kendall is a long term ThreeWeeks favourite. In fact, we like her so much that back in 2007 we gave her one of our ThreeWeeks Editors' Awards. Though in recent years we've seen a little less of her on stage, so are delighted to see she's back with a brand new show at the Fringe this year, where she'll be touching on some very interesting issues about the world in which she and her young daughter are now living. ThreeWeeks spoke to Sarah about her life, her work, and owning a small child...

TW: You've performed off and on at the Festival for nearly a decade, I think? What keeps you coming back?
SK: I think the thing that keeps me coming back to this festival is that I love doing a huge amount of work and I also enjoy haemorrhaging money! I definitely have a love-hate relationship with it. The weird thing is that each year when the Festival draws to a close, I get genuinely sad that it's over for another year. It's like at the end of 'Platoon' when Charlie Sheen

is chopped out of Vietnam, and he starts crying. It's exactly like that.

TW: You live in the UK now, but recently sold out a tour of Australia. Do you miss your home country, or ever feel like going back?

SK: I've lived in London for 12 years now, so I feel very at home in both places. When I'm here, I miss Australia, when I'm in Australia, I miss the UK. It's like Charlie Sheen at the end of 'Platoon'. He's happy to go home, but he's really going to miss his buddies in Vietnam. It's exactly like that.

TW: The new show touches on the topic of bringing up a little girl in a highly sexualised culture. Is this a major theme of the show?

SK: Yes, the show deals with a lot of topics that I feel strongly about. Things have got pretty bad in recent years, absurdly bad in fact. Pole dancing for fitness, the way women are portrayed in music videos, the role of women in fairy tales, the crap that is marketed at girls on kids TV channels.... I suddenly realised that my daughter is this tiny sponge, absorbing all of these appalling messages.

TW: Did you find that having a daughter heightened your awareness of the sexualisation of popular culture, or of issues of gender and sexism in general?

SK: It's not so much that it heightened my awareness, because I've always been very aware of these issues. But when I went back to doing stand-up, I felt that whatever I was doing on stage

had to be worth my time. It's a huge strain dragging your family around festivals, and I decided that whatever I did had to be something worth talking about.

TW: What else can we expect from the show?

SK: A cameo from an Oscar-winning Hollywood legend. I'm lying.

TW: Will your daughter be up in Edinburgh with you? How easy is it to combine being a stand-up with being a parent?

SK: Stand-up is surprisingly child friendly, because most of my work takes place at night. Day care has never been a massive issue. And of course I've brought her with me to Edinburgh! I'd hate to be away from her, it'd be awful. I'd probably end up doing things like reading books in cafés, or I'd go to the movies, and exercise, and get a decent night's sleep, and go out for dinner in a nice restaurant and not eat my entire meal in under three minutes because she's bored and has started trying to wear the table cloth as a fairy skirt, and I wouldn't have small pieces of food in my hair and on my clothes ALL THE TIME.

TW: In recent years you've appeared on TV and radio. How does this sort of work compare to stand-up? Do you prefer live performance?

SK: They're very different. The thing I like most about stand-up is that you're in complete control. You're the writer, director, producer, and performer,

so you make all the decisions. In my limited experience with TV, there are a lot of people who get involved in that decision making process, and it's not always people who know what they're doing.

TW: Appearing in 'Clare In The Community' on Radio 4 meant taking on an actual 'role', rather than doing stand-up - are you ever tempted to make a move into acting and take on more roles like these?

SK: 'Clare In The Community' is possibly the most fun I've had on any TV or radio production. It's such a joy - so yes, I'd be tempted to do more, but only if it's as much fun as that.

TW: Do you have plans for your latest show after Edinburgh? Will it be touring?

SK: I'll be doing a run in London, and hopefully a small tour after that. Then I'm going to commission the show to be adapted as a film script, and I will cast Charlie Sheen to play me. And it will be set in Vietnam. And Willem Dafoe will die. But it won't be like 'Platoon'.

TW: Which other acts are you planning to see this year?

SK: I am ashamed to admit that I haven't even looked at the Fringe guide yet. So I'll take a guess at who's going to be at the Fringe this year, and say Linda Ronstadt and Peter Ustinov.

SEE SARAH'S SHOW

Sarah Kendall - Get Up, Stand Up, Pleasance Courtyard, 1-27 Aug (not 13), 8.30pm.

IN ACT TO ACT

Pajamas on for imaginary radio chat

Award-winning American character comedy duo The Pajama Men are doing a shorter run than normal at the Fringe this year. But to make up, they've brought with them Edinburgh first-timer Drennon Davis and his musical comedy show 'The Imaginary Radio Program'. We wanted to find out more but figured, who better to interrogate Davis than The Pajama Men themselves, act to act?

PM: Hey Drennon! Great name. Great to finally get a chance to sit down and ask you some important questions about you. First and foremost: do you work out?

DD: Pssh. Good question. Any successful comic knows that the key ingredient to being funny is working out at least three hours a day. Bi-cepts, Tri-cepts, uni-cepts, hammies, turkeys... No, I don't work out.

Doing comedy casually and violently

Casual Violence burst (or, beeped loudly, maybe?) onto our radar last year with a distinctive sketch show that won the enthusiastic approval of our ThreeWeeks reviewers, as well as the fervent approbation of the rest of the Fringe press. At the end of the Festival we gave them an Editors' Award. After handing them one of our extremely glamorous gongs, it seemed only right to catch up with the group again one year on...

TW: Let's start at the start, how did you guys come to form Casual Violence?
Alex: James did it.

TW

PM: Awesome. Second and secondmost: have you ever stolen anything?

DD: Nothing crazy. Some olives at a salad bar, a towel from a hotel, some bones at a funeral... the usual balonery.

PM: Great, and why don't you wear pajamas?

DD: Why bother? I would never be as cool as you guys. Trust me, I've tried, but people just say, "Hey! Look at that idiot trying to wear pajamas! Who does he think he is, the Pajama Men? He's not even two people! Oh look, now he's trying to sleep! That's rich. Good luck trying to sleep like the Pajama Men, you fucking hack!" My girlfriend can be a very harsh critic.

PM: Indeed. Now before we ever came to Edinburgh we had... oh, first of all how do you pronounce "Edinburgh"?

DD: We've talked about this before...

PM: Well, we want to talk about it again.

DD: ...and I believe I'm saying it wrong. I've been saying Ed-in-borough. I know we're not supposed to say Ed-in-burg like most Americans say it, so I suppose I've decided to say it wrong in a way that makes me sound cultured to Americans and even dumber to people in the UK who know better. HOWEVER, I was emailing back and forth with a friend who's a DJ on BBC Radio 1 and she SPILLED it "Edinborough." There is no excuse for that. Don't worry, I corrected her in my most condescending email voice.

PM: Wow, big shot eh? Friends at the BBC? Got it all figured out don't you? Anyway, as we were saying: before we ever came to Edinburgh our image of it was much different than it actually is. What do you imagine Edinburgh will be like?

DD: No expectations. But if I don't meet Shrek and/or the real Harry Potter, I'm going to burn down the entire village. It's a small village right?

PM: Depends on your definition of "right". Any plans to buy any specific souvenirs from Scotland?

DD: I'd really like a sweater with Nessie on it. No joke. Hopefully one hand-knitted by a salty Scotsman who claims to have seen her. Because why not? Let's do this.

PM: So, how are you preparing for the marathon run?

DD: Just trying to be as cocky as I can. Every time I do anything, I say "I've got this mutha fucka!" It's helping my confidence. It's a little weird for people around me. Especially in public bathrooms but my ego has never been better. I AM THE GREATEST PERSON ALIVE! Honestly though, the show is ready to go. We've been performing a lot in LA. It's been going very well. I'm a little freaked out at playing in an old church for an entire month but I'll get used to it.

PM: Who's that on stage with you?

DD: Ah, you mean Monique Moreau! She's my Native-American body guard who also happens to be my musical accompanist in Edinburgh. She's awesome with music. Any kind

of genre that I can't play on my own, she's there to deliver. She's also a much better singer than I am.

PM: Lastly, what's the biggest Challenge you've faced in comedy in the last twelve months?

DD: Learning that some day I'm going to die. Also self-promotion. I was never very good at it, but now I'm THE GREATEST PERSON ALIVE! But someday I will die... then I will be the GREATEST PERSON NOT ALIVE! The trick is to yell, when you're self-promoting.

PM: Great advice! And before we go, do you have any questions for us?

DD: Yes! First question: do you guys ever fight and if so, who wins?

PM: Yes. We do fight. Mark usually wins, but Shenoah's usually right. Or did you mean "do we fight other people?". Like in bars and stuff? The answer is "yes". We're always ganging up on comedians when they're alone.

DD: Last question. Finish this sentence: I'm ___

PM: Horny-sad.

DD: Last question 2.0: I love you?

PM: Yes.

SEE THE SHOWS

The Pajama Men's Improv Show, Assembly George Square, 1-12 Aug, 9.00pm.

The Imaginary Radio Program: Drennon Davis presented by The Pajama Men, 1-26 Aug (not 13), 10.30pm.

LINKS: www.pjmen.com
drennondavis.weebly.com



Photo: Kat Gollock



James: We met at university, like every sketch group ever ever. I started writing comedy plays and shows, and the six of us basically came together through those. It used to be more of a theatre company dynamic - now we're a sketch group. We're the only surviving members.

TW: You seemed to have a great Fringe 2011 - how did last year's Festival work out for you guys?

Greg: Luke got a chest infection.
Luke: Yeah. Don't stand in the rain for hours on end, chain-smoking.
Dave: Luke's top tip for the Edinburgh Fringe.
James: It went far better than we thought it would, which is always lovely. Winning a ThreeWeeks Editors' Award for our show was an awesome way to round off the Fringe, and the audiences really seemed to be on board with what we were doing.

TW: What have you done since?

Adam: We've all been focusing on getting better at what we do individually - I've been doing film soundtracks; James has been doing a masters degree in scriptwriting and learning improv on the side; a few of us have been acting in other projects. We've also been running a series of Casual Violence Portable Residency shows in London to test-drive new

material for this year before bringing it all together for the new show.

TW: Tell us about this year's show, 'A Kick In The Teeth'.

Luke: It's about having aspirations that get shattered, which is always funny.
Dave: It's a show about trying to make the world a better place and failing so miserably that you should never have bothered in the first place...
James: ...which is obviously prime subject matter for comedy.

TW: And tell us about the best bits show - what's the plan there?

James: We're doing a show once a week called 'Om Nom Nominous' as part of the Free Fringe, on Wednesday afternoons at the Voodoo Rooms.
Luke: We were given an opportunity to do a few nights of a show and we thought it'd be a good chance to do an hour of our "circuit" material that doesn't fit into our main narrative/story-driven shows.
Dave: It also means we get to revisit our favourite characters from last year's 'Choose Death' show, for those who want to see bits from that again.

TW: How do you describe your style of sketch comedy - what are your influences?

James: I read a hell of a lot of Roald Dahl while I was writing the script.

There's a big 'Tales of the Unexpected' influence lurking in this show. Our style is basically character-driven storytelling for sadists.

Adam: It's melancomedy.
Dave: As in "melancholy comedy" - nothing to do with melons.
Alex: Schadenfreude.
Luke: We don't have the guts to bully real people, but no-one complains if you bully fictional characters.

TW: To quote back your press release right back at you - how exactly do you defeat an unbeatable Battleships supercomputer?

Luke: If we told you that, it would destroy the entire crux of our show and there would be no point in any of your readers coming to see it. Why do you hate us? Why do you want to ruin our show and undermine our chances of success at the Fringe? We thought you were on our side, ThreeWeeks!

Find out about the Casual Violence web series in the full interview at www.ThreeWeeks.co.uk/2012CV

SEE THE SHOWS:

Casual Violence: A Kick In The Teeth, Just The Tonic At The Caves, 1-26 Aug, 10.00pm.

Casual Violence: Om Nom Nominous, The Voodoo Rooms, 8, 15 and 27 Aug, 4.40pm.

LINKS: www.casualviolencecomedy.co.uk

TW

TW

Quick Quiz

Tell us about your 2012 show in no more than 60 words.



Alexis Dubus:

"It's basically a storytelling show, involving adventures, misadventures and mishaps around the world. There will be a few weird facts lobbed in there as well, as usual. My last two shows were pretty heavily themed - swearing and nudity. This one's just true stories. I can't guarantee those two themes won't creep in though"

Alexis Dubus - Cars And Girls, Assembly Roxy, 2-26 Aug (not 14), 6.45pm. www.alexisdubus.com



Chopper:

"It is the distant flicker of a fire that sparks hope of warmth and nourishment amongst the lost and weary. It's about unplaiting the murky bewilderment of modern existence to reveal shining strands of truth. It's about the inelastic collision between regret and an aspiration for a greater societal conscience and consciousness. Also, a couple of dick jokes"

Heath Franklin's Chopper in A Hard Bastard's Guide To Life, Underbelly Bristo Square, 1-19 Aug, 8.50pm.



Marek Larwood:

"Three men bum a dog, then they feel guilty about it and write a song for a dog's home charity which goes to number one in the hit parade. The show is about the friend of someone's Uncle who buys the record then dies shortly afterwards"

Marek Larwood - Typecast, Pleasance Courtyard, 1-26 Aug (not 14), 6.20pm.



