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## Speedy updates from the Edinburgh Festival

Want to stay up to speed with all the goings on across the Edinburgh Festival? Look out for regular speedy updates from the ThreeWeeks news team in the TW Daily email. Sign up for free at [threeweeksedinburgh.com/signup](http://threeweeksedinburgh.com/signup). Meanwhile, here's a batch to get you going...

### AND THE WINNER IS...

OK, so we're half way through the Festival now, meaning it's time we started reporting on some award winners. And while The Herald's traditional Angel Awards aren't happening this year, the trusty new writing prizes dished out by The Scotsman are still very much part of the Fringe proceedings. As normal, the broadsheet is presenting a set of Fringe First awards at the end of each week of the Festival.

### THE FIRST FRINGE FIRSTS

Only one of the first batch of Fringe Firsts went to the Traverse this year, which is unusual, as they normally dominate the proceedings early

on. This time Edinburgh's other year-round arts space, Summerhall, boasted 50% of the winning shows. The first round of Fringe Firsts went to: 'Heads Up' (pictured below), 'World Without Us' and 'Counting Sheep', all at Summerhall, and then the Trav show, 'Expensive Shit', plus 'Angel' at Gilded Balloon Teviot and 'The Interference' at C. It's good to be a first Fringe first.

### BBC RADIO NEW COMEDY AWARD

More awards, and the final of the BBC Radio New Comedy Award took place in the Beeb's new compound at George Heriot School on Sunday night. And the winner was Jethro Bradley. The other finalists, in case you wondered, were George Lewis, Sindhu Vee, Lauren Pattison, Catherine Bohart and Michael Odewale.

### INTERNATIONAL SHALOM FESTIVAL

Away from awards, how about a little bit of controversy? You may remember that two years ago an Underbelly show that had received some funding from the Israeli government was ultimately cancelled after protests by pro-Palestinian groups made it impractical for performances to go ahead. Well, in a bid to "foster cultural ties between Israeli society and other countries", a one-day International Shalom Festival is due to take place at Edinburgh's Central Hall on the day this issue of ThreeWeeks hits the streets. This event has likewise garnered some protests, with claims that the event's backers are linked to the Israeli embassy in

London, but organiser Nigel Goodrich denies that, while telling The Herald that his festival is a cultural rather than a political event. He adds that it is to "Scotland's lasting shame" that Incubator Theatre were unable to perform at Fringe 2014.

### COMEDY TRAIN STRIKES

Elsewhere in potential controversies, the RMT union has announced three strikes on the East Coast mainline that links London and Edinburgh during the Fringe, as part of an ongoing dispute with the Virgin train company. The strikes are currently set for 19, 26 and 29 Aug, the latter being the final Monday of the Festival when lots of Londoners will be heading back down south. So that's fun. But don't worry, Virgin Trains East Coast says its timetable will be unaffected. Convinced? Ah well, just think of it as a piece of performance art and you should be OK.

### THREEWEEKS PODCAST LIVE

Finally, it's still our 21st year covering the Edinburgh Festival, and to celebrate we are interviewing five former ThreeWeeks cover stars for our all-new TW:TALKS podcast live at theSpace @ Symposium Hall. Which is to say, you can come and watch the interviews live. There are still three editions to go as this magazine is published: Susan Calman on Thursday 18, Lucy Porter on Friday 19 and Mark Watson on Saturday 20. Grab your free tickets at [thisweektalks.com](http://thisweektalks.com) - and look out for the first podcast going live online soon.



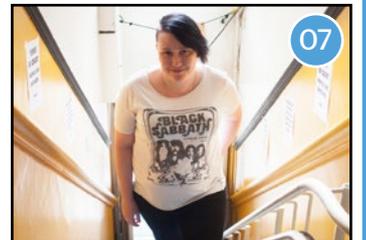
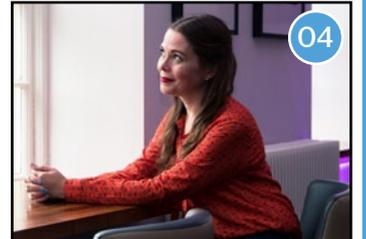
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## Patrick Monahan: Quizzing the kids with Story Pocket Theatre

We are big fans of both Patrick Monahan and Story Pocket Theatre. In fact, we've given both of them a ThreeWeeks Editors' Award. So of course we pricked up our ears when we heard that a plan was afoot this Fringe for the two former award winners to join up and create the brilliant-sounding family show 'Pub Quiz For Kids'. We're very much looking forward to getting along to the show but, in the meantime, we thought we'd find out a bit more about it all by orchestrating a quick conversation with its star.



Photo by Kat Gollock

**CM: Obviously, you and Story Pocket Theatre have something in common - by which I mean a ThreeWeeks Editors' Award - but what brought you together?**

PM: As soon as I heard about the pub quiz idea and asked about it, I couldn't not get involved. And one of me highlights of me many Edinburgh Festivals is winning the fantastic ThreeWeeks Editors' award, so working with another ThreeWeeks award winner is a pleasure.

**CM: You've done a number of children's shows before in addition to your main stand-up show - what made you start doing that?**

PM: I've done kids' shows for years, but it was purely by accident to begin with. I always did adult shows, but because I don't swear or do anything blue in me adult stand-up shows, I found the audience was getting younger and older! The typical audience for my 8pm evening show ranges from eight years old to a 108 years old... and so I thought might as well do some kids shows as well!

**CM: Children can be a bit unpredictable to interact with during a performance - though I suppose adults can be too. How do they compare?**

PM: Kids are always a great audience to perform to because they don't need an alcoholic drink beforehand to loosen up! And they have no inhibitions about getting on stage dancing to Katy Perry, whereas adults need a couple of shots for encouragement!

**CM: Of course, this isn't all you are doing this Fringe. Tell us more about 'That 80s Show'.**

PM: Every year I come to the Festival with a brand new stand-up show. And this year's it's about growing up in the 1980s in Britain, after my family moved to England in 1982 from Iran. So it's all about being an Irish-Iranian kid trying to fit in.

**CM: What is it that keeps you coming back to the Festival?**

PM: The audiences are always amazing here, and the main reason I come back every year is because everyone really appreciates the show. Plus they stay to hug me afterwards, and sometimes even crowd-surf me during the show itself!

'Pub Quiz For Kids' is on at Gilded Balloon until 28 Aug. Patrick also performs 'That 80s Show' at Gilded Balloon, also until 28 Aug.

## Juliette Burton: Decisions, decisions

Juliette Burton has been wowing the Fringe for some time now with her excellent comedy shows, which often tackle kind-of-serious subjects but with an extremely light touch.

This year she decided to write a show about decisions, and the tricky task of making them. It's yet another really interesting sounding show, which made us decide it was about time we put some questions to Juliette to find out more.

**CM: Your shows always have a very strong theme. What's this year's show about?**

JB: Well, firstly, thanks for the compliment! This interview is already one of my favourites! I'm a sucker for a kind word. This year's show is about whether one choice can change a life. It's called 'Decision Time' because I have a really big decision to make... hence the terribly imaginative title!

**CM: What made you decide to focus on this as a jumping off point?**

JB: I decided to focus on this because I'm terrible at making even small decisions. Even deciding what to wear in the morning gets me stressed! Therefore the big decision at the heart of the show was totally freaking me out! So I thought the most sensible way to deal with it was to write a comedy show all about it. Obviously. Writing and performing is one of the few decisions that feels instinctive to me, weirdly. I am a bit weird.

**CM: How easy was it to stick to the decision to write a show about decisions?**

JB: Sticking to the central theme of decisions was easy, but hard too! I overwrote the show massively, with way too much research involved originally. During very early work-in-

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**CM: Can you start by telling us all about 'Pub Quiz For Kids'? What's the format?**

PM: 'Pub Quiz For Kids' is for any kid, or any adult any age really, anyone who's ever answered questions, or danced, in their life. It's like a game show for families, or anyone who likes winning prizes! I host the show, along with my fantastic co-hosts Emily and Will, and we have Ali and Adam on lights and sound. And of course, all the audience for backing dancing!

