

theSPACE UK™

== PUTTING YOU ==
**AT THE HEART OF
THE EDINBURGH
FESTIVAL FRINGE**



THE BIGGEST NEW WRITING PROGRAMME INCLUDING:
• THEATRE • COMEDY • DANCE & PHYSICAL THEATRE •
• MUSICALS & OPERA • CABARET • SPOKEN WORD • SKETCH • MUSIC •
• CHILDREN • CIRCUS • IMPROV • A CAPPELLA • & LOTS MORE...

OVER 300 SHOWS FOR YOU TO ENJOY

www.thespaceuk.com

[@theSpaceUK](https://twitter.com/theSpaceUK)

Like us on [facebook](#)

Box Office: 0131 510 2381

Get set for another three weeks of cultural festivities

So here we go, the biggest ever Edinburgh Festival is upon us, with 3314 shows listed in the official Fringe programme alone, and that's before you consider the other six festivals that the Scottish capital will host during the month of August: the International, Art, Book and Politics festivals, plus the Tattoo and the Mela.

Which means once again Edinburgh will witness a tidal wave of cultural talent of all kinds - musical, comedic, physical, theatrical, literary, poetic, artistic and those that are harder to define - taking over every stage, concert hall, cabaret bar, vault, lecture room, back room and corridor to present the greatest cultural spectacle that history has ever seen.

Which is all rather exciting; hence the hyperbole we splashed out on just there. Though it does, of course, make the challenge of navigating what is on offer all the bigger, which is where ThreeWeeks steps in as it prepares to cover its twentieth Edinburgh Festival season. And editors Caro Moses and Chris Cooke once again bring their two decades of experience to the table.

Caro has worked her way through all of the festivals' programmes and a flood of press releases, chatted to those in the know, and revisited both the ThreeWeeks online archive and the separate archive in her mind, to select 81 shows and events that deserve each festival-goer's time. They appear in 27 sets of Three To See recommendations contained within this, the ThreeWeeks Preview Edition for 2015.

On top of all that, Caro has invited some of our favourite performers to contribute exclusive columns, and both she and Chris will be chatting to a stack more people about their shows. The first columns and interviews appear right here, plus look out for much more going online throughout August at ThreeWeeks.co.uk, and in print in our weekly magazine, available from all the key venues every Wednesday. Chris is also getting ready to talk to an assortment of other Festival people on the TW Podcast, which you can play and subscribe to at ThreeWeeks.co.uk, with new editions going live each Thursday.

And that's all before you get to the reviews. For much of its 20 years covering the Fringe, ThreeWeeks was known for the acclaimed media-skills education programme that ran alongside the magazine, participants in which formed the publication's review team. This education programme is currently in this midst of a revamp, meaning that this year - as in 2014 - ThreeWeeks will field a smaller team of culture-hungry freelance critics to track the highs and the lows of the Fringe. Several of these reviewers are alumni of the aforementioned education programme, and it's great to welcome them back.

All of this coverage is - as always - available in print and online, and via email and podcast. So, as the biggest ever Edinburgh Festival gets underway, you need never get lost in that three weeks of cultural madness, because ThreeWeeks is never far away, to help you digest everything that's going on. To get started, sign up for the ThreeWeeks Daily email at threeweeks.co.uk/signup. And then delve into this special preview edition.

NEWS

04-06

INTERVIEWS

07-17



PREVIEWS

18-27

VIEWS

28-30

TW EDINBURGH
ThreeWeeks.co.uk

Your guide to the Edinburgh Festival | since 1996

TW LONDON
ThisWeekLondon.com

Your guide to culture in London | all year round

ThreeWeeks Editor Chris Cooke and the news team track the latest Festival developments. Get daily news by signing up to the ThreeWeeks Daily at threeweeks.co.uk/signup

New dates, new schemes, though the new International Festival director insists his artists are the real innovators

When ThreeWeeks launched in 1996 the Edinburgh Festival was a three week festival. True, there were previews and some other early-door events in what the Festival community called 'week zero', but the core of the Festival was a three week period somewhere in the middle of August. Hence our name, see.

But then a few years in, the Fringe decided to shift forward a week so that it reached its climax on the English bank holiday at the end of August. But the International Festival - citing bookings already made two or three years in advance, and a calendar of worldwide festivals in which it must slot - declined to follow suit. And so the Edinburgh Festival became a sort of four, possibly five week affair - preview week, the core three weeks, and then one final week when just the International Festival was still running.

But this year the International Festival got a new boss, in the form of Festival Director Fergus Linehan, and his first big change was to pull his three week event back into sync with everything else.

"As a festival attendee of twenty years, the separation of the dates always felt deeply frustrating" he tells ThreeWeeks. "What Edinburgh offers that no other event in the world can, is the ability to move across so many different forms of art and entertainment in the one day. I feel that, as a group of festivals, this is our unique offering so we should maximise the number of dates when this collective experience is possible".

Well, as a magazine called ThreeWeeks, we for one agree. Though the shift in dates isn't the only



interesting development occurring since Linehan took over at EIF. Whereas his predecessor often had albeit loose themes around which he programmed, the new boss has decided to go for a performer-led approach, hoping to form ongoing relationships with a community of artists.

He explains: "There are no overt themes in our programme this year. The focus was to begin conversations with artists who we felt could make a real contribution, and not just this year, but over the course of my tenure. That's one of the reasons we put a series of artist portraits on the front of our marketing materials - we wanted the programme to feel as if it was driven by the individual fascinations of great artists. From these conversations we have tried to craft a programme that celebrates the Festival's great traditions of virtuosity and rigour while simultaneously recognising the changing world around us".

It does feel like there are a number of innovations in the programme this year (as, we should note,

has been the norm whenever a new director has been appointed at the EIF). Though Linehan is keen to stress that it is his performers who are the real innovators. "I hope that the real innovations will come in the from the artists in our programme" he muses, adding, "Ivan Fischer's approach to Mozart or Jordi Savall's response to Celtic music are where the real innovations can be heard".

Nevertheless, he concedes he is doing a little experimenting as programmer as well. "We do have a number of broad programmatic initiatives that we'll be trying out, including the marrying of technology and music in our free open air opening event, 'The Harmonium Project', and the series of concerts at The Hub celebrating a wildly diverse range of musical styles".

Certainly the music side of the International Festival - always the most prolific - does feel more diverse than in the past. The core classical programme is still there, but a number of artists associated with other genres appear too. "It just seemed logical to me that an international arts festival should reflect artists who are producing ambitious work of substance" Linehan says, "people like Sufjan Stevens or Bryce Dessner fit perfectly into that brief".

Of course, festival and venue directors always hate being asked to hone in on just a handful of the shows they've booked, but we got Linehan to sign off from his first meeting with Team ThreeWeeks by running through this year's biggest EIF productions, and then tipping a few of the more intimate performances. "The big beasts are 'The Harmonium Project', the Komische Oper's 'The Magic Flute' and Ballet Am Rhein's 'Seven'" he said, "but keep an eye out for Chilly Gonzales, Tao Dance and 'Confessions Of A Justified Sinner'". That we will, as we once again navigate the wider Edinburgh Festival, ThreeWeeks of great cultural adventures.

THE LINK: eif.co.uk

Gilded Balloon: Thirty years young

As ThreeWeeks covers its twentieth Festival, the Gilded Balloon venue is celebrating its thirtieth birthday, so I'm not sure who should be buying who the cake. But it did seem like a good time to catch up with Gilded Balloon chief Karen Koren.

"I had some friends in London who were involved with the then new alternative comedy scene", Koren says, recalling how she came to launch the original Gilded Balloon venue three decades ago, "and they were looking for places to perform at the Edinburgh Festival Fringe. So I found them somewhere. The 'Gilded Balloon' was a bar and restaurant which had just opened in the Cowgate which subsequently went into liquidation. But I thought it was an amusing name, so I kept it".

Given the size of the Gilded Balloon operation at the Fringe today, that first year was rather more modest. "We only had one space - the Education Room of the 369 Gallery - so I put a bar in the corner and programmed in seven shows per day. Liz Lohead was one of the daytime shows. And we had Arnold Brown, Oscar McLennan and Raw Sex, the backing duo from French and Saunders, aka Roland Rivron and Simon Brint. Oh, and also the Oblivion Boys".

Year one was very much about enabling those alternative comedy contacts to have a base at the Festival. "There was no long term plan at the beginning and I certainly did not think that it would last 30 years", Koren says. "It wasn't until I started adding venues and putting other shows up against each other that the operation started growing, and I could see that the comedy scene was a good avenue to pursue, that there was a gap in the market, both in Scotland and at the Fringe".

Since then, that comedy scene has changed radically of course, both

Art Festival to visualise 'The Improbable City'

Certain artistic forms tend to dominate at the Edinburgh Festival - theatre, comedy, classical music - but pretty much every genre is on show, and some in a much more prolific way than you might first think. There was always a truly impressive array of visual art at the Festival, though it was when the Edinburgh Art Festival was launched just over a decade ago that that fact became particularly apparent.

"Edinburgh Art Festival is a unique celebration of the visual arts at the heart of Edinburgh's summer festival programme" says the festival's director Sorcha Carey. "Founded in 2004, we are the youngest of the summer festivals, but we have already grown to become the largest annual festival of visual art in the UK".

The festival was originally a partnership between many of Edinburgh's year round galleries, and an opportunity for those institutions to better communicate everything that was on offer during the city's festival month. And those galleries, and their exhibitions, remain the core of the Edinburgh Art Festival. But these are complemented by a series of original commissions too.

"Edinburgh is a city that has always felt at home in the world of fiction", Carey says, talking about this year's commissions. "There is something about the combination of fairytale architecture and topography that

lends it a distinctly fictional quality. It provides the inspiration for this year's programme of commissions, which explores the work of artists who conjure alternative worlds in their work".

She goes on: "Titled 'The Improbable City', this programme brings together new work by seven artists each of whom offer an encounter with worlds or spaces at the limits of the probable. It includes an anarchic celebration of pagan ritual by Marvin Gaye Chetwynd, a strange tree from a fictional island by Charles Avery, as well as Hanna Tuulikki's special duet composed for the closes situated off the Royal Mile".

In addition to 'The Improbable City', the Edinburgh Art Festival also presents a series of 'Festival Detours'. "These are intimate performances in some of our partner venues by artists from other disciplines" Carey explains, "including musicians, comedians, poets, playwrights. One of the things which marks us out from other visual

art festivals is the fact that we take place alongside the world's largest performing arts festival - we are very interested in building conversations across the artforms, and inviting different perspectives on and new audiences into the gallery".

All of which makes for a significant programme just within this one of Edinburgh's summer festivals. Carey's tips for navigating what's on offer? "Our kiosk on Blair Street is definitely the best place to start. You can get full information about the programme, read up on artists and exhibitions in the reading area, and we run free tours from there every day, which offer short introductions to the festival programme. I'd also recommend comfortable shoes - our venues are spread across the length and breadth of our beautiful city, and walking is definitely the best way to experience the programme and Edinburgh to the full".

THE LINK: edinburghartfestival.com



Amnesty International again puts the spotlight on human rights themed works

There is no shortage of awards to be won at the Edinburgh Festival each year, each focused on a different kind of show or performer, though particularly interesting is that run by Amnesty International, and I'm not just saying that because it's the one my show is eligible for.

The human rights charity had always had a sizable presence at the Festival, in a campaigning role, but it decided to launch its own Freedom Of Expression Award nearly fifteen years ago, in response, says Amnesty Scotland Programme Director Naomi McAuliffe, "to the evolution of the Fringe programme so that it featured many powerful performances with a strong human rights theme. We felt that these productions should be honoured for the important work they do, and the messages they carry beyond the performance space".

Explaining the ongoing aim of the award, McAuliffe tells ThreeWeeks "we aim to recognise an Edinburgh Fringe production that not only presents a strong and relevant human

rights message, but also is of an exceptionally high artistic value. Shows are selected by a panel of Amnesty experts and judges, and productions are also encouraged to nominate themselves".

Over the years the list of eligible shows has only got longer, so that now, McAuliffe adds, "we regularly have a hotly-contested long list of more than 90 shows which are eventually whittled down to an amazing short list of six productions that are so good it is a real challenge to choose a winner".

"Last year, Mark Thomas' Cuckooed took the top honour in another wonderful year for human rights-themed theatre", she says, "as it asked frighteningly pertinent questions about the nature of surveillance and the limits it places on our freedom of expression at a time when our right to privacy is being steadily eroded. The judges felt the powerful way Mark Thomas presented those ideas on stage also demonstrated the huge personal and emotional cost of these infringements on our freedom".

Having put together this year's long list already, it was interesting to know whether McAuliffe had spotted any themes in the programme from a human rights perspective. "Surveillance and privacy issues are featured again" she notes, "understandably, given every day seems to bring a news story on how we are being spied on by our on government".

"There are some productions focused on transgender and identity issues, which is significant. Important rights issues around poverty and economics can also be found in the line-up. We are also impressed by the number of productions tackling race issues. Violence against women is a returning theme and will continue to be - this year we have also a few productions highlighting children's rights".

Joyce McMillan from The Scotsman, Neil Cooper from The Herald, Catherine Love, who writes for The Guardian and The Stage, and independent researcher Stephanie Knight join with McAuliffe to pick the overall winner, while a team of volunteer reviewers help ensure every eligible show is seen.

What are the judges looking for? "Good theatre with a strong and compelling human rights message. Production values must also be high. The rights element should be thought through and feel authentic. Sometimes, human rights becomes a focus by surprise while the piece is being devised and that can also feel real to the audience. The aesthetic has to be of a high standard and the productions have to engage the audience. If a show helps us to reflect ourselves in today's world then it has succeeded. The reaction to a play with a strong rights message is instinctive".

THE LINK: [amnesty.org.uk](https://www.amnesty.org.uk)

at the Festival and in general. "From the mid-eighties to now, comedy has changed the face of entertainment on television, and some stand-ups have achieved whole new levels of fame. Meanwhile the Fringe has also become very commercial and there are far more professional venues; while more recently, the Free Fringe has a changed things again".

Gilded Balloon remained in its Cowgate home for seventeen years, expanding down and around the road as the years went by. But then, of course, the main Gilded Balloon venue was destroyed in a fire.

"That's the obvious low of the last thirty years" Koren admits. "It was never a completely ideal venue or area, but there was something about the atmosphere that was created there, and we were the first venue to have a late night club where all the comedians would gather, which made it completely unique at the time. Many comics have a real soft spot for the Cowgate days". But Gilded Balloon lived on, and continued to grow once its August operations had been relocated into the Edinburgh University students' union building at Teviot Row, what had previously been the infamous Fringe Club during the Festival.

Looking ahead, what does Koren see for the next three decades for the Gilded Balloon? "My daughter has now returned from being in London for eight years and has decided to make a go of it in the Gilded Balloon. She is young, enthusiastic, stylish and has some great ideas. In order to keep the Gilded Balloon up to the minute with exciting entertainment, it needs new blood, so I look forward to my daughter's input. I will keep being part of the business as long as I can and we will work together and create an even more exciting Gilded Balloon in the future".

And as for the future of the Fringe: "The Fringe will continue to thrive. I think there could be further changes in the free show strands as they evolve, and maybe ultimately fewer free show venues if the city decides to regulate these more. Elsewhere, the Edinburgh University campus, which has been the hub of the Fringe in recent years, is going through some big changes which will have an impact on some of the venues. There could even be another shift in where the centre of the Fringe sits. But whatever happens, the Fringe will survive and will still be the biggest arts festival in the world".

THE LINK: [gildedballoon.co.uk](https://www.gildedballoon.co.uk)

FREE

CHRIS COOKE'S

SPEECH

EDINBURGH FRINGE 2015

IT'S A FREE SPEECH ABOUT FREE SPEECH

ThreeWeeks co-Editor Chris Cooke always saw free speech as a fundamental right, but then started arguing that Robin Thicke's Blurred Lines should be banned. So what is free speech exactly? And is it ever right to censor?

14-16 Aug SpaceTriplex 11:15
21-22 Aug theSpace @ Surgeon's Hall 14:00
Book your free ticket at [edfringe.com](https://www.edfringe.com)
or [chriscookesreespeech.com](https://www.chriscookesreespeech.com)



Latest venue innovations on the Fringe

As Caro gets busy digesting and dissecting the entire Edinburgh Festival programme each year, in order to make her many Three To See show recommendations, I tend to skip straight through to the venues section of the Fringe Programme, because you'll find some innovations in there too.

Anyone can perform at the Fringe, of course, and anywhere in the Festival city too, subject to the routine laws about such things, which means there is no formal vetting of the shows that get staged, and all sorts of spaces play host to all sorts of things.

That said, at the core of the Fringe there is a network of bigger venues, some year-round facilities, but most pop-up spaces run by Festival entrepreneurs who return each year with a new selection of shows. It's at the venues that some vetting does go on, with different venue enterprises specialising in different kinds of shows, making these complexes a useful way to navigate what's on offer.

And while the core Fringe venue brands are pretty constant, with an

occasional newcomer, and while many of the core pop-up performance spaces re-pop-up each August, every year some of those venue enterprises find new buildings or spaces in which to build a stage. And one of the thrills each August is visiting those new theatres for the first time. We spoke to four venues about their new developments this year.

UNDERBELLY

While the Underbelly's vaults are a happy constant, the wider Underbelly enterprise has a new look this year, mainly because its previous hub in Bristo Square is not currently available, meaning the big purple cow will be parked instead in George Square Gardens. Meanwhile, just minutes away, the Underbelly team is building a brand new complex of venues on the Meadows where the focus will be very much on the ever evolving circus genre.

"We've worked on some big circus shows at the Festival in recent years", Stephen Makin of Underbelly Productions explains, "and we found that there's a tremendous appetite for it with punters, and yet not enough quality work in the programme. We wanted to change that".

Of course, the term 'circus' can evoke different visions in different people's minds. How does Makin define

the genre? "It's founded in strong acrobatic core training, supplemented with different special disciplines - so Chinese pole, tightwire, Cyr wheel, teeterboard and aerial skills like silks, straps, rope... to name but a few. There are lots of different disciplines, and many more once you start fusing them together".

He goes on, "but, just like theatre, dance, or comedy, it then depends on how those skills are used. It doesn't have to have the familiar tropes of clowns, trapezes or big tops. And while you'll see those sorts of disciplines in circus shows, it's usually in a way that's a far cry from the big-top ringmaster circus of old. Circus can be narrative, dramatic, emotive, artistic and funny".

It does feel like circus has been reinventing itself in the UK of late. "It's finally managing to shed the old three-ring-circus stereotypes that it's often been pigeonholed into" Makin agrees. "That's one aspect of it. But there's so much more to it, and audiences are discovering just how exciting that is. Our aim is to present the breadth of everything that modern circus genre can be".

THE LINK: underbellyedinburgh.co.uk

SPACE VENUES

There are already a multitude of theSpaceUK venues operating around the Festival, but this year there will be even more, with the addition of new spaces in existing buildings, and the arrival of a whole new complex going by the name SpaceTriplex.

"Completed in February after a £10million refurb, SpaceTriplex is a state of the art building over three floors located on Hill Place" says Space chief Charles Pamment, "right next to our existing venues theSpace @ Surgeons Hall and theSpace @ Symposium Hall. This gives us a fabulous hub of seven theatres right at the centre of the modern Fringe. In SpaceTriplex we have two performance spaces, one an intimate 60 seat studio, the other a quite unique 'open space' which can cater for lots of different theatre designs".

As for the other developments within this venue empire, Pamment goes on: "Our other new theatres include a second at theSpace on Niddry St, a fabulous 'in the round' 100 seater, and a third at theSpace on the Mile. These new additions at our Royal Mile venues creates another hub of seven theatres. Plus we have theSpaceUK pop-up pub-on-wheels, which will be located on the cobbles outside theSpace on Niddry Street".