Simon Evans:

"'Friendly Fire' is a meditation on the nature of story, of how an awareness of story can give structure and purpose to an otherwise meaningless existence, and how everyone needs a nemesis. It is absolutely NOT an opportunity to make cheap jokes at the expense of other nations, popular culture or my own children"

Simon Evans: Friendly Fire, Pleasance Courtyard, 1-26 Aug, 9.30pm. www.simonevanscomedianetc.com



Gareth Millerick:

"My show is called 'Sensible Answers To Stupid Questions'. It's a about dealing with one of life's main challenges, the constant stream of stupid questions we are faced with on a daily basis... I love stupid questions"

Garrett Millerick - Sensible Answers To Stupid Questions, Underbelly Bristo Square, 1-27 Aug (not 15), 11.00pm. www.garrettmillerick.com



Felicity Ward:

"It's won a bunch of awards, it's puerile, it's personal, there's a drinking song in it and it uses hedgehog analogies for human intimacy. Dick jokes vs the human condition: WHAT'S NOT TO LOVE!"

Felicity Ward: The Hedgehog Dilemma, Underbelly Bristo Square, 1-27 Aug (not 13), 10.00pm. www.felicityward.com



Tom Deacon:

"My show this year has been the most complicated to put together, like those black belt origami creations. Essentially my third show is about my journey to feel complete by completing a sticker album. Though, of course, I'll talk about all those hilarious moments that happened along the way too"

Tom Deacon: Deaconator, Pleasance Dome, 1-26 Aug, 7.00pm. www.tomdeacon.co.uk



Scottish Falsetto Sock Puppet Theatre:

"That's not fair, we have two shows a day so that's only 30 words each! And we've just used twenty of them. Dammit, twenty-one. Twenty-two. Okay, this isn't going well, quick, think. (Thirty) I know it's thirty! Shut up! (Thirty-six) That is not helping, idiot! (Forty) Er, double act...uh... Socks...um, help, funny (Fifty) That bloody does it! Come here you little..."

Scottish Falsetto Sock Puppet Theatre - Boo Lingeriel, Gilded Balloon Teviot, 1-26 Aug, 10.40pm; & Scottish Falsetto Sock Puppet Theatre - Chunky Woollen Nits, Gilded Balloon Teviot, 2-26 Aug (Thu-Sun), 11.00am. www.utproductions.co.uk/socks.html



Chris Martin:

"It's about how my life lacks any direction or incident. Whilst a friend of mine is becoming a dad, I'm busy annoying squirrels and generally being an arsehole. It also involves a valuable life lesson from my dad's food diary"

Chris Martin - Spot The Difference, Gilded Balloon Teviot, 1-27 Aug (not 14), 8.45pm. www.chrismartin-comedy.co.uk

Look out for more Quick Quiz interviews going online throughout the Festival at www.ThreeWeeks.co.uk/quickquiz



Photo: Kat Gollock

He should definitely be here: Rhys Darby

INTERVIEW

New Zealander Rhys Darby, award winning comedian and sometime star of that 'Flight Of The Conchords' show off the telly, returns to the Fringe with a show all about escaping the planet in a spaceship. Well, you know, when Armageddon happens. Not tomorrow or anything (but maybe this year, if you choose to read the Mayan calendar that way). Being big fans of Rhys, 'Flight Of The Conchords' and, even, Armageddon, we stole some quality time with the man himself to ask some questions. Well, you've got to get these things done now, haven't you, if the world's about to end?

TW: So, if we come to your show, you're going to help us survive the end of the world?
RD: Metaphorically yes... and physically, yes. Mentally... no.

TW: Where did the idea for the new show come from?
RD: I had just written my autobiography, which by design had turned into a science fictional pre-apocalyptic handbook. I was initially going to take it to the stage for readings, but in the end I chose to fully adapt it to a physical stand-up play.

TW: So the 'This Way To The Spaceship' book came first?
RD: Yes, the book came first but it took a lot longer... like the turtle.

TW: The show went down very well at the New Zealand International Comedy Festival earlier this year. Has it changed at all since then?

RD: Yes. It has improved. It's tighter and faster but it also has more gags. It's classed as a comedy thoroughbred now. When I improvise a new bit of gold I'll add it to the repertoire, but then I have to drop another bit out due to time. In Edinburgh time limit becomes the discipline.

TW: What persuades you to keep coming back to the Fringe?
RD: My management. Oh, and the overall awesomeness of Edinburgh and the Fringe. I just love the centre of the art world for August. So I think, if I have a show, then I should probably be there.

TW: How does Edinburgh compare to he other comedy festivals?
RD: There's no other festival that comes close. Edinburgh is the biggest and it's the best. The history is cemented and the city is astonishing.

TW: You've done a lot of TV, film and ad work now - how does filmed work compare with live performance?
RD: I love TV and film work. Most of it is caught on camera so I get to also enjoy it myself. I like all aspects of comedy performance, so basically if I'm having a laugh being funny then I'm happy. You can't beat the instant hit from lighting a room up with laughter though. After a year or two working in front of cameras I found I began to miss it.

TW: You now produce comedy shows too via Awesomeness International. Why did you set that up?
RD: Because my wife Rosie and I

love promoting the art of comedy. We wanted to produce our favourite international acts in the New Zealand Comedy Festival. We thought if we raised the game it would help local acts flourish, and it has.

TW: Will you be talent scouting while you are in Edinburgh?
RD: We're always on the lookout for shows and acts that make us fall off our seats, but it's not why we're here. If we see something we really really like though... you never know.

TW: It's been a few years now since you worked on 'Flight Of The Conchords', yet the show remains as popular as ever with its fan base. Why do you think that is?
RD: Maybe it's a classic already. I hope it's one of those 'go-to' shows for comedy for many generations to come. We made a unique show that gained a huge following. I'm so proud of that.

TW: Will the group ever reform for another series or a film?
RD: Like James Bond... we will return. But I don't know when... or how... or if we actually will.

TW: And finally, what other projects have you got planned beyond the Festival?
RD: I have television development happening, but it's all very hush hush. Mum's the word. Even I know nothing about it. What I can say is this - I'll be at the helm. I'm going to do the writing... and of course the improvising. BOOM!!

SEE RHYS' SHOW:
Rhys Darby - This Way To The Spaceship, Pleasance Courtyard, 1 - 27 Aug (not 8, 13), 8.00pm.

REVIEWS

McNeil And Pamphilon Ditto Productions

From cleverly crafted sketches that hark back to the glory days of the Two Ronnies or Morecombe and Wise, to the environmentally themed audience sing-a-long at its climax, this show manages to pack in everything one could possibly wish for from a Fringe act. A delightful mish-mash of stand-up, slick sketches and silly songs, McNeil and Pamphilon's set is guaranteed to induce big belly laughs. Of course, every great comic double-act is nothing without great chemistry, which is something this pair has in abundance. It is a joy to watch the hilarious consequences as they play off each other's opposing personas; this duo have proved that they most definitely do have funny bones.

Pleasance Courtyard, 1-27 Aug (not 14), 4.30pm.

tw rating 4/5 | [Simon Thornton]

Morgan & West: Clockwork Miracles

Morgan and West use a variety of old school magician's tricks with their own unique twist to create a show which is exciting, clever and hilarious. The show is perfect for children and adults alike who will be effortlessly transported into the world of Morgan & West, two time-travelling Victorian magicians. The chemistry between the characters, as well as a fantastic routine, really brings

this show to life. It's well written, well-choreographed and has none of the cringe-worthiness some of you might expect from a magic show. Whilst some of the tricks seem a bit haphazard, overall it is outstandingly entertaining, with audience members excited to participate. It will have you laughing out loud whilst simultaneously thinking, "how did they do that?"

Gilded Balloon Teviot, 1-27 Aug (not 14), 4.30pm.

tw rating 4/5 | [Miranda Cannibal]

Jackson Voorhaar's One True Love(s) Jackson Voorhaar / Free Festival

In his attempt to discover if he is a 'lover' or a 'loather' of life, Jackson Voorhaar comes across as passionate, (particularly about the Mars Volta) if rather raw and unprepared. Voorhaar, for his faults, is aware that his show needs refining and at times comes across as obviously nervous. However as the performance (and the drinking) continues he begins to relax and things become far more enjoyable. Interestingly the further the host seems to deviate from his show's concept of loving or loathing aspects of life, the funnier and more endearing he seems to become. The last ten minutes make the trip to the yurt worthwhile, as Voorhaar demonstrates the potential to grow into his role.

The Free Sisters - The Yurt Locker, August 2-12, 14-26, 4.45pm.

tw rating 2/5 | [David O'Connor]

All About The Craic Close To The Bone Comedy Club

Four lads from the Emerald Isle have migrated to Edinburgh for this extremely entertaining night of stand-up. First up was the brilliant Robert Coyle, who will inevitably be compared to Ed Byrne due to his whimsically Wildean hair and his highly-charged yet infinitely amiable performance. Nicky "shaved gerbil" Bartlet, up next, perfectly struck the balance between gentle giant and cheeky sod, and it's just unfortunate that the second half was a bit of an anticlimax: one of the comedians seemed too drunk to remember his own material, and the other's delivery was so unintelligible that many of his jokes passed the audience by. But Gary Lynch held the evening together as a fantastic MC, able to slip into any comic vein. Overall, a craic-ing evening. Highly recommended.

Laughing Horse @ The Jekyll and Hyde, 2-26 Aug, 8.05pm.

tw rating 3/5 | [Jessamine McHugh]

TW RATINGS

- 1/5 Bad
- 2/5 Mediocre
- 3/5 Good
- 4/5 Very Good
- 5/5 Brilliant



5/5

Shit Faced Shakespeare

Tax Deductible Theatre Company

In one of the most ridiculous and hilarious shows you'll see this August, 'Shit Faced Shakespeare' is a triumph of brilliant writing, a talented troupe, and a serious commitment towards inebriation. Taking five classically trained actors, and getting one classically trolleyed, the Tax Deductible Theatre Company's version of 'A Midsummer Night's Dream' is a night of non-stop laughter and entertainment, as a genuinely plastered actor causes unpredictable commotion in an otherwise serious performance. This imaginative formula provides the audience with an hour of confusing fun, as they come unprepared for what awaits, be that nudity, on stage smoking or multiple escape attempts. This show, albeit slightly more pantomime than play, is a must see for lovers of both classical English literature and beer.

C, 3-27 Aug, 10.20pm. tw rating 5/5 | [James Valentine]

TW

VENUE 189
THE MEADOWS
STUDIO BIG TOP

FROM
SAT
4
AUG

TO
SUN
26
AUG

BOOK NOW:
0131 667 0202

fringe 0131 226 0000

Box office open on site daily from Wed 1st August 9.30am until 9.30pm

www.ladyboysofbangkok.co.uk

Gandey World Class Productions



New Show
Every Year!



Art, history, marriage and Mary: Hannah Gadsby

INTERVIEW

Hannah Gadsby came to the Fringe with two shows last year, and our reviewers were mightily impressed by both of them. This year she's repeating the two-show Fringe experience, with one of her 2011 shows returning for a second run, and a second new show, 'Hannah Wants A Wife', also on the bill. Known for making shows that are both funny and informative, Hannah demonstrates both skills by answering some quick questions for ThreeWeeks.

TW: You are doing two shows at the Fringe this year, which you also did last year. Is it tiring?

HG: Edinburgh is tiring anyway. I once came here without a show and still felt like a car crash by the end of August.

TW: So what made you decide to return to Edinburgh this August?

HG: Money. I don't like having it.

TW: Your new show is called 'Hannah Wants A Wife', which gives some clue to its contents. Would you like to elaborate?

HG: This show is generally about the role of wives historically. I use paintings to illustrate most of my points. There are quite a few pictures of breasts.

TW: What made you decide to focus on this theme?

HG: Gay marriage seems to be a point of contention in most first world countries. I just wanted to check in to see what all the fuss about marriage was in the first place.

TW: Your second show, 'Mary Contrary' - about artistic portrayals of the Virgin Mary over the centuries - is coming to the Fringe for a second time. Our reviewer was very taken with it last year. Is it exactly the same this year?

HG: In many ways it is the same show... just tweaked and improved.

TW: What made you want to cover that topic?

HG: I think art is a really neat way to look at the concerns of religion. I have never been a part of organised religion but I really love exploring it as part

of the Western cultural identity. You cannot escape it.

TW: Is it a challenge to make something like art history funny?

HG: It is a challenge to make art and religion funny without also offending people who invest in these things. But I enjoy treading this fine line, and also straying on occasions.

TW: You've had quite a few TV appearances in recent years. Would you like to do more television, or do you prefer the live medium?

HG: To be fair, I prefer live work because I enjoy instant gratification: at the end of a live show, an audience will clap. With TV all I can do is plug into Twitter and check to see just how many people wish to declare that I am fat and ugly. Good times.