**CM: This isn't actually held in a pub though, is it?**

PM: No, it's not in a pub, it's in the Billiard Room in the Gilded Balloon, but it feels like you're in a family friendly pub, because we stick families together in pub quiz teams!

**CM: How much knowledge is required?**

PM: Knowledge is helpful, but it's not essential, guessing is just as good and if you don't know the answer but put down a really funny guess you could get a bonus point! The show is one hour full of action-packed fun with questions and dancing!

**CM: Who came up with the idea?**

PM: Adam and Ali from Story Pocket Theatre came up with this fantastic idea - I can't believe no one has ever done it before!

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Photo by David P Scott

progress versions I quickly realised the funniest bits were the real life anecdotes - the bits that answer the question "can looking back help us move forward?"

**CM: For people who haven't seen you perform before, what sort of format should we expect from the show?**

JB: It's a one-woman show, and I use multimedia video and animation projection. At the top of the show there is a little video of interviews with other comedians talking about how they make decisions - and the easiest

and hardest decisions they've ever made - to make it a universal question. Then it's me taking you through the show. It's all totally truthful, everything is honest. A recent review said it is "soul-baring and very funny". It's very relaxed too - we're all just a big group of brand new friends in the room. And it's very safe; no one gets picked on and no one is dragged up on stage! It's not that kind of show and I'm not that kind of girl!

**CM: What would you say is the biggest decision you have ever made?**

JB: I made The Ultimate Decision back in July 2014... which is the one I talk about in the show. I don't want to give away spoilers, so maybe come along to find out what that is. Though the glorious thing about decisions is that you can always change your mind.

**CM: Did you ever read those Choose Your Own Adventure books as a child? If so, was it a bit of a nightmare for you, having to make all those choices?**

JB: I did read those books! And yes, I kept wanting to read ALL the possible endings - a compulsion to find the

"right" and "wrong" answers! But I've realised, there is no such thing as a "wrong decision". All decisions lead us to have new experiences; that's life. As part of my research for this show I actually bought loads of those books online. My Amazon recommendations have gone very specific now. And one of those books features in a film that's playing as the audience walk in - see if you can spot it when you come! Those books also inspired the way I introduce myself and get the audience up to speed with the decisions that have led me to make the decision to get on stage this year at the Fringe!

**CM: You mentioned your research. Your press release calls that "highly scientific" research. Is that actually true?**

JB: Well it was highly scientific to me, a comedian who doesn't usually work in science. To find the best way to make decisions I spent a whole week not making any decisions for myself; a day making decisions by tossing a coin, a day using pros and cons lists, a day just saying yes, a day just saying no, a day where social media told me what to do and a day where I asked my mum to make all my decisions, another day when I asked my dad and another day when I asked my sister. Sadly though, all those days have been cut from the Fringe version of the show! It will be in the longer touring version though. So see the show in Edinburgh to see what it is now and see it on tour to see

the added extras! Though I did find out what would have happened if I'd said yes to an ex-boyfriend's proposal back when I was 16... and that has stayed in the show!

**CM: Have you learned anything really tangible from creating this show? Do you have any advice for those of us who are decisionally-challenged (unable to make them, stick by them, or only able to make bad ones)?**

JB: I learned a lot not just from creating the show but by performing it too; I've realised I need to trust my instincts more, not to look back, to let go of "what ifs", there are no right or wrong decisions - only experiences. I've also learned that a lot of people struggle with decision making - especially at the Edinburgh Fringe! So we're not alone!

**CM: What influences and inspires you in your work?**

JB: Other people. I love chatting to people - either in my research for shows or when flying people at the Fringe, or after my shows meeting people to whom the show meant something very real. More specifically; Jim Henson, Daniel Kitson, Fringe comedians. Being here in August is such a great way to become inspired.

Juliette performs 'Decision Time' at Gilded Balloon until 28 Aug.

/comedy



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## Andrea Walker: Back at the Fringe with Smother

If you are Fringe regular - especially a die-hard dance-fan Fringe regular - you may already be aware of 201 Dance Company's 'Smother', a piece which was staged at the Festival in 2015 to much acclaim. It's the sort of piece that we think is very much capable of drawing in those who might not necessarily view themselves as dance-lovers, with its urban moves and LGBTQ themes. To find out more about the show, we put some questions to the show's choreographer, 201 Dance Company's Andrea Walker.



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**CM: Can you start by telling us what kind of show we can expect?**

AW: 'Smother' is a high-energy and emotionally charged dance piece about relationships, addiction and commitment. We've got seven dancers, and move between punchy group pieces that are a great start to a night out, to more lyrical duets and solos, blending dance and music styles. The piece centres on two same-sex relationships between two guys and two girls. One reviewer last year said it felt "reminiscent of Jamie Brittain's 'Skins', told through beautiful choreography", which I think hit the nail on the head in terms of the feel of the piece.

**CM: What sort of dance is it, and what type of music?**

AW: Our style mixes elements of contemporary, hip hop and commercial dance. We're big fans of adapting hip-hop movement to acoustic music, but we also don't shy away from hard-hitting beats. Underlying all my choreography is quite a commercial feel, so we've had a lot of people tell us that they would never usually connect with dance but were completely drawn in by the accessible and emotional aesthetic.

**CM: Does the show tell a story? Whose? What themes does it examine?**

AW: Yes, 'Smother' follows the encounter and subsequent break down of two young men's relationship, touching on other relationships along the way. Themes of obsession, addiction and commitment surround the setting. The piece was inspired by my own experience of heart-break - it's a simple story, reflecting on the difficulty of being in love, of staying in love, and of that question that so many people come to in relationships of whether or not to keep going, despite problems, or to just let it be and walk away.

**CM: The juxtaposition of hip-hop with LGBTQ themes is an interesting choice, given the way**

**homosexuality can still be such a taboo thing within that world. What made you want to focus on this?**

AW: Being a gay hip-hop dancer myself, I found it upsetting that my experiences were very rarely represented in the style I love the most. When I decided to create 'Smother' it made sense to take this direction. Hip-hop is still quite a machismo-filled and sometimes homophobic world, and I think we need to challenge that and present strong gay characters onstage in a genre that has not really let them in before. We had some wonderful performances last year where we brought in groups of young people from quite rough backgrounds who were really interested in the dance and music styles, but would never usually talk openly about sexuality. They were having arguments among themselves about being gay after the piece - it was very powerful. When we went to main stages, I had no idea it would get all the attention that it did! People seem to find it very refreshing to finally see a gay storyline in urban dance.

**CM: Has the show changed or developed in any way since the 2015 run?**

AW: Yes, the production is bigger: we have a mostly new cast who've brought a refreshing new flavour to the show and the company. We've also adapted lighting and transitions to fit the scale of the stage. In a couple sequences, the stage is so much larger that we literally have to sprint on to hit our marks, but I think this only adds to the pace and energy of the punchier sections of the piece. The story hasn't changed, and of course 201's trademark way of moving is still very present.

**CM: And what's next for 'Smother'?**

AW: A UK tour and possibly a few international dates. The touring schedule is being finalised as we speak! It's very exciting times here at 201 headquarters.

Smother is on at Zoo Southside until 27 Aug.

/physical

## Bethany Black: Out of the ordinary

It's seven years since Bethany Black last performed at the Fringe. During that time you may well have seen her performances in both 'Doctor Who' and Channel 4's 'Cucumber' 'Banana' and 'Tofu'. But she is finally back in Edinburgh doing what we know her for best, some quality stand-up, and we wanted to find out more.

**CM: Tell us more about this year's show?**

BB: My show is the story of the last six years of my life which... was the best of times, and it was the worst of times, to borrow a phrase. It starts when I get dumped just before I was about to get married and my life goes downhill from there for a bit, and then it goes great. It's an uplifting heartwarming story full of my usual fun and filth. There are some lovely stories about my time on 'Cucumber' 'Banana' and 'Tofu', as well as some of the ways I embarrassed myself there and on 'Doctor Who'. And there's the usual content of one of my shows: alcoholism, broken bones, dealing with death and heartbreak, and me managing to say precisely the wrong thing in any given situation.