We've noted before that one of Space's USPs amongst the big venue operators is that it actively welcomes those companies looking to do a shorter run of shows, maybe performing for one week instead of all three. "We do have about 60 shows running for three weeks this year and many for two, but the one week show is just as important"

Pamment declares. "In fact, most short-run shows really reflect the ethos of the Fringe as a platform for new work; many are young, developing companies new to the Festival who can't afford a longer run. Experience tells us that these producers, directors and performers are quite probably the future of the arts in the UK, so where better to give them a platform to begin that journey? We are proud we do that. It's also worth mentioning that one week shows do win awards too. In 2014, winners of the NSDF best show and a Bobby Award were one week shows under theSpaceUK banner".

THE LINK: underspaceuk.com

C VENUES

For a number of years, while Edinburgh procrastinated about what to do with the site of the original Gilded Balloon venue, which was destroyed in a fire in 2002, the C venue, which backed onto that area, spilled out of its back door to create C soco. But eventually the developers arrived and a whole load new buildings were erected on the site. But amongst them was an Ibis hotel, and this year the team at C are joining with that chain to create a whole new performance space.

"We're delighted this year to return to C soco" says C boss Hartley Kemp to ThreeWeeks, "where so many fantastic companies have had so many amazing experiences. Rising from the ashes of the old soco building, this spectacular outdoor courtyard space is in the centre of Edinburgh, with entrances from Chambers Street, Cowgate and Southside".

Explaining the background, he goes on: "C venues and Ibis hotels have worked together to help create this unique performance space right next to the Ibis bar. With a range of events from comedy to children's shows, storytelling to music, there's something to interest everyone. And best of all, it's a free daily programme where you'll see not only the best of C venues, but also the best of the Fringe as we welcome companies from across the Festival into the space and give them the special C venues help and

support".

As C soco returns, Kemp's team will also be further evolving C south, the building in Newington that it took on for the first time last year. "C south is a fantastic festival oasis in the heart of the Southside" Kemp says. "Ideally placed for the festival accommodation district, it's a natural hub for Fringe audiences, performers and residents of Edinburgh. This year C south has a huge international programme in some truly unique spaces. The sumptuous garden hosts an eclectic range of outdoor shows and gives the kids their first taste of Shakespeare. With a main space rigged for aerial performances, you'll also witness some of the most stunning physical performances at the Fringe".

THE LINK: thespaceuk.com

GREENSIDE

Celebrating their tenth year running Fringe venues, the team from Greenside - who added a central space on Nicholson Square to their operations just last year - have another new building to run this year, just up the road on Infirmary Street.

"To celebrate our tenth season at the Fringe we're introducing our newest venue smack bang in the middle of town" confirms Director Darren Neale. "Just off South Bridge on Infirmary Street, it's going to house our large Forest Theatre, which is a 70 seat theatre space, and our perfectly formed 40 seat Mint Studio. Excitingly, we also have a brand new indoor bar serving Scottish beer and cider, and also Edinburgh tea and coffee, amongst other locally sourced products. And while you're there you'll be able peruse our collection of old Fringe posters and play some vintage board games".

"And as a new adventure for us this year we even have our first site-specific shows" Neale goes on, "'The Wendy House Trilogy', which sees Jealous Whale Theatre bring their own performance space to our Infirmary Street venue".

THE LINK: greensidevenue.co.uk

GREENHOUSE THEATRE PROJECT PRESENTS

C'TAIT LA NUIT
A FAMILY-FRIENDLY ADVENTURE

GREENHOUSE.TP.ORG

A PARISIAN COMING-OF-AGE TALE ABOUT FRIENDS, FAMILY, IDENTITY, (AND MOST IMPORTANTLY) LOVE.

C'Tait la Nuit
August 17-22
14:10 (50mins) | £8.00 (£5.00) (£20.00 F)

PARADISE
IN AUGUSTINES

Paradise in Augustines (Venue 152)
41 George IV Bridge, Edinburgh, EH1 1EL
Box Office: 0131 510 0022
www.paradise-green.co.uk | www.edfringe.com



ThreeWeeks Editors Chris Cooke and Caro Moses chat to some of our favourite performers taking to the Fringe stage this year

COMING UP:

Stuart Bowden
Yianni
Maddy Anholt
Linda Cattaneo
Penny Ashton
House Of Blakewell
LetLuce
Shelley Mitchell
The Dead Secrets
Will Pickvance

WANT MORE?

Look out for interviews going live everyday online at threeweeks.co.uk/interviews

Or subscribe to the ThreeWeeks Daily email for all the latest updates at threeweeks.co.uk/signup

PLUS Chris chats to performers galore on the ThreeWeeks Podcast, online every Thursday afternoon at threeweeks.co.uk/podcast

Stuart Bowden: Reversing into the Fringe



Having wowed our reviewers not once, not twice, not thrice, but four times in total at the Fringe (and actually five times, because two reviewers insisted on seeing his 2011 show), Stuart Bowden arrives at the Fringe with another new show this August. ‘Wilting In Reverse’ is a “strangely compelling story with live music, vigorous dance moves, understandable words and a fair bit of profound (probably life-changing) body movement”. And if it sounds like Bowden hadn’t really figured it out when he wrote his show blurb, you’re probably right, his shows usually evolving right up to Fringe kick-off, and well beyond. But the results are always worth experiencing. We spoke to Bowden to find out more.

CC: If, like us, readers have seen and loved your past Fringe shows, how does ‘Wilting In Reverse’ compare?

SB: Well, like my previous shows it’s a strange story told with words – spoken and sung – body movements and some parts of my soul. Sometimes the lighting changes to simulate different settings and emotional environments. I would say this show is more ambitious in the complexity of the story. But like previous shows, there is a mix of sad bits and funny bits, it’s melanchomedy.

CC: How do you decide on themes for each of your shows?

SB: I tend to just stick with the big ones: death, existence, loneliness – they’re the funniest ones I think.

CC: With the mix of music, storytelling and physical comedy, do you approach each element separately, or do they all just emerge from one start point?

SB: When I make a show usually the story is the bread; I try to make it fresh, the type of bread you could just eat on it’s own, but then I sprinkle the treats around. It is essential that the treats match the bread, so not ice cream or candy, the dancing is cheese, the songs humorous, and so on.

CC: I sense that a lot about the show was still being thought out when your publicity bumf was written! Is that true? Do you like the deadline the Fringe provides?

SB: Yeah, the deadline of Fringe is

a great motivator, I like the energy that pressure injects into the creative process. It’s probably not great for my health though.

CC: Does the show evolve during the Festival itself? Or will it be pretty much fixed once you arrive?

SB: I never actually finish my shows, they are always evolving. I try to develop the ideas with the audience.

My shows are mostly one person – me – in front of lots of people – the audience – so I always think it would be rude to ignore everyone else in the room.

CC: I think you like it when an audience is more willing to participate. Is that true? Are Edinburgh audiences good in that regard?

SB: Yeah, having a room full of people is a great opportunity, so I try to use that to create something hopefully unique for them. In a similar way to it being rude for me to ignore the audience, I think it would be rude for an audience to come in and ignore the show. And I’m a fairly nice person – I’ve been told – so I don’t try to embarrass people, apart from myself.

So yes, I like everyone to feel a part of the event. Edinburgh audiences seem pretty used to that. Though sometimes I think they are a little too well trained, so I have to work harder to surprise them.

CC: I think I can say you’re becoming something of a Fringe institution. Is Edinburgh an important part of your year?

SB: Yes, very important, for the last three years I have brought brand new – untried and untested – shows. It’s risky, but there is a creative energy that fills the city for the month and that feeds the work.

CC: You list in the theatre section, but could probably just as easily appear in music, comedy or spoken word. Do you feel a closer affiliation with the theatre genre?

SB: I always find it really difficult to define my shows, but the theatre section seems the broadest. I think I would annoy an audience if I put it in the comedy section, because not everything is geared towards laughter. I think maybe sometimes I do annoy the more pretentious members of the theatre audience, but it’s fun to annoy them!

CC: Do you ever do more straight gigs as a musician? Would you like to?

SB: I haven’t really much, but I’d like to more. Occasionally I do live music accompaniment for shows. But never really just music. My one musical claim to fame is that I once did a gig where I supported Jens Lekman; I’m a big fan of his so that was pretty cool.

CC: Tell us about your life before we first discovered your shows at the Fringe. How did you end up in the UK?

SB: Well, I was born at moonset, starbeams twinkled when I first opened my eyes; then the symphony began to play and I pooped on myself. Fast forward 25 years and I made my first solo show, it was a very strange creature, about a man having a relationship with a human sized worm. It was not a hit. It was my second solo show that I took to Edinburgh Fringe.

CC: As well as the solo work, you quite often collaborate too – and with other Fringe favourites like Dr Brown and Bryony Kimmings. How do solo and collaborative projects compare?

SB: I get so lonely on my own, so I try to balance solo work with collaborative work. This is important for my sanity. In many ways collaborative work feels easier as you have someone else to bounce ideas off and share the creative process with. Collaboration inspires my solo work too, seeing what other makers value and their different processes keeps my work fresh.

THE SHOW: Wilting In Reverse, Underbelly Cowgate, from 6 until 30 Aug

THE LINK: stuartbowden.co



Yianni: Transgressing

ThreeWeeks Editors' Award winner Yianni returns to the Fringe this year to explore the big fat line. As in the line jokes sometimes cross. Supposedly. But what is that line? Where is that line? Why does it seem to constantly shift? Inspired by an email he received from a comedy booker explaining the no go areas for his upcoming gig, Yianni's show 'Why Did The Chicken Cross The Line?' gets to the bottom of it all.

CC: So give us the background to this show - I believe it all began with an email warning from a booker?

YA: Yes. I did a gig where all the acts received an email specifically requesting that no comedians make jokes about "rape, paedophilia or Lady Diana". Apart from the fact that it immediately made me want to make - actually funny - jokes about all three of those things, to prove that it's the treatment not the subject matter that defines acceptability, it also made me ponder what must have happened in the past in order to necessitate an explicit warning to every single comedian performing at that venue. As an Aussie, I particularly laughed when I read the ban on Princess Di jokes. C'mon guys. How long?!

CC: Once you'd decided to explore the 'line', did the show require much research?

YA: I didn't do any specific, additional research as fifteen years of making light of things in front of rooms full of people has been time spent living in a petri dish. I just thought about what my central point was, the topics I wanted to discuss, and then scoured my memory for anecdotes that fit. Talking about where the line is in the abstract is very dry, so I've made as much of the show as possible funny, with relatable stories and interactive routines that provide a direct in-the-room experience of where the line is.

CC: Do you think comedians have a 'line' in their minds when they are writing their material? How do you decide when to cross it?

YA: I think everyone's got a 'line' in their minds every instant of their lives, which is how we decide moment by moment what is and isn't appropriate to say and do. Comedy is no different, it's just the rules in a comedy club differ to, say, the rules at work. There's a definite art in guiding an audience across the line and back again whilst still getting laughs. A skilled and experienced comedian will do it deftly and most importantly, consciously. Inexperienced or poor comedians however often do it clumsily and unwittingly. The key is to stay one step ahead by empathising with the audience, anticipating how they'll respond and also preparing contingency plans!

CC: You alluded to the importance of context there, how time and place impacts on what is and isn't appropriate. Where do you think the line is drawn at the Fringe, say, compared to the average comedy club or a TV panel show?

YA: In the same way that alcohol isn't sold to minors, a comedy night in a licensed venue is designed for a narrower and more mature audience than a TV panel show. A TV panel show in primetime, by definition, has

CLICKBAIT
The Red Chair Players

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

5-15 AUG - 14:30 (1H05)
FROM £8.50
CONCS £6.50/£4.50

NOLOGOPRODUCTIONS
AFTER WE DANCED
TRUE LOVE LASTS FOREVER

7TH - 22ND AUGUST 9.40 PM

theSPACE theSpace on the Mile
www.thespaceuk.com

Box Office: 0131 510 2382
boxoffice.onthemile@thespaceuk.com
fringe: 0131 226 0000 www.edfringe.com

Venue **39**
Radisson Hotel
Royal Mile
EH1 1TH

CHARTERS IN ASSOCIATION WITH FRINGE MANAGEMENT PRESENT
MOBY ALPHA
Possibly the funniest adaptation of Moby Dick set in space that you will see all Fringe

★★★★ - A CLEVER SUBSET OF ANALOGUES TO PUNK, SOUL AND CLASSICAL CULTURE IN THE SANCTUARY - GERRHONTON SUN
★★★★ - GREAT WORKING AND BRILLIANT PHYSICAL COMEDY - WINNERS FC FREE PRESS

www.MobyAlpha.com | [CharlieComedy](https://www.facebook.com/CharlieComedy) | [CharlieComedy](https://twitter.com/CharlieComedy)

assembly
GEORGE SQUARE

BOX OFFICE assemblyfestival.com 0131 623 3030 16:10
6 AUG - 31 AUG
16:10 & 18:30

the comedy 'line'

to be palatable to everyone from kids watching with parents to 80 year olds who grew up watching Frank Carson. It's different again with the Fringe. You usually get an audience ready for and wanting an hour long show, so they give a little more time to thinking about the ideas behind your jokes; which means they can go with it if you intelligently take them along with you over the line. But in all cases, the line isn't so much determined by the content of the jokes, even though that will vary, but by whether there's a goodness of heart behind them. I think audiences can pick up on that, whatever age or demographic, although you do get more freedom at a Fringe show to set that context.

CC: Some comedians set out to offend. So can crossing the line be the main objective of a show?

YA: A comedian should set out to get laughs, not to offend. If in getting those laughs, they provoke, disturb and make people confront their own prejudices and preconceptions, all the better. But the primary goal in my opinion should always be laughs. Once you lose that, then you're just some prick saying upsetting things in front of a bunch of people.

CC: Do you think the 'context thing' is one of the reasons why there seems to be a flood of misogyny and racism on the social networks; people treat social media like they're down the pub, and draw that 'line' far too late for what is actually a public platform?

YA: That's how the media have often interpreted it I think, but properly applied, context isn't some technique for rationalising bigotry. It's the ever-present property of human discourse that things actually have a context, and to pretend otherwise is a form of oppression. The American documentary filmmaker Albert Maysles once said, "Tyranny is the

deliberate removal of nuance". Racism and misogyny that come from a hateful place are unacceptable whether you're down the pub or on social media. I've always thought that if you wouldn't say something to someone's face then you probably shouldn't say it full stop.

CC: The flood of offensive banter online seems to have been accompanied by increased sensitivities in some quarters to political correctness. Is this the right response?

YA: I think it's always right to be sensitive to a lack of compassion, which is what I think offensiveness is, deep down. But if you read any online argument, what so often happens is that people express their anger at someone's lack of compassion by insulting them, which shows a lack of compassion towards the - albeit imperfect - person they're offended at and thus doubles the lack of compassion in a situation. And you get an ever decreasing circle of insults! This just creates a bunker mentality, polarises debate and makes it almost impossible to move forward. I think we need to hate the sin but love the sinner - I'm with Gandhi on that one.

CC: Is it ever the right thing to do to joke about rape and paedophilia?

YA: I wouldn't say the right thing, like it's an imperative. But humour is a coping mechanism against the horrors in the world, we evolved it for that reason. Rape and paedophilia are unquestionably horrible things. They're highly loaded topics which - in an audience of 100 - statistically will bring up painful memories in probably around 30 people, and produce an empathetic response in most of the other 70, so they really have to be done with skill and sensitivity. Joking about them is like trying to do the really hard Sudoku with a room full of people who hate numbers.

CC: And Lady Diana?

YA: No. No matter what. Rape and Paedophilia okay, but never joke about the people's princess. It's car crash comedy.

CC: You've done a fair few shows on the Free Fringe in the past, why did you decide to go with The Stand this year?

YA: Apart from the fact that I love The Stand, because they really look after their comedians, I wanted to do the show in a space with a proper lighting rig and sound. The Stand offered me a room and slot which was ideal, so I decided to take it. However, I love the Free Fringe and am also doing a Free Fringe show called 'Comedians Against Humanity', where guest comedians improvise stand up based on Cards Against Humanity cards played by the audience.

CC: And finally, last time we spoke you'd booked Edinburgh International Conference Centre for a one-off show. Other than the ThreeWeeks Editors' Award it won you, how did that go?

YA: It went great. Basically, as part of my show 'Think Big' I set out to sell out the entire EICC - with its 1200 seats - over the course of the 2013 Fringe. I sold 360 tickets So, not a sell out, but still far more tickets than I'd ever sold to any previous show. I learnt that in aiming high and 'failing' I still achieved more than I ever had before. So this year I want to sell every single ticket to my show. Help me out here people.

THE SHOWS:

Yianni: Why Did The Chicken Cross The Line?, The Stand Comedy Club 2, from 5 until 30 Aug

Comedians Against Humanity, Movement, from 8 until 29 Aug

THE LINK: ycomedian.com

Photo by Mark Dawson

Maddy Anholt: Best Fringe date

The marvellous Maddy Anholt - who wowed Edinburgh audiences in 2013 with her Fringe debut 'Maddy's Many Mouths' - returns to the Festival stage this summer with her latest show, 'Diary Of A Dating Addict'. Far from being a simple stand-up or character comedy show, this one has a strong theme, with plenty of interesting observations to make. So we booked in a date with Maddy to find out more.

CM: What can we expect from the new show? Does it have a linear narrative?

MA: 'Diary Of A Dating Addict' is a journey of self-discovery. All of us have photos of our younger selves where we say "I can't believe I wore that", or "jeez, why was I friends with them?", or "why did I pluck my eyebrows to look like sperm?", and that's okay, as long as we learn from the mistakes, put the tweezers down and appreciate ourselves for who we are; that's when we're in the position to find our perfect partner. This is as much a show about finding love as it is about self-acceptance. I guess you could say it has a relatively linear narrative, in that I track back over a year of dating, mating and hating, and bring it to where I am now; there's a cheeky sprinkling of audience interaction, some whacking realisations and a nice dose of sardonicism.

CM: What inspired this focus for the new show?

MA: This was a very cathartic show to write, I wanted an outlet to express the feeling you have as a single woman when you wake up, scroll through Facebook and see four of your friends have got engaged overnight. There's a point you reach - I'd say over 26 for women and slightly older for men - when you look at the world a little differently. You think it might actually

be quite nice to have an intelligent conversation and cuddle up with somebody on a Saturday night instead of flashing the barman to get some free sambucas then vomiting all over your best friends' new shoes.

CM: Do you address any particular issues? Are there specific points you are trying to make?

MA: First and foremost it deals with the issue of loneliness. Living in London, we're in a city of eight million, but when you catch someone's eye on the tube it's like you've just passed on Ebola. I also talk about obsession and what it is to be in a relationship where you are totally hooked but you know it's not right for you. As they say, being single is far better than being in a lousy relationship, so instead of this being a show about hunting for men, it's much more about searching for the right man, not settling for the fear that you'll soon have to Google 'Wholesale Whiskers cat food'.

I'm also really interested in what love was before the proliferation of social media, was there more genuineness? Was it far less looks-based and much more about good old-fashioned chemistry? Social media crops up a few times in my show, especially in respect of what it does to our confidence levels. It's so hard not to compare your lives to other people's >



Scott Bennett
"Observational comedy with everyman appeal"
Steve Bennett, Chortle
"Naturally Hilarious"
Broadway Baby
★★★★

about a roy

Finalist English Comedian Of The Year 2014

As heard on **BBC RADIO 4**

Just the Tonic
Just the Tonic @ The Mash House
Just the Snifter Room 6 - 30th not 18th
Venue 288 4.20pm

Box Office 0330 220 1212
justthetonic.com
edfringe.com @scottbennett
@scottbennettcomedy.com

BEYOND HARLEM NOCTURNE
Fringe Music at The Caley

TERRY EDWARDS (PJ Harvey, Gallon Drunk, Madness)
NEIL FRASER (Tindersticks, Asphalt Ribbons)

60 minutes of originals, reinvented covers and a wealth of goodies from the vaults

8pm - Aug 7 to 30 (not 19, 26)
The Caley Bar, Rutland St EH1 2AB
www.edwardsandfraser.com @TEandNF

Cat Louie's
BIG NIGHT IN

Laughing Horse
@ Moriarty's
Aug 6-30 (not 17)
13:55 (45 mins)
FREE

supported by **THE PROJECT CAFE**
114 Bonhill Street, Glasgow

free festival

INTERVIEWS

GET ThreeWeeks DAILY BY EMAIL: threeweeks.co.uk/signup

> these days; wondering how you're the same age as your friend who has a designer handbag, a hot boyfriend and goes on three holidays a year, and you're eating a Pot Noodle, watching Ant and Dec and picking your toenails.