Read more with the full interview at www.ThreeWeeks.co.uk/2012HG

SEE HANNAH'S SHOWS

Hannah Gadsby - Hannah Wants A Wife, Gilded Balloon Teviot, 2-26 Aug (not 13), 8.10pm

Hannah Gadsby - Mary, Contrary, Gilded Balloon Teviot, 2-5, 9-12, 16-19, 23-26 Aug, 2.00pm

LINKS: www.hannahgadsby.com.au

REVIEWS

Stories From The Middle

Luke Capasso

Luke Capasso wants to be clear: he may have tattoos covering his arms, but you won't find a trace of ink on his neck. He's not a thug; he's an ex-army, blokeish American trying to cope with the fact that his English kids are starting to speak like David Cameron. Which, yes, makes him a little angry. Capasso's stand up is macho and near the mark, but its frequent crudeness is tempered with a likeably gentle delivery. The act is peppered with clever observations, even if an apparently obligatory size obsession does wear pretty thin. Smart one-liners counterbalance some wayward anecdotes that never quite hit their mark, while the filthy impression of his grandmother is one to savour. A good free fringe bet.

Laughing Horse @ Jekyll and Hyde, 2-14 Aug, 6.50pm

tw rating 3/5 | [Sarah Richardson]

Dana Alexander: Breaking Through Get Comedy

Dana Alexander made me laugh before she even hit the stage. The Canadian's self introduction was an amusing, thundering attempt at a Scottish accent. She burst into life by telling off her technician for not playing her introductory music, then demanded they start again; the audience were already lapping her

**2 HOUR CIRCUS
SPECTACULAR
FOR ALL THE
FAMILY**



Edinburgh
INTERNATIONAL
CIRCUS
FESTIVAL

3RD to 26TH AUGUST VENUE 105, OCEAN TERMINAL BIG TOP

BOOK NOW! 0871 705 5507

fringe **0131 226 0000**

BOX OFFICE OPEN ON SITE DAILY FROM WED 1ST AUG, 9:30AM TO 9:30PM

WWW.EDINBURGHCIRCUSFESTIVAL.COM

up. Dana spoke enthusiastically about herself and her Jamaican roots, displaying natural stage presence and attitude, going on to make several insightful and humorous observations about British culture and temperament, as well as a couple of slightly more clichéd ones. I personally thought she spent too long on an anecdote about her grandma, but other audience members seemed to appreciate it. She related to the crowd well, striking a positive note with different individuals. Worth every penny.

Underbelly Bristo Square, 3-27 Aug, 10.35 pm.
tw rating 4/5 | [Joe Mountford-Smith]

Light Relief

Geoff Cotton and Anna Dawson

Comedy with few audience members can be awkward. Being the third and final observer, I was relieved this show claimed to be fast-moving and packed with sketches, stand-up and songs because I thought it would brazen it out. The act covered a range of satirical topics including sports, politics and James Bond, and unfortunately the characters were dull, clichéd and unoriginal (an arrogant, sexual French man who recommended I get myself a mistress, for example). The routine relied on audience participation (and there was no plan B), which made for an uncomfortable situation, given the size of the crowd, especially when singing along in the final song. The act wasn't short on effort at least, but when it came to the end, the only light relief I experienced was in leaving.

C, 3-27 Aug, 7.15pm.

tw rating 1/5 | [Joe Mountford-Smith]

Abigoliah Schamaun: Girl Going To Hell

Abigoliah Schamaun is going to hell and taking everyone with her. In an incredibly frank show, Schamaun is big, brassy and brilliantly shocking. The small venue space combined with her infectious enthusiasm immediately warmed the audience, and quickly removed the fear of the dreaded 'audience participation'; people who were lining the walls of the half empty room were soon in easy conversation with her. She chirpily works through material bordering on the outrageous, but for all her stage presence it doesn't hide the fact

that the jokes are not as laugh-out-loud funny as they should be. Still, I defy you not to have a good time with Abigoliah Schamaun, even if the show is more fun than it is funny.

The Counting House, 2-27 Aug, 8.30pm.
tw rating 4/5 | [Patricia-Ann Young]

David Whitney - Struggling To Evolve

Bagpipes. Like the cock joke, they are popular but divisive, either gaining or alienating a room with the first blast. Luckily for comedian David Whitney, a purveyor of both, his piping entrance quickly endeared himself to a patient crowd in the stifling turret. Perhaps most famous for once head-butting a heckler (a greatly exaggerated incident, he claims) Whitney unleashes on many topics, from religion to sex, politics to paedophiles, yet keeps the audience within striking distance with his witty off-hand observations and exaggerated bravado. It may not be revolutionary, nor give you a radical position to consider, but you could really do a lot worse than an hour of enjoyably humorous company with this amiable and honest pro.

Gilded Balloon Teviot, 2-27 Aug (not 14), 10.15pm.
tw rating 3/5 | [Joseph Trotter]

The McLough-Hess Monster Adam Hess And Sean McLoughlin

Adam Hess and Sean McLoughlin's show shares certain similarities with The Aerie at Jekyll and Hyde, where their free hour-long set takes place: both are charmingly ramshackle and in need of a good polish. The thrown-together feel of 'The McLough-Hess Monster' works in the pair's favour, however. It's a typically student-y affair, with off-hand observations on university life, girlfriends and terminal poverty. Hess is the most animated of the pair, and though funny, is at times a little rambling. McLoughlin is more upfront about the show's unfinished nature, and we see him mentally scratch the two or three jokes that simply don't work. Despite this, it's a promising start. Hopefully by the end of August they'll have found their Fringe feet.

Laughing Horse @ Jekyll & Hyde, 2-26 Aug (not 16), 4.30pm. tw rating 3/5 | [Rebecca Low]

Roll up, roll up, let's save the planet

©© COLUMN

Super yet typecast comedian, actor and one time We Are Klanger Marek Larwood explains how you can save the world, just by going to see his show. Yes, really.

All around the world hundreds and thousands of children are still without clean water, countless lives are being lost fighting oppressive political regimes, and all the while the world's natural resources are dwindling at alarmingly rapid rates. With all this going on, you'd be right to ask yourself: "What can I do? How can I help? Surely we are all in this together?"

The most important thing you can do right now is to come and see my Edinburgh show. Yes, it is that simple. To the uneducated mind this may sound like a flippant remark, but those with more advanced thought processes will realise just how crucial this first step is in indirectly helping both these people and the planet.

"How?" you ask. "How is your Edinburgh show helping anything?" "Listen!" I say. Loads of bad stuff is going on right this very second. It's impossible to help all these people. Not even Superman can save everyone, he has to make split second decisions about which person to save and which person to let die, often purely based on hair colour. By worrying about bad stuff you are contributing to world stress. Stress leads to accidents. Animals are killed on roads in the accidents. Fewer animals means less food for everyone, people are forced to import food from third world countries, the people in the third world countries starve and then start fighting over sandwiches, this is how wars begin which creates more bad stuff. And that is just one

of many examples I could give you.

By coming to see my Edinburgh show 'Typecast' at 6.20pm in the Pleasance Courtyard, you are helping to ignore bad stuff when it happens. Everyone knows by thinking about bad stuff you are just making it more true, and thereby encouraging bad people to do more bad stuff. If you don't give them any attention in the first place these types will soon lose interest and start doing good stuff instead. Remember when you were young and you played hide and seek? Did you ever think "no-one can see me if I close my eyes"? Well that was actually true, and it applies to this, if you close your eyes to it, less bad stuff will happen. Real Life Fact!

Some of you may now want to ask the question "Why not go and see other people's Edinburgh shows to forget about bad stuff?"

I reply: "Because other people are dicks. I've been around on this earth for 36 years now, and if there is one thing I know for sure, it's that other people are dicks. Especially people who want to put on a show to get the attention they were starved of as a child."

You ask "Surely that's what you are doing?"
Me: "Listen mate, I've just spent most of this article explaining how my show is going to help other people. Do you think other comics are doing that? No!"

Have a read of their articles around you right now! They are all banging on about themselves and what

their show is about. Do you really want to help these people? All you'll be doing is creating massive egos. These are damaged people, with problems. I've spent long car journeys with some of them, and that is part of my life I will never get back. It would be a lot more humane if they were all put down.

At the end of the day it's up to you what you choose to do with your time, I partly believe in free will and all that. But remember each day that you don't buy a ticket for my show, you are wiping your arse on humanity.

Peace be with you.

SEE MAREK'S SHOW

Marek Larwood - Typecast, Pleasance Courtyard, 1-26 Aug (not 13), 6.20pm.



Sad Faces
REMEMBER ~ IT ~ DIFFERENTLY
"SIDE-SPLITTINGLY FUNNY" ★★★★★
- BROADWAYBABY

1:00pm (1hr)
2-26 August (not 13)

underbelly
COMEDY'S GEORGIE IV BRIDGE

WINNER
BRITAIN'S GREAT
COMEDY TALENT
2009
2010
2011

Sound & Fury
VAUDEVILLE NOUVEAU PLAYERS

DŌC FAUSTUS
A SOULLESS WESTERN COMEDY PLAY

★★★★★
"Comic genius! All the panache and clever wit of the best British comedy writers of the 20th century!" - Edinburgh Evening News

"This is a delightful hour! Excellent!" - Capstick, Scarborough

"BEST OF THE ADELAIDE FRINGE:
A feast for the eyes, ears, and funnybone!" - ThePunch

0844 545 8252
underbelly.co.uk

8PM (9PM)
2-26 AUG 2012 (not 13)

underbelly
COMEDY'S GEORGIE IV BRIDGE

The Intimate Strangers

★★★★★
"You simply have to see it" Off-Script

★★★★★
"Stark comic quality" RemoteGoat

2-26th (not 14th) 3.15pm (1hr)
Just The Tonic at The Caves

TH REVIEWS

Belt Up Theatre's A Little Princess

Belt Up Theatre and Jethro Compton Ltd

"The magic is in you": Belt Up remind the audience that theatre doesn't have to rely on huge spectacle, that all you need is a little imagination. Centre of the show, Serena Manteghi as little girl Sara Crewe is charming from the outset. Dominic Allen, as her strict boarding school teacher Miss Minchin, adds by turns both a humorous and evil dimension to the plot, which prevents the core, storytelling element of the narrative from becoming stagnant. Sometimes the sweetness of the plot borders on cloying, which is partly due to Frances Hodgson Burnett's original novel, but the show remains engaging throughout. The subtle music used to enhance more poignant scenes was used sparingly to good effect. Fun for all ages.

C nova, 2-27 Aug, 6.30pm.
tw rating 4/5 | [Stephanie Taylor]

Bitesize Chekhov d'Animate

Brace yourself for an emotional ride, the audience of d'Animate's three short Chekhov plays will find themselves thrown into the middle of the action. 'The Proposal', 'The Bear' and 'Swan Song' are brought to life in vibrant physical theatre and powerful acting by a small but very talented cast.

This is an innovative and energetic approach to these plays which have been around for a long time, and which contain everything from humour to immense sadness. All three cast members have a commanding stage presence and switch easily between different characters, and though at times the longer monologues can get a little confusing and the set changes are quite lengthy, whether you know the plays or not, this is well worth a watch. Spotlites @ The Merchant's Hall, 3-15 Aug, 5.40pm. tw rating 4/5 | [Lauren Houghton]

Don Juan

Jackinabox Productions

The libertine Don Juan has been immortalised by writers such as Byron and Molière, and now appears at the Fringe to tell tales of his conquests to the devil himself. The presentation of the dramatised tales is laden with innuendo and tongue-in-cheek humour, which in no way cheapens the witty dialogue. Likewise, the use of dance, particularly the well-choreographed lift sequences, create a sense of intimacy which emphasises the power balances of seduction without being too overt. A pleasant surprise in the performance was the emotional depth packed into it, highlighting issues of morality and consequence surrounding the protagonist's exploits. Despite the plot seeming slightly hurried at points, this is an extremely entertaining take on the Don Juan legend.

C eca, 2-27 Aug (not 14), 6.45pm.
tw rating 4/5 | [Beth Dawson]

Mr Braithwaite Has a New Boy

Out Cast Theatre (Australia)

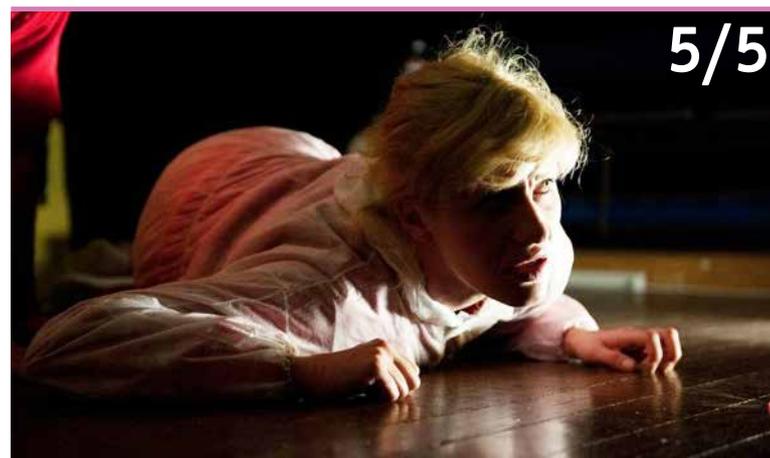
It would be easy to say this play has balls, given it opens with foul-mouthed rent boy Johnny, totally naked, legs akimbo, sitting on a couch. But that's the peak of comedy in what is a frustrating, unsatisfying play. The plot itself is straightforward - aged homosexual falls in love with a rent boy - and would lend itself well to either a brazen farce or a touching drama; sadly, this script tries to do both and achieves neither. The thinly drawn characters and wildly inconsistent tone rule out anything of consequence: pathos is undermined by weak comedy, while the laughs barely have time to form before they're being smothered by insincere sentiment. Too safe to be edgy; too trashy to be meaningful.