**CM: So plenty of good times and bad times?**

BB: Yes, life is good at the moment, but there's always good stuff going on, it can just be difficult to see when you focus on the negative things. The two years that were the worst of my life also had some amazingly positive

experiences in them. Most of my close friends I met during that time, I met my partner during that time, and my comedy career really started to pick up for a while until I couldn't work. All through it I was thinking "I'm glad this is happening to me rather than someone who can't cope with it".

On the whole, even though I do live with depression, anxiety, PTSD, OCD, and a bunch of other things, I'm a very positive person. I often feel like James Blunt, but only insofar as my life is brilliant. I've had more experience in my 37 years than most people manage in a lifetime.

**CM: Why did it take you so long to return to the Fringe?**

BB: Because there's nothing quite like getting four days into the month and realising that your show doesn't work. My second show didn't work, and that was horrible. Going to perform to a nearly empty room every night for a month and knowing that you're going to die on stage every night, getting terrible reviews, especially when it's a show about such a personal subject.

I had also only realised a few months earlier that I had a massive drug problem, and was only four months clean, and was totally insane and had no insight into that. It was a very bleak month, I got home from the Fringe broken and in debt and my landlord had thought we'd abandoned the property and had changed the locks.

For a while I convinced myself that I "wasn't an Edinburgh comic", not least because it costs so much to come here to perform and I could never really afford it. And not only the money to be here performing, but the money lost through not picking up extra gigs throughout August everywhere else in the UK whilst our whole industry is up here. So I decided not to come back.

But that changed in 2014 when I filmed 'Banana' and I decided I'd come back in 2015. But then we were unsure if there was going to be a second series of 'Banana' filming in August 2015 so I didn't apply for a slot. Which was a good move in hindsight, because it was last August that I was filming 'Doctor Who'.

**CM: Your Wikipedia entry describes you as "Britain's only goth, lesbian, transsexual comedian". Do all these elements inform or influence your comedy?**

BB: This follows me around everywhere. It started as kind of a joke on how many adjectives you have to use to describe someone as unique. In my new show there's only ten minutes about being trans, but it takes up 90% of what people want to say about me; it affects my life daily, but not in any real tangible way that translates to stand-up.

Being lesbian does, because a lot of the stuff I talk about is about relationships, so it affects it as much as any straight comic who talks about their relationships, no more no less. I



Photo by Kat Gollock

tend to find humour in dark places so I don't really know how that relates. I tend to do confessional comedy, so being an addict, having myriad mental illnesses and a very weird life just really helps.

**CM: I hear you are a big 'Doctor Who' fan - so that must have been a dream gig?**

BB: Yes. I was on my way back from a gig, and my girlfriend and I had called into a motorway service station, when I got an email from my agent asking if I wanted to audition for 'Doctor Who', and adding that I wasn't allowed to tell anyone that I'd been offered the audition. It also included the script for the episode. I just lost it. I've never been that excited, even as a kid at Christmas, and I LOVE Christmas.

It was with Andy Pryor who was the casting director on 'Cucumber', so I knew him well enough, and I read the part and went "Wow!" A cloned space marine. Like a cross between The Hulk and Brienne Of Tarth and I was just sitting there going "I am perfect for this! I'd better not mess it up!" And so I spent days working on my own on it, auditioned and got the part. It was so weird, having been a 'Doctor Who' fan my entire life, to then be cast in it. You know it's only a limited time that you'll be filming it, and you know that it's the job of a lifetime and you try to memorise every moment of it.

'Bethany Black: (Extra)Ordinary' is on at The Stand Comedy Club 2 until 28 Aug.

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## Frances M Lynch: Singing the praises of scientists



As soon as we heard about this show, we were drawn to it. It's the music of six contemporary female composers, written about the titular and often neglected 'Superwomen Of Science', performed by a talented soprano in possession of considerable theatrical skills. We like it when science and art collide - and we like theatrical projects which address injustice - so this felt like a match made in heaven. To find out more about the show, we spoke to its creator and sole performer, Frances M Lynch.

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**CM: Tell us a little bit about what happens in the show.**

FML: 'Superwomen Of Science' is a splendidly eclectic one woman show - a collage of cutting-edge contemporary music by women composers for a solo a capella voice, juxtaposed with ancient music and the recorded voices of scientists, historians, composers and members of the public telling tales of women scientists.

**CM: Would you describe this as musical theatre?**

FML: Perhaps music-theatre would be a better description? This is science laced with smatterings of wit and humour and lashings of gorgeous music.

**CM: What made you want to address the topic of women in science?**

FML: Over many years I have avoided any emphasis on gender in my work. But gradually it has been dawning on me, through discussions with eminent composers and scientists who I number among my friends, that there is a real problem here that should be addressed.

Combined with my own feelings that science and art should not be separate streams - after all, to be a great scientist you must be creative, and to be a great artist you must pay meticulous attention to detail - I was keen to launch into what has been a voyage of discovery with the most fascinating people you can imagine.

**CM: So a key aim is to overcome the common tendency to 'airbrush' high achieving women out of history, or for their advances to be credited to men?**

FML: Yes, exactly. We don't hit you over the head with it, we simply highlight their stories, their work and their lives.

**CM: Would you call this a feminist show?**

FML: Blimey - I'm not sure about a label like that - I am simply a woman

working with other women to show what is happening and to look for ways of inspiring women into the field of science and music, and supporting those we know who are already trying to make their way in these worlds. Though perhaps that's what feminism is - a supportive way of telling truths.

**CM: How did you decide which scientists to feature?**

FML: The scientists were chosen by the composers of the music, who were each commissioned to write a short five minute piece which gave a flavour of their chosen woman, her work and position in society. The result ended up being a fantastic spread throughout the ages: Mary Somerville, Ada Lovelace, Jocelyn Bell-Burnell, Anne McLaren and Eva Crane.

I have also written two of the pieces in the programme - how could I resist writing about Scottish astronomer Williamina Fleming, given the opportunity to use a wonderful folk tune, 'The Piper O Dundee'? And the singer/astronomer Caroline Herschel who, like me, sang the contemporary music of her day - but unlike me, went on to discover comets, nebulae and chart the stars for future astronomers.

**CM: You mentioned the recorded voices. How did you gather those together?**

FML: I have been recording the names of women scientists and conversations about their achievements for quite a few years now, so have a lot of material to work with. I also was very lucky to have Patricia Fara - an expert in women in science and President of the British Society For The History Of Science - who very kindly came and let me interview and record her talking about all the women in the project. This commentary forms the backbone of the recorded material. In addition all the composers got together with me, one other male singer - Gwion Thomas - to show contrasting voices, and Judith Weir, for a workshop at King's College London on the pieces. We talked and listened and sang the music and much of this conversation is used too.

**CM: What made you decide to bring this show to Edinburgh in 2016? Have you brought shows to the festival before?**

FML: Last year we brought three shows for two nights each and realised the potential to develop ideas here through a longer run - so we decided that as this had only me as performer we could run it through the Festival - as it's affordable! Plus the venue Valvona & Crolla is so friendly and helpful and the perfect intimate space to work with an audience - and of course they get to sample the wonderful wines and food during their visit as an extra bonus.

'Superwomen Of Science' is on at Valvona & Crolla until 28 Aug

## Stephanie Jayne Amies and Teddy Clements: Maybe coffee, tomorrow?

We were alerted to the fabulousness of this new musical by Stephanie Jayne Amies and Teddy Clements when our reviewer saw it during the first week of the Fringe and pronounced it to be a 5/5 show. This and the simple fact that it sounds really cool - it has a very modern theme complemented by powerful contemporary harmonies - made us think we should collar someone from the production for a quick chat. In the end, we got to talk to two people, the creative composing partnership of Amies and Clements.