CM: What kind of characters can we expect to see cropping up?

MA: I play four men in 'Diary Of A Dating Addict', who are basically amalgams of guys I dated over the year. The best thing I've ever heard from an audience member after one of my shows was: "I know that guy! I'm sure I do!" That tells me I'm doing something right. I want my characters to be relatable; from the wanker banker banter boy that mastered in Mansplaining to the bad man you'll find blaring his selection of awful music out on the top of the bus. I like to think the persona I adopt as the narrator is a heightened version of me: the Everywoman as it were, speaking honestly about single life, relationships and not settling for second best.

CM: It sounds like the show is at least partly autobiographical. Just how much of your experience were you prepared to divulge to the world?

MA: I think it's fair to say it's semi-autobiographical. It includes excerpts of stories told to me by friends who went on hilariously bad dates, some experiences are my own and a few ideas have been fed some E numbers for the sake of comedy, but the underlying tale of a woman approaching 30 and trying to find her way in the world is 100% me.

CM: How did you go about creating the show? Did you just work on it in a room by yourself or did you get someone in to help?

MA: I always start the writing process in the same way: I get a big piece of paper, as big as I can find, and I rough out exactly what it is I want to cover, after that I slot characters in and then try and fit it all together. Once I've got that I'll confine myself to a room for hours on end, squinting at the screen and try and get it pretty much written.



The most useful tool of all though is audience; you can go a bit stir-crazy sitting by yourself, talking in the voices of characters for hours on end. The hardest bit for me is not writing the show itself but trying to be your own critic and taking bits out that don't work and putting in new ideas. I try and be strict with myself but quite often - as I have already done about six times whilst writing this - I'll find myself drifting off to Facebook or Twitter which really interrupts my stream of consciousness, so when I'm writing I'll turn off the wi-fi.

CM: Let's go back to the start. How did you get into comedy? Who have your influences been?

MA: I definitely knew I always wanted to be a performer. I went to ALRA, the same drama school that Miranda Hart and Bridget Christie went to, and that was where I began working on characters. I remember we had a module where we would have to observe another person in their daily life and then become them - talk like them, walk like them, do everything like them for a week. It was brilliant, and I learnt so much about what it takes to develop a truthful character.

A massive influence in my life is Sally Phillips - I can do the best Sally Phillips impression, ask me to do it if you see me, it's my party trick - I just think she's incredibly talented and I would love

to have something close to her career. 'Smack The Pony' was pivotal in my life; it made me comprehend what was achievable with enough bravery and hard work.

Amy Poehler is also wondrous. I love her views on careers. She says: "Treat your career like a bad boyfriend. It likes it when you don't depend on it. It will chase you if you act like other things - passion, friendship, family, longevity - are more important to you". Although I find that really hard to live by, she's right.

Comedy went from a sideline to my chosen career when I left drama school and very quickly realised I wouldn't be satisfied sitting in a casting room in a parallel universe, with twenty other girls that looked exactly like me praying I'd get the role as 'girl-next-door 2' in the new Halfords commercial. My career needed to be more unique and exciting than that, so I went to town on my own writing. I've never been one to sit around and depend on other people to get things done. Part of the reason I'm still single, I'm sure, is because I was the annoying girlfriend that asked you to clean something then went and re-did it myself.

CM: You brought a well received debut show to Edinburgh a couple of years ago, didn't you? Did you feel the success of that show here has had a useful impact on your career?

MA: Yes definitely. My debut show was really trial-and-error and looking back I was so naive about the Edinburgh Fringe, I had no idea of the size of it. Having said that, I had some really great stuff happen off the back of it, I got signed to a good agent, I met some great people and I did a showcase with BBC Radio Comedy. I didn't go to the Fringe last year partly due to finance and also because I got offered a corporate filming job and I really needed the money, but there is nothing like wearing a high-vis for two weeks, in a grey industrial estate filming a health and safety video that makes you crave the Fringe Festival more.

CM: So you were then dead set on returning this year?

MA: Pretty much. Edinburgh is the place to be if you're serious about comedy; I really believe every performer, at one stage in their career should take a show to the Edinburgh Fringe, or at least to a fringe festival, because it teaches you so much about organisation, networking and hard graft.

I'm so excited to be at the Gilded Balloon this year, it was a massive goal of mine. I knew last year that if I was going to do the Fringe again it would have to be at Gilded, and I would need to get sponsorship and a great PR and I've ticked all three boxes, so I'm really excited to get started!

The buzz of the festival is like no other, it's insane. I love the huge variety of people you get. I remember in 2013 chatting to a psychologist, a nun and a carpenter - there's a joke in there somewhere - that had all been to see my show, it's great to meet people from all walks of life. I always say it's like an abusive relationship, it hurts and at times you hate it, but you know it only treats you like that because it loves you. Those first few weeks are the toughest when you're pounding the pavements for audience and wishing on reviews but hopefully... hopefully after that's out the way I can enjoy it.

CM: And finally, what was your worst date ever?

MA: There was one incident where I made my date so nervous that he felt the need to buy six shots of tequila, down every single one, disappear for twenty minutes and then return pale-faced, with questionable stains down his front. The date ended after he asked if he could sleep on my sofa because "his mum would be really angry if he came home drunk".

THE SHOW:

Diary Of A Dating Addict, Gilded Balloon, from 5 until 31 August

THE LINK:

maddyanholt.com

/comedy

12.10.15
Centenary of the Execution of Edith Cavell,
First World War Nurse

Written by Clive Holland
Directed by Mary Swan
Performed by Mary Rose

proteus
the changing shape of theatre
www.proteustheatre.com

MOMENTUM PLAYHOUSE @ ST STEPHEN'S (VENUE #166)
MOMENTUM VENUES, ST STEPHEN'S CENTRE, ST STEPHEN'S STREET, EDINBURGH, EH3 5AB
PREVIEW 6TH AUGUST 2015 | 2.20PM (1HR15)
7TH - 30TH AUGUST 2015 | 2.20PM (1HR15)
TICKETS: £10, CONCESSIONS £8, PREVIEW £8
BOX OFFICE: 0131 516 2880
MOMENTUMVENUES.COM

fringe
07-31 August 2015

More C*nt Than Cant
The Scandalous Life and Fast Times of Lord Byron

Devised by Mary Swan
and Paul Huntley-Thomas
Performed by
Paul Huntley-Thomas

proteus
the changing shape of theatre
www.proteustheatre.com

MOMENTUM STUDIO @ ST STEPHEN'S (VENUE #166)
MOMENTUM VENUES, ST STEPHEN'S CENTRE, ST STEPHEN'S STREET, EDINBURGH, EH3 5AB
PREVIEW 6TH AUGUST 2015 | 8.30PM (45M)
7TH - 30TH AUGUST 2015 | 8.30PM (45M)
TICKETS: WEEKDAY £9.50, WEEKEND £10.50, PREVIEW £5
BOX OFFICE: 0131 516 2880
MOMENTUMVENUES.COM

fringe
07-31 August 2015

BRONSTON JONES ★

GOD BLESS AMERICA

6-30 AUGUST
9:45PM - FREE
BAR 50 - VEN 151

BECAUSE IT'LL TAKE
A MIRACLE TO FIX IT

free festival

Linda Cattaneo: Cranking up the Discoteque Machine

At Discoteque Machine, rhythm hungry festival-goers can take to the stage themselves, interacting with the mysterious Morphs, under the watchful eye of the even more mysterious Voice. Confused? Intrigued? Entranced? The brain child of Italian performers Alice Mangione and Gianmarco Pozzoli, Discoteque Machine has all the ingredients to become an Edinburgh Fringe institution, as it premieres at Zoo Southside this Festival. We spoke to Linda Cattaneo, one of the team behind the Machine, to find out more.

CC: It's an exciting sounding show. Tell us how it works.
LC: 'Discoteque Machine' is like an interactive dance party.

The show is hosted by our friendly dance performers - the Morphs - who invite audience members to join them on the

stage. There are six rounds to the show involving six audience members, before the entire audience is invited up on stage



for the finale. The Morphs have an uncanny ability to mimic any person's movement and they are on hand to help the audiences let themselves go and feel the music. Throughout the show they are directed by 'the Voice' who instructs the audience and Morphs on what to do throughout the show.

CC: Where did the idea come from?

LC: It was created by two Italian comic performers, Alice Mangione and Gianmarco Pozzoli, who wanted to create a show where people could enjoy themselves, where there was no judgement, and where audience members could rid themselves of shyness. They felt that now, more than ever, we need to be free to express ourselves and feel liberated, which is why they created 'Discoteque Machine'.

CC: Is the idea that all audience members ultimately join in - or could some sit on the sidelines and watch?

LC: There is no pressure on audience members to take part. If audience members would like to just watch the Morphs perform and interact with people on stage, they can. Equally, if they would like to get involved they can too. The show is made in such a way so that you can enjoy it as a spectator as well as a participant.

CC: Do participating audience members need some cool dancing skills? Or will any old body movements suffice?

LC: No dancing skills are necessary! The moves in the show are really easy to learn, so much so that we've even had five year old children on stage picking them up easily! People won't be judged on their dancing skills and the audience are welcome to bring their own unique style of dancing to the show too.

CC: Given the audience participation, how much of the show is set in stone and how much is improvised?

LC: The show format is the same every night, but what changes is how the audience react and engage with the Morphs. In that sense it's about 50/50 set in stone versus improvised. The structure remains the same but it's a different audience every night, so the show can be a new experience for the company

and the audience each time.

CC: Is there a story you are telling, or a message to convey?

LC: The message of the show is to be yourself, free yourself from shyness and let yourself go with the music. Dance is fun and liberating and there is no one that can judge you, so just go for it! 'Discoteque Machine' wants to serve as a liberating and joyful opportunity to dance. A non-judgmental invitation where spectator and actor create an amazing synergistic show.

CC: How have you picked the music?

LC: The music is a selection of songs that appeal to all ages. There are 50 remixed tracks that everybody knows and loves, from 'Walk Like An Egyptian' to 'Pump Up The Volume', 'Thriller' to 'Singing In The Rain', and a big favourite for the last dance!

CC: Tell us a bit more about this mysterious 'Voice'.

LC: Well, as I said, the Voice will direct the show. The Voice is the only thing the Morphs obey and will give instructions to them, and the audience, on where to move, how the music plays and what to do next.

CC: The costumes sound great. Tell us more about them. Who has created them?

LC: The costumes are created

by an Edinburgh-based company called Morphsuits, who like us want to help people free themselves from shyness. They have kindly sponsored the show by providing the costumes for the Morphs, who in a way are like modern day Commedia dell'arte performers.

CC: Why did you decide to premiere this show at the Edinburgh Fringe?

LC: Alice and Gianmarco have been to Edinburgh many times to perform and it has always been an incredible experience. Audiences are always so open and friendly, and the energy in Edinburgh at Festival time is incredible. It's this energy we want to tap into to spread the joy of 'Discoteque Machine' around the world!

CC: And talking of which, where will the show be heading beyond the festival?

LC: The details of an international tour are currently being put together and we hope that following our festival run that the tour will be extended to even more destinations. For up-to-date tour information, do check out our website.

THE SHOW:
Discoteque Machine, Zoo Southside, from 7 until 31 Aug

THE LINK:
bagsentertainment.com

DAVID VON JONES AND JOE JACOBS PRESENT

FUNNY FESTIVAL FOLK free festival
WITH FREE BISCUITS



8.45PM EVERY NIGHT AT THE CELLER MONKEY
TWITTER @DAVIDVONJONES @JESTERJACOBS

/physical

Penny Ashton: With a little help from Ms Austen

We've been covering this here Edinburgh Fringe for a long time, we may have mentioned that already. And over the last twenty years, thousands of performers have debuted, become Fringe regulars, and then, in many cases, moved on. But sometimes our former favourites pop back, and there is much rejoicing. ThreeWeeks favourite Penny Ashton hasn't appeared in these pages for quite some time, having not performed at the Fringe for a decade. But she's back, and with a brand new show developed during that time with just a little bit of help from a certain Jane Austen. We caught up with Penny to find out more.

CC: Now, it's been a while since we last saw you on the pages of ThreeWeeks. What have you been up to since we last spoke?

PA: Well, as that was ten years ago, quite a bit! I became a marriage celebrant in New Zealand, so anyone looking for a funny destination wedding come see me. I toured Canada five times and went to nearly every town in New Zealand with some show or other. My voice has been in loads of 'Power Rangers' and 'Spartacus' episodes and I'm the voice of Piety in the video game 'Path Of

Exile'. I got stroppier in my lady opinions. I helped my parents move house after the Christchurch earthquake flattened the family home. I got two little beings in my life in a niece and nephew who are pretty goddam cute. AND I manage to snaffle myself a fiance, the hilariously dangerous Matthew Harvey.

CC: And now let's get properly up to date, tell us more about 'Promise And Promiscuity'?

PA: 'P&P' is a one woman musical that is a



brand new story in the style of the inimitable Ms J Austen. I've performed it over one hundred times and love inhabiting the world of bonnets, breeches and balls, whilst still knowing I can come home to the internet, antibiotics and better sanitary conditions afterwards. I play nine characters all evocative of famous Austen characters and the music is all classical pieces that I have added words to. I cross stitch very badly, dance very delicately and play the ukulele enthusiastically.

CC: Why a Jane Austen show?

PA: A friend asked me to come to an improv festival in 2008 with a new idea, resulting in 'Austen Found', where we improvised Austen-themed musicals. We had an absolute blast and realised there was quite the demand for her as well. We sold out our run at the Adelaide Fringe, and so I decided to write a solo show based on all the silliness we had improvised, incorporating her life and actual works into it as well. I just love her characters. Her dialogue sparkles and her feminism and sarcasm is something I can relate to.

CC: You performed at the Jane Austen Festival in Bath. Did the Austen fans like the show?

PA: Thanks be to Jane yes they did. I have had Jane Austen associations all over the world come to the show and they love spotting all the lines, characters and story threads they know. I see no point in alienating her very core audience, these women are not to be fucked with. Defiling their heroine would be terminal for the show. I also loved soaking in Bath's historical gorgeousness

and visiting the houses Austen actually lived in. That town is just amazing. Especially for a New Zealander, our historical buildings would hardly qualify in the UK, 140 years old aint nothing to you people.

CC: Should we read up on our Austen before coming to the show? Or is it accessible to the ignorant too?

PA: One of the things I am most proud of with this show is seemingly striking the balance of keeping it entertaining for everyone. I have enough pop culture and innuendo to keep anyone who thinks it's spelled Austin entertained, and for those in the know there's a world of quotes and layers to be found. But if you don't know your Darcy from your elbow you'll find lots to laugh at too.

CC: You promise 33 direct quotes from Austen's oeuvre. How did you pick them? Do we get a prize if we can name them all?

PA: Yes, you'll get a prize of a million pounds. I'm totally good for it. Just buy tickets to the show and we'll go from there. I got my 'Complete Works Of Austen' off the bookshelf and sifted through looking for quotation marks. I wrote down a few hundred great quotes and then in the course of writing the show inserted as many as I could where it made sense to use them. Some were mandatory of course... "It is a truth universally acknowledged, that this phrase is chronically overused".

CC: You've performed the show across the world already, how has it evolved?

PA: The characters have certainly become heightened. My cousin Horatio character snorts more, Thomasina lisps more and Lady Drusilla Wrexham bitches for England. I also discovered that I am related to Jane Austen's flirtation and possible inspiration for Mr Darcy, Thomas Langlois Lefroy. I am his fifth Great Niece. It is the story told in 'Becoming Jane' with Anne Hathaway, and when I discovered that only two years ago I somehow felt even more connected to the story. I have also discovered the passion for Jane runs deep the world over.

CC: Are you looking forward to performing at the Fringe again?

PA: Of course. No point coming all this way and spending all this money if I wasn't. I love doing this show.

CC: How will you be preparing for another Edinburgh jaunt?

PA: Coming all that way and spending all that money. Eating vitamins, stretching, getting my waterproofs ready, priming my fiance on his flying techniques and practising running the gauntlet in preparation for trying to get across the mile.

CC: You mentioned you now have a second life as a marriage celebrant in New Zealand. Will there be any unions during the show?

PA: Well I do have an audience volunteer in my show and I would like an EU passport... so who knows.

THE SHOW:

Promise And Promiscuity: A New Musical by Jane Austen and Penny Ashton, Assembly George Square, from 6 until 31 Aug

THE LINK: hotpink.co.nz

Fitchburg State University

FAUSTED
by Samantha DeManbey

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

9-15 Aug
12.55pm (1hr20)
Tickets £9.50 - £10.50
Concessions £7.50 - £8.50
Children £5.50 - £6.50 recommended 12+

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

House Of Blakewell: Happy, happy, happy



House Of Blakewell are Harry Blake and Alice Keedwell, composer/songwriter and actor/singer respectively, and together an award winning cabaret duo who have won acclaim at venues and festivals across the land. This Festival they make the bold claim that 'We Can Make You Happy'. Yes, even on that rainy day when every show seems to be at the top of a hill, and you realise you've managed to book tickets for two shows that clash. We sat down with the duo to dissect the House, the show and happiness.

CC: So, let's start at the very start. How was the House Of Blakewell built?

Alice: Over quite a few years of friendship and collaborating on different theatre projects... Basically, I was secretly waiting for Harry to write me some songs.
Harry: She kept saying 'Harry, I want to be your muse'.
Alice: I was very subtle. Eventually we decided to try performing a few and it went surprisingly well. Blakewell is a combination of both our names, in case you hadn't noticed.
Harry: Like Kimye or Jedward.
Alice: And we liked the idea of inviting people into our house.

CC: And why a show about happiness?

Harry: I wanted to write a show

about economics...

Alice: Songs about capitalism are surprisingly funny but eventually happiness and fulfilment became a theme. #100happydays was a big thing on Instagram last year, and it made us think about the pressure to be happy
Harry: ...and whether or not happiness was something you could achieve as an abstract goal.
Alice: I was also planning a wedding and that threw up a lot of interesting things about the pressure of being perfectly happy

CC: Let's be more specific, ie what specific themes does the show cover?

Alice: Love, hope, dreams, friendship
Harry: Disappointment, loss, the futility of existence

Alice: It's about two friends trying to find happiness in different ways. Alice believes she can achieve it with a positive attitude, some motivational quotes and an online mindfulness course.
Harry: Harry is trying to avoid disappointment by adopting German nihilist philosophy.

CC: What came first, the songs or the themes?

Alice: I'd say probably the themes with this show. Harry and I have developed how we work and now we try to discuss character, themes and structure before writing anything.
Harry: Sometimes I do come in with some random songs that don't fit the narrative but they usually get cut in week two of rehearsals.
Alice: Like 'The Battery Chicken Song'.
Harry: It's a tragedy we've never shared that with a live audience
Alice: No it isn't.

CC: How does a cabaret show compare to your other pursuits in music and theatre?

Harry: I'm a composer and sound designer for theatre and TV, so I spend a lot of time making moody soundscapes. Nevertheless, I like to think I bring a little bit of Broadway glamour to all my shows.
Alice: For me as a performer,

it's the most terrifying aspect of theatre I've ever done, but also the most rewarding. I learn a lot from every performance. It's also amazing to create a show, as the opportunity to do that as an actor can be limited, though it does add more pressure!

CC: Does cabaret make you happier?