C aquila, 2 - 27 Aug (not 13, 20), 6.25pm.
tw rating 2/5 | Andrew Leask

Letters, Boxes and Other Things That Shouldn't Be Opened

Rare Notions Theatre Company

Oh dear. I wish I'd read the pretentious programme description before I was subjected to this tedious, confused catastrophe of a show, though I don't know if being prepared would have helped. It comprises two short, wildly different yet equally dire plays. The first has five actresses on stage simultaneously, representing different



The Economist MKA: Theatre Of New Writing (Australia)

Walking down a winding staircase into an intimate darkened room, audience members are tense. No one knows what to expect from a play about Anders Breivik, the man who killed 92 people in Norway, or the fictional story of a man very similar to him: Andrew Berwick. What we get is exceptional theatre: topical, fresh and extremely well acted. Charting the pivotal moments leading up to Breivik's massacre, a sense of threat underlies the whole show while the humour is dark and uncanny. Gender roles are subverted, with the whole cast acting as Berwick (Breivik) at points, pushing the didactic message: he could be anyone. The Economist is truly chilling, by the end of the bold performance I was left shaking.

C nova, 2 - 27 Aug, 1.30pm. tw rating 5/5 | Alexandra Wilks

points of the protagonist's life. Sadly, this promising device is not used well, as we race through an incoherent plot, which seems to suggest that women who suffer a miscarriage will lose their minds and stab their husbands, who are lovely and/or abusive (it's not clear). The second is a nasty, distastefully unfunny comedy about

mental illness. I honestly can't criticise this turgid, juvenile mess strongly enough.

C nova, 2-11 Aug, 2.05pm.
tw rating 1/5 | Andrew Leask

more theatre:
ThreeWeeks.co.uk/theatre

EXCESSES

Half of the *Negative Capability* Season

By Freddy Syborn, co-writer of the BBC3 sitcom *Bad Education*



venue145
INDIA BUILDINGS
VICTORIA STREET
0845 260 1234
www.CtheFestival.com

C venues vibrant vivacious variety

2-26 Aug (not 13)
5.25pm (1hr05)

Tickets £8.50-£10.50
Concessions £6.50-£8.50

fringe
fringe box office 0131 226 0000
online sales www.edfringe.com

Soldiers' Wives

Jermyn Street Theatre

Catherine Shipton takes on the part of five different army wives who are living on a military base in England. The indescribable strain of waiting for their husbands to return unharmed is fittingly articulated by this decision to cast one woman in all five roles. Shipton shifts seamlessly between the roles of the wives whose personalities and backgrounds are clearly distinguished through mannerisms and accents. However, the women are united by painful truths after the implications of a horrific event on the frontline. 'Soldiers' wives' explores the supportive and distrusting relationship between women who define themselves by the support they give to their husbands. Proceeds from this production are donated towards help the heroes.

Assembly Roxy, 5-27 Aug 12.30pm
tw rating 4/5 | [Isobel Rogers]

The Ragged Trousered Philanthropists

Townsend Productions and Unite Scotland

The relevance of Edwardian socialism to today's audiences couldn't be better demonstrated by this warm, humorous and sometimes moving two-man performance of Stephen Lowe's play. Based on the classic Robert Tressell book, The Ragged Trousered Philanthropists is likeable whatever your personal politics may be. Actors Neil Gore and Fine Time Fontayne are both excellent in all the roles, physically inhabiting the different characters fully and switching smoothly between them, all the time bouncing skillfully around the precarious set. A sing-along and a puppet show keep the audience enthralled and the actors move deftly between light-hearted banter and gloomier scenes. A show with its heart in the right place.

Assembly George Square, 1-27 Aug (not 13), 12:00pm.
tw rating 4/5 | [Roz Tuplin]

The Madness of King Lear

CW Productions (Australia)

Silence is sexy. Or rather, silence might have made this play sexier. In undoubtedly witty interactions between the raised spirits of King Lear and The Fool, a lot of the story is lost through Lear's unintelligible manner of speech, presenting madness as mumbling, slurring and turns of the head. Without previous knowledge of Shakespeare's play, there is not much to gain from this performance as it is wholly based on preceding happenings. What makes it memorable is The Fool's ability to interact with the audience in mimic and gesture, evoking feelings of lightheartedness, pity and schadenfreude at his command. More clowning and dancing and fewer mumbled words would have done a lot of good.

C venues, 1-27 Aug (not 14), 5.30pm.
tw rating 3/5 | [Veronika Kallus]

Understanding Claudel

TH INTERVIEW

French-Brazilian actress Gael Le Cornec returns to the Fringe this year to portray the talented yet under valued artist Camille Claudel, most famed for her association with fellow artistic type Rodin. With Le Cornec having previously won Festival plaudits for her 2011 show 'The Last Days Of Gilda', as well as much praise for her portrayal of another artist, Frida Kahlo, her self-penned 'Camille Claudel' is definitely a show to check out this year. ThreeWeeks spoke to Gael to find out more.

TW: We've seen two of your Fringe shows now. How many times have you performed at the Festival, and what persuades you back each time?

GLC: This is the third time I've performed at the Fringe. It's very different from everywhere else, because you have no idea what the experience will be in the end! I suppose I come back because I enjoy the challenge.

TW: Our reviewer very much enjoyed your 2011 show 'The Last Days Of Gilda'. Is that likely to make a comeback at some point?

GLC: Thanks! 'The Last Days Of Gilda' first appeared at the CASA Latin American Theatre Festival in London and then went to the Colchester Festival before coming to Edinburgh. There are no plans for a comeback so far. But who knows...?

TW: Your 2012 show is about the French artist Camille Claudel. In a past Fringe production you played Frida Kahlo. Are you particularly attracted to playing artists?

GLC: There is something that attracts me to artists, especially female artists who were misunderstood and overlooked in history. I'm not sure where it comes from; perhaps some personal need to look at the past as a route to understanding the present.

TW: How did you first find out about Camille Claudel?

GLC: I watched a film about her when I was eight years old! The story has stayed with me ever since, and now it's finally coming out.

TW: You sense Camille Claudel was a great artist, but one who was overshadowed by her more famous lover. Do you feel angry for her?

GLC: When I first came across the story, yes, I felt really angry. That's what motivated me to write the show, I wanted people to know about her! It was extremely difficult for female artists at the time, they had to stick

to 'feminine' subjects, but Camille was interested in bodies, movement, nudity, love. So she was criticised for being 'indecent', while Rodin was exploring the same themes and suffered no criticism.

TW: Do you think men are still taken more seriously in the world of fine art, or have things completely changed for women?

GLC: It has changed for sure. It's better now, but I feel there is still room for improvement and for more opportunities to be created for female artists.

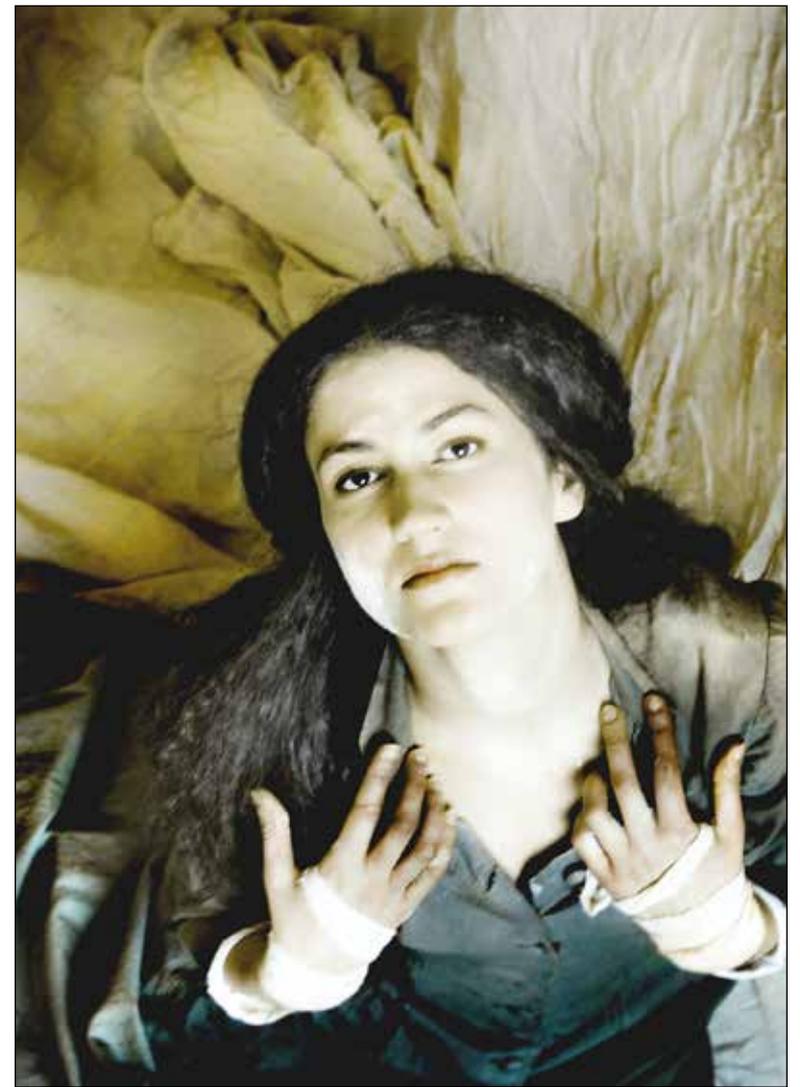
TW: Looking at your CV, you do lots of directing as well as acting, as well as some writing. How different are the challenges of each of these jobs? If you could do only one of these, which would it be?

GLC: That's difficult to answer, because I enjoy all of them. And in 'Camille Claudel' I've taken all three roles! I've had support from the whole artistic team on the direction - though I think I've learned for the future not to wear all three hats on the same show, as it's just too much!

Read the full interview with Gael online at www.ThreeWeeks.co.uk/2012GLC

SEE GAELE'S SHOW

Camille Claudel, Pleasance Courtyard,
1 - 27 Aug (not 7, 14, 21), 1.30pm



TW

caARTS Festival Theater Presents

GOING GREEN THE WONG WAY

3-18 Aug 16:00

£8 Gen | £5 Con
tix: 07074 20 13 13
www.venue13.com

Becoming Conocido

4-18 Aug 14:30

Going Green the Wong Way 10:30 (19:00 19-26, Aug)
Oddlie 11:45
Becoming Conocido 14:30
Gods 16:00
Into the Fog 19:00

Oodlie

3-18 Aug 11:45

"As a poetry ambassador in the world of theater, Aleshea Harris is immensely qualified."
-Orlando Sentinel

Gods

3-18 Aug 16:00

Nabokov's exquisite short story brought to life with movement and video in a poignant and personal retelling.

INTO THE FOG

3-18 Aug 19:00
intothefog.net

Inspired by Russian folktale Hedgehog in the Fog

VENUE 13

Lochend Close
Just off the Mile
100m past Cannongate Kirk

Join us for tea every show day at 15:30 - FREE with your ticket to a venue13 show!

TW

CABARET

For more ThreeWeeks cabaret reviews, interviews and features
Check out www.ThreeWeeks.co.uk/cabaret

CA REVIEWS

Storytellers' Club

The concept of Storytellers' Club is simple. Three nights per week during the festival, the affable Australian Sarah Bennetto assembles a unique combination of comedians to regale audience members with diverting anecdotes based upon a chosen subject - on this occasion, adventure. The raconteurs are encouraged to divulge secrets that have rarely, if ever, been revealed on stage, which guarantees ticket buyers a special ninety minutes of entertainment. Due to its revolving line-up and refusal to stick to one theme, Storytellers' Club cannot be reviewed definitively after a single viewing. However, if Bennetto remains such a charming host and selects her guests as judiciously as this evening, the show will quickly become a word-of-mouth success.

Pleasance Courtyard, 2-4, 9-11, 16-18, 23-25
Aug, 10.00pm.

tw rating: 3/5 | [Joseph Fleming]

Doug Segal: How To Read Minds And Influence People Just For Laughs Live

Segal bounded on to the stage for his hour of mind tricks and comic quips, with all the enthusiasm of a floppy eared spaniel, and with all the slickness that befits a former ad-man. Randomly selected audience members came forward to help in mind-reading illusions apparently achieved through lie-detection, the power of persuasion and statistics. Part of me was wishing that he would fail, especially when picked on to assist, and there's tantalising belief that, with enough thought, one could work these tricks out. But, although the penultimate illusion left some of us more bemused than amazed, he succeeds, and the finale involving an audience member performing the most breath-taking illusion grudgingly forced me to my feet with the rest of them.

Gilded Balloon Teviot, 2-27 (not 13), 7.00pm.
tw rating 4/5 | [Lia Sanders]

Message In A Bottle - David Bottomley's Tribute to Radio 4's Desert Island Discs

Captain Bottomley And His Log

To a soundtrack of cawing seagulls, gently lapping waves and Eric Coates's 'By The Sleepy Lagoon', David Bottomley steps out onto his desert island and invites his audience to share in the music that shaped his life. A self-confessed "nice guy", Bottomley is endearingly geeky and enthusiastic, using the premise of the long-running radio show as a vehicle for his dreamy poetic monologues and animated encounters with characters from his childhood. Naturally, it's a format that works - 'Desert Island Discs' wouldn't be one of the longest-running radio shows in history otherwise. As a result, though amusing and sometimes poignant, 'Message In A Bottle' is far from ground-breaking. It is, like its creator and inspiration, simply nice.