**CM: To begin with, what's the story of the musical? What happens during the show?**

A&C: 'Tomorrow, Maybe' is not so much about one story as it is about looking at multiple people's stories. It's set in a commuters' coffee shop and looks at snapshots of the lives of the people we pass everyday and yet know nothing about. Stylistically the show bridges the gap between a song-cycle and a musical as it has a selection of stand-alone songs around similar themes, but it also has the interweaving story-line of Rosa, the coffee-shop owner, and her Sicilian heritage.

**CM: Are there specific themes the show explores?**

A&C: Yes! The show revolves around many different themes and as one of our reviews said "you are drawn to fall in love with the overall concept". It's all about people, and the themes include daily struggles - finding something good in every day - but it's mainly about people living separate lives. This show has been on quite a journey, and more recently we've built in our favourite theme: people can surprise you and do amazing things if you give them a chance.

**CM: What inspired the creation of a show?**

A&C: Well, there were two main things that inspired this show. Firstly, as many people do, we both like a good people-watch and find coffee shops fascinating places - where are people from? What do they do? What are their lives like? The other thing is the show quite simply comes from a raw and truthful place; finding the courage to make change isn't easy, but it's mighty satisfying to look back and know you made the right decision.

**CM: How would you describe the music? Does it have a specific style?**

A&C: There are lots of different contemporary musical theatre styles within the piece, but our music is particularly known for its powerful, interweaving harmonies. In such an

intimate space, you really do get a surround-sound effect which our audiences have loved.

**CM: How did your partnership begin, and how does it work? Does one person do music and one lyrics, or is it a joint effort?**

A&C: We have been friends for over seven years now. We met at uni, were housemates for several years and have worked together on a variety of different projects. In 2013 we worked together on some arrangements and enjoyed working together so much that we decided to write a full musical together. We have quite a unique way of working and do not follow the traditional music/lyric split as you often see in new writing. Usually Steph writes music, book and lyrics, and Teddy writes additional music and arrangements, but more recently we have been working together to write songs together from the beginning, which is new way for us to work, but we're excited to see where it will lead.

**CM: How does the process of creating a musical work? Do the songs drive the narrative or does the narrative drive the songs?**

A&C: For us it really depends on the musical. We have worked both ways before, but this musical has been on a whole different journey. It started off as a concert of original songs, which we decided to set in a coffee shop, but as we started putting it together, we



kept discovering more and more about the show, until eventually we settled on this concept. So I guess you could say that the songs originally drove the narrative, but once we stumbled upon our story, the story began to write the songs.

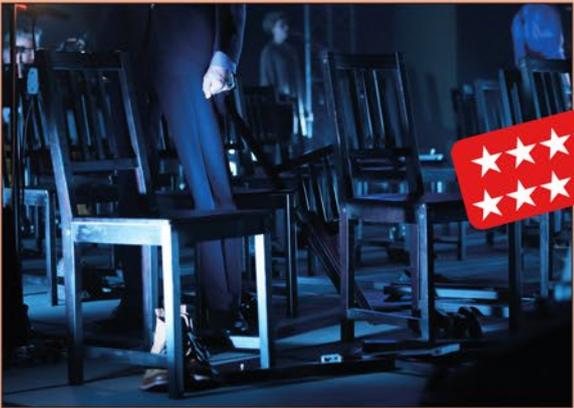
**CM: You mentioned the journey this particular show has been on. When did it all begin? How has it developed?**

A&C: The first draft of 'Tomorrow, Maybe' was written in 2014, and since then has been through two huge redrafts before reaching this Edinburgh version. We were extremely lucky to find the best of Southampton's musical theatre performers to workshop the show with us over the course of two years, and even luckier to find a lovely charity coffee shop - Asante, in Romsey - who gave us a place to rehearse and a place

to perform. Both workshops ended with public sell-out runs and we even won some awards along the way, including 'Production Of The Year' at the Southern Daily Echo Curtain Call Awards. So the show has been in the making for two years, but this is a brand new draft of the show, and Edinburgh is its professional premiere.

'Tomorrow, Maybe' is on at C nova, until 29 Aug.

/musicals




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33

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## Shôn Dale-Jones: Hoipolloi and the duke

Shôn Dale-Jones - who you may be more familiar with via his Hugh Hughes series of shows - is this year performing in 'The Duke', a new show inspired by both his own life and the current refugee crisis, which explores themes of kindness and generosity as well as loneliness. We gave Shôn a ThreeWeeks Editors' Award back in the late 2000s, which I think proves we have always been fans of his work. But with such an interesting new show, now seemed like a good time to catch up with him, about 'The Duke', his company Hoipolloi, and his love of the Edinburgh Fringe.

**CM: Tell us about 'The Duke'? What's the general premise?**

SD-J: The show is essentially about kindness and generosity and value, in all shapes and forms. A blend of theatre, comedy and storytelling, it weaves together a number of storylines: about me dealing with making compromising changes to a film script I've devoted myself to for ten years, my mother's loneliness, the fate of a valuable family heirloom - a porcelain figure of the Duke Of Wellington on horseback that my father invested in - and my increasing concern for refugees. Across it all, the aim of the show is to increase our ability to empathise.

**CM: So in amongst the personal stories, there's a political element as well?**

SD-J: Yes, the plight of refugees fleeing their homes in search of a better life for their families touches on the show at various points as the other stories unfold. In the show, as in my life generally, I question the value of what I do, as an artist and as a human being, and am trying to find ways to make any difference, however small. We have a major job to do as people to stop those in power from dismantling the 151 Refugee Convention.

**CM: What inspired the play? What made you want to create a show focused on these themes?**

SD-J: I have been becoming increasingly alarmed by the state of the world and feeling increasingly motivated to try to do something to make it better. So I set myself the task of trying to make a show that was 'worthwhile' making! I wanted to make art that makes a difference - that's why it's a 'donation show'. At the same time, I was becoming aware of the fact that my mother is only becoming older - another strand of the show's stories - which makes me acutely aware of our vulnerability and fragility.

**CM: Did you create the play by yourself? What is your usual working process? Do you work alone or are others involved?**

SD-J: Across many Edinburgh Festival Fringes, I loved performing as Hugh Hughes, and made those shows in collaboration with various artists. But for the first time, I made this show alone. I wrote it and made it simultaneously... It was a pretty practical process... writing, recording, searching for music all at the same time... once I set myself the constraint of sitting behind my desk for the entire show, everything followed. Also, as I wanted to make the show without charging for tickets, I had to do all these things by myself, in order to keep the costs of production to an absolute minimum.

**CM: As you say, it's a 'donation show', raising money for Save The Children's Child Refugee**

**Crisis Appeal (we've got one of your donation collectors in our picture over there). What made you decide to do this?**

SD-J: I decided to go this route because I wanted 'to do' something. I couldn't sit and watch the images of the refugee crisis any longer, feeling helpless. I want to try to make as much money as possible for the charity, but also to help raise awareness of the crisis and of the charity's work. I would love to encourage people to donate 'actions' as well as cash - and 'action cards' are also handed out at the end of the show.

**CM: The show is produced by your own company Hoipolloi. It's been going a long time now. How has it changed over the years?**

SD-J: Hoipolloi opened its rehearsal room door in 1993. I formed the company with Stefanie Mueller to make new work. We started with a gang of ten of us making big physical ensemble based devised theatre. We were passionate about collective creativity and improvisation. The company has been through various stages. Right now it exists to make my work. I'm a writer - I tell my stories because I love telling stories that connect.

**CM: You mentioned your work as Hugh Hughes: many Fringe-goers will know you through that award winning series of shows. How different is 'The Duke' from those, in terms of a theatrical experience?**

SD-J: Not much different! It's still funny and poignant. It still mixes fantasy and reality. I still love the audience. I wanted to deliver this show as myself rather than as Hugh Hughes, though, so that I could really own the thoughts I was having about current politics and the refugee crisis - and not in any way hide behind an alter-ego. I also wanted to experience all the feelings that come with exposing myself rather than hiding behind a character. Altogether I think it makes for a more intimate performance.

**CM: Is Hugh Hughes ever coming back though?**

SD-J: He'll be back!