Alice: Yes, we love singing, dancing and trying to make people laugh. Interacting with a live audience is wonderful - when it works and people are happy that's an amazing feeling.
Harry: I love cabaret because it's an artform where the live element is absolutely essential. You can't watch it at home on Netflix eating pizza.

CC: How could we make you happy this Fringe?

Harry: Be kind to people

when they're flying.

Especially us.

Alice: We'd love to see you at the show too.

CC: Other than seeing your show, what tips do you have for achieving happiness at the Festival?

Alice: Waterproof clothing. See loads of shows, the Fringe is an incredible thing to be a part of.

Harry: Occasionally treat your body to a glass of water. The curry at Mosque Kitchen is also amazing.

CC: The Fringe's cabaret programme is always particularly exciting. Are there any other shows happening this year that you'd recommend?

Alice: We love - and I mean, love - Le Gateau Chocolat and have a major YouTube crush on Christina Bianco...
Harry: I'm going to find it

hard to resist a repeat visit to 'Margaret Thatcher Queen Of Soho'. But I also think it's important to go and see something brand new by an artist you've never heard of - taking a risk and challenging yourself is all part of the magical Edinburgh experience.

CC: And finally, looking beyond August, what are your future plans for the show, for House Of Blakewell, and for bringing happiness to the world?

Harry: We're going to make the world a happier place, one fringe festival at a time.
Alice: We're planning a tour in 2016
Harry: Then we want to write a musical.

THE SHOW: We Can Make You Happy, Assembly George Square, from 6 until 31 Aug

THE LINK: houseofblakewell.com

CHAMBER OPERA CHICAGO PRESENTS

Jane Austen's
Persuasion
A New Musical Drama

The Assembly Rooms Music Hall

AUGUST 6-9 at 9:30pm

August 6 (Preview): £12 (£10)

August 7-9: £14 (£12)

A new musical adaptation of one of Jane Austen's most admired novels.

Featuring music from Austen's manuscripts and the era, fully staged with chamber orchestra,

Regency costumes, and world-champion Irish dancers!

"No 'Persuasion' needed to see this treat for the eyes and ears...astounding!"
(Isle of Wight County Press)

THE ASSEMBLY ROOMS

54 George Street | EH2 2LR | 0844 693 3008 | www.arfringe.com

/cabaret

LetLuce: Setting sail for another Fringe

LetLuce - aka Lucy Pearman and Letty Butler - garnered plenty of acclaim with their show 'Show Pony' last August, and now they return with a brand new outing called 'Sea Men (A Naval Tale)'. Though don't be expecting to see it in the Cowgatehead venue - as the Fringe programme declares - because after the debacle that surrounded that big free show space earlier this year, the duo have decamped to Just The Tonic. Few who have seen LetLuce perform have been able to resist comparisons with the Mighty Boosh, though there's an assortment of other comedy influences in there too. And a very fetching fish costume. We brought LetLuce ashore to find out more.



CC: LAMDA, acting, comedy... Tell us the LetLuce story to date in slightly more than three words.

Letty: We met at LAMDA in 2007.
Lucy: Letty was wearing a furry gilet and I was scared of her.
Letty: Embarrassing. Anyway, we were cast opposite each other in a very gritty play called 'Days Of Significance', where we learnt two important things: we had good chemistry and Lucy doesn't learn lines. We both did bits and bobs independently; I do quite a strong line in kids TV and Lucy's a dab hand at touring plays in Spain. But generally speaking, work was sporadic and not particularly fulfilling. In 2012, we were cast as a couple of flowers in

an advert by the absolute legend Steve Bendelack. He told us to get writing and take a show to Edinburgh. So we did.

CC: What's going on in 'Sea Men (A Naval Tale)'?

Letty: Not sure. If you find out let us know.
Lucy: Basically, it's a story about an unlikely friendship between a deeply depressed Sea Captain and a massive fish. They embark on a voyage to River Island (not the shop, the place) and are accosted by a collection of curious characters en route.

CC: Why the nautical theme?

Lucy: Endless possibilities really. You can go anywhere on a boat.
Letty: Except Luxembourg.

CC: If people saw 'Show Pony' last year, how does the new show compare?

Letty: The main similarity is that there is a narrative; it's not a sketch show. The characters are all completely new - apart from an old favourite. We were determined to be less prop and costume heavy this year, so predictably, we've got twice as much paraphernalia as we had for 'Show Pony'. Hopefully the story is stronger in 'Sea Men'... but it's the same chaotic, surreal nonsense.
Lucy: It's more stupid than 'Show Pony'.
Letty: Fine.

CC: Who makes the costumes? I like them.

Letty: Phew! A wonderful woman called Helly McGrother made Fish. We met her on the aforementioned ad shoot

when she transformed us into flowers. She made Eamonn The Pony last year too.

Lucy: All the others are self-sourced from glamorous places like eBay, Taiwan, previous bits of set, bedding, charity shops and lost property boxes.

CC: I'm probably going to compare you to the Boosh in my intro. Do you mind? How much have they inspired your comedy?

Letty: Well we'd be delighted; they're smashing. Weird thing is, we hadn't actually seen them until post 'Show Pony', when people started comparing us to them.

Lucy: I really liked 'Luxury Comedy' but I only watched it after we had made 'Show Pony'.

CC: You were caught up in the Cowgatehead debacle earlier in the year. Are you ready to laugh about the whole thing yet, now you're safely housed in Just The Tonic?

Lucy: No. Joking. I won't lie, it's been fairly stressful mainly because of money. Darrell - our Just The Tonic saviour - is a legend of the highest order and coped really well with my strops and our demanding behaviour. We really want fairy lights and a banner of us stuck in a bottle. He says he'll think about it.
Letty: Thank God for Darrell. He's been a total legend. Every time I think about what happened my fist clenches involuntarily and somewhere in Iceland a fairy dies.

CC: I like how you've curated your ad appearances onto your website? What would be your dream ad and why?

Lucy: Drinking strawberry milkshakes with Britney Spears OR we do have two banana costumes that we've never used so we could advertise bananas. Just lie down and talk about how great we are: "I'm such a lovely bright shade of yellow aren't I?" and so on.
Letty: Well I mean I'm up for it.

CC: Other than possible banana ads, what are your plans beyond Edinburgh this year? I heard mention of a TV pilot?

Lucy: I want to go on holiday so much, and I want us to make a short film that we've written with the comedian Toby Williams. I think it will be good. And yes, we have written a TV pilot too, but we aren't allowed to talk about it, OK?
Letty: Calm down. We'd quite like to do a snazzy London run if the show goes down well and we haven't filed for divorce. And I'm definitely in the market for a holiday.
Lucy: Not with me.
Letty: No. But mainly I would like to make this pilot. Very much indeed.

THE SHOW: LetLuce in Sea Men (A Naval Tale), Just The Tonic At The Caves, from 6 until 29 Aug

You may or may not have heard of Gitta Mallasz, but hers is an amazing story: an Olympic athlete and graphic artist who was honored by the state of Israel for her role in rescuing one hundred Jewish women and children during the Nazi occupation of Hungary. Though she is perhaps best known for her book 'Talking With Angels', recalling how events during the war were impacted on by supposedly 'channeled messages' she and two others received through a friend, messages they believed originated with angels.

It was thirty years after the war that Gitta Mallasz first spoke of those events, resulting in the book being published in 1976, and in English three years later. Actress Shelley Mitchell first read the book in 1981 while studying the works of influential spiritual teacher George Gurdjieff.

Moved and inspired by the story, she immediately saw the potential to turn the book into a script, finally getting the opportunity to do just that two decades later at the San Francisco Fringe. Subsequently transformed into a one woman play, with Shelley playing multiple roles, 'Talking With Angels' debuts at the Edinburgh Fringe this August. We spoke to Shelley about Mallasz, the events described in her book, and how they were adapted for the stage.

CC: I think we should start off talking about Gitta Mallasz herself. For the uninitiated, give us a quick precis of her life.

SM: Gitta Mallasz was an Olympic athlete and graphic artist who rescued over one hundred Jewish women and children during the Nazi occupation of Hungary, and in 2012 she was honoured as Righteous Among Nations by Yad Vashem in Israel. Born in 1907 to a distinguished Christian military family, she had moved to Hungary when she was fifteen. Later, in 1960, she emigrated to Paris and remained in France until her death in 1992.

CC: Mallasz's book 'Talking With Angels' is based on a series of specific events in her life during the Second World War. Tell us a little about the experiences it documents.

SM: Gitta and her three close friends - Hanna Dallos, Joseph Kreutzer and Lili Strauss - received 'channeled messages' via Hanna from a source

Kate Cook presents
Invisible Woman
A thrilling tale of derring do
'Mercilessly funny' MICHELLE GOMEZ

VENUE 288
Just the Tonic
THE MASH HOUSE

Aug 6th - 30th 2.20pm (exc Aug 18th)
The Attic Room The Mash House 37 Guthrie St. EH1 1TG
Tickets Mon-Fri £6/£4, Sat-Sun £8/£6
Or PAY WHAT YOU WANT
purchase ticket to guarantee entry or pay what you want at the venue
Box Office 0131 226 0000 justthetonic.com
www.edfringe.com

/comedy

Shelley Mitchell: Performing with angels

that seemed to them, at the time, to be angels. Gitta was the only survivor of the group and saved the word-for-word transcriptions they made of their weekly experience, which later became the French best seller 'Talking With Angels'.

CC: Why do you think Mallasz waited three decades before writing about her experiences?

SM: Well, from 1945 to 1960 she supported herself and her family working as a graphic artist in communist Hungary. She raised the children of her brother who was jailed by the Soviets for his role in the Hungarian military during the war. Once her brother's children were grown up, she moved to Paris where she had to rebuild her life from scratch. In 1976 she was interviewed about her experiences on French radio and afterwards the station received bags and bags of fan letters imploring her to publish the dialogues; the book was published shortly thereafter. 'Talking With Angels' was actually banned in Hungary until 1992 and was finally published in Hungarian in 2005.

CC: After the book was published, Mallasz then spoke a lot about those events. How did she explain what had happened?

SM: The first time Gitta ever lectured



about her experience was at the Carl Jung Institute in Zurich. You can see some of her talks now online and it's clear that her emphasis is not so much on the delivery system as it is the content.

The universal message in the dialogues is rousing to anyone searching for answers to life's big questions. I don't think the word 'channeling' was very common until the 1990s, and I don't think Gitta ever used that word to describe what happened, though I think that's the most succinct way to put it.

CC: When did you first come across the book?

SM: In 1981, I had just moved to London from New York. A friend, who was in a Gurdjieff group that I belonged to, told me about a newly published Holocaust diary with an intriguing channeled message in it. I immediately went out and got a copy. As a Jew, I was deeply moved by the story, and as an artist I was deeply inspired by the message.

CC: Tell us how the book first came to be adapted for the stage - I think the original adaptation had a full cast?

SM: Yes, that's right. If you look at the book it's practically a script as it is, so I could see the potential to dramatise it right away! It resonated deeply with the things I was studying in the Gurdjieff group, and it resonated equally deeply with the interest I had in the work of the great Italian actress Eleanora Duse, who influenced Stanislavsky and Lee Strasberg to develop what is commonly known as method acting.

By 2000 I was living in San Francisco and some of my students were participating in the fringe festival there. I thought the San Francisco Fringe might be a good place to experiment with Gitta Mallasz's book, so I took some of the most beautiful dialogues and strung them together for a cast of nine performers. We sold out the shows and won best of the fringe.

The publisher of the book, Robert Hinshaw, who lives in Switzerland, saw the online reviews and encouraged me to keep going with it.

CC: How did that morph into the one-woman show?

SM: In the winter of 2000 I went to Switzerland and met with Mr Hinshaw. He showed me hours of Gitta speaking about her experience in English. That was the springboard for the solo show. You can see lots of videos of Gitta

online now, but back then it was pretty sensational.

CC: It must be a challenge playing so many characters in the piece?

SM: I've performed it over 300 times and it's almost like rapping now. I'm grateful to have such a muscular piece to perform. One just has to commit to it.

CC: As you say, you've performed the show many times now. How do people respond to Mallasz's story?

SM: Oftentimes at the end of the show the audience is thunderstruck. It becomes very personal, so many things in the dialogues are private yet universal. The audience is often silent for a minute at end of the show; they came to see a play and end up having a personal experience rooted in their greatest hopes and dreams.

CC: What motivated you to bring the show to Edinburgh?

SM: I'm looking to bring this incredible true story to a wider audience. Friends have been telling me for years that Edinburgh is full of producers and bookers looking for unique pieces of theatre, so I thought I should finally give it a try!

THE SHOW: Talking with Angels: Budapest 1943, Summerhall, from 5 until 30 Aug

THE LINK: talkingwithangels.com

/theatre



CREATORS OF

BORIS & SERGEY

PRESENT

TATTERDEMALION

MIME, PUPPETRY, PHYSICAL COMEDY






BOX OFFICE

assemblyfestival.com

0131 623 3030

17:45

05 - 31 AUG





The Dead Secrets: Curiosities in the Underbelly vaults



CC: How does it compare to the 2013 show?

Chris: 'Bulletproof Jest' was a bunch of stuff we thought was funny. 'The Curiositorium' is still a bunch of stuff we think is funny but it's set in a story now; this is a comedy adventure, not just a sketch show.

CC: How does the story element impact on the writing process, compared to a straight sketch show?

Phil: We've made room for back stories and more character arcs, though we have found it's much harder to make all the random funny things fit into the constraints of the story. So, it's more difficult this way, but definitely worth doing.

CC: I hear on the grapevine it will be "raucous, surreal and absurd". Well, I read that in your press release. For the uninitiated, how would you describe your style of sketch comedy?

Jen: Fantastical, character-driven, adventure nonsense. With hats.

CC: How does it work between the six of you, when it comes to writing and evolving the sketches?

Nathan: Well, we throw ideas into the ideas cauldron and then ladle them out with the ideas spoon onto the ideas plate. This answer is why I don't write a lot of sketches for the group.

CC: You mentioned that you guys also do improv. How do scripted sketches compare to those you make up as you go along?

Nathan: Our improv shows are helpful for providing the starting points for characters and situations - it's almost like we steal ideas from ourselves to develop into sketches. Is that plagiarism?

CC: Will there be any other sketch comedy or improv groups you'll be looking to check out, critique, assess and/or learn from this Festival?

Chris: We've already seen a fair few groups who are up with shows, and would like to see them again. Lazy Susan for starters. We love Casual Violence and are really looking forward to James Hamilton's solo show. And the RH Experience are talented improvisers who we also want to see.

CC: And finally, your blurb also promises that we will "discover the answers to questions you didn't know could be asked!" So how about you answer a question I didn't know could be asked?

Ida: It's simple. Biscuits, Minsk and Michael Winner. In that order.

THE SHOW: The Dead Secrets Present... The Curiositorium, Underbelly Cowgate, from 6 until 30 Aug

THE LINK: thedeadsecrets.com

Photo by Idil Sukan

SISTERS REUNITE. SECRETS UNLOCK. TENSIONS RUN HIGH.

FREE STARTS AUGUST 6

Holly and Ivy

A memorable play, beautifully presented.

(Independent Theatre Association of Western Australia)

free festival 2015

Laughing Horse THE FREE SISTERS VENUE 272 139 COWGATE - 0151 622 6801

fringe death fringe

Sketch troupe The Dead Secrets grew out of an Oxford-based improv group back in 2012, arriving at the Fringe with their debut show 'Bulletproof Jest' the following year. Our reviewer was left "simply wanting more" from that show, and now that more is coming, as the team return with a brand new production called 'The Curiositorium' for Fringe 2015. We lined the players up and fired some questions at them in something nearing a logical order.

CC: Let's start at the very start. Well, at the very start of The Dead Secrets. When, why and how did you guys form as a comedy group?

Nathan: In 2012, Ida and Jen went to Lisbon and drank lots of port. They wrote a couple of sketches which they then brought back to our improv group in Oxford saying, "We should write things down, like this, only good". We were already performing regular improv shows together, so sketch seemed like the next step.

CC: We saw you when you brought 'Bulletproof Jest' to the Fringe in 2013. What have you guys been up to since then?

Phil: We toured that show to various exotic locations such as North Yorkshire and Staffordshire; and in 2014 we won the award for Best Comedy Show at the Buxton Fringe. We were also finalists at London Sketchfest 2015. In between all that, we've been writing our new show, 'The Curiositorium'.

CC: Ah yes, 'The Curiositorium'. Erm, what's 'The Curiositorium'?

Ida: It's a show about a long-forgotten, subterranean museum full of danger and delight, and an intrepid curator's journey into its dark underbelly. Speaking of which, we're on at the Underbelly.

Will Pickvance: Dissecting the piano

Virtuoso pianist Will Pickvance dissected in detail his relationship with the piano in his much acclaimed show 'Anatomy Of The Piano' at Edinburgh Festivals 2013 and 2014, playing a fair few numbers along the way. This year he returns with the sequel to that show, 'Alchemy Of The Piano', plus a new children's version of the original show. We sat down at another kind of keyboard and questioned Pickvance about the two new shows.

CC: Before we get onto the shows, let's talk backstory. Your musical talents seem to have taken you on an interesting journey, give us a speedy resumé

WP: Because I hadn't trained formally as a musician, I had to guess my way into work and learn on the job. I set sail on a boat playing the piano where I met a producer who asked me to come and direct music for pantomimes. This in turn led to, amongst other things, my collaborating with an eccentric millionaire to bring his dream of a musical about train stations to fruition. I became resident musician at Skibo Castle, a place for the rich and famous, and where Madonna got married. I did the music for Robbie Williams' birthday party, jammed with the Eagles, and toured the US, where I was received rather like some 1930s British musical eccentric, before leaving to work on my own stuff, like 'Anatomy Of The Piano'.

CC: Where did the idea for that original 'Anatomy Of The Piano' show come from?

WP: I like taking the piano out of the concert hall and putting it somewhere alternative, bringing new audiences to piano music and perhaps changing people's perception of the instrument. When I stumbled across the Victorian anatomy lecture theatre at Summerhall, I instantly wanted to do something there. It occurred to me that I would present a dissection of the piano alongside the recital. So I started my investigations.

CC: How does new show 'Alchemy Of The Piano' compare?

WP: If 'Anatomy Of The Piano' was about the relationship of piano and pianist, 'Alchemy Of The Piano' is more about my relationship with music

itself. Where might interpretation and improvisation come from? The piano is a machine for a very personal expression. I also feature more piano solos in this new show.

CC: How do you decide what music to play during the show?

WP: This show is actually about how I decide what music to play. Or perhaps, how my subconscious decides for me, based on the clutter in my head. Melodies are mixed up with anxieties, moods and memories. I have chosen and written motifs which I will dissect musically.

CC: The stories are obviously a key part of the proceedings. Which comes first, the music or the stories?

WP: The two go hand in hand. Having woven anecdotes into a narrative, I then attempt to have the music working as a reflection of this running parallel. My intention is that the stories give the audience an insight into my piano solos and improvising.

CC: What motivated the kids' show version?

WP: Many people suggested that I should do an adaptation of 'Anatomy Of The Piano' for younger audiences, particularly given the make-belief nature of the original. My fascination with the piano started as a young kid and still burns as strong today as back then. Here was an opportunity to make a show about this. It wasn't scales and exams that got me hooked, and so often kids particularly are put off early on by these metrics. I wanted to show not just kids, but anyone who doesn't already think the piano is cool, that they're missing out.

CC: How does it compare to the show for grown ups?

WP: Without wanting to spoil it, the shows start and end the same way: I wanted a spaceship for Christmas, I got a piano, but turns out you can get to the Moon with a piano. In this children's version, rather than look at the relationship of pianist with piano, I have presented a history of the piano as carved out by three heroes of the instrument, Bach, Beethoven and Fats Waller. Each comes to the rescue to bring us the amazing piano we know today.

CC: Are children harder or easier to perform for?

WP: They are both harder and easier. They are more vocal with their honest opinions. I'm not too used to heckling and with this being my first children's show, I've had to learn to deal with interjections quickly, often from surprisingly well-informed kids. When I was performing the show in Australia earlier this year, one child was particularly indignant that I had not included Wagner.