Sweet Cabaret, 2-26 Aug (not 18, 25), 6.30pm.
tw rating 3/5 | [Rebecca Low]

Once Upon A Time (In Space) The Mechanisms

Zany as hell in possible Rocky Horror-inspired regalia, The Mechanisms burst on stage in a frenzy of face paint, tap shoes, handguns and... light-up bionic arms. They are space pirates apparently; their mission to thrill an unwitting audience with the tragic tale of Rose Red and her sister Snow, the unlikely warriors of New Constantinople. In an entertaining blend of spoken word and live music, The Mechanisms reformulate the stories of many traditional fairytale characters, Cinderella and Sleeping Beauty turning sci-fi - their space adventures established in a series of steam-punk melodies. Talent and passion abound in this wacky young horde - their lead vocalist/narrator practically reeks of it - and the concept has great potential, once nerves are conquered and all-important experience acquired.

Whynot? 4-25 August (not 7, 14, 21) 5.30pm
tw rating 3/5 | [Christy Brown]



Get cast away with The Ruby Dolls

CA COLUMN

Close harmony quartet The Ruby Dolls this year present 'Rubies In The Attic', a blend of theatre and cabaret featuring songs from 1902 until today. Here, they explain why they chose some of those songs, in a 'Desert Island Discs' style.

The Ruby Dolls would make four very glamorous, yet resourceful castaways on a desert island. Jen Doll is handy in the dressmaking department, so she would fashion us each a sexy little number from palm leaves, and Susie Doll is rather taken by the idea of seashell fascinators, and would style our hair accordingly with sea salt. Jess Doll would be excellent at organising a shelter for the night, and T doll could use her sizable lungs to call to any passing ships.

The first record we would take with us would have to be Noel Coward's 'There Are Bad Times Just Around The Corner'. We would rather enjoy the irony of being so far away from civilisation and it's many woes, amidst the sun and the sand. But it also lends an edge to the fact we could be eaten

by a shark or run out of coconuts at any point! Sir Noel has always had a place in our repertoire, as we are a big fan of his quick-fire wit and beautiful melodies.

Our next record would be 'Sympathique' by French pop band Pink Martini. It is fun and camp and makes us feel sexy. Important when you're sporting a coconut bra, and your hair is twice its normal size due to the humidity!

'Rubies In The Attic' is all about family histories and how families shape who we are. Family is very important to The Ruby Dolls and so for our next record, we've chosen 'Look Mummy, No Hands' by Dillie Keane of Fascinating Aida. It makes us cry, but it encompasses a central theme to 'Rubies In The Attic': how we are shaped by those who came before us. It is also about stepping away from those who raised you to live your own life, as we all have to do when becoming an adult, ready to pass on parts of them and of yourself to the next generation.

We would certainly have a lot of time to reflect whilst on our desert island, but we would also have time to dance and sing, which brings us onto our final record: 'Don't Rain On My Parade' from Funny Girl, as famously

sung by the wonderful Barbara Streisand. This features towards the end of 'Rubies In The Attic' as we dance our socks off and send our inspiring stories out with a bang. As four women making theatre in a world where young companies can often feel the struggle quite acutely, this has become a bit of an anthem for us.

If we had to save only one record from the waves, it would have to be this last one, as it would cheer us up, and we could dance across the sand to it.

In the tradition of Radio 4, we would be given the complete works of Shakespeare and a Bible. We would also like to take a complete anthology of Grimms Fairy Tales, as we are, above all, storytellers, and we could while away the hours bringing these to life for each other in our own creative ways. For our luxury, please could we have a large of supply of the lipstick Ruby Woo by Mac? We might be castaways, but a Ruby Doll is never seen without her Ruby Woo. Even if only to impress the seagulls!

Read more song selections from The Ruby Dolls at www.ThreeWeeks.co.uk/2012TRD

SEE THE RUBY DOLLS:
Rubies In The Attic, Assembly Roxy, 4-27 Aug, 6.30pm.

NICK KEIR
AN EDINBURGH SONGWRITER

Nick is Edinburgh's unofficial Songwriter Laureate. From 30 years touring the world with The McCalmans, and singing the role of Bilbo Baggins opposite Christopher Lee, Nick now presents his Edinburgh Songs in an informal setting.

Aug 5,10,12,13 15.00 (1 Hr 10) Venue 67: Valona and Grolla
Aug 11 17.45 (1 Hr 10) 19 Elm Row, Edinburgh, EH7 4AA

THE KEY PHYSICAL THEATRE - 2012 NEW PROJECT FROM TAIWAN

RAMBLING IN AN EMPTY ROOM

Aug 19~24

EDINBURGH fringe

sweet EXPANDING THE VIEW
Sweet December Standard • Sweet Standard • Sweet
Venue 18 • Tue 30th 20.00 • www.threeweeks.co.uk

World Premiere

educating ronnie

An extraordinary true story
Created by Joe Douglas and Gareth Nicholls

assembly Venue 3
GEORGE SQUARE
Aug 2-3 Preview 13:15 (1hr) | £5
Aug 6-8, 14-16, 21-23 13:15 (1hr) | £10/£8 conc.
BOX OFFICE 0131 623 3030
Aug 4-5, 10-12, 17-19, 24-26
13:15 (1hr) | £12/£10 conc.

Edinburgh Fringe 14+
www.edfringe.com www.madenscollandshowcases.com [#educatingronnie](https://twitter.com/macrovoist)

UTTER.

MIXING
KENDO
SKILLS

PHIL MCINTYRE ENTERTAINMENTS BY ARRANGEMENT WITH LISA THOMAS MANAGEMENT PRESENTS

QUESTIONABLE
JUJITSU
CREDENTIALS



★★★★★ TIMEOUT ★★★★★ SCOTSMAN ★★★★★ THREEWEEKS ★★★★★ FEST

JOEL DOMMETT



33
PLEASANCE
COURTYARD

8.15PM
1-26 AUG

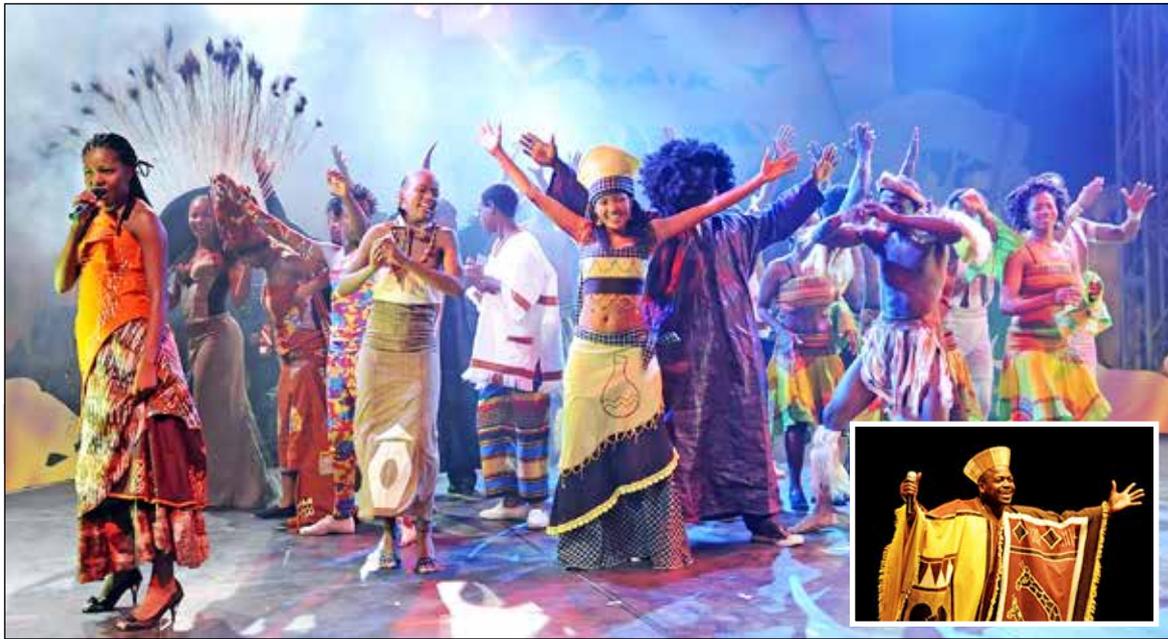
AS SEEN ON **MTV NEWS** (MTV), **SKINS** (E4) **LIVE IN CHELSEA** (E4)
RUSSELL HOWARD'S GOOD NEWS (BBC3)

PLEASANCE.CO.UK/0131 556 6550 JOELDOMMETT.COM @JOELDOMMETT


2 | entertain

PHOTOGRAPHY BY SHANE WOODS

The Fringe's "big African party": You're all invited



Mother Africa promises dance, music, acrobatics; the modern, the traditional, colour, noise and humour. This well-established troupe are bringing their show to the UK for the first time ever. The group's creator and director, Winston Ruddle, tells ThreeWeeks more.

TW: How did you find the performers who appear in Mother Africa?

WR: Originally, I was talent scouting all around Africa, mostly in the east and south. I found guys like Lazarus Gitu, living as a street child in Kenya, and not knowing of his great great talent. He, like others, came to my circus school in Tanzania to practise and learn, and now he is the most flexible man in the world. Other artists came

by themselves, after word-of-mouth spread around about the school.

TW: How would you describe the Mother Africa show?

WR: It's a mix of dance, music and acrobatics, both modern and traditional. The media often call it "a big African party!". It's very colourful, and in the best way noisy and funny. Mother Africa has been seen by over a

million people around the world, and we're so excited to be making our UK debut.

TW: What have you got planned for Edinburgh this year?

WR: To show some of our best acts! Our shows are normally over two hours long, but at the Fringe we have to fit everything into a shorter slot. So we'll feature all the highlights including the aforementioned Lazarus Gitu, the acrobatic cyclist Braka, who defies the laws of nature and gravity on a variety of home-made unicycles and bikes, one of which is arguably the smallest working bicycle in the world, and the Icarian Game Act, where Yonas & Tariku from Ethiopia thrill the audience with neck-breaking somersaults and combinations of spins in the air.

TW: Is the music original, or will people recognise the score? How do you decide on what music to use?

WR: Some of our music is traditional, some songs are from famous African writers, and some are self-made. The music has always fitted and supported the act, in a way that works.

TW: You have choreography, acrobatics and music - when you are planning a show, which comes first? How do the various strands come together?

WR: Always first is the artistic performance, then comes the music and finally the choreography. We usually start planning the show about nine months before the next tour. Next year, for the first time, we will integrate a storyline into the show, so it will become a bit more like a musical, a kind of African Cirque Du Soleil, but really only a flavour of that style. It will remain a true African original!

TW: You use traditional African dances - how do you decide which ones to work, and are they recognisable?

WR: It depends on the whole programme and how the dance fits with the other acts. In recent years, we have featured more the east coast, next year will see more elements from the west coast.

TW: As you travel the world, do you find yourself influenced by any other musical, dance or circus styles or traditions?

WR: Of course! When I travel around, I try to see as much as possible and all these influences come together in my head, which is an African one, so I transfer many western things into an African melting pot.

SEE MOTHER AFRICA: Mother Africa, Assembly Hall, 1-27 Aug (not 13, 20), 2.20pm.

TW

LAUGHLINES® PRESENTS

'Best show I've seen in years'
'Hilarious from beginning to end'
Edinburgh Fringe Festival 2011 audience reviews

Ted & Co

Join Ted, Dougal and the Craggy Island gang!

THE DINNER SHOW

fringe self-out show 2011

4* Hilton Edinburgh Grosvenor
Book now: 0131 226 0000 • www.edfringe.com

Lunch shows 12.30pm • £39
2-course meal & interactive show
Sat 4, 11 & 25 August

Dinner shows 7.30pm • £46
3-course meal & interactive show
Fri/Sat 3/4, 10/11 & 24/25 August

Ted & Co is a parody tribute act, the performers are impersonators only, all script material is original and written by Michael Wilson-Green, Laughlines Ltd. There is no association between Laughlines Ltd and Hat Trick Productions / Channel 4. Under 14s to be accompanied by an adult. Contains adult humour.

PH REVIEWS

China Red

Beijing Students Golden Sail Art Troupe

Traditionally, the idea of anything traditional fills me with dread. Traditional usually spells out culture about culture: boring but "authentic". This is not the case with China Red, which brings to Zoo Southside a playful ensemble of young Chinese dancers and musicians. Unusual, high-tempo orchestral pieces open the show, and the rest is taken up by dances by a range of 9-16 year olds. Both the musicians and the dancers are impressive, and they also seem to genuinely love performing. This is traditional dance by modern Chinese youth, and the show is full of flashes of personality and flair in the midst of all the synchronicity. This is far from dead culture, even without the Lady Gaga number in the middle.