**CM: You've brought many pieces to Edinburgh, and you keep returning - what is lure of the Fringe for you?**

SD-J: I love being part of it all. It's so vibrant. It's not safe. You are taking a risk as a performer and as an audience. I love meeting fellow theatre makers, performers, producers... It holds a particular community. The conversations are inspiring. The friendships made are wonderful.

Shôn Dale-Jones performs 'The Duke' at Pleasance Courtyard until 29 Aug.

## zazU: Punning



We first heard about the comedy theatre troupe that go by the name of zazU back in 2014, when they delighted our reviewer with their "parallel universe sketch show". They've gone from strength to strength since then, honing their style, and returning with two puntastically titled shows: 'A Fête Worse Than Death' last year, and 'Raisins To Stay Alive' this time round, both set in their self created land of zazU.

We thought it was about time we had a zazU chat, to find out more about this year's offering, and about the team behind it all: Harrie Hayes, Tom Machell, Nick Read, Maddie Rice and Katharine Armitage.

**CM: We've seen you (and loved you) at Fringes past, but tell us a little about your new show.**

zazU: Last year we had a fête and shot a load of singers, so this year we asked ourselves: what's the next logical step on from there? And we decided to end the world. So our new show starts with the announcement that the island of zazU is going to be flipped over in twelve hours time. There's then a bit of panicking followed by a lot

## g in a parallel universe



of stiff upper lip (and a barbecue). A downtrodden northerner gets told he's the saviour of zazU and sets off to see if that's true. And a teenager gets thrown out by his mothers for singing and begins a forbidden love affair. It's very serious drama really. Apart from all the bits involving jelly. Or monkeys. Or popcorn. Or raisins. Or chips. We seem to have a lot of food stuffs this year.

**CM: How would you describe the format? Is it sketch? Theatre? Long-form sketch? Stuff?**

zazU: Now that's a tricky one. It's not really sketch anymore, in the sense that our characters have a story-line and everything feeds into an overall narrative. But we do still have a lot of characters and settings and we love the randomness that sketch allows. Maybe the best way to describe it is 'long-form character comedy'? I think the main thing is that everything we do comes from our characters. And it's funny. Does format matter if it's funny?

**CM: You say it's not really sketch "any more". So has your style changed over time?**

zazU: It's more narrative these days. At first we were incredibly random, but then we began to unearth the mad joy of weaving things together. It makes our lives so much more difficult but we think it works. We've also got more open about our weirdness. At first it was like we were smuggling it in and now we are out and proud like Gloria Gaynor singing "I am what I am".

**CM: How did the group come together in the first place?**

zazU: We are four actors and a director, and we met when the director cast the four actors in the topical sketch show 'NewsRevue'. She didn't know what she was creating when she did this. We did six weeks of 'NewsRevue' together, and then we had an awkward moment, like teenagers who fancy each other

but don't want to say anything, where we were all wondering whether the others were serious about carrying on working together. Eventually we asked each other out and, after a few awkward fumbings, zazU was born!

**CM: How do you come up with your material? Do you all sit in a room being creative, or do you all arrive at the table with individual ideas with which to create a creative mashup? Do you ever kick off?**

zazU: We have several different methods. Sometimes we all come in with separate scripts and then put them through the wringer that is the group hive mind. A lot of the time we start with a basic idea, improv from it, then get something written, then re-improv, change etc etc. We do everything very collectively: like a weird family who are a bit too close and, as we all know, families never fight. Ever. At all.

**CM: How do you decide who plays which roles? Do you tailor them to each performer?**

zazU: They tend to naturally fall to a certain performer. Sometimes we purposefully go against what people might expect in terms of who's playing a character, particularly when it comes to gender. Have the actors ever physically fought each other over a particular role? Well, that would be telling.

**CM: You are clearly fans of cheesy plays-on-words, as are we. Is wordplay a big part of your comedy?**

zazU: Cheesy plays-on-words are brilliant. But, no, in all seriousness, we hate puns.

zazU perform 'Raisins To Stay Alive' at Gilded Balloon until 29 Aug

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## Tim Renkow: A very brief history of him

US import Tim Renkow has been making quite a name for himself in recent years. He's won the title of Leicester Square New Comedian Of The Year, been nominated for Best Newcomer at the Chortle Awards and won the Amused Moose Laugh Off Award. And, as his publicity notes, he has also been awarded severe cerebral palsy, by God. Given all this attention he's been getting - and with him in town with his show 'King Of The Tramps' - we thought it was about time we had a very quick chat with him.

**CM: So, Tim, that's an interesting name for a show. Where did it come from? Is this title official?**

TR: Two of the major themes in this show are homelessness and falling in love. 'King Of The Tramps' is what my girlfriend started to call me as she watched countless strangers walk up to me and hand me money. So, I felt it had a nice double meaning. Also, my agent wouldn't let me use my original title, 'Jesus Was Only In It For The Pussy'.

**CM: I know this is probably quite a difficult question to answer, but for those who haven't seen you perform yet, can you describe your style of comedy?**

TR: Life is silly, the more serious people find a subject, the sillier I find it. I try to show you why what you believe in is ridiculous. As a consequence, I get labelled as 'dark'.

**CM: This isn't your first time performing at the Fringe, is it?**



Photo by Bruce Hayden

**What do you like about it? What made you want to come back?**

TR: I like doing an hour long show every day. And I'm good at it.

**CM: It seems like you've been doing quite a lot of TV appearances of late - how does that compare to doing live shows every day?**

TR: They're both fun. TV is more exciting at the moment, because I've never done it before.

**CM: Can you tell us a bit about this upcoming BBC Comedy Feed show you have in the pipeline?**

TR: It's a fifteen minute sitcom called 'A Brief History Of Tim'. It's about someone who needs to get a job, but he can't stop being a smart-ass for long enough to pass a job interview. Basically, a millennial trying to make it as an adult for the first time and failing.

**CM: Can we go back to the beginning for a moment? What made you become a comedian? Did you always want to be a performer?**

TR: I was studying art and could not sell anything because I couldn't stop making fun of the pretentious clients. So I thought, "I'll just make fun of people for a living". It has seemed to work out so far.

**CM: You are originally from Memphis in Tennessee. How did you end up living and working in the UK?**

TR: I don't know. I was only supposed to be here for six months. Now it's been five years.

**CM: What's coming up next for you?**

TR: I've got a couple things in the pipeline. Unfortunately, I can't say anything about most of them! But 'A Brief History Of Tim' comes out September 1st on BBC 3.

Tim performs 'King Of The Tramps' at Heroes @ The Hive until 28 Aug

## Delia Olam: Finding Tahiri

When we heard about Delia Olam's show about real life Persian scholar Tahirih, we were totally intrigued, and thought it sounded fascinating - if also incredibly poignant and potentially painful - given the significant history of this woman ahead of her time. It's a one person piece, which the multi-talented Olam has co-written and stars in, as well as writing original music for it. We found out more about her, and Tahiri.

**CM: Can you begin by giving us an idea of what the premise of the play is? Where does the narrative take us?**

DO: It is execution night for the play's central figure of Tahirih, and we meet various people from her present and past, including leaping years before her execution, when she (in)famously removes her veil and appears before her male peers, demanding that they recognise - with this act - that the "fetters of the past are burst asunder" and that an "era of equality" has been set in motion... The character of Tahirih remains almost always behind a gauzy curtain, just beyond reach - as she was made to live her life - and from there she sings her own beautiful poetry, 'speaking for herself' between vignettes from the other characters. You should ultimately have her full story, passions, intentions and social influence gradually 'unveiled' to you - if you will - by a cast of unreliable narrators who love, revere or despise her variously, as we creep closer to her death - which comes at the dramatic climax of the piece.

**CM: The character you play is based on a real person - can you tell us a bit about her?**

DO: Tahirih, or Qurra't-u'l-Ayn as she is also sometimes known, was a Persian woman who was a highly educated scholar - against the norms of the day - and had a voice publicly as a religious teacher, something almost totally unheard of both before and since in that country; she was a famous "poetess" within her own lifetime; famously beautiful - the King wanted her for a wife - and also a fierce champion of the teachings of unity and justice of a new religion that emerged in her lifetime: the Babi Faith



Photo by Delia Olam

- a religious minority that was subject to the most bloody episode of religious persecution in Iran's history, and who experience ongoing persecution to this day.