CC: It sounds like the shows are partly a PR campaign for the piano. Do you hope some of your audience - especially at the kids show - might be inspired to take up piano playing themselves?

WP: I'm addicted to playing the piano and above all else, I like to inspire anyone to get started or pick it up again, even if it's been years. Many people are put off for one reason or another. I'm convinced that everyone can take something very personal out of the piano. Even with the children's show, I have found adults to be equally captivated and in that respect, it's not so much a show for children as it is a show for the whole family.

CC: I always think the advantage of being a piano player is you can walk into any room that has a piano in it, sit down at the keyboard and impress everyone. Though taking your own piano on tour is quite a challenge.

WP: Well, as I said in 'Anatomy Of The Piano', the pianist effectively goes on a blind date every time they play a new piano, such is the variation in quality, condition and maybe even soul. I try to converse with pianos of all backgrounds but I'm definitely jealous of musicians who take their instrument with them and enjoy a meaningful monogamous relationship. Sometimes I think it would be nice to settle down.

CC: You cover all the genres in the show. Which do you prefer to play?

WP: I do enjoy having lots of genres on the palette. It was stride jazz piano that got me into the piano at the beginning. Guys like Fats Waller and Erroll Garner, and I guess that style is probably my default position. I'm more likely to swing Beethoven than to turn 'Ain't Misbehavin' into a sonata, although I will of course attempt both.

CC: Other than yourself, obviously, who's the greatest living piano player? And why?

WP: Piano playing is like track and field; so many different events within it at which to excel. In terms of literal interpretation of the great classical piano works, Daniel Barenboim is up there because of his scholarly attention to detail married with his technical mastery and musicianship. If we're talking about more personal,

idiosyncratic performance, Keith Jarrett is a special talent. And if you want to see a piano approached in a new, alternative method, Nils Frahm is interesting. But I could go on and on!

THE SHOWS:

Alchemy Of The Piano, Summerhall, from 7 until 30 Aug.

Anatomy Of The Piano (For Beginners), Summerhall, from 7 until 30 Aug

THE LINK: willpickvance.com



Organiser
 原住民族文化事業基金會
 Indigenous Peoples Cultural Foundation
 TITV 原視 16

THE SIGH OF BODY

TAI Body Theatre
 with Indigenous Peoples Cultural Foundation (Taiwan)
<http://home.ipcf.org.tw/edfringe/>

★★★★★
 'The Most Promising Dance Company'
 TITV

Island Voices



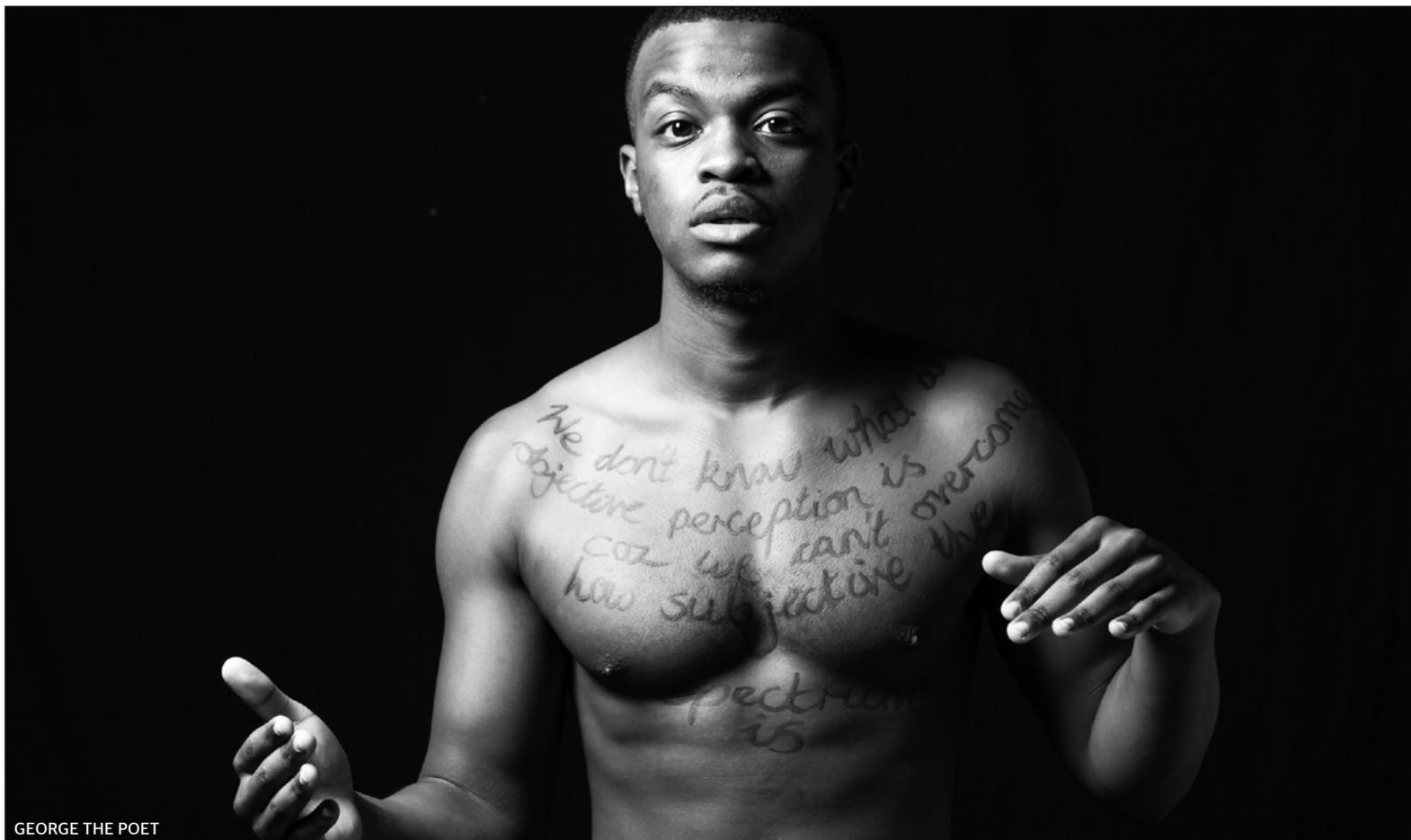
venue 58
 SOUTH ST PETER'S LUTTON PLACE
 0845 260 1234
www.cthefestival.com

6 - 31 Aug (not 17, 18, 24, 25)
4.20pm (Ohr45)
 Tickets £8.50 - £10.50
 Concessions £6.50 - £8.50
 Children £4.50 - £6.50 (suitable for all ages)

fringe
 fringe box office 0121 226 0000
www.fringe.com

Three To See: 81 recommended shows at

ThreeWeeks Editor Caro Moses delves into the biggest Edinburgh Festival programme ever to provide her traditional Three To See show tips, recommended people and productions in handy batches of three



GEORGE THE POET

ARTS AND EVENTS

POLITICS FESTIVAL

Defining The Scottish Referendum On Television

I suspect that most of you will remember that there was this little old thing called the referendum in Scotland recently, and as someone with a long relationship with Scotland, and friends with a lot of people who live in Scotland, I was extremely interested in it, but slightly afraid to have an opinion on it... I was also intrigued by the way it was covered by the media, which is why this event caught my eye; Dr Marina Dekevala discusses her study looking at how television news explained this political event, with input from the likes of Bernard Ponsonby, political editor at STV, and Daniel Maxwell, executive editor at BBC Scotland.

Scottish Parliament, 16 Aug

Who Will Win America

Here's another topical one for you, and this time looking to future events which may be of interest to you if you are even vaguely interested in, well, the world, really, given the impact that US culture and government policy has the potential to have on everyone else. America will elect a new president in 2016, and in this discussion, pollster/political strategists Jason Box and Robert Moran, plus White House

correspondent Glenn Thrush discuss the likely outcome of the long and drawn out political campaign.

Scottish Parliament, 15 Aug

Scotland And Slavery

Talking of the US, I suspect it's one place that people tend to think of when we talk about slavery. We can't blame it all on America, of course, and this discussion shines a pertinent light on that fact. Scotland took an active role in abolitionism, but Scots were also involved in the early slave trade, and Tom Devine will give a lecture on the topic, based on his book 'Recovering Scotland's Slavery Past: The Caribbean Connection'. There's also a screening of '12 Years A Slave' on as part of the festival, and there's a discount available if you attend both events.

Scottish Parliament, 14 Aug

EXHIBITIONS

Bernat Klein: A Life In Colour



I am completely in love with textiles at the moment, and because I am entirely assured of my own great taste in everything, I think everyone else in the world should be in love with textiles too. But, even if you are not completely in love with textiles, I think you should take a look at this exhibition, not least because it's a retrospective of the work

of a renowned and award winning designer who supplied fabrics to haute couture houses. The show features tapestries and paintings by the Serbian born artist, who settled in Scotland in the 1950s, and died last year at the age of 91.

Dovecot Gallery, from 31 Jul until 26 Sept

The Capercaillie's Song



This exhibition of the work of acclaimed Scottish painter John Bellany has been curated by the late artist's wife and muse, Helen Bellany, and must therefore offer an interesting insight into her perceptions of his work, and their tempestuous life together. Some of the works on display are drawn from the Bellanys' private collection and have not been seen before, so definitely one for the to-see list.

Open Eye Gallery, from 3 Aug until 2 Sept

Towards Dolly: A Century Of Animal Genetics In Edinburgh



Dolly is very possibly one of the world's most famous Edinburgh residents, very probably one of the world's most famous animals, and pretty much definitely the best known sheep on the planet. The first animal to be cloned from an adult somatic cell, she spent her days in the city's Roslin

Institute before her death in 2003. Her creation was the result of many years of research, and this exhibition tells the story with a wide variety of material, including sound, film, images, and books.

University of Edinburgh Main Library, from 3 until 31 Aug

YOUTH EVENTS

Drama Workshops For 5-12

Spotlites are brilliant at doing stuff for small people; their interactive shows, in which all the young ones are encouraged to get involved, are a fantastic introduction to theatre, so I would highly recommend em all. But there's also this great next step, a workshop where the children get to create their own stories, brilliant for your theatrically inclined kids, and brilliant for you, because you get to drop them off and go have a coffee. Win win.

Spotlites, from 4 until 30 Aug

Festival Youth Cafe Workshops

The Festival Of Politics has a whole load of short youth workshops going on throughout the afternoon of Saturday 15 Aug, led by the likes of leading caricaturist Terry Anderson, and covering such useful topics as film-making, performance poetry, vlogging and cartooning. Sounds like a good one for some of those hard-to-entertain growing up

children of a certain age...
Festival Youth Cafe, 15 Aug

Be An Art Gallery Creator

One of the really brilliant things about the Edinburgh International Book Festival is its fat series of events aimed at young people. There are loads of great, great, great author events and workshops, so make sure you have a big look at what's on, because this is just one of many things that leapt out of me when I was perusing the programme. Here, your smaller ones (age 7-10) get to experience art in a whole new way, courtesy of Susie Hodge and her new book and card game 'My Big Art Show'.

Baillie Gifford Imagination Lab, 20, 21 Aug

BOOK FESTIVAL

To Read Or Not to Read



There are so many celebs appearing at this year's Book Festival - Jesse Jackson, Meera Syal, Alan Cumming and David Hare, to name but four - that it would be easy to get all star struck and forget that some of the best stuff to be found in Charlotte Square this August is the stuff that doesn't necessarily involve the big names. Like this, an event that deals with how we can help young reluctant readers to get past the barriers that keep them from enjoying books. It's an important issue, and one

Edinburgh Festival 2015

which will no doubt be dealt with brilliantly by authors Frank Cottrell Boyce and Keith Gray, plus publisher Mairi Stoke from Barrington Kidd. Garden Theatre, 17 Aug

Mary Costello And Han Kang



I must confess to being initially attracted to this event because Han Kang's book is called 'The Vegetarian', and the title caught my eye because I am a herbivore. However, then I looked into it a bit more, read some reviews, and put the book right at the top of my to-read-list. Then, of course, I read all about Mary Costello's acclaimed debut novel 'Academy Street', and decided that I had to put that one

at the top of my list as well. Which is it to be? Perhaps I will toss a coin. But either way, I would love to spend an hour in the company of these inspiring writers.

Baillie Gifford Corner Theatre, 16 Aug

George The Poet

I keep thinking that spoken word has become super popular in the last few years, and spoken word just keeps confirming it by becoming ever more popular and edgy. One of its highly successful exponents is George The Poet, who addresses social and political issues, and earlier this year released a debut publication, 'Introducing George The Poet: Search Party: A Collection of Poems'. His influences include Dizze Rascal, Tupac Shakur, Maya Angelou and George Watsky... so

that may, or, er, may not, give you something of an idea of what to expect...

Baillie Gifford Main Theatre, 21 Aug

CABARET

LATE NIGHT LOVELIES

Bebe+Luna Present... The Cabaret Farce!

Bebe van der Belt and Luna Peach sound like a farce to be reckoned with (sorry, I couldn't resist the urge to go there) but quite frankly, when I read the blurb, they had me at 'kazoo'. Yet, so many allurements in addition to that; they promise a live band, lashings of sequins, >



BEBE+LUNA

Peter Pan on Dinosaur Island

Interactive play for 5-12s



Defeat the T-Rex with Peter and real swords!
Bombard Captain Hook with dinosaur droppings!
★★★★★ 'Exactly what every show for kids should be like' *ThreeWeeks*
Aug 4 - 18, 21-23, 28-30 - 1.30pm

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



Derek Award Winners: Best Children's Show Edfringe 2014

Magic Porridge Pot

For 2 - 6s!
Splat porridge in a magic food fight!
★★★★★ 'A great introduction to theatre' *Herald*
Aug 19 - 12.30pm, 20th - 11am, 31st - 2.05pm

The Enormous Turnip

For 3 - 7s!
Slide in the snail slime! Heave up the enormous turnip!
★★★★★ 'So perfect' *Three Weeks*
Aug 17 - 3.55pm, 19th - 2.05pm, 20th - 12.30pm, 21st & 31st - 11am

Puss in Boots

For 2 - 6s!
Help Puss storm the Ogre's bouncy castle!
'Outstanding' *FringeReview* 'Absolutely brilliant' *PrimaryTimes*
Aug 11 - 3.55pm, 19th - 11am, 20th - 2.05pm, 31st - 12.30pm

Spotlites Drama Workshops for 5-12s

★★★★★ 'Wow-tastic' *British Theatre Guide* ★★★★★ 'Outstanding' *FringeReview*

MINECRAFT Activate your mods! Defeat the Ender Dragon! Tues 4th Aug	STAR WARS REBELS Fight with lightsabres! Wed 5th Aug	Enchanted Princesses! Thurs 6th Aug	minions Help Gru take over the world with the help of his Minions! Fri 7th Aug	HORRIBLE HISTORIES Fight for William Wallace! Sat 8th Aug
FROZEN Join Anna and Elsa to defeat Hans! Sun 9th Aug	JURASSIC WORLD Contain the Dinosaur! Survive the Prehistoric Park! Mon 10th Aug	ZOMBIES Evade the Undead! Tues 11th Aug	MINECRAFT Switch to Survival! Escape the Endermen! Weds 12th Aug	THE FORCE AWAKENS Defeat Kylo Ren Lightsabres ready! Thurs 13th Aug
AVENGERS DC SMASH Ultron! Save the World with Batman! Fri 14th Aug	minions Go BANANAS in Dr Nafario's Lab Sat 15th Aug	STAR WARS JEDI KNIGHT ACADEMY Master the Force! Sun 16th Aug	Harry Potter Wizard School Defence Against the Dark Arts, Potions and Dueling Mon 17th Aug	Pony Make friends with Twilight Sparkle Tues 18th Aug
STAR WARS JEDI vs. SITH Defeat the Dark Side! Sat 22nd Aug	DOCTOR WHO Outwit the Daleks in the Time War! Sonic Screwdrivers ready! Sun 23rd Aug	Walliams & Dahl Sat 29th Aug	PIRATES OF THE CARIBBEAN Hunt gold! Survive the Kraken! Sun 30th Aug	£8 per child 9.30am each day (1 hour) fringe Edinburgh 2014

All staff have enhanced disclosures; drop off your child and collect them after an hour. Children only; parents do not stay!

Spotlites 0131 220 5911
www.spotlites.co.uk

DRAGON
PHOTO BY DREW FARRELL



> an accordion, and possibly most winningly, spectacular pandemonium, chaos and catastrophe. Perhaps it could all go horribly wrong...? But my bet is that it will all go horribly right.

Momentum Venues @ St Stephens, from 5 until 30 Aug

Jo-Jo Bellini: This And That - A Late Night Tasty Delight



If you like food, and cabaret, and something a little different, I don't think you can go wrong with this

delicious morsel from the lovely and talented Jo-Jo, who offers you a light supper, cooked live on stage, all whilst entertaining you with songs from the well regarded oeuvre of veteran singing star Tom Jones. Don't drag your feet about booking your tickets though; it's sure to be brilliant, bound to be popular, and is only on until the sixteenth - quick, before someone else gets your ticket.

The Stand Comedy Club 3 & 4, from 5 until 16 Aug

Ivy Paige: Filthy Rich

Fringe favourite Ivy Paige returns to the Festival with 'Filthy Rich', a "heady mix of cabaret, comedy and song". She's a favourite of the recently revived burlesque scene, though her brand of performance is along fairly



traditional lines, by all accounts. She's certainly gone down a storm with our reviewers on occasion, and I see

no reason why this August's show shouldn't be an absolute blast.

Underbelly, Cowgate, from 6 until 30 Aug

DELECTABLE DUOS



The Gideon and Hubcap Show

This interestingly named act consists of "21st century troubadour" Gideon

Irving and historical musicologist and jazz lecturer Nate 'Hubcap' Sloan, who together present a highly original set of what has been described as "an eclectic collection of songisms and theatrication; a multi-instrumental hybrid of concert, cabaret, variety show and stand-up comedy". The duo are from New York, and this show has already made its way across the US to high acclaim, so I definitely, absolutely, can't wait to see it.

Underbelly, George Square, from 5 until 23 Aug

Morgan & West: Lying, Cheating Scoundrels

Morgan & West are long term



favourites with the ThreeWeeks reviewers, who have been following their every Fringe move for some years

now, and throwing

myriad superlatives their way. This is an intimate performance for a tiny audience and it's already been on at the Festival and anyone who has seen it loves it. So chances are it's pretty much sold out already. If that's the case, do go and see their children's show instead - 'Morgan & West's Utterly Spiffing Spectacular Magic Show For Kids (And Childish Grown-ups!)' on at Underbelly Med Quad - which I pretty much guarantee you'll love, no matter how old you are.

Just The Tonic at the Community Project, from 6 until 30 Aug

Tales From A Cabaret



Here's another act intent on wooing me with their kazoo-based promises, as well as, of course, their fine reputation

for most excellent vaudevillian cabaret performance. The duo behind this show are The Creative Martyrs, renowned for their dark, satirical work and their command of the ukulele and cello, and they are keen to manipulate, corrupt, exploit and violate you with their storytelling and

song... so, watch out, but watch them.

Voodoo Rooms, from 8 until 30 Aug

CHILDREN'S SHOWS

A TRIO OF DRAGON SHOWS

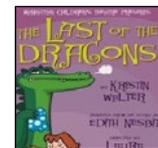
Dragon

Dragons abound in children's literature and other media, and it's no wonder, given they're a bit exciting - what with all that damsel-baiting and fire-breathing - and yet they're safely mythical and/or fictional. It's also not difficult, usually, to find them at the Fringe. Though the first dragon show that caught my eye was this, actually on at the Edinburgh International Festival, a family show aimed at "adults, teenagers and children with vivid imaginations". This award-winning wordless piece, delivered via the medium of physical theatre, original music and puppetry, tells the story of Tommy, a boy struggling since the death of his mother, who one night comes face to face with a dragon.