Zoo Southside, 4-5 Aug, times vary.
tw rating 4/5 | [Thom May]

Lost in Details

Aleksandra Borys

Aleksandra Borys's dance is eloquent enough, but once she begins she does not do much to make the work accessible or particularly surprising for the uninitiated viewer. We might not expect her to: Edinburgh is just one of

many places on the piece's tour, and this is not intended to be commercial art. It's slow and abstract, lacks tension, although some of the images are striking and it does reach a climax of sorts. The performance is captioned by two well-chosen "Alice in Wonderland" quotes, and for anyone looking to gain inspiration this kind of dance can be exceptional. But aside from that, there's not much here for those with less than an academic interest in the contemporary.

Dancebase - National Centre for Dance, 4-12 Aug (not 6), 4.30pm.
tw rating 2/5 | [Thom May]

Fast Portraits

Liz Roche Company

'Fast portraits', is a stylish piece of dance. The fluid, elegant and minutely detailed choreography complements the simple staging: a chair that is incorporated in various ways into the dance, and a screen which shows video portraits of the dancers at various intervals. The dancers tumble and weave in and out of each other, appearing to react to each other's movement, expressing a variety of relationships in the process. The intricate dance style and muted costume pallet and music gave this piece a very sophisticated quality. There were also various pieces of speech throughout the dance and it was a shame that many of these could not be heard clearly since they would

have enhanced the piece.

Dancebase, National Centre for Dance, 4-12 Aug (not 6), times vary.
tw rating 4/5 | [Beth Dawson]

Collision

Lite Fantastic

This is 'Strictly Come Dancing' reimagined by the cast of 'Hollyoaks' if they had inherited the dancing DNA from the cast of 'Glee'. The US teen sitcom also appears to have influenced the pop mashup soundtrack: jiving to 'Rockin' Robin' as Kurt Cobain spits out 'Smells Like Teen Spirit' was truly inspired, but sadly the same cannot be said of the dance. Collision is an appropriate way to describe this uneasy, messy fusion of tango, hip-hop, ballet and Charleston. Their youth and enthusiasm can't overcome the fact that some of the moves proved to be a bit beyond reach for certain dancers, though they coped admirably with tough moves and occasionally reached the sublime.

C, 2-27 August, 2.40pm.
tw rating 3/5 | [Joanna Gill]

TW RATINGS

- 1/5 Bad
- 2/5 Mediocre
- 3/5 Good
- 4/5 Very Good
- 5/5 Brilliant

TW

Feel the Festival



**2,600 performances of
265 shows in 14 theatres.**

Theatre, dance, musical, opera, cabaret, sketch, stand-up, improv, monologue, poetry, childrens, acapella, film, chat and debate.

Shows include...

Flamenco Roots ★ 4.48 Psychosis ★ An Evening with Dementia ★ The Elephant Man ★ Karen's Way: A Kindertransport Life ★ Pornography ★ Kevin Orkian ★ The Sundaes ★ Charlie Chuck ★ Eric Davidson ★ 'Riot' The Musical ★ Pineapple Studios ★ The Showhawk Duo ★ All the Kings Men ★ Alternotive A Capella ★ The AustralianVoices ★ Berlin Cabaret ★ Absolute Stripping ★ Sex Education ★ Hey Piano Bar Lady ★ The Mikado ★ No Poofs, No Piano ★ and lots more...

MU REVIEWS

Robert Burns: A Life In Words And Song

A delightfully educating and entertaining experience, Allan Foster narrates the life of Robert Burns. Tales of lovers, heartaches and achievements, Allan speaks as though Burns were an old friend, presenting deeply heart-warming moments. Traditional Scottish folk with lyrics fuelled by Burns' poetry illustrated the intimate lecture, and singer, Andy Chung's tone and intonation supported the serene atmosphere beautifully. Talk of Burns' near emigration to Jamaica and the birth of his nine children showed that Allan knew the bard's life like the back of his hand, reinforcing the spirit, which "keeps his memory alive". Featuring tunes like 'Ae Fond Kiss' and 'Auld Lang Syne', this was festival folk at its best, giving an insight into the life of a local legend.

Captain's Bar, 3-4, 9-11, 16-18, 23-25 Aug, 11.00am. tw rating 5/5 | [Hannah Sweetnam]

Step Into My Parlour

Michelle Burke And James Ross (Piano)

Irish stew for the soul! An hour in the pub with Michelle and friends, and I leave with cheeks tender from perma-smiling, and a spring in my step so discernible, I'm practically leap-frogging over the crush of festival crowds. Michelle's parlour is like your granny's living room, bedecked with

teapots, doilies and innumerable trinkets - I soon notice knitting needles and glasses of sherry being circulated too. She introduces family and old chums, including her loveable mentor, to new ones, as charming childhood anecdotes are exchanged. When I fear my poor sentimental heart is about to give out, Michelle begins to sing, in gorgeously rich tones, a collection of Irish folk songs, and I melt into a reverie of fan-girl bliss.

The Royal Oak, 3-4, 6-26 Aug, 6.30pm.
tw rating 5/5 | [Christy Brown]

Stuart McNair Presents Songs For Peace Wilson Minds

Over twelve hours have elapsed since this performance and I am still in awe of the beauty and magnificence of Wilson Minds. An African cappella quintet, Wilson Minds lift the audience with their high-energy performance of spiritual music, performed both in English and Zulu, paired with traditional African dance and even aspects of tap dance. With a genuine and contagious joy, the five young men raise their angelic voices in perfect harmony, praising the world around them. A truly divine experience, set in the beautiful St John's Episcopal Church, religious affiliates and atheists alike should not miss Wilson Minds. A phenomenal show for all ages and denominations, this not only entertains but also inspires.

St John's Church, 1-4, 18, 23, 25 Aug, 8.00pm, also 25 Aug at 10.00pm.
tw rating 5/5 | [Ellie Willis]

High hats and harmoniums: It's Jane Bom-Bane

MU INTERVIEW

We love Jane Bom-Bane for a whole number of reasons, but not least because, for us, she's one of those people who truly embodies the spirit of Fringe (if you are ever in her home town of Brighton, do check out her Bom-Bane's Café). So we were thrilled to find out that, after a significant absence, she was planning a return to the Festival this year, with a new show where she will be joined by singer Rosi Lalor. We duly hastened to put some questions to her.

TW: Welcome back to the Fringe! What has persuaded you to return this year?

JB-B: Thank you very much! It's a mixture of my own yen to return to the excitement of the Edinburgh bubble and just focus on playing for a whole three weeks, and Rosi Lalor's persuasive yen to do the Fringe for the first time with a friend who's done it before!



TW: For the uninitiated, what can they expect from your show?

JB-B: Three mechanical hats, one harmonium, lots of original songs, Tom Walker's pastel paintings accompanying a story-poem, some fabulous harmonies from Rosi and a wee surprise or two...

TW: Are you bringing the harmonium all the way from Brighton?

JB-B: Yes, it's a very small harmonium a customer from Bom-Bane's spotted in a junk shop and gave me. It doesn't have the bassy umph of my big one, but the audience can actually see my feet pedalling ten to the dozen through the frame of this one. And I have a song and a hat dedicated to the Big Harmonium in case anyone, like me, might be missing it.

TW: Have you written songs specifically for the new show, or have you collated songs you've written over a period of time?

JB-B: Sometimes I write songs specifically for an event, but this show will be a collection of some old and new favourites.

TW: Tell us about Rosi?

JB-B: Rosi has worked and sung in Bom-Bane's Cafe in Brighton on and off for ages, and over the last couple of years she's blossomed and bloomed into a brilliant singer, songwriter and guitarist. She's doing her own solo show in the Laughing Horse Newsroom every afternoon, then

tanking it up to Finnegan's Wake to join me in mine. Hurray!

TW: The hats are legendary, how do you make them, and what will you be wearing during the Fringe?

JB-B: I've managed to make the hats lighter over the years, but they seem to have grown bigger, too. They're made out of a polystyrene base, then with all kinds of bits and bobs I have lying around. There's often a motor and some sort of circuit sunk into them somewhere. I'm bringing the Big Harmonium Dancefloor Hat, the Einstein Hat, and, of course, the Edinburgh Castle Rock Hat.

TW: The music strand remains one of the hidden secrets of the Fringe (even though it's there slap bank in the middle of the programme!), have you any tips for other music people we should check out?

JB-B: Oh yes, there's the one and only Nick Pynn who's playing at his usual venue with Kate Daisy Grant. You'll never have seen or heard the like, or music more inspiring. Then there's Rosi's show that I mentioned, 'Flowers For The Living', plus check out Antonio Forcione 'Sketches Of Africa' and 'Magdalena Reising - Blue Cafe Jazz'.

Read more about Jane in the full interview at www.ThreeWeeks.co.uk/2012JBB

SEE JANE'S SHOW:

Jane Bom-Bane - Free, Laughing Horse @ Finnegan's Wake, 2-25 Aug, 4.45pm.

LINKS: www.bom-banes.co.uk/jane.html

STAGE TIME
EDINBURGH
MAKING LIVE PAY

SATURDAY, AUG 11TH - SUNDAY AUG 12TH 2012
THESPACEUK @ CARLTON HOTEL, EDINBURGH
WWW.STAGETIMECONF.COM

Live performance is more critical than ever for bands and artists who want to connect effectively with audiences and create long-lasting and sustainable careers. From growing loyal, engaged fan bases to developing alternative revenue streams, getting live right can make the career of new bands - and established acts

MO REVIEWS

Bugsy Malone

Portobello Youth Theatre

Raucous comedy, boundary-pushing theatre and innuendos at every turn seem to be part and parcel of the modern Edinburgh Fringe. Shows by children are often overlooked, but what a breath of fresh air it is to find something like Portobello Youth Theatre's Production of 'Bugsy Malone'. The childish energy and innocence was kept alive by this energetic cast and the potential within the group leaves you excited for their theatrical futures. At times, vocals showed strength and now and then you couldn't help but break into a smile. If your inner musical lover isn't toe-tapping by the conclusion then please examine your sense of humour and lighten up...or else these giggling gangsters will ensure you get splurged.

C too, 2-11 Aug, 11.45am.

tw rating 3/5 | [Ciara Knowles]

Facehunters

The Hungry Bitches

The drug infested scene of East London

provides the perfect backdrop for a twist on 'The Picture Of Dorian Gray' and the stories of Sweetie, Juliet and Katherine. Musically, the songs were fantastic in portraying the scene and depicting the darker side of the culture where it is cool to be a mess, but the sometimes booming chorus unfortunately distracted attention from the main actors. Their random interjections punctuated the show and provided transitions from scene to scene, which were hit or miss. Some of the principal actors seemed to awkwardly struggle with their parts and were at times outshone by chorus members, but on the whole did well.

C, 3-27 Aug (not 13), 8.50pm.

tw rating 3/5 | [Claire Hoyda]

Songs For A New World

Straight Line Theatre

An inspiring tale with an uninspiring cast, 'Songs For A New World' is a moving musical looking at the life events and decisions that shape and break us, from leaving a lover to rekindling an old flame. Portraying 20 different stories through only four actors is a hard task for any theatrical production, but it appears that the four

chosen for director Paul Virides' version were cast mainly for their musical abilities. They all had beautiful, strong singing voices and when teamed with the live on-stage keyboard playing it managed to give you goose bumps despite the uncomfortably sweaty room. The cast managed to draw an occasional laugh from the audience, but this hard-to-follow musical failed to do much else.

C eca, 1-27 Aug (not 14), 8.00pm.

tw rating 2/5 | [Rachel Campbell]

Beulah

The Flanagan Collective

I've discovered a beautiful secret. Somewhere beyond the horizon, beyond measured time and space, lies Beulah, a land between our first wink of sleep at night, and our last in the morning. For one marvellous hour, Beulah was mine (okay, and several other people's) and I was flying, with boy princes, girl queens, lions... did I mention this is a two-man show? Floating from one delicious moment to the next on a folk-music breeze, players Ed and Jim tripped from harp to banjo, greeting them like old friends, serenading each with otherworldly harmonies, as characters fashioned from folds of silk danced ethereally in the air. For one hour Beulah was mine; reality seemed the dream as the houselights went up.

C nova, 2-27 Aug (not 13), 5.15pm.

tw rating 5/5 | [Christy Brown]



5/5

Street Cries

Between The Lines Theatre

New and inspiring musical 'Street Cries' captures the cries of those living within a city. Written and composed by award-winning Mitch Féral, this didactic piece is loosely inspired by Dylan Thomas' 'Under Milk Wood'. The show is narrated and performed by writer Féral accompanied by Kelly Craig, both delivering emotional performances which will strike a chord with most members of the audience. This show will have you in a flood of emotions, one moment you'll be laughing at the realism of city life, and the next you'll be teary-eyed; perhaps remembering your late grandfather who was also a war hero. 'Street Cries' will leave you wanting more and tapping your feet along to the addictive sound of 'Moveable Feast'.

C, 1-27 Aug, 8.25pm. tw rating 5/5 | [Emma Obank]

TW

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

TW



BEREAVEMENT

THE MUSICAL

Bereavement is a song and dance.
Watch people singing and dancing about it.