**CM: What attracted you to the idea of making a play about her?**

DO: I am deeply drawn to stories of hope. I am a committed optimist in a world of default irony and cynicism. I found Tahirih's story to be so wonderfully inspiring and encouraging, because here is a real example of great courage and sacrifice in the face of considerable oppression and injustice, demonstrating to us that it IS possible to effect great change and even a lasting revolution - which is still unfolding - and in a beautiful, eloquent, non-violent yet fiercely principled and unwavering way.

**CM: Why did you want to tell her story?**

DO: The Babi faith became the Bahai faith and I grew up in a Bahai home. I was very impressed with what I was told about her, but unfortunately she was often accidentally framed as a victim to cruel circumstance - like the "Persian Joan Of Arc" as Sarah Bernhardt once said. I was only really attracted to creating a play about her when I was commissioned for the 100th anniversary of international women's day and discovered a woman with agency and power who experienced herself as equal. And all before even the first suffragettes meeting was called in the West!

**CM: Would you regard this as a feminist piece, given its themes?**

DO: Absolutely! It's about a woman - and her male peers! - starting a revolution of equality; of unity and justice and the eradication of all forms of prejudice.

**CM: What made you decide to create a one person show, rather than an ensemble piece?**

DO: It was originally written as an

ensemble piece! I originally imagined the characters all onstage at all times, but things took a creative turn when I began doing the play readings for test audiences a couple of years ago. For the sake of organisational simplicity, I read all the different parts myself, and the unexpected feedback came back strongly that a woman playing the male parts as well as the female ones in a play with these feminist themes was really serving the text well.

**CM: How did you go about the business of putting the show together? Did you do lots of research? Did you sit down and write, or was there more of a 'devising' approach...?**

DO: There was a sit down with the co-writer, Hera Whinfield, and we workshopped the shape of the piece and the 'voices'/figures we wanted to explore. Since beginning to offer the work to audiences, it's been a more 'devised' approach.

**CM: The show must have some pretty sombre moments, given the subject matter - is it difficult to perform because of that? Do you find it emotional?**

DO: When 'the moment' comes when Tahirih is strangled - for the 'sin' of speech - I am in fact playing the executioner and so pouring myself into his presumed power as he overpowers her, which is - and it's a little horrid to admit - actually quite energising. But then surprisingly, it's while singing the final poem, after that scene - in a song of such hope, outlining the kind of world free of religious pageantry and indeed hypocrisy of any kind, a world of justice and equality, friendship and the independent search for truth; the world which she believed her life to have been a sacrifice for - that is the moment I often get choked up.

Delia performs 'Just Let the Wind Untie My Perfumed Hair... or Who Is Tahirih?' at Assembly George Square Studios until 29 Aug.

/comedy

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## CHILDREN'S SHOWS

### The Grimmest Of Grimm Tales (Avva Laff! Productions)

Most of us enjoy a good Grimm tale, like 'Cinderella', 'Snow White' or 'Rapunzel'. But when promised the "grimmiest of Grimm tales," it's easy to get wary. After all, folk tales and mythology can be very dark indeed, when not softened by Disney's cheery adaptations. Avva Laff! Productions takes on some of the lesser-known tales here and, through witty staging, sense of humour and the occasional song, the unadulterated versions of these obscure stories become bright, fun and not scary. Using few props and lots of charisma, this troupe of four actors entertain adults and children alike. After a delightful morning of quality storytelling, maybe you'll place 'Hans My Hedgehog' above 'Snow White' in your favourites list.

theSpace @ Surgeons Hall, until 27 Aug | tw rating 3/5 | [Aida Rocci]

### Opera Mouse (Melanie Gall Presents)

'Opera Mouse' tells the story of a little

mouse and her dreams of becoming a great opera singer. With playful puppets, rollicking rhyming and outstanding opera, this forty minute show is a delightful way to spend a morning. Children giggled and sang along, and there wasn't a face in the audience that didn't have a smile on it – this is a show for children that the grown ups will enjoy too. Melanie Gall gives a confident, professional and, above all, entertaining performance in this one-woman, three-puppet show. 'Opera mouse' is a fun tale about following your dreams and supporting your loved ones as they follow theirs. Fantastic fun, and a fantastic way to introduce your little ones to opera.

theSpace @ Surgeons Hall, until 27 Aug | tw rating 4/5 | [Bethan Highgate-Betts]

## COMEDY

### Margaret Thatcher Queen Of Game Shows (Off The Kerb / Aine Flanagan Productions)

Ding dong the witch is back, and this time the Iron Lady is going for gold as she makes the audience battle it out for their benefits. With

the promise of games, prizes and catchphrases, expect challenges including reorganisation of the NHS, Euro-zone assault course and a second referendum bonus round, plus booby prizes from the Wheel Of Misfortune. Bursting with political satire, this comedy musical extravaganza features cameos from the likes of Nigel Farage, Nicola Sturgeon and Owen Jones, who have come to persuade Maggie to change her ways. 'Christmas Carol'-style. The jokes come thick and fast, and with a wonderful mix of song dance, this brilliant camp spectacle is nothing short of a comedy masterpiece.

Assembly George Square Gardens, until 29 Aug | tw rating 5/5 | [Daisy Malt]

### Egg - Static (Egg)

Making a show feel organic and spontaneous, while maintaining a sense of coherence and structure, is not easy to do, but comedy duo Egg make it look easy. Emily Lloyd-Saini and Anna Leong Brophy have a rat-a-tat rapport that's zippy and infectiously fun, immediately endearing themselves to the audience. Throughout the sketches they weave

5/5



### John Robertson: The Dark Room (CatFace Talent)

Normally it's easy to go unnoticed as a reviewer, and I thought in 'The Dark Room' I would be safe. Oh, how wrong I was! John Robertson, the sinister gamesmaster in this live-action text-based adventure, knew I was there and I wasn't coming out unscathed. Pitted against two children whose ages added up to less than mine, we battled it out in the 'passive-aggressive co-op' round, taking turns to select an option in an attempt to escape the Dark Room. Alas, I succumbed after an ill-advised decision to Skype. But losers win prizes, and now adorning ThreeWeeks HQ is an inflatable Banana Of Shame. Loud, raucous and brilliantly daft, this is unrelenting fun that everyone will have a chance to take part in.

Underbelly Cowgate, until 27 Aug | tw rating 5/5 | [Darren]

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an ongoing storyline that pays off really nicely in the finale, showing not just effective comedy chops but an eye for storytelling that elevates this hour above your average sketch show. The sketches are topical but not preachy or tired, in fact, the whole show feels very off-kilter and completely fresh. An exciting hour of comedy that promises even greater things to come.

Laughing Horse @ Southside Social, until 23 Aug | tw rating 4/5 | [Patricia-Ann Young]

### Joe Hart: Internaut (Total Comedy)

Prepare for a journey through cyberspace, as Hart burrows down those internet tubes to find the funny side of growing up in the digital age. Perhaps resonating most with the 18-30 bracket, he reminisces about MSN Messenger, ridiculous first email addresses (find out yours if you didn't have one) and discovers the social media-fuelled pitfalls of sharing a name with the England goalkeeper. He doesn't stop there though: he's developed Fringe-themed video games that amusingly capture life at the festival. A 'Street Fighter' parody

featuring comedian versus reviewer made me sink into my seat a little, but fortunately I don't need to be a real life baddie and crush his dreams. Hart is warm, quirky and makes geeking-out cool.

Gilded Balloon Teviot, until 29 Aug | tw rating 3/5 | [Daisy Malt]

### Tiff Stevenson - Seven (Tiffany Stevenson)

From the feminist problems of female leaders, to a tongue in cheek discussion of how vanity is inescapable for women (it's a manifestation of the culture we're victims of, ya see), Tiff Stevenson possesses a rare level of insight. Effortlessly marrying the personal with the political by demonstrating their inextricable bond, a lot of Stevenson's material is of the sort where you have to laugh, because otherwise, oh boy, would you cry. Her routine on the violent sexualisation of young girls is particularly poignant, and her discussion of our failure to hold the perpetrators of violence to account effortlessly shows that you really can talk about anything in comedy, because look, comedy

can be used as a force for good.