Royal Lyceum Theatre Edinburgh, from 14 until 16 Aug

The Last Of The Dragons

This second dragon event caught my eye because it's based on a short story by late great writer E Nesbit (she of



'Railway Children' and Bastable series fame) and I have always been a bit of a fan of her works. The show follows

the story of a prince and princess who wish to break away from their traditional roles in life, as they discover the secrets of the last living dragon on earth. The adaptation comes courtesy of award-winning production company Manhattan Children's Theatre, who have assembled a highly trained and experienced Scotland-based cast.

Pleasance Courtyard, from 5 until 31 Aug

Land Of The Dragon - Gwlad y Ddraig



This sounds like a delightful and enchanting show from another award-winning troupe, puppeteer specialists

PuppetSoup. It is described as an "adventure through time, landscapes and legends into a world of folklore, myths and ancient stories", so you can be sure to expect a visually exciting and enthralling show that will capture the imagination of audience members of all ages.

Scottish Storytelling Centre, from 5 until 31 Aug

DANCE SHOWS FOR KIDS

The Tap Dancing Mermaid



When compiling this year's tips, it occurred to me that, despite having been to see millions* of children's shows

with my daughter in recent years, pretty much none of them have been remotely dance based. I suspect that it's at least partly because there aren't actually very many children's shows that are. Whatever the reason, it made me determined to find some good shows featuring some dance, for your benefit and mine. This one looks really great, partly because it features one of my very favourite kinds of dance, but also because its creator, Tessa Bide, has garnered some seriously positive feedback for her family performances.

Summerhall, from 5 until 30 Aug

The Princess And The Frog



Every child knows the story of 'The Princess and the Frog'. Or do they? I suspect that these days, they are more likely to know

the plots of the Harry Potters, the Horrid Henrys and the Judy Moodys, but it's not going to be a hindrance, I am sure; this timeless tale is, in my opinion, the perfect vehicle for a classical dance piece aimed at children, and this production promises gorgeous

costumes, mesmerising performances, and clear storytelling. Sounds like the perfect introduction to ballet.

Sweet Grassmarket, from 6 until 30 Aug

Grandad And Me



This sounds beautiful, and I am very keen to see it. The work of new Glasgow based company The Letter J, it's described

as a "living storybook" which deals with themes of loss, memory and imagination. It focuses on a girl who is missing her grandad, and who, using material objects and the power of her imagination, traces his steps. The show has already received much critical acclaim, and comes to the Fringe as part of the 2015 Made In Scotland showcase.

Summerhall, Aug 8, 11-16, 18-23

COMEDY

COMEDY ACTS WITH BOOKS OUT

Bridget Christie: A Book For Her

It's not really a question of just happening to have a book out (see the other two) for Bridget Christie; the show is, as you may have just noticed, when you read the title of this segment, called 'A Book For Her', which is the actual name of her actual, acclaimed,

recently published book. So, a blatant sell, really. But do we care? Are we going to criticise? No, certainly not, because a) she's got fifty minutes of new material for you and b) Bridget Christie is utterly brilliant, a complete ThreeWeeks favourite, and as far as we are concerned, she can do whatever she wants, and it will be great. Get your tickets now.

The Stand Comedy Club, from 8 until 31 Aug

Gyles Brandreth: Word Power



Gyles Brandreth has been around for a quite a while, and has been frequenting this here Fringe not infrequently in

recent years, and on occasion, really impressing our reviewers (five stars in 2013). The word fanatic's 2015 show is all about the power of language, and the new book, 'Word Play', is a "cornucopia of puns, anagrams and other curiosities of the English language". Not sure if he's particularly flogging the publication at the Fringe, but it's definitely out this summer, and the themes of the show and the book are vaguely connected. Well, in that they both have 'word' in the title.

Pleasance Courtyard, from 5 until 30 Aug

Jessie Cave: I Loved Her

And so to another recently regular Edinburgh performer who, since her Edinburgh debut in 2012 has swiftly established herself as a ThreeWeeks favourite, and indeed, an all round >



BRIDGET CHRISTIE
PHOTO BY
CHRIS FLOYD

"A DEEPLY FELT REFLECTION OF THE MAN. SAVOR EVERY MINUTE."
- NEW YORK TIMES

Lennon

Through A Glass Onion

NOMINATED
FOR A 2015 DRAMA
DESK AWARD IN
NEW YORK

WITH THE MUSIC AND LYRICS OF
JOHN LENNON
LENNON & McCARTNEY

JOHN WATERS *with* STEWART D'ARRIETTA



assembly
ASSEMBLY HALL
MOUND PLACE

BOX OFFICE assemblyfestival.com
0131 623 3030

22:30 6-27 AUGUST
Extra shows 19:30, 10, 17, 28 August
Extra Shows 14:30 17 & 24 August
Extra Shows 21:00, 24 August



> Fringe favourite. I think it would possibly be against the law not to mention her background

as a screen actor - she's appeared in all sorts of stuff, but probably most notably the Harry Potters - but the fact is that we love her live work more and look forward to taking in this year's show. And, just to tie up the book connection, she recently released 'Love Sick', a collection of "brutally honest" daily doodles covering the thorny moments of dating, falling in love, breaking up, and friendship. I think I might go and find a copy right now.

Underbelly, Cowgate, from 6 until 30 Aug

THEATRICAL COMEDY

Tatterdemalion

I've noticed that lots of our review team are very into the sort of comedy that has a theatrical turn to it, and I've always been a bit of a fan of that kind of show myself. 'Tatterdemalion', which falls firmly into that category, comes from another company beloved of the ThreeWeeks team, Flabbergast Theatre, the creators of vaudevillian double act Boris and Sergey. It's a one man show from artistic director Henry Maynard, a touching and and absurd piece of theatre featuring puppetry,

physical comedy and mime, and I feel one hundred percent sure this is going to be great.

Assembly Roxy, from 5 until 31 Aug

Marny Godden: Flam 'Em On The Gate



Marny Godden, also known as one third of comedy sketch trio The Grandees, is a fabulously funny, brilliant and endearing force to be reckoned with, and makes her solo debut this year with a tasty sounding melange of clowning and colourful character comedy, some scripted, some improvised, that promises to take you on "an uplifting, giddy, fun-packed interactive adventure which will transport you back to childhood". I love being transported back to childhood, and I love Marny, so this one's definitely going on the list.

Underbelly, Cowgate, from 6 until 30 Aug

Gabriel Bisset-Smith Tells The Most Original And Funny Joke In The Universe

If you're a regular partaker of Edinburgh Fringe comedy, you may be aware of Gabriel Bisset-Smith, one half of highly regarded sketch double act Guilt & Shame. Part stand-up, part sketch, and part theatre, this new one man show is Bisset-Smith's attempt



to create something truly unique. "Like most 'artists' trying to make a name for themselves, I wanted to do something

original," he explains. "In comedy this is particularly hard as there's always some smartarse thirteen year old on the other side of the world who has beat you to it."

Underbelly, Cowgate, from 6 until 30 Aug

COMEDIANS FACING ADVERSITY

Felicity Ward: What If There Is No Toilet?



I, and my fellow ThreeWeeks reviewers, have always been pretty keen on Felicity Ward, and in that

we are, of course, not alone; she's an award-winning performer with glowing reviews coming out of her ears. Yet, it's not all plain sailing for her, as evidenced by her work on her highly praised documentary 'Felicity's Mental Mission', in which she explores anxiety and mental health. Her latest show deals with the topics of mental illness and irritable bowel syndrome; you can count on her to find the funny in adversity.

Pleasance Courtyard, from 5 until 31 Aug



ZAZU



TATTERDEMALION

Beth Vyse: As Funny As Cancer



Character comedian Beth Vyse was diagnosed with breast cancer at the age of 28, and five years on from that,

and in remission, she's decided to create a show which tells the story of her battle with the dreaded disease, and stop hiding behind her comedy creations. I've a feeling that her surreal and wacky performance style which should prove the perfect vehicle for the delivery of a set like this, which will inevitably juxtapose the humorous with the gut-wrenching.

Heroes @ The Hive, from 6 until 30 Aug

Corey White: The Cane Toad Effect



Corey White had a very bad start in life, the kind that makes your heart ache; the son of a heroin-addicted mother and a violent alcoholic father, he spent his early years being shifted from foster home to foster home. After studying at university he began experimenting with drugs, and became an addict, before kicking the habit in 2008. This show, which explores ideas of unintended consequences, has already won huge acclaim in the comedian's native Australia, winning him the best newcomer award at the Melbourne

Festival. So, yes. I think this will be good.

Assembly Hall, from 6 until 30 Aug

SKETCH SHOWS WORTH CHECKING

zazU: A Fête Worse Than Death

Our reviewer was pretty taken with zazU Comedy's 2014 show, calling it "good silly fun" and praising its quirky characters, its talented cast, and its promising use of biscuit props. The group have a pretty good background in this comedy lark, having met via Newsrevue, and put together their critically acclaimed debut with a bit of help from comedy ledge Steve Furst. They are back with an amusingly named follow up (I love cheesy puns), and I expect it to be very good.

Pleasance Courtyard, from 5 until 31 Aug

Aunty Donna



Another sketch troupe who made a big splash with their debut show last year are Australian imports Aunty Donna. Critically acclaimed at home and abroad, the trio are back with a new show that promises to be dark, warped, crass, original and intelligent, and also appears to have a cohesive theme, which is good, because I like

sketch shows with a cohesive theme. What is the theme? Well, they're caught in a battle of good versus evil with a rival comedy troupe. Sounds fun, no?

Gilded Balloon, from 5 until 31 Aug

Minor Delays



And yes, yet another sketch troupe who made their well-received Fringe debut last year, though the individual members have a fair amount of pre sketch show Edinburgh based experience, too - one member of the trio is a former president of student sketch group Leeds Tealights, and another starred in a successful one woman Fringe show back in 2012. Anyway, none of that really matters; what's important is that you can expect something pretty special from this lot; classy, clever comedy from a talented bunch.

Gilded Balloon, from 5 until 31 Aug

SHOW TITLES WORTH REPEATING

Imagine There's No Ben Target (It's Easy If You Try)



There are always a few show titles in the programme that make me hoot, snort or indulgently groan, and as this is a mildly pleasurable experience for me, I thought I would reward the creators of said titles with a mention. Obviously, it's not just the title. I'm not going to recommend anyone completely rubbish just because of one laugh. Anyway, first up is Ben Target, of 'Discover Ben Target' fame (yes, that title made me laugh a bit too), who has elicited a number of highly rated reviews from our discerning review team in recent years, so I expect this year's show will be a winner too.

Heroes @ The Hive, from 6 until 30 Aug

David O'Doherty: We Are All In The Gutter, But Some Of Us Are Looking At David Doherty



Does David O'Doherty need recommending? Is there anyone out there in the comedy creating, comedy watching or life-living communities who hasn't been exposed to his award-winning comedy stylings? Probably not, but I still have to mention him, because his show name made me snort, and that is the rule for this section of the tips. This year he is delighted to present a new hour of talking and songs played on a stupid keyboard from 1986. Life is like a box of chocolates, but one where somebody else has eaten all the chocolates. And replaced them with mouse heads and dishwasher tablets." Added bonus, the blurb made me hoot as well.

Assembly George Square Theatre, from 5 until 31 Aug

Return of The Danish Bagpipe Comedian



How could anyone in their right mind not want to go and see a Danish bagpipe comedian? Just the very idea makes

me laugh out loud. Not because he's Danish, I'm not Danish-ist, but the combination of Danish-ness, bagpipeness and comedy just makes me happy. It's not the first time I've recommended this chap based solely on the kooky-sounding-ness of his act, but the last time I did it my faith was borne out by the very complimentary ThreeWeeks review that followed.

Laughing Horse @ Espionage, from 6 until 30 Aug

THREEWEEKS APPROVED

Charlie Baker: Just The One



He's a definite favourite with our writing team, Charlie Baker. Our reviewers write nice things about him, and all the rest of us go to see him if we get the chance. "His show is absolutely nuts and a complete delight," said our writer in 2013. "Baker serves up comedy gold; pure, undiluted, barmy musical fun not to be missed." That sounds like a pretty ringing endorsement, doesn't it?

Assembly George Square Theatre, from 5 until 30 Aug

Michael Legge - Tell It Like It Is, Steve



Michael Legge makes me laugh pretty much every day because I follow him on Twitter and Facebook. And he's not just a great comedian, he is a generally sound, right-thinking and all-round brilliant person, in my humble opinion, and that's another reason why you should go and see his show. And it's not just me that thinks he's worth your time. "Legge is vitriolic, but gloriously funny" said our reviewer back in 2013, "he deserves a resounding recommendation". So here is one.

The Stand Comedy Club 2, from 6 until 30 Aug

Abigoliah Schamaun: Post-Coital Confessions



This sounds like it will be a typically Abigoliah-style show, a frank, honest and funny dissection of a topic that's on the taboo-ish side - what's the weirdest thing anyone's ever said to you, post-coitus? Schamaun has never received less than four stars from assorted ThreeWeeks writers, and been praised for her no-holds barred, hilarious, fearless approach. Don't miss this show. Unless you are a bit squeamish about this kind of stuff, obviously.

Gilded Balloon, from 5 until 31 Aug

DANCE & PHYSICAL THEATRE

DANCE PIECES

Lo Real / Le Réel / The Real



If you know anything about me, though you very probably don't, you will know (or not know) that I am a huge fan

of Flamenco and tend to be mildly suspicious of anyone that isn't, in the same way as I can't ever really trust people who take sugar in their tea. This show, which is on at the Edinburgh International Festival, is the work of

hugely acclaimed choreographer Israel Galván, who here tells the story of the plight of the Roma and the Sinti peoples in fascist Spain during the 1930s and 40s. "He doesn't dance flamenco, he reinvents it", said one critic. Why on earth would you want to miss this?

Festival Theatre, from 19 until 21 Aug

Nijinsky's Last Jump



This sounds like a very intriguing dance piece, and one which I feel might appeal to those who wouldn't necessarily

think of themselves as dance fans, mainly because this describes itself as 'dance theatre' and seems to have

a pretty clear narrative, dealing with the descent into mental illness of legendary dancer Vaslav Nijinsky. Plus, it's been created by an award winning team who are deeply passionate about their subject matter, and I can't help thinking that their expertise and passion will shine through.

Dance Base, from 7 until 23 Aug

Balletronic



This is a world premiere, brought to you by Cuban dance artists The Ballet Revolution Company, who previously wowed audiences with their international hit show 'The Ballet Revolution', in which classical and >

Old
Trunk

theatre company

Metal ARTS COUNCIL ENGLAND

Supported using public funding by
ARTS COUNCIL ENGLAND

PRAMKICKER

by Sadie Hasler

"Compelling" - Scotsman

"Twisted genius" - GQ

"Superb" - Edinburgh Evening News

Directed by Sarah Mayhew

"Inspired" - Fringe Review

BOX OFFICE

assemblyfestival.com
0131 623 3030

14:45
6-31 AUG (not 17)

assembly
GEORGE SQUARE
Studios - Four

> contemporary dancers joined forces to create explosive and intensive choreography backed by infectious Latin rhythms. 'Balletronic' is more of the exhilarating same, with a soundtrack featuring music by Avicii, Daft Punk, David Guetta, Sam Smith, Paloma Faith and Chopin...

Pleasance Courtyard, from 5 until 31 Aug

CIRCUS

The Elephant in the Room



So, folks, if you do still think that circus is all about lion tamers, trapeze artists and grumpy clowns, it's time to take a look at

what modern circus practitioners are doing, and here's a very good one to start you off. This world-class company present the UK premiere of what's described as an "hilarious fusion of world-class circus, film noir and physical theatre", and it doesn't look to me like there's a ringmaster in sight.

Underbelly's Circus Hub on the Meadows, from 7 until 29 Aug

Ringside



This sounds utterly breathtaking, but I bet it will sell out quickly because this is a one-to-one performance which

only lasts for about ten minutes. "Ringside. A girl on a trapeze. The ghost of every glamorous girl you've ever seen on a trapeze high up in the big top, performing to the roar of the crowd. But she's up-close in this intimate one on one aerial performance made for your eyes only. You can hear her breathing, watch every muscle twitch, see the bruises as her body performs revolt not acceptance." Get booking.

Summerhall, from 5 until 29 Aug

Sonics in Toren



Renowned international circus troupe Sonics return to Edinburgh with 'Toren', which is set in a land of

make believe where dreams come to life; as wishes are granted, the performers twist, spin and defy gravity in an extraordinary display. If you like acrobatics (who doesn't like acrobatics?) then this should be a real treat for you.

Gilded Balloon, from 5 until 31 Aug

MUSIC

SOMETHING A BIT CONTEMPORARY

Sufjan Stevens

I can't help worrying, as I recommend this, that it might already be completely sold out, given how completely brilliant Sufjan Stevens



WORBEY & FARRELL



is. But if it is sold out, all's not lost. If perhaps, you're not aware of his music, now is the time to get acquainted with it, so

that next time he's playing at a venue near you, you will know immediately that you need to book tickets. This concert celebrates the release of the US singer-songwriter's latest album 'Carrie & Lowell', so if you do miss the gig, you can always get your copy of that instead.

The Edinburgh Playhouse, 30 Aug

Clive Gregson



Clive Gregson might not be the most instantly recognisable name, but he's a massively respected songwriter who achieved significant acclaim with his first band Any Trouble, and whose songs have been covered by the likes of Kim Carnes, Norma Waterson and Nanci Griffith. You have two chances to catch this renowned guitarist whose

most recent album, 'This Is Now' came out in 2013.

Acoustic Music Centre @ St Bride's, from 26, 27 Aug

MacGillivray - Damn Rebel Bitch



Showcasing work from her fifth album 'Once Upon A Dirty Ear', MacGillivray, aka performance artist and poet

Kirsten Norrie, offers up some alluring sounding "folk noir electronica, evocative of post-apocalyptic punk Gaelic". If you check out her biog, you'll see that she has worked with The Fall, Thurston Moore, Arlo Guthrie, Arthur Brown, Shirley Collins, Jem Finer (The Pogues), Iain Sinclair, Trembling Bells, Olivia Chaney, Alan Moore, Current 93, Gallon Drunk, Don Paterson, Michael Moorcock and Vic Godard and the Subway Sect. I don't always judge artists by the company they keep, but I have to admit, that's a pretty good list.

Summerhall, 19 Aug

SOMETHING A BIT CLASSICAL

Rudolf Buchbinder: Beethoven Sonatas



At this year's Edinburgh International Festival, celebrated Austrian pianist Rudolf Buchbinder appears

at not one, not two, not three, not four, not five, not six, not seven, not eight, but nine concerts, playing not one, not five, not ten, not fifteen, not twenty, not twenty-five, not thirty, but thirty two Beethoven piano sonatas. So, all of them, in fact. That's dedication for you. I love that dedication, and I love Beethoven. I just hope there are some tickets left.

Playfair Library Hall, 8 Aug

Guitar Multiverse

This one caught my eye because I remembered that one of our team saw Declan Zapala's show at last year's festival and pronounced it "breathtaking" in her extremely



complimentary 5/5 write-up. Given his brilliant guitar technique, and his winning relationship with audiences, I

think there's only one thing to do, and that's give you the same advice that our reviewer gave you all last year: "Go see this man while he's still playing smaller venues, he's brilliant!"

C venues - C too, from 6 until 31 Aug

Worbey & Farrell's House Party

Yay for Worbey & Farrell, and their unique and fun approach to piano music; their trademark mixture of classical and contemporary performance punctuated with witty asides and terrible jokes has delighted a host of our writing team in recent years. As ever, they are here with "spectacular arrangements" of work by a huge range of creators, from Bach to Lily Allen, from reggae to Rachmaninov. They have a tendency to sell out, so I'd get your skates on if you fancy it.