Cvenue 34
ADAM HOUSE
CHAMBERS STREET
0845 260 1234
www.CtheFestival.com

Cvenues vibrant vivacious variety

1-27 Aug (not 13)

6.40pm (1hr)

Tickets £9.50-£11.50

Concessions £7.50-£9.50

fringe
fringe box office 0131 226 0000
online sales www.edfringe.com

CHILDREN'S SHOWS

For ThreeWeeks' coverage of children's shows and events at the Festival
Check out www.ThreeWeeks.co.uk/childrens

Small stuff at the Fringe

CS FEATURE

ThreeWeeks Co-Editor Caro Moses and our youngest critic Cecily on shows you might want to see.

It's only since becoming a parent that I've realised that there are a lot of bad children's shows out there. But also a lot of good ones. And when they are good, it's as entertaining for a grown-up as it is for a child. So, when my daughter Cecily (just turned five) declared that she wanted to write some reviews of Festival shows this year, I was only too happy to accompany her to what I hoped would be some of the better ones.

Generally, we got very lucky. Some kind people let us go and see some their preview shows over the last few days, and they were all pretty good. First on the list of must-book shows was 'Andy and Mike's... Tick Tock Time Machine', mainly because Cecily, despite my best efforts to not let her live a life glued to the box, has become reasonably well acquainted with Cbeebies and is something of a fan of its show 'Andy's Wild Adventures',

of which Andy is, needless to say, the star. It would be easy, I think, for these two to rest on their laurels, having celebrity on their side, and having produced a critically well received show in Edinburgh last August; but they don't. They work very, very hard. The children are spellbound from the start, not just by the famous Andy (Cecily was surprised to discover that he is three dimensional), but by his co-star Mike, and the intelligently devised content of the show.

If you asked me to choose a favourite from the oeuvre of children's writer Julia Donaldson, I would unhesitatingly choose 'The Snail And The Whale', so it was hard to resist the opportunity to go and see the stage show of it, especially when presented by a group as well-reputed as Tall Stories. They do amazingly well to stage this set-at-sea tale in a traditional theatrical space, though the story itself forms something of a departure from what happens in the book. No matter though; if you know the book, or if you don't, this show will be a pleasure. We loved the way the whale was formed, and the use of music throughout. Cecily wrote in her diary "I loved it. It was cool".

Cecily also enjoyed 'The Magician's

Daughter' at Underbelly Bristo Square, and was extremely taken by the little girl puppet as she flew through a storm. It's a story inspired by 'The Tempest', though no knowledge of that play is required (good thing, really, given the target market), and features an endearing puppet Caliban playing opposite Miranda's daughter, played by a human being. The two storytellers perform beautifully in this, and its tranquillity is a huge contrast to the frenetic action of something like 'Tick Tock Time Machine'. I definitely think there's room for both of those styles in a programme aimed at children.

When it comes to very young children, though, it can be hard to get them to sit still and concentrate. Many of the toddlers attending the above shows struggled to remain engaged, and whilst I thought all three were great for a 4+ demographic, I wouldn't necessarily recommend taking anyone much younger than that. Good news for toddler-wrangles, though: Spotlites have brought back their productions of 'The Magic Porridge Pot' and 'The Enormous Turnip', which are specifically aimed at 2-5 year olds, and in which the little ones are encouraged to take part in the action, and no-one gets cross if they wander around a bit or do the wrong thing. Spotlites also have interactive productions for older (5-12) children, 'Merlin's Dragon' and 'Peter Pan On Dinosaur Island', which I hope we

manage to also see this Fringe.

Cecily's 2012 winner so far, though, is 'The Elves And The Shoemaker'. She fell hook line and sinker for this show and its storyteller, for the colourful set, the tiny shoes, the funny and sometimes mildly scary puppets and, most of all, for Cornelius The Mouse, especially when he wanted to marry the cheese (Cecily is a big fan of cheese herself). "My favourite part" she wrote in her notebook, "was when a little funny looking man was dancing on the granddad's head". I must confess, I laughed out loud at that moment myself.

SEE THE SHOWS:

Andy and Mike's... Tick Tock Time Machine, Pleasance Courtyard, 1-19 Aug, 11.00am.
The Snail and The Whale, Pleasance Courtyard, 1-26 Aug (not 15), 3.00pm.
The Magician's Daughter, Underbelly Bristo Square, 1-27 Aug (not 15), 1.15pm.



Merlin's Dragon, Spotlites @ The Merchant's Hall, 1-19 Aug, 1.30pm.

Peter Pan on Dinosaur Island, Spotlites @ The Merchant's Hall, 1-19 Aug, 10.45am.

Magic Porridge Pot, Spotlites @ The Merchant's Hall, 1-19 Aug (odd dates only), 4.10pm.

The Enormous Turnip, Spotlites @ The Merchant's Hall, 1-18 Aug (even dates only), 4.10pm.

The Elves and The Shoemaker, Scottish Storytelling Centre, 1-26 Aug, 1.00pm.

TW

Merlin's DRAGON

Professional interactive play for 5-12s



Interactive theatre for kids who don't just want to sit still and watch!

★★★★★ ThreeWeeks on 'Peter Pan on Dinosaur Island'



Vanquish evil knights with real battleaxes!

31 July - 19 Aug @ 1.30pm £7 (£6) £24 Family



Spotlites @ The Merchants' Hall

Venue 278, 22 Hanover Street, Edinburgh, EH2 2EP

www.spotlites.co.uk 0131 220 5911



CS REVIEWS

Joshua Seigal: We All Love Llamas!

Joshua Seigal

Tucked away next to the food court, Josh Seigal gives an accessible introduction to poetry in 'We All Love Llamas!', as part of the Free Fringe. Seigal is a capable, confident performer - leaping and bounding around so that he's interesting to watch, as well as listen to. His poetry is all fairly similar: fun, bouncy pieces about school, pirates and mangoes that wouldn't seem too out of place in a modern children's anthology. The audience are encouraged to join in with certain pieces, but the poet seemed slightly dismissive during direct audience interaction, asking questions but not really waiting for an answer. It's a likeable show with a worthy cause, though there is quite a lack of actual llama material. Princes Mall, 4-25 Aug (Not 6, 13, 20), 2.15pm. tw rating 3/5 | [Holly Close]

Fair, Brown And Trembling

Theatre Alba of Scotland

Worth it for the short trip out to the beautiful setting of Duddingston Kirk Gardens. If audience participation isn't your thing, then give this a miss; otherwise, follow the storyteller as he takes you around the scenes of the wonderful Irish fairy tale that will be familiar from the story of Cinderella. With short-sighted princes, daring sword fights, musical accompaniment, true love and a spell-casting whale, this interactive story speaks straight to the audience. The big kids will appreciate some of the finer humour, and the littler ones will get captured by the story and expressive eyes of the excellent narrator. With teas, coffees, juices and biscuits all available, everyone leaves with their own happy ending.

Duddingston Kirk Gardens, 30 Jul-11 Aug (not 5), 11.00am, also 5 and 12 Aug, 2.30pm. tw rating 4/5 [Charlotte Mortimer-Talman]

Monsters Got Talent Toby Mitchell

Hosted by likeable puppeteer Toby Mitchell, 'Monsters Got Talent' mixes Sesame Street-style puppetry with X Factor-esque competition, following a variety of creatures as they audition for MGT. The best make it through to the final, while the rest are literally thrown in the bin. Like one of the cooler CBBC presenters, Mitchell has the right balance of charm and enthusiasm - throwing in some frankly under-appreciated topical references for the parents, but never patronising the kids. Several monsters' talents were somewhat lacklustre, and more of the auditionees would have gone in the bin if Mitchell had listened to popular opinion, but the debate often helped to engage the younger audience members. Good fun.

Pleasance Courtyard, 1-26 Aug (not 20, 21, 22, 23, 24), 1.00pm. tw rating 3/5 | [Holly Close]

TW



**From top left
clockwise:**

'Killing Time' at Bedlam
Photo Charlotte
Mortimer-Talman

Dr Bunhead at Assembly
George Square
Photo Paul Collins

Mark Thomas in 'Bravo
Figaro!' at the Traverse
Photo Paul Collins

'The Girl With No Heart'
at Bedlam Theatre
Photo Charlotte
Mortimer-Talman

'Call Me' at Sweet
Grassmarket
Photo Ting Guo

A Fringe love affair: Carol Tambor tells all



AE INTERVIEW

Carol Tambor has been coming to the Festival for a very long time. She is also the originator, as you might likely expect, of the Carol Tambor Award, a theatre prize awarded every year at the Fringe. An oil-painter by trade, this August she is also bringing an exhibition with her, of portraits of Fringe practitioners. It's in aid of Fringe venue and year round home of the Edinburgh University Theatre Company, the Bedlam Theatre. ThreeWeeks caught up with Carol to find out more about her award, her art, and her love of the Festival.

TW: You're well known here at the Edinburgh Fringe, not least because of the award that bears your name. For the uninitiated tell us more about the Carol Tambor Award, and what the winners receive.

CT: The winner of the Award receives a fully paid four-week run in The Clurman, a beautiful off Broadway house on 42nd Street. My foundation picks up all expenses - hotels, visas, air transportation, theatre rental, shipping of props, even a per diem allowance for meals - and the winners get the box office takings too. We rent the theatre for four weeks so that the company can remain after the reviews come in and word of mouth has increased the demand for tickets, and also guarantee that they go home with at least \$10,000 from the box office receipts. We also present the winner's show during the APAP's NYC event [an annual forum organised by the US Association

Of Performing Arts Presenters] when over 3500 producers descend on New York looking for work to present themselves, so it's an amazing opportunity for any company to be seen.

TW: What motivated you to set up the Award?

CT: About ten years ago, I brought my husband Kent Lawson to Edinburgh for his first Festival. I realised that so many of the plays I had seen and loved at the Fringe had no further life, and he encouraged me to change that. I then thought New York deserved to see a bit of the magic that drew me to Edinburgh every year, and I worked out I could afford to bring one show there each year. Since the Fringe Society saw this as a perfect award for drama, in contrast to the well known then-Perrier Award for comedy [the Edinburgh Comedy Award], I was encouraged in my idea. The Scotsman newspaper also provided access to their writers as additional judges- and so it all happened!

TW: This year you are also bringing an exhibition of oil paintings to the Fringe, proceeds from which will go towards the renovation of the Edinburgh University owned and student run Bedlam Theatre (somewhere the ThreeWeeks editors spent a lot of time in the early nineties!). How did this come about?

CT: The exhibition of oil portraits at the Edinburgh College of Art is an outgrowth of my desire to raise money for the Bedlam Theatre. In 2008, I gave the Award to Ella Hickson's 'Eight' which was on at the theatre. After, I heard some talk of the Bedlam possibly closing because of its state of disrepair. I asked Professor Sir Timothy O'Shea, Principal of the University,

if I could assist in fund-raising. We came up with the idea of the exhibit, a private view and party for donors. It is a thrill to see both sides of my life come together in Edinburgh. So please come and donate for this very good cause. Bedlam is completely student run, and an enormous asset to Edinburgh.

TW: The art works in the exhibition depict actors, playwrights, directors and critics from the Fringe. How did you decide who to paint?

CT: Many of the subjects are prize winners: actors under the lights, writers, directors. Others are friends whom I've met during my years here. Some are actually writers and performers from the US, but it took the Festival to bring us together!

TW: Finally, what advice would you have for theatre companies embarking on their first Fringe journey?

CT: If at all feasible, come to the Festival prior to presenting. Try to figure out where best your work fits, and how the Festival works. Attend many of the talks given by the Fringe Society about bringing work here. Then, make it a work of true passion. Don't try to figure out what the audience will like, just do what your talent insists is good, and then polish it till it shines. Even if the show goes no further, you can be proud of your best effort and you'll have learned for the next piece you do.

Read more in the full interview online at www.ThreeWeeks.co.uk/2012CT

SEE CAROL'S EXHIBITION:

Faces Of The Fringe Exhibition, Edinburgh College Of Art, 6-25 Aug, 9.00am onwards.

LINKS: www.caroltambor.com
www.bestofedinburgh.org

TW

AE REVIEWS

Grant's True Tales Presents The Liar Show

This is less of a show, and more of a full scale event. From the free whiskey cocktails upon entry to the luxe lounge complete with faux-Tiffany lamps, this is a truly slick production. We are presented with four storytellers, who spend around ten minutes each describing a story about their lives; occasionally funny, sometimes moving, but not always true. It is our task, as the scotch-sipping audience, to work out who is lying. From perfectly sound-cued music to flash VTs, this is a systematic enterprise of entertainment. Nevertheless, it certainly holds our

attention for the duration of the show, and despite its high-shine polish, a lot of raucous fun is had by all.

Riddle's Court, 4-14 Aug, 8.00pm.
tw rating 4/5 | [Olivia Sleet]

Love In The Key Of Brit Pop Emily Anderson

'Love in the Key of Britpop' is a slightly ironic title for this bittersweet set of performance poetry by Emily Anderson. Her exposition of a dysfunctional relationship is spattered with musical references and comical comparisons between life in Melbourne and London, and England and Australia to a lesser extent. Anderson's genre specific knowledge is as impressive as

her passion is evident, however some of the references are rather obscure and those who lack Brit-pop knowledge could be left feeling left out. The delivery of this piece is nevertheless very emotive, and in such a imitate venue it almost feels that you are confided in; be warned, there are some potentially uncomfortable moments when the tale takes a deeper turn.