Assembly Roxy, until 28 Aug | tw rating 4/5 | [Nina Keen]

## DANCE

### The Hogwallops (Lost In Translation Circus)

Invited into the home of the chaotic Hogwallops, we see the troupe perform acrobatics with great precision as they go about their lives. Baking a cake and hanging out laundry never looked so much fun, although if I had climbed on the microwave I don't think my mother would have appreciated it! My enjoyment of the wonderfully quirky performance was enhanced by the genuine delight of the young children in the audience - I think I must be softening in my old age. The gasps and giggles from tots, plus their utter belief in the display unfolding before them, was brilliant. It's perfect family entertainment, featuring what will probably be the only aerial acrobatic display with a Zimmer frame you'll see this August.

Underbelly Circus Hub, until 22 Aug | tw rating 4/5 | [Daisy Malt]

### Attrape Moi (Flip Fabrique)

No need for drumrolls or ceremoniously performed circus acts. For Flip Fabrique, the stage is a playground where high-level acrobatics and parkour are the natural vocabulary. In a nonchalant way, with their casual clothes and childlike energy, these six performers show off incredible trick after incredible trick to the beat of pumping music, leaving the audience breathless. But it is not just acrobatics: it's their inventiveness and charisma. The show is presented as the reunion of a group of childhood friends - a setting that opens the door to some sweet nostalgia, playfulness and jokes that weave the acts together with humour. 'Attrape Moi' is thrilling and electrifying, probably one of the best circus performances I have ever seen.

Assembly Hall, until 29 Aug | tw rating 5/5 | [Aida Rocci]

## MUSIC

### My Ain Countrie: 17th-19th Century Songs Of Scottish And Northern Emigration (Border Ballads)

If you're footsore and far from home, step inside and be soothed by these folksongs of hard times and leaving home. Or perhaps you just have an interest in stories and songs? Either way, you'll like this. For me, it was an oasis of calm, with Elspeth McVeigh's perfect diction and gentle manner making it easy to connect with the poetry of earlier lives. Accompanied by fiddler Aaron McGregor, McVeigh touchingly sang unadorned songs about the vulnerable, with interesting historical introductions. My favourites were 'If I were I Blackbird' and 'Unquiet Grave'; so take the advice from these songs and "whistle and sing," as you resume your festival refreshed and



5/5

### Rob Auton - The Sleep Show (Rob Auton / PBH's Free Fringe)

Surreal comic poet Rob Auton is quietly, modestly unique. His absurd humour meanders along, hitting you with the occasional dad joke before rambling off again, and is framed this year by articles from a joke magazine he's made about sleep. He's immensely creative, and many of his jokes contain as much strange beauty as they do humour. The recurring theme, of preferring his sleeping self to his waking self, grows in its poignancy throughout the show. It culminates in a letter to himself about waking back up to life, which is so utterly beautiful and life-affirming that it had me in tears. As well as being completely hilarious, 'The Sleep Show' will fill your heart.

Banshee Labyrinth, until 28 Aug | tw rating 5/5 | [Nina Keen]

ready to carry on with the adventure of life.

theSpace @ Surgeons Hall, until 20 Aug | tw rating 4/5 | [Louise Rodgers]

### Superwomen Of Science - Minerva Scientifica (Electric Voice Theatre)

This is an important work, but it's also fun. Frances M Lynch (soprano) and Herbie Clarke (sound design) put on a twenty-first century show, portraying notable but neglected historical women scientists, with music from contemporary female composers and an electronic soundscape. Lynch is an accomplished actor; she played eight different scientists convincingly in a mixture of plainchant, baroque and contemporary singing styles. Her portrayal of Karen Wilmhurst in 'Bee-Mused' entertained, by showing the person who wrote the first world history of bee keeping unselfconsciously demonstrating her bee observations. 'Williamina - Astronomer Frae Dundee' gave me a glimpse of a clever, spirited woman, who rose from housekeeper to astronomer at the Boston Observatory. These women deserve recognition - come and meet them.

Valvona & Crolla, until 28 Aug | tw rating 5/5 | [Louise Rodgers]

## THEATRE

### The Blind Date Project (Aurora Nova in association with Andrew Carlberg and Bojana Novakovic)

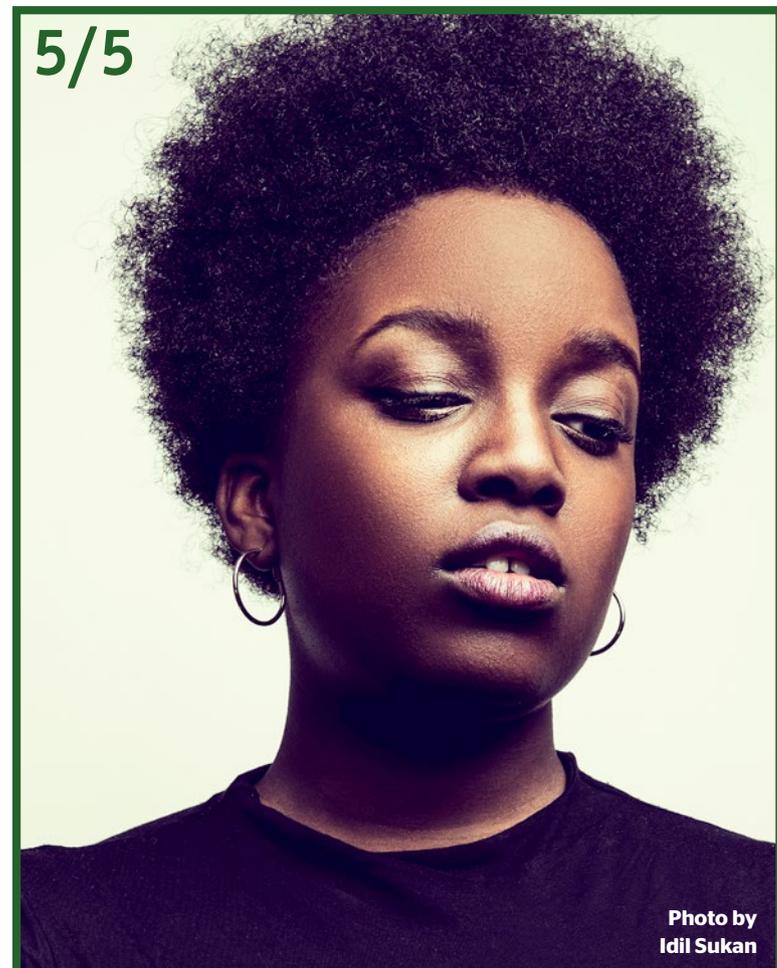
A blind date. Anything can happen.

Most people can relate to that giddy feeling of meeting someone with the prospect of a happily ever after, but 'The Blind Date Project' reveals the voyeuristic pleasure of watching intimacy develop between two strangers. Set in a bar, Anna meets a new guest every night. Nothing is scripted, but the key to the show is the brilliant production, which guarantees quality and spontaneity. The show is directed live, the performers are incredible (including the cheeky but endearing bartender) and the characters are set up to entertain. The pace doesn't lag, there's humour and a surprising sense of realism to the evening. By the end, even the audience falls in love.