The Assembly Rooms, from 7 until 30 Aug

MUSICALS

OPERA

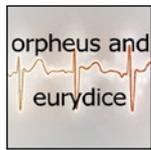
The Last Hotel



A lot of people find opera to be a bit of an inaccessible beast, and I sometimes wonder if for many, that's because the narratives are often (though by no means always) set in the past. Here's one with distinctly modern themes from a contemporary, award winning Irish team. Playwright Enda Walsh and composer Donnacha Denehy have joined forces to create 'The Last Hotel', a chamber opera about life, death, duty and guilt, and I think it sounds amazing.

Royal Lyceum Theatre Edinburgh, from 8 until 12 Aug

Orpheus and Eurydice



The company behind this, About Turn, brought a very well received production of 'Dido And Aeneas' to the Fringe last year, so I don't think it's wrong of me to assume that their latest foray into classic opera is likely to be a safe bet, if that's the kind of show you are looking for. This is a contemporary take on Gluck's much-loved masterpiece, performed in English and accompanied by a chamber orchestra.

theSpace @ Venue45, from 15 until 29 Aug

Tutte Contro Verdi



I am a bit intrigued by this show, an operatic performance created from an original idea by feminist soprano Miren de Miguel. The show focuses on three operas based on Shakespeare plays, exploring the presence of misogyny and sexism, and the fact that the fate of female characters in opera usually involves great suffering. I suspect she will make some very interesting points with this unusual piece.

New Town Theatre, from 6 until 17 Aug

NEW MUSICALS

Ushers: The Front of House Musical



There are always loads of productions of old favourites at the Fringe, so I like to try and pick out some of the new musicals making their way to the Scottish capital at this time of year. This one, which has already won significant critical acclaim down south, focuses, as you might perhaps expect from that title, on a period in the lives of a group of theatre front of house staff. Sounds fun.

Momentum Venues @ St Stephens, from 5 until 30 Aug

Love Birds



The blurb sounds a little kooky - "A quartet of penguins and a trio of parrots sing and dance, dazzling and delighting their audiences, night after night in this one of a kind, all avian revue. But when the show's temperamental cracker-crazed macaw star mysteriously goes missing, it threatens to close down the show for good" - but this show has an extremely promising pedigree; writer Robert J Sherman comes from a family of renowned songwriters - his father and uncle being The Sherman Brothers, who did film scores for 'Mary Poppins', 'Chitty Chitty Bang Bang', 'The Jungle Book'

and 'The Artistocrats'. I feel as though very little could go wrong with this one.

Pleasance Courtyard, from 5 until 31 Aug

Under The Ground



This is a new musical brought to you by the Royal Conservatoire of Scotland, who have a habit of turning up at the festival every year with super duper shows. 'Under The Ground' is about a girl facing her demons during the course of a seemingly simple journey on the Glasgow Underground. Expect good things.

Assembly Checkpoint, from 7 until 31

SPOKEN WORD

GROUP EFFORTS

Poetry Can F*ck Off



I want to make it quite, quite clear from the off that I did not choose this show because it has the F word in the title, because I am very old now, and not that childish. Written by Heathcote Williams and featuring words and lyrics borrowed from the likes of Jim Morrison, Billie Holiday, Sophie Scholl, Martin Luther King, William Blake, Arundhati Roy, Victor Jara, Gil Scott-Heron and Lupe Fiasco, this piece is all about how words can spark revolution, a celebration of those who speak out against tyranny, and is performed by Roy Hutchins, Sameena Zehra, Selina Nwulu, Jonny Fluffpunk and special guests. I think it's going to be great.

Summerhall, from 14 until 22 Aug

Carol Ann Duffy and John Sampson



So, er, Carol Ann Duffy is the Poet Laureate. Do I need to say anything else? Well, yes, I do, because otherwise this paragraph will be way too short, but quite honestly, you could have all worked out by yourselves that this collaboration with well known musical talent John Sampson will be brilliant. Duffy will read from her acclaimed body of work, while Sampson will take the audience on a tour of music from the last 500 years, via a collection of modern and period instruments.

The Assembly Rooms, from 7 until 30 Aug

Skeptics On The Fringe



I am pretty sure this isn't the first time I've tipped 'Skeptics On The Fringe', and I expect it won't be the last, unless they all get bored and decide never again to stage a show at the Edinburgh Fringe. If science, reason and critical thinking are your thing, then this is very definitely going to be your thing. And they really got to me this year by talking about 'Back To The Future' in the programme blurb. Yes, honestly. I can't resist references to 'Back To The Future'. I own the DVD box set.

Banshee Labyrinth, from 8 until 29 Aug

SOLO PIECES

Asking Nicely

We know this show by Hanna Chutzpah is brilliant, because it was on at the Fringe last year and we gave it a glowing five star write up. "For those who were mocked at school," wrote our >

TW PODCAST
tune in every Thursday
featuring
MJ Hibbett
Tez Ilyas
Lucy Danser
Harry Deansway
Neil Henry
Simon Thacker
threeweeks.co.uk/podcast

A new immersive comedy by the producers of
Faulty Towers The Dining Experience

11 - 23 AUGUST

★★★★★
'Fantastic'
FringeReview

The
Wedding Reception



6 - 31 AUGUST

★★★★★

**'You can't
faulty the fun!'**
The Skinny



fringe
sell-out show
2008-2014

FAULTY TOWERS
the Dining Experience

AT 2015's Best EDINBURGH VENUE
interactivetheatre.com.au | 0845 154 4145 | bookings@faultytowers.net



> highly experienced reviewer, “for those who always feel the need to ask permission, Chutzpah’s

confidence and determination are inspiring: this is a gorgeous, life-affirming, empowering show. I left at least three inches taller.” I don’t think I need to add anything, really, do I?

Pilgrim, from 8 until 29 Aug

Dylan’s Daughter



This sounds like a really interesting presentation from actress Anne Rutter, who was close friends with Aeronwy

Bryn Thomas-Ellis, translator of Italian poetry, but perhaps more famously, the daughter of renowned Welsh poet Dylan Thomas. The show, devised and performed by Rutter herself, promises to be an affectionate and moving portrait of a woman living her life in the shadow of her notorious father.

Spotlites, from 23 until 31 Aug

Matt Abbott Is Skint And Demoralised

I was immediately attracted to this offering from Matt Abbot, possibly because he appears to be a lefty northerner like me, but more likely because he’s a definite up-and-comer in the world of spoken word. It’s not a cheerful title, granted, but with

my finely tuned powers of cultural detection, I can tell that it’s meant to be a bit tongue in cheek. Well, if we’re honest, I read the blurb, which reveals that we can expect the show’s sometimes bleak and poignant content to be cut with wit and self-deprecating humour. And that sounds like my kind of show.

Sweet Grassmarket, from 17 until 23 Aug

THEATRE

VERBATIM PERFORMANCES

Trans Scripts



The lives and experiences of six transgender women are conveyed in ‘Trans Scripts’, which is described

as a “rare and intimate glimpse into the lives of people embracing their authentic selves”. The show, brought over from New York by award winning producer Paul Lucas, features an internationally renowned cast, and is directed by another award winner, Linda Ames Key. Expect to be moved by this revelatory piece.

Pleasance Courtyard, from 5 until 31 Aug

Valiant

This should be pretty powerful, I think; adapted from a book of verbatim



interviews, ‘Valiant Women in War and Exile’ by Sally Hayton-Keeva, this is a documentary performance

focusing on the role of women in war, via the experiences of thirteen different people. Women are so often missing from our narratives about war, their contributions often unsung, so it’s great to see a piece of theatre redressing the balance.

C venues - C nova, from 5 until 31 Aug

E15



Two years ago in London’s E15, a group of 29 young mothers facing relocation due to rocketing rents

confronted Newham Council about the gentrification of their home town. This piece of theatre documents the story of their action, using the real life testimonies of activists, witnesses and councillor, and offers an impassioned and timely look at an increasingly pressing issue.

Gilded Balloon, from 16 - 31 Aug

AUTOBIOGRAPHICAL

The Man Called Monkhouse

If you are a regular Fringe-goer, you may remember Bob Golding’s one man show about Eric Morecambe,



which won a Fringe First award back in 2009. Well, Golding is back with another theatrical biography, though this time

he’s in the director’s chair, rather than performing. The show, which focuses on another giant of British comedy, Bob Monkhouse, is the work of actor, comedian and writer Alex Lowe (Barry from Watford) and stars Simon Cartwright, uber Monkhouse impressionist extraordinaire.

Assembly Hall, from 6 until 31 Aug

Cross The Shifting Sands



This is an interesting one, not least because I imagine most people know very little about the subject of this

biographical play: It’s L Frank Baum, the very famous writer of ‘The Wizard Of Oz’, and other associated novels. The blurb suggests that a blighted childhood led Baum to the creation of his very own fantasy land, and invites audiences to step into that world, and his mind.

C venues - C nova, from 9 until 31 Aug

Mata Hari: Female Spy

Mata Hari has a famous name, and she’s possibly the most well known female spy in history, but how much do we actually know about the woman herself? Mystery and myth surround



her, and I am not sure exactly how much light this show can shine on the true facts, but it should hopefully give the

legend some historical context, and perhaps a sense of who she really was.

ZOO, from 7 until 30 Aug

SOLO SHOWS

I Am Not Myself These Days



For this show, writer and performer Tom Stuart has adapted Josh Kilmer-Purcell’s best selling autobiography, a

dark yet funny memoir of a young New Yorker’s dual life as advertising art director by day, drag queen by night. The result promises to be humorous, yet brutal and heartbreaking, dealing as it does with drugs and alcohol addiction, as well as issues affecting LGBTQ communities.

Pleasance Courtyard, from 5 until 30 Aug

Bortle 8



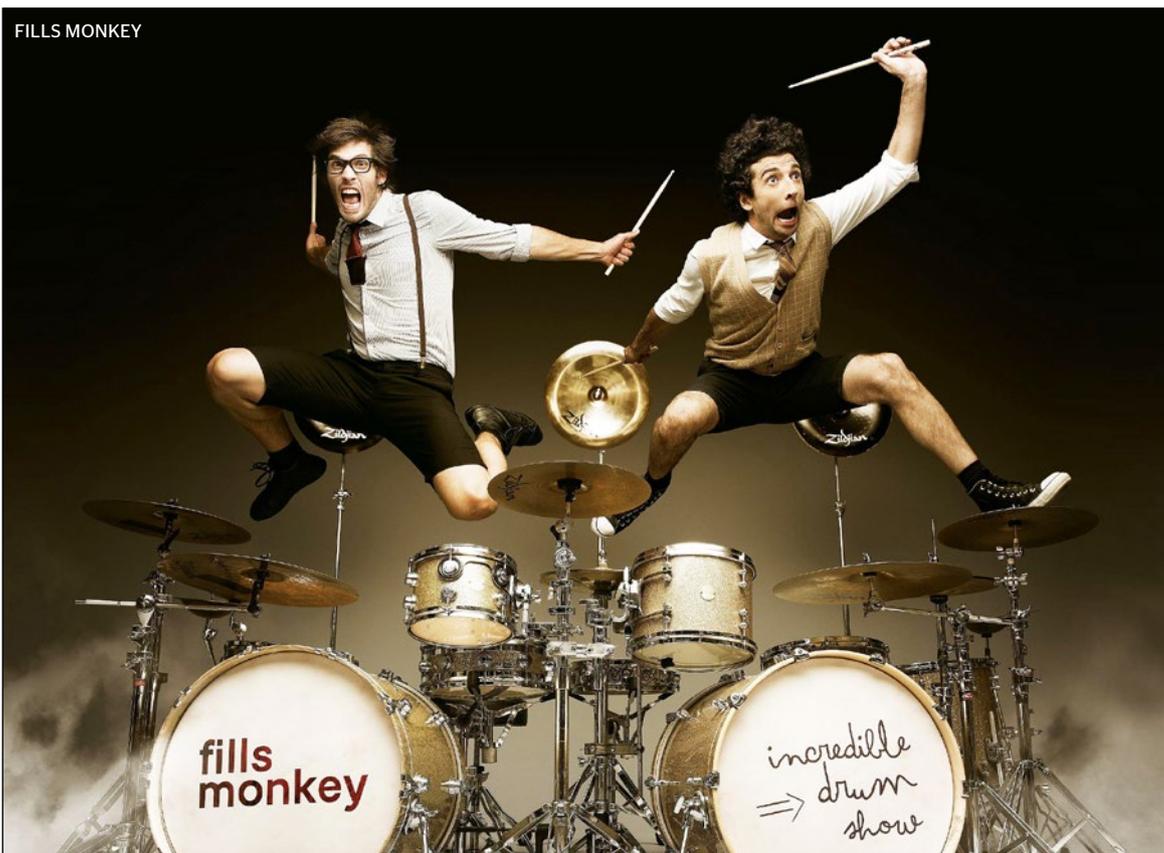
Before finding this show in the programme I had no idea what Bortle 8 meant, and now I do, but I’m not going to

explain - if you want to know you will have to google it yourself - but what I



MATT ABBOT

FILLS MONKEY



Get Three To See show tips daily by email, subscribe for free at threeweeks.co.uk/signup

using only one word, 'Murmel', and was, quite understandably, considered unstagable. There's always one though, isn't there? In this case, actor/director Herbert Fritsch, who in 2012 premiered his production of the piece, an apparently side-splittingly hilarious, slapstick-infused celebration of nonsense. Sounds extraordinary, and definitely worth checking out.

King's Theatre, from 28 until 30 Aug

Fills Monkey: Incredible Drum Show

It's listed in theatre, but the blurb, and indeed, the title, make this sound like it's probably a concert. It's more than that though; as well as the drumming (which is incredible, obv), there's choreography, mime, sound effects, unexpected props, and a huge dollop of humour. Offering a "mischievous drumming extravaganza", the duo - Sébastien Rambaud and Yann Coste

- have received lots of critical acclaim in their native France, and I expect a similar reaction here.

Pleasance Courtyard, from 5 until 31 Aug

Gods Are Fallen And All Safety Gone

I came across this piece of new writing earlier in the year when it was staged in London, and was intrigued by it then. What is it? "An investigation into what happens when we discover that our parents are flawed human beings, and that at some point, sooner than we think, they are suddenly going to disappear from our lives." The blurb adds that the play "presents a lifetime of conversations, condensed into one hour". But what makes it really different is that a mother and daughter from the community join the cast of the show for each performance. I would really like to see how that works.

Summerhall, from 17 until 29 Aug

did realise, when I saw it, was that this is a new show from Chris Davis, the creative force behind 'Drunk Lion', a show that we saw last year and loved. That being the case, I am expecting this to be extremely very good. No pressure, Chris.

Laughing Horse @ The Counting House, from 6 until 30 Aug

Tar Baby



This sounds like a bit of a mixture of things really - it's a solo show performed by a comedian, Desiree Burch, so I suspect there'll be a stand up element or feel to it. But however you would categorise it, it's a show which is set to tackle some important and very current stuff, as Burch promises to challenge the notion of a post-racial America.

Gilded Balloon, from 5 until 31 Aug

THREEWEEKS APPROVED

Wil Greenway - For The Ground That Grew Me



'For The Ground That Grew Me' is the latest show from Wil Greenway, who induced the following praise from us, for his 2014 piece 'Vincent Goes Splat': "This is simple, gentle storytelling at its best: There's nothing but one man talking on stage, so the whole piece relies on the strength of the writing and acting and both are impeccable. It's sad and bittersweet, hilarious and heartbreaking, a beautifully crafted, wistful piece."

Underbelly Med Quad, from 6 until 30 Aug

Captain Morgan 1 and 2



"Combine the humour of 'Monty Python' with the entire cast of every 'Pirates of the Caribbean' film and

compress the lot into a two-man show and you would have something like 'Sands Of Time', opined our reviewer, after seeing Captain Morgan number 1. "It's an epic, dizzyingly hilarious tale", he continued. "A spectacular bit of fun", he concluded. All good reasons why you should see 'Sands Of Time', and of course, part 2, 'The Sea Of Souls'.

Pleasance Dome, from 5 until 30 Aug (part 1 on odd days, part 2 on events)

Fable



We've given the Flanagan Collective so many good reviews that I am not sure I am prepared to trawl through them all looking for quotations. But if I did I would find loads of superlatives and words like 'effective', 'beautiful' and 'life-changing'. This time they're here with 'Fable', "a tale of freedom, immortality and planting trees for those who come after us. A show wound from spoken word, storytelling, soaring live music and good, honest heart and soul." Sounds promising.

Summerhall, from 5 until 30

SOMETHING A LITTLE DIFFERENT



Murmel Murmel
Right, so, 'Murmel Murmel' is a play by Swiss artist Dieter Roth featuring 178 pages of dialogue

LUCA WU & REVERSE CONTEXT

LIVE!

IN CONCERT

Your rock music Fringe experience

AUG 17-22; 24-29
14:50 (1H)

theSpace
@ Symposium Hall
(V43)

[@WuContext](https://twitter.com/WuContext)

Some of our favourite Fringe performers share words, thoughts and maybe even some wisdom...

POETRY CORNER

#1 by Matthew Harvey (Auckland, New Zealand)

Here he comes.

Leaving behind the warm, treacle-y embrace of his comfort zone. Leaving behind a warm friendly land populated by warm, friendly, hairy toed hobbits (forgetting for a moment the power crazed avarice of Peter Jackson).

Fearlessly hurtling at great speed through the sky, aided by aerodynamics and a high-tech jet propulsion system (OK so basically an aeroplane but I did fearlessly risk having the chicken for dinner). Stepping into the unknown. Bravely trying to convince complete strangers he's somehow worth an hour of their time. A lone wolf in a strange city (well... there are over 3000 shows so I'm not so much of a lone wolf but I'm a poet, I speak in metaphors goddammit.) He cannot be tamed by any drunk festival goer.

He will not be put off by the fact there is already a more well known poet with exactly the same name as him.

Through sleepless nights, through raging hangovers, through sore feet, rejection, terror, exhilaration, joy, happiness, laughter and more sore feet. Through wind. Through rain. Hard, driving, Scottish rain. Through the best and the worst that Edinburgh can throw at him and always with a smile on his face and a soggy flyer in his hand.

Here he comes, through the famous streets and he will not be swayed from his purpose for he is:

DANGERMAN!

I'm almost annoyed
And I'll tell you why

People seem to have the misconception
That I'm a nice guy.
I'm not charming, a darling
Lovely or sweet
I'm an outlaw, a renegade
I'm edgy, I'm street
I'm no stranger
To danger
I'm just like a Power Ranger (the pink one)
I reckon I would win
If I had a fight with a flower arranger
He wouldn't stand a chance
Let's be perfectly honest
One look from me
He'd be a petrified florist
Extreme is my business
I take no prisoners
I don't run with the pack
I run with scissors
"The Man" wants to fight me
The authorities want to find me
'Cause I think I've got some
Overdue books from the library
When I go out for a curry
I'll have the second hottest on offer
And I will wear underwear
That's been washed
Without fabric softener
So don't get on me wrong side
'Cause I'm just like Ali
I float like a butterfly
And I sting like a butterfly
I'm Mr muscle
To your Mr Sheen
I could be the fifth permanent
Member of the A-Team
Watch me deal to the bad guys
With effortless style
Not quite Mr T
More Mr Chamomile
To cap it all off
And if the rumours are true
MacGyver often asks himself
What would Matthew Harvey do?

Matthew Harvey is ... Dangerman!, The Banshee Labyrinth, from 8 until 30 Aug



Stewart Francis: Stew penned this

Stewart Francis will rock up at the Assembly Rooms this Fringe with his show 'Pun Gent'. In anticipation of what's to come, we handed him a pen and surveyed what followed. There was some tough self-questioning...

I'm Stewart Francis and I'm here with my show 'Pun Gent'. Below I've assembled some words for your reading pleasure...enjoy.

Winston Churchill once told me and my brother Robson Green that "no one likes a liar". He then leaned across his seat towards us on that Concorde flight three years ago today and whispered

"the truth will set you free", followed by "never overuse quotation marks". Well, here we are, "twenty years later", and I can honestly say that it's an absolute honour for me to be performing my first solo show 'Pun Gent' here at the non-corporate Edinburgh Fringe Festival™.