Fingers Piano Bar, 4-25 Aug, 3.10pm
tw rating 3/5 | [Beth Dawson]

Lucy Ayrton: Lullabies To Make Your Children Cry Tea Filled

Lucy Ayrton definitely has a gift for storytelling. And the tales she crafts - in lilting, lyrical, prose

- are designed in every way to be spoken aloud, from rhythmic rhyming to facial expressions and dramatic gestures. This is storytelling as it is meant to be; with heroes (and equally heroines, Ayrton insists), dragons, romance and morals-of-the-story aplenty, the show provides an hour's welcome relief from the harsh realities of adulthood. Ayrton herself is a competent speaker - with a marvellous memory - and more witty than her act suggests. There are a few gaps here; the songs in particular break the soporific spell unnecessarily, but the atmosphere created by Lucy (and indeed her theatrical venue), is worth experiencing.

The Banshee Labyrinth, 4 - 14 Aug, 6.20pm. tw rating 4/5 | [Olivia Sleet]

TW

Credits & Info

Editors: Chris Cooke and Caro Moses

Picture Editor: Kat Gollock

Admin Manager: Nick Parry

Advertising Manager: Sam Taylor

Podcast & Web Manager: Josh Richards

Design: Chris Cooke, James Abbott

Admin Team: Alexandra Kavanagh, Christy Brown, Catherine Bryer, Khristine Gallagher, Grace Hardy, Lauren Houghton, Sarah Macartney, Joe Mountford-Smith, Olivia Sleet, Alexandra Wilks.

Photography Team: Paul Collins, Ting Guo, Ana-Claudia Magaña, Charlotte Mortimer-Talman

Podcast Team: Holly Close, Ian R Close, Eve Lacey, Thom May, Sarah Richardson, Isobel Rogers, Samantha Sacco, Stephanie Taylor,

Chief Books Correspondent: Tracey S Rosenberg

Book correspondents: Pallavi Patel, Charlotte Ryan, Lia Sanders,

Special Correspondent: Nick Jones

Art correspondents: Rebecca Low, Roz Tuplin

Review Team: Lucinda Al-Zoghbi, Rachel Aroesti, Joanna Barrow, Andrew Bell, Adam Bloodworth, Christy Brown, Rachel Campbell, Miranda Cannibal, L Clarkson, Holly Close, Katherine Cunningham, Beth Dawson, Mara Docherty, India Doyle, Dave Fagnoli, Joseph Fleming, Susan Ford, Ella Fryer-Smith, Khristine Gallagher, Joanna Gill, Ting Guo, Grace Hardy, Lauren Houghton, Claire Hoyda, Nicholas Jones, Veronika Kallus, Ciara Knowles, Eloise Kohler, Eve Lacey, Andrew Leask, Rebecca Low, Olivia Lyth, Sarah Macartney, Ana-Claudia Magaña, Iain Martin, Thom May, Anna McDonald, Jessamine McHugh, Nathaniel Meyers, Charlotte Mortimer-Talman, Joe Mountford-Smith, David O'Connor, Emma Obank, Pallavi Patel, Alexandra Payne, Bethanie Pochin, Emily Pulsford, Sarah Richardson, Conor Riordan, Isobel Rogers, Christopher Rumbles, Charlotte Ryan, Lia Sanders, Lauren Simpson, Olivia Sleet, Hannah Sweetnam, Colette M Talbot, Alice Taylor, Stephanie Taylor, Simon Thornton, Joseph Trotter, Roz Tuplin, James Valentine, Lewis Wade, Kirsten Waller, Alexandra Wilks, Ellie Willis, Paige Wilson, Patricia-Ann Young.

Founders:

Chris Cooke, Geraint Preston, Alex Thomson

Publishers: Chris Cooke and Caro Moses

Concept and content © UnLimited Publishing 2012.

Published by ThreeWeeks Publishing, a division of UnLimited Media, Floor 2 Unicorn House, 221-222 Shoreditch High Street, London, E1 6PJ. 0131 516 8842

Editorial: tw.edinburgh@unlimitedmedia.co.uk

Advertising: tw.advertising@unlimitedmedia.co.uk

News desk: tw.news@unlimitedmedia.co.uk

Printed by Mortons Print Limited

Distribution by Door To Door Delivery

ThreeWeeks is a member of the **Festival Media Network** www.festivalmedianetwork.com

For more information about ThreeWeeks and the ThreeWeeks media-skills programme check out www.ThreeWeeks.co.uk/aboutthreeweeks

SHOWS GUIDE



THEATRE

ALL ABOUT DICKENS Celebrate Charles Dickens' 200th birthday with our costumed dramatised reading, highlighting his extraordinary life and sampling his prodigious output. Guests include Mr Pickwick, Estella, Mrs Gamp, Fagin, Miss Havisham, Mr Podsnap and Scrooge.
Mayfield Salisbury Church fpp254



THEATRE

ALL TURN! - FREE Birmingham bred Actor Emily Summers brings her Grandfather and his memories to life in an original One Woman Show. Wit, warmth and remarkable optimism: Mr Albert North, born 1926, Oldham. 'The Stardust of Yesterday'
Laughing Horse @ Free Sisters fpp255



MUSIC

A TRIBUTE TO GEORGE & IRA GERSHWIN Nice Work If You Can Get It. Join Pam Lawson and her band for an evening of timeless songs from George and Ira Gershwin. Supported by Tom Finlay on piano, Ed Kelly on double bass, Phil O'Malley on trombone and Jordie Gilmour on drums. 'S Wonderful. The Outhouse fpp212



MUSIC

COLOURS OF TANGO Travel back to the Buenos Aires of a century ago! Experience the passion of tango, its music and dance, with Oscar Ovejero and an international group of artistes honoured by the Argentinian National Academy of Tango.
www.facebook.com/coloursotango
The Royal Scots Club fpp209



THEATRE

DRACULA SEX SUCKING & STARDOM Last Chance Saloon stage an irresistible revamp of Stoker's classic with liberal interpretations of pop songs, outrageous humour & a Lloyd Webber loving Count. 'Positively drips in knowing humour' (WhatsOnStage.com) 6th-27th Aug 8.40pm Paradise In The Vault fpp273



COMEDY

EAT A QUEER FETUS 4 JESUS - FREE Some people are born again...Richard Coughlan was miscarried TWICE! "Lord of Filth 5 STARS" 3 Weeks "The man is a killer" Reg D Hunter 1 of Stewart Lee's EDINBLUR tips 21:45pm - 22:45pm 2-26 August The Counting House (Lounge) 38 West Nicolson Street fpp72



THEATRE

HOUSE OF SHADOWS is a new interpretation of Hans Christian Andersen's tale "The Shadow." The Man, a storyteller, longs to join the mysterious Cult of Beauty, but when his Shadow breaks free it sparks a rivalry that threatens to destroy them both.
theSpace @ Surgeons Hall fpp285



MUSIC

JANE BOM-BANE - FREE Jane returns to Edinburgh with original songs and poems to the accompaniment of harmonium & a mechanical hat or two, joined on harmony by honey-voiced Rosi Lalor. "Utterly refreshing - unlike anything I've ever seen or heard before!" Dave Gorman.
Laughing Horse @ Finnegan's Wake fpp215



MUSIC

JOHN MCNAMARA SOUL & BLUES SINGER Australian Soul singer - Taking cues from soul greats such as Otis Redding & Sam Cooke mixed with fiery blues & slick guitar playing. Daily intimate Acoustic shows at noon. Don't miss this powerful & emotive voice Live!
www.johnmcnamarablues.com fpp215



COMEDY

MEN OF CHARACTER - FREE The Confused Moose bring their pan-American accents and broken dreams from Chicago to Edinburgh with their new two-man solo-sketch show. It's free and it's in a bar. So... it's got that going for it. 112 Hanover St. Daily @ 15:05 theconfusedmoose.com Laughing Horse @ Jekyll & Hyde fpp125



THEATRE

MR CARMEN 2-27 Aug. Cult vanguard group from St-Petersburg ENGINEERING THEATRE AKHE is back to Fringe with powerful new version of their famous show "Mr.Carmen". "The extraordinary becomes believable" LA REPUBBLICA
Tickets: 01316233047, assemblyfestival.com
Assembly Roxy fpp302



THEATRE

THE HARMONETTES GO INTO ORBIT This fun comedy musical, full of fantastic, live, close-harmony 1950's songs, plunges you into the post-war, end-of-rationing world of winkle-picker shoes and bootlace ties; bobby socks and sticky-out skirts; beautiful ballads, and rock n' roll.
Gryphon Venues at the Point Hotel fpp283



MUSIC

OUT OF ABINGDON From Brisbane, Australia, Out of Abingdon travel 10,000 miles to make their much anticipated return to Edinburgh. 'soft vocals, laid-back bass and cool grooves' D. Fagnoli - ED2011 August 10th-19th at The JazzBar' booking details on www.edfringe.com, The Jazz Bar fpp224



THEATRE

PHOTOGRAPHING THE DEAD A city in ruins. A man in mourning. A woman, waiting for a train. A haunting and evocative journey through memory, set in a world recovering from tragedy. This is a poetic storytelling, a reminder of what it is to hope, to care and to be truly alive.
Paradise In The Vault fpp308



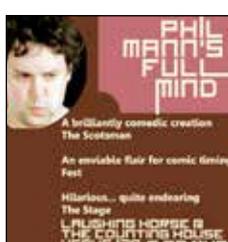
THEATRE

YOU OBVIOUSLY KNOW WHAT I'M TALKING ABOUT A joyous theatrical experience about those days when if anything can go wrong it will and inevitably at the worst possible moment. Funny. Poignant. Visually stunning. 'Highlights the frustrations of modern life wonderfully' (View From The Gods) Underbelly Cowgate fpp337



COMEDY

THE INTIMATE STRANGERS Silly and surreal sketch comedy. Featuring Anne Frank, a tiger and a musical that's definitely not about Scientology. There will be dancing. 3.15pm (1hr) **** 'Stark comic quality' (RemoteGoat) **** 'You simply have to see it' (OffScript)
Just The Tonic at The Caves fpp98



COMEDY

PHIL MANN'S FULL MIND Phil Mann honed his ability as an instant expert. Attend - get answers. 'A brilliantly comedic creation' (Scotsman) 'Delight & scruffy charm' (ThreeWeeks) 'Untamed mischief, rampantly chaotic' (Culture Wars) 'Hilarious - quite endearing' (The Stage)
Laughing Horse @ The Counting House



THEATRE

CAPTAIN FERGUSON'S SCHOOL FOR BALLOON WARFARE Enlist with the Captain! Inspired by true events surrounding WWI, this solo performance chronicles the dauntless patriotism and misguided genius of US Army Capt. Thomas Ferguson. Funny, heartwarming: "at once triumphant and tragic" New York Post.
Assembly Roxy

STAND OUT FROM THE CROWDS

Promote your shows with great ad packages from ThreeWeeks

www.ThreeWeeks.co.uk/advertising | 0131 516 8842

Brett Vincent for GetComedy proudly presents...

MARCUS BRIGSTOCKE & ANDRE VINCENT

THE EARLY EDITION

"You won't get a more topical show"
The Guardian

2.00pm
2-25 Aug (not 13)



BENNY BOOT

DEF-CON 4

"Brilliant gags"
The Guardian

"Charming, disarming and proper fucking funny"
Tim Minchin

5.30pm
1-27 Aug (not 13)



SAMMY J & RANDY IN

The Inheritance

"One of the funniest shows you're likely to see this year"
★★★★★
Edinburgh Evening News

6.05pm
1-27 Aug (not 13)



TIM FITZHUGHAM

STOP THE PIGEON

★★★★★
CHORTLE

★★★★★
THREE WEEKS

★★★★★
BRITISH COMEDY GUIDE

7.30pm
1-27 Aug (not 15)

33
PLEASANCE COURT/148

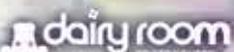
pete johansson

utopian crack pipe

★★★★★
"The funniest first hour I have ever seen"
THE SCOTSMAN

★★★★★
"One of the funniest hours of my life"
SPOONFED

8.40pm
1-27 Aug (not 13)



JIM JEFFERIES

FULLY FUNCTIONAL

"Stand-up comedy's most irresistible force"
★★★★★
The Herald

"Comedy brilliance"
★★★★★
Time Out

9.00pm
2-26 Aug (not 13)



ANDREW MAXWELL

THAT'S THE SPIRIT

"Frankly hilarious, he weaves utter magic from his observations"
★★★★★
THE LIST

9.05pm
1-27 Aug (not 13)



MICHAEL WINSLOW

star of POLICE ACADEMY

NOTZEL MAN

9.40pm
1-27 Aug (not 14)



FELICITY WARD

THE HEDGEHOG DILEMMA

WINNER
TIME OUT BEST LOCAL ACT
SYDNEY COMEDY FESTIVAL 2011

WINNER
BEST AUSTRALIAN ACT
PERTH COMEDY FESTIVAL 2012

NOMINEE
EARLY AWARD
WARRINGAH COMEDY FESTIVAL 2010

NOMINEE
BEST COMEDY 2011
ROCKS COMEDY FESTIVAL 2011

10.00pm
1-27 Aug (not 13)



DANA ALEXANDER

BREAKING THROUGH

★★★★
"Like a gift from the comedy gods"
The Herald

10.35pm
1-27 Aug (not 13)