ZOO Southside, until 28 Aug | tw rating 5/5 | [Aida Rocci]

### Every Brilliant Thing (Paines Plough)

With audience members crying from around 20 minutes into this show, I knew I wouldn't leave unscathed. Duncan Macmillan's script, about a young boy coming up with a list of "brilliant things" after his mother's first suicide attempt, is the perfect mix of big ideas and tiny joys. Jonny Donahoe is a wonderfully welcoming, engaging performer, with the audience standing in for the other characters. There's no need to feel nervous, however, as Donahoe's gentle direction makes this feel the safest of safe spaces. It's achingly sad in places, touchingly sweet in others and just hilarious the rest of the time. My list now includes: 124. incredible theatre. 125. crying and



5/5

Photo by Idil Sukan

### Lolly 2 (Mick Perrin Worldwide in association with Dawn Sedgwick Management)

Lolly Adefope's second Fringe show comprises immensely creative character and sketch comedy, weaving in surreal humour and weird jokes to make real points. She discusses and meta-discusses race, calling out critics for having the gall to suggest she was doing this wrong. This is juxtaposed with sketches highlighting just how dangerously clueless mainstream society, and we who participate in it, still is. Her political material is as hard-hitting as her surreal stuff is completely bizarre. If Adefope's talent knows any bounds, we've yet to come across any sign of them. Every moment of 'Lolly 2' is screamingly hilarious and inexhaustibly innovative: I never wanted this show to end.

Pleasance Courtyard, until 28 Aug | tw rating 5/5 | [Nina Keen]

laughing in a room full of strangers. 126. 'Every Brilliant Thing'.

Roundabout @ Summerhall, until 28 Aug | tw rating 5/5 | [Gemma Scott]

### At War With Love (Chiaroscuro Theatre)

Overwrought and overcooked, 'At War With Love' lays it on thick while trying to bring Shakespeare's sonnets to the stage. Set during WW1, four couples speak and write to each in other in the form of the bard's sonnets. This potentially nice idea is dealt with too heavily-handedly to be truly successful, with subtle-as-a-brick 'atmospheric' music playing almost throughout the full play, which is far more annoying than it is romantic. Director Gail Sawyer also tries to incorporate some physical theatre into the proceedings, but the actors struggle and it comes off stilted and awkward. Tales of romantic love become tales of woe in this well meaning, but disappointing, homage to Shakespeare.

Greenside @ Nicolson Square, until 20 Aug | tw rating 2/5 | [Patricia-Ann Young]

### Wind Resistance (Edinburgh International Festival / Karine Polwart)

Karine Polwart's talent and voice are brought to another dimension in

this magical mixture of different art forms. From a theatrical perspective, Polwart's ease and connection with her audiences draws us into her songs in a more profound and personal way, something of fundamental necessity especially now, "in this era of austerity, creeping isolation and individualism". Magical visual images are brought to life by live sound recordings, projections and stylistic but minimal set design. The intertwining of songs and spoken word reconstructs the landscapes and animals who live in the performer's home of Fala Flow, warming the hearts of those who are familiar with it, and inspiring those who aren't. Connection is survival, thank you for reminding us.

Rehearsal Studio - The Lyceum, until 21 Aug | tw rating 5/5 | [Lucrezia Pollice]

### House And Amongst The Reeds (Clean Break)

This double bill of new plays puts centre stage the often-marginalised stories of BAME women affected by the criminal justice system. In 'House' by Somalia Seaton, a Nigerian mother shockingly denies her daughter's mental health issues, and the play explores the difficulty of rebuilding family relationships amid such secrecy and shame. 'Amongst the Reeds' by Chino Odimba depicts a friendship

between two asylum seekers, whose lives are limited by fear and lack of legal status. Róisín McBrinn's direction brings out the resonances between the two plays, which both feature strong performances by a talented cast. Seaton and Odimba's plays deftly combine the domestic with the political: Clean Break's double bill demands to be watched.

Assembly George Square, until 27 Aug | tw rating 4/5 | [Hannah Greenstreet]

### Life According To Saki (Atticist)

In the trenches of WW1, where shortly he will die, writer H.H. 'Saki' Munro regales fellow troops with sharp, satirical stories of upper-class Edwardian England. This ambitious adaptation is brought to life by a strong cast - Tom Lambert is superbly smarmy as mischievous anti-hero Clovis, while Caitlin Thorburn excels in the delightfully black story 'Esme'. These stories, displaying Saki's piercing satirical wit, are the most successful adaptations. Later, more serious stories are less assured, and a production crammed so full of ideas and devices (puppetry, dance, masks and more) might have benefited from excising them for a leaner runtime. As it stands, the show runs a little long, but otherwise it's a solid adaptation of the source material, bolstered to intermittent excellence by its performers.

C, until 29 Aug | tw rating 3/5 | [Jon Stapley]

### My World Has Exploded A Little Bit (Natural Shocks)

Fair warning: you might cry. Lots of people did. It is a play about bereavement after all. Writer-performer Bella Heesom, with the aid of piano-playing assistant Eva Alexander and Microsoft PowerPoint, guides us through the 17-step process of coping with a loved one's death. The result is a show that's funny, energetic, profound and heartbreaking all at once. There's so much creative energy here, whether it's in Heesom's emotionally exacting retellings of her experiences, or the beautiful pencil illustrations that accompany them. It's a little long, a bit repetitive, and I don't agree with making audience members hug each other ("No-one likes this," whispered my designated hug-partner, accurately). But it's brave, and honest, and it makes an emotional connection that'll stay with you.

Underbelly Cowgate, until 28 Aug | tw rating 4/5 | [Jon Stapley]

### Scorch (Prime Cut Productions)

"I'm an OK human, I think," declares the gender-nonconforming teen of 'Scorch', as they face a prison sentence of three and a half years and a place on the sex offenders' list. Inspired by a recent court case about 'gender fraud', Stacey Gregg's monologue 'Scorch' goes behind the sensationalism and homo/transphobia that marked press coverage to present the other side of the story. It is immediately clear why 'Scorch' won Best New Play at the 2015 Irish Times Irish Theatre Awards. The



### Mercury Fur (Fear No Colours)

If blood, guts and gangs are your thing, this is the play for you. It's set in a post-apocalyptic fictional but parallel world, brought to life by this Glaswegian company of young adults who manage with nothing but talented actors and outstanding direction. The intimate but powerful performance leaves audiences in utter disgust, distress and discomfort - I see audiences grab each other by the hand, whilst my friend tells me she wishes she could stop the performance. If you're a fan of In-Yer-Face Theatre then this is a great representation of how it should be done - Philip Ridley would have been proud!

C cubed, until 28 Aug | tw rating 5/5 | [Lucrezia Pollice]

script is lyrical, subtle and morally ambivalent, exploring what society does to people who don't fit into a box. Amy McAllister delivers a consummate performance: sensitive, funny and incisive.

Roundabout @ Summerhall, until 28th Aug | tw rating 4/5 | [Hannah Greenstreet]

### The Surge (The King's Players)

There's been no shortage of debate recently about what political protest can realistically achieve, and this piece of new drama from The King's Players jumps headlong into that debate. The story follows newly elected MP Jessica Wiles as she takes her background of grassroots activism into Parliament, in an attempt to effect real change, and what follows is a frank examination of whether this is possible. The result is a slightly mixed bag: for instance, a scene in the Houses of Parliament provides amply amusing opportunity for the skilled young cast to mock the constant harrumphing and jeering, but it also goes on too long. The play

as a whole wants tighter focus, but it engages with enough ideas to be interesting.

Greenside @ Royal Terrace, until 27 Aug | tw rating 3/5 | [Jon Stapley]

### The Unknown Soldier (Grist To The Mill Productions Ltd)

Amidst the myriad of First World War plays surfacing at the moment, it's easy to feel unenthusiastic about the prospect of yet another but 'The Unknown Soldier' is one you should definitely feel excited by. Powered by a magnificent solo performance from Ross Ericson, the play looks at the men left behind to find and rebury the 'glorious dead'. Here, the war is personalised to one man's account. It stands as a stark reminder that, despite all the facts and figures of the war, it was a deeply individual conflict. The play soberingly questions our institutional memorialisation of the war, showing that whilst we do remember, a lot has been forgotten.

Assembly Hall, until 29 Aug | tw rating 5/5 | [John Sampson]

5/5



Photo by Idil Sukan

### Nish Kumar - Actions Speak Louder Than Words, Unless You Shout The Words Real Loud (Phil McIntyre Entertainments)

One wonders how many more years Nish Kumar can keep up the seemingly impossible trend of continually upping his game. In his latest show, he moves effortlessly from discussing gentrification to racism to the Labour Party