Now, drop what you're doing "unless you're a maternity nurse", and enjoy this Q&A.

Q. Is it true that you can't use a telescope?
A. No comet.

Q. If you could change one thing about yourself, what would it be?
A. My narcolep

Q. How many puns do you have about the way Germans say no?
A. Five.

Q. Where do you think the largest supply of prescription drugs can be found?
A. Bill Cosby's glove box.

Q. Rod Stewart kicks footballs into the crowd at his concerts. What

would you hope to get at a Peter Andre concert?
A. Tinnitus.

Q. You're from a show business family, correct?
A. Yes, I come from a "long line" of alcoholic tightrope walkers.

Q. Where do you usually see your family?
A. Funerals.

Q. A lot of comedians are "too weird" to maintain a relationship. What's your current situation?
A. I'm in bed with my mother and father.

Q. You recently and very controversially asked the producers of 'Who Do You Think You Are' to remove a portion of your episode because you thought that it made you look bad. Can you elaborate?
A. Yes. To my great shame, I found out that a distant cousin of mine is Ben Affleck.

Q. I thought you said you were from a show business family...BOOM.

Q. Whose your showbiz crush?



/comedy

A. Do you know Susanna Reid from 'Good Morning Britain'?

Q. Nice choice.

A. The guy beside her.

Q. What do you think most parents are concerned about their children being exposed to?

A. Rita Ora's breasts.

Q. Do any of your children get bullied?

A. Just the smelly one.

Q. If you could go back in time. What advice would you give to a twelve year old you?

A. Never go into a BBC building.

Q. What's one of your favourite things to do in Scotland?

A. Shove my Granny off a bus.

Q. Ah, you're referring to the famous Scottish children's song 'You Cannae Shove Your Granny Off The bus'.

A. What song?

Q. You've been accused many times in the past of interrupting people...

A. When they speak.

Q. Yes, and when you're challenged

A. About this.

Q. You will then go into a huff.

A.

WHO: Stewart Francis.

WHAT: I said, STEWART FRANCIS.

WHERE: Assembly Rooms.

WHY: To laugh your sweet ass off.

WHEN: 8.10pm

Andrew Ryan: Former PI turned stand-up

Andrew Ryan may be 'Perfectly Inadequate' at the Edinburgh Fringe this year, but in a previous life he worked as a private investigator for the insurance industry. Which might seem like an odd career from which to jump into comedy. But oh no, PI work is a great prep for the world of stand-up. Or so says Ryan himself.

Before I started performing stand-up comedy, I used to work as a private investigator, carrying out surveillance on people who had made suspected fraudulent insurance claims. That's right, it was my job to try and catch the people that drive up your car insurance premiums. But I was sacked from the job. Why? Well, because while my then colleagues and I were busy following someone who had claimed for whiplash, our car crashed into the back of her's at a junction. "You

couldn't make it up", my boss said to me as he sent me on my way.

But despite no longer working as a private investigator, there are skills I acquired from that job that have helped me as a comedian. As a PI, I used to spend so much time just sitting in a car trying to catch someone who was, for example, picking up something heavy after they had claimed they were injured.

As a comedian, I spend most of my day waiting for the show, travelling on my own around the country, constantly thinking about the fear of who might come and watch, the self-doubt in your material and wondering whether anyone will find it funny. "Are they my type of crowd? Will they like me?" I constantly ask myself. "Will I get a busload of tourists who are just looking to practice their English by listening to me?" Because this actually happened in 2010.

When you're a PI, the first rule is to not get caught, obviously. Because if you are, the case you're working on is ruined and you lose all confidence in yourself. As a comedian, you spend a lot of time working out and perfecting each joke. Then, when

you try it on an audience and it doesn't work, that can ruin the rest of the show.

Whether as a PI or a stand-up, when it doesn't work, you feel you've let so many people down, and you're hard on yourself, thinking that you could have done better. As a comedian, if the joke fails, you're the one that's been caught, it's as if the audience is saying "thanks, but we don't need you to make us laugh anymore" and that's it. But then you try the next joke and you try and win them back.

Though, as nervous as I might get, there's nothing quite like the adrenaline and the excitement of bringing something to its

resolution. Whether it's in my set at a comedy club, or that moment when you spot the supposedly injured person you're tracking lifting a barrel of Guinness. Problem solved, onto the next claim.

And it's the same feeling for me when I deliver a punchline, it lands and the audience laughs, it is wonderful. And at least then I know I've done something right.

THE SHOW: Andrew Ryan: Perfectly Inadequate, Assembly George Square, from 5 to 30 Aug.

THE LINK: andrewryancomedy.com



"Friedman is entirely unique and utterly brilliant!" ★★★★★ - ThreeWeeks

Dean Friedman

Songs for Grownups

August

"Every Song a Classic!"

- London Theatre Guide

14-16 Edinburgh Fringe Sweet Grassmarket

19-23 Edinburgh Fringe Sweet Grassmarket

26-30 Edinburgh Fringe Sweet Grassmarket

"Songsmith Extraordinaire"

- Music Week

"Pop Troubador of Choice!"

- The Scotsman

Don't Miss it!

ORDER TICKETS:

www.DeanFriedman.com

Hear Ariel, Lucky Stars, Lydia and more!

POETRY CORNER

#2 by Jennie Benton Smith (Class 10B)

Edinburgh

Eating a fry up in City Cafe
I'm very glad my mum is away
If she was here she'd have made me
choose Quiche
But luckily for me I've found my
niche
Up here in the Edinburgh Fringe.
I love it so much I'll never whinge.
I'll always be happy, I'll never feel
low
Two flyers given away and only
9,998 to go!
Walking past the purple cow
I wonder what will happen now
Probably I'll get an album deal or a
TV show
Dad says it's unlikely but YOU
NEVER KNOW
Is what I shout at him every day
If I say it loud enough he might go
away!
Sitting in the Pleasance Dome
with the murals of people I've never
known
Flicking through a rain soddened
pamphlet
A comedian goes past me, cries and
is sick.
He looks like he wants to kill himself
so I say "Cheer up!"
And he mutters "Long-list" ... "1
star" ... And "Fuck"
Coming out of a free fringe show

I put a badge in a bucket because
you never know
They might not want to be paid in
money
The show was about socialism and
was really funny
So it seems like the right thing to do
I zip up my anorak & I'm off to the
Zoo!
The venue, not the one with animals
in
To watch some physical theatre
involving a bin
And a man who are having a love
affair
It's very moving and I realise I care
Much more about hygiene than I
did before
I get back to my youth hostel and
clean the floor.
From the window of H&M in
Princess street
I think about all the people I'll meet
If I ever manage to get in to Brooks
Bar
Jimmy or Alan or any of the Carrs!!!
Such idle things!
Up here in the Burgh
But I wouldn't change it for the
world.
Word.

THE SHOW:

Jennie Benton Wordsmith, Underbelly
Med Quad, from 5 until 31 Aug



Máire Clerkin: Confessions of a dodgy Irish dancer

Nearly three decades on since last performing at the Edinburgh Fringe with The Hairy Marys Irish dance troupe, Máire Clerkin returns to the Festival with plenty of confessions to share. Think you know everything there is to know about the Irish who dance? Well, assuming you've now got 'Riverdance' in your mind, read on, because Clerkin would like to retune your brain.

If the prospect of going to see an Irish dancing show conjures up images of leggy colleens and handsome lads tapping their feet in perfect synchronicity, allow me to adjust your set. Irish dancing? Come off it, diddley diddley dee, I'll have a pint of Guinness with me shamrock, what d'ya take me for, a Plastic Paddy? I mean 'Father Ted's all right but none of that 'Lord Of The Dance' malarkey!

Until 'Riverdance' 20 years ago, Irish dancers had to endure a fair bit of teasing. It was most un-cool. Some of us even tried to hide the fact that we did it, and then the Irish Post would publish a photo of you in your costume, clutching a trophy and oh, the shame!

I'm a Londoner, of Irish parents, living in California, soon performing in Scotland with my show 'The Bad Arm - Confessions of a Dodgy Irish Dancer', which has been called "the antidote to 'Riverdance'". As a professional Irish



dancer some forty years older than your typical 'Riverdancer', I am almost an anomaly. I say 'almost', because the world's most famous Irish dancer is also aged 57. But he is retiring and flatly refuses to crucify his knees any more. So it's left to me to carry the torch...

and Lady Of The Dance I am not. No oiling my bare chest before each performance extraordinaire.

It is 29 years since I last appeared at the Edinburgh Fringe, with The Hairy Marys Irish dance theatre company, of which I was a founder member. In 1986, we busked on the streets, then spent our takings on liquid lunches. We didn't stay in any of the nice hotels or private homes that sublet for the month of August. Instead, we camped in a soggy tent on the roadside about an hour's walk from the Royal Mile. If I tried that this time I'd be arrested for vagrancy.

You'd think I might have found a new occupation by now, but no. I still passionately believe in the theatrical and transcending power of Irish dance. Do not be distracted by the bling, silly wigs and corny chorus lines. Those glitzy shows are hugely popular despite all that - it's the rhythm, baby!

Please spare a thought for this poor soul caught in a cultural vortex, where the very thing she was conditioned to do, dictated by heritage, and to which she became accidentally addicted, was a source of deep misery, and the cause of her alienation from contemporary teenage life, which in the 1970s amounted to Motown, punk and platform shoes. Strip away the glamour, travel back to a pre-Sex Pistols, pre-Pogues era, and discover how a dysfunctional youth misappropriates her innocent hobby.

If dance is not your thing, come along anyway. Convince your friends that you can appreciate the art of traditional Irish dance in an ironic way. Un-cool no more. So channel your inner Celt and grab 'The Bad Arm'.

THE SHOW: The Bad Arm: Confessions of a Dodgy Irish Dancer, Gilded Balloon, from 5 until 31 Aug

THE LINK: maireclerkin.com

/theatre

Chris Martin's Fringe Playlist

We invite Fringe favourites to put together the killer five track Festival playlist. Kicking things off, stand-up Chris Martin, on account of his show this year being called 'This Show Has A Soundtrack'. Tune into threeweeks.co.uk/playlists to press play.

01 Prince - Little Red Corvette

This song is absolute winner. It's impossible to be sad when this song is being played on full blast.

02 R Kelly - Bump N Grind

When you hear the opening to this song it's impossible not to get excited. I often sing the first part out loud - "My mind's telling me noooooo!" - in my flat, and I know that if my partner is close by she'll sing "But my body...my body's telling me yeaahhhhh".

03 Blink 182 - All the small things.

It's important to have this because it's nostalgic and upbeat and reminds you not to worry about every little thing happening in the Festival.

04 Drive Soundtrack - Real Hero.

It's very important to have something that reminds you of Ryan Gosling during the festival. Whichever way your whistle blows you can't help but get a bit excited by imagining Gosling chewing a toothpick.

05 Billie And The Vision Dancers - Summecat.

I actually first heard this song on an Estrella advert because, yes, I am a bit of a culture vulture. I dare anyone not to be in a good mood when listening to this song. The video is even better. It basically makes you want to go on holiday with two randomly attractive backpackers who you drink beer and flirt with.

Chris Martin: This Show Has A Soundtrack, Laughing Horse @ The Free Sisters, from 6 until 30 Aug



The lowdown...

LONGEST ESTABLISHED:

ThreeWeeks is the longest established specialist magazine at the Edinburgh Festival, the world's biggest cultural event, and has been discovering and championing new and exciting comedy, cabaret, dance, musical, theatre and spoken word talent every summer since 1996.

HALF A MILLION READERS:

Each August half a million festival-goers rely on the ThreeWeeks free weekly magazine, daily update, website and podcast for a comprehensive guide to all of the festivals that take place in Edinburgh during August, including the International, Book, Art and Politics festivals and the awe inspiring Edinburgh Fringe.

ALL OVER EDINBURGH:

The ThreeWeeks weekly magazine is available to pick up for free at sites all over Edinburgh during August, with pick-up points in bars, cafes and box offices at all the key festival venues. Meanwhile the preview edition is also delivered direct to homes all over central Edinburgh.

TWO DECADES OF EXPERIENCE:

The ThreeWeeks editors have been covering the Edinburgh Festival for twenty years, and provide their expertise and continued passion for the world's greatest cultural extravaganza each August, interviewing performers, directors and producers, commissioning guest columns, and reporting on key events in the Festival City.

VIBRANT REVIEW TEAM:

This experience is complemented each year by a vibrant young review team who take in hundreds of shows first hand, sharing their opinions in ThreeWeeks, and helping us spot and champion the best new talent.

MEDIA-SKILLS PROGRAMME:

From 1996 to 2013 ThreeWeeks also ran an acclaimed media-skills training programme each summer, providing formal and on-the-ground arts journalism training to hundreds of great young writers, giving future arts and media talent guidance, feedback and unique access to the world's most exciting festival. We are currently redeveloping this programme and hope to relaunch it ahead of Edinburgh Festival 2016.

THREEWEEKS WEEKLY EDITION:

The ThreeWeeks Weekly Edition is our flagship publication, a full-colour tabloid-sized magazine, published weekly during August and packed with reviews, interviews and exclusive columns.

This is the preview edition of that very magazine! You can pick up your free copy of each issue from all the key venues at the Edinburgh Festival and numerous other places across the city as well.

THREEWEEKS DAILY EDITION

The ThreeWeeks Daily Edition lands in the inbox of thousands and thousands

of Fringe fans every day, in the run up to and during the Festival. It provides all the latest news, interviews, columns and reviews in one place. To sign up for free go to ThreeWeeks.co.uk/signup

THREEWEEKS ONLINE

In addition to the magazine and daily email, there is ThreeWeeks Online. All our features and reviews appear here, plus you can search content by genre and venue. And it's here you will find the ever popular TW Podcast for audio coverage of the Festival.

For updates on new content as it appears online during August, follow ThreeWeeks on Twitter or Facebook, or sign-up for the email updates.

THISWEEK LONDON

Just like ThreeWeeks Edinburgh discovers and champions great shows, performers and new talent at the Edinburgh Festival, ThisWeek London does the same all year round, with a daily helping of Three To See recommendations every day of the year plus the Caro Meets interviews with some of our favourite performers, producers and directors.

ThisWeek London also benefits from the two decades ThreeWeeks has been covering the Edinburgh Festival, tipping Fringe favourites old and new (and brand new) as they appear in London. Check it all out at thisweeklondon.com or sign up for the weekly bulletin at ThisWeekLondon.com/signup.

CREDITS & INFO>

Editors & Publishers:

Chris Cooke and Caro Moses

Commissioning Editor:

Caro Moses

Production & News Editor:

Chris Cooke

Picture Editor: Kat Gollock

Sub Editor: Gemma Scott

Commercial Manager:

Sam Taylor

Accounts & Admin Manager:

Jason Rust

Design Support:

Edward Stone

Founders:

Chris Cooke, Geraint Preston, Alex Thomson

All ThreeWeeks content is

© UnLimited Publishing 2015.

Printed by Mortons Print Limited

Distribution by Door To Door Delivery

Published by UnLimited

Media, part of 3CM UnLimited www.unlimitedmedia.co.uk

3CM Enterprises Ltd, Kemp House, 152 City Road, London EC1V 2NX

Tel: 0131 516 8842

ThreeWeeks is a member of the Festival Media Network

GET IN TOUCH!

Editorial contact:

TWedinburgh@unlimitedmedia.co.uk

Advertising contact:

TWadvertising@unlimitedmedia.co.uk

News desk: TWnews@

unlimitedmedia.co.uk

Complaints: complaints@unlimitedmedia.co.uk

www.ThreeWeeks.co.uk

www.facebook.com/ThreeWeeks

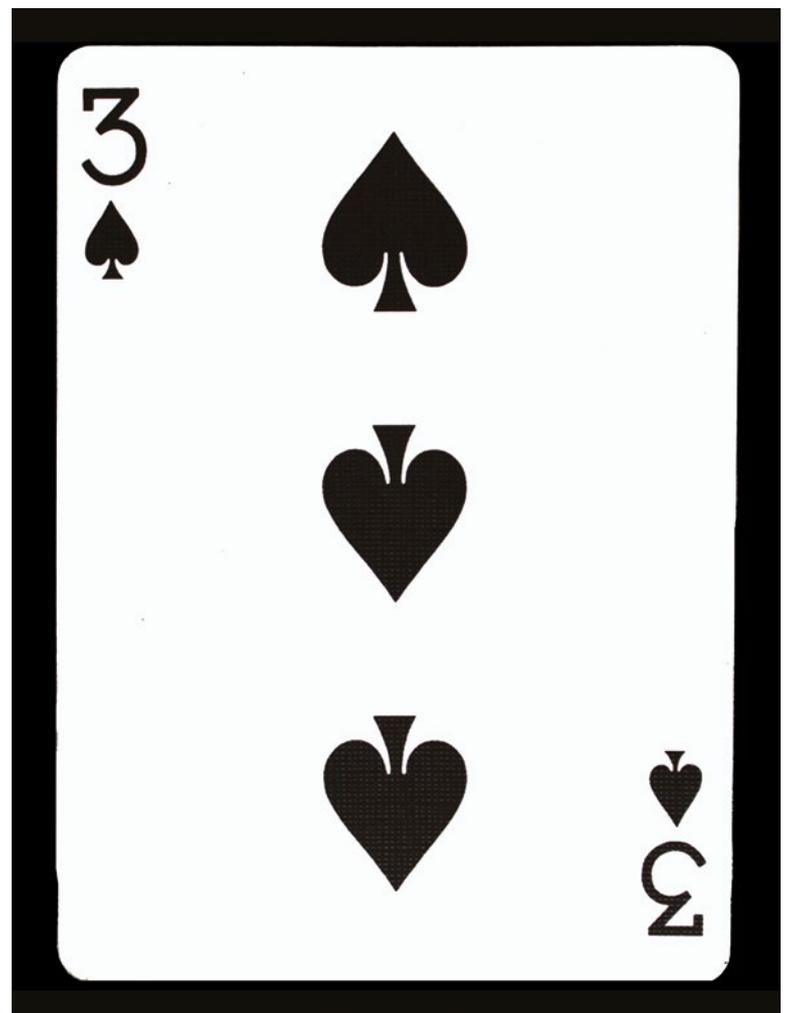
www.facebook.com/ThreeWeeks

www.facebook.com/ThreeWeeks

www.facebook.com/ThreeWeeks

www.facebook.com/ThreeWeeks

www.facebook.com/ThreeWeeks



CtheFestival



Monarch Theater Company (USA)
These Troubled Times

5-22 Aug 3.45pm C nova



All the King's Men
**All the King's Men presents:
Radio Gaga**

5-22 Aug 3.20pm C



Hypnotist Theatre Company with OUDS
Jekyll

5-31 Aug 9.10pm C



Ryukyu Cirque (Japan)
Clown Macbeth

5-31 Aug 4.00pm C



JSLN Dance Company
(Germany & Singapore)
Transitions of (I)dentify

6-31 Aug 1.15pm C south



Sydney Theatre School
**Who's Afraid of the
Working Class**

7-15 Aug 12.25pm C



Swipe Right Theatre
2 Become 1

5-31 Aug 6.40pm C nova



Tobacco Tea Theatre Company
**The Accidental Adventures
of Sherlock Holmes**

16-31 Aug 3.45pm C



Hidden Bell Productions
**Mistaken: A Quartet of
Plays for One Actor**

5-31 Aug 8.45pm C nova



Tammer Productions
Mancunian Rhapsody

6-29 Aug 9.45pm C cubed



Papermoon Puppet Theatre (Indonesia)
Mwathirika

15-31 Aug 10.10pm C



Kande (Indonesia)
Aceh Meukondroe

19-31 Aug 7.30pm C

With more than 200 shows and events across our venues in the heart of Edinburgh, we celebrate our 24th Fringe with an inspiring international programme of cabaret, comedy, circus, dance, musicals, theatre and family shows. See it all with C venues.

c venues vibrant vivacious variety

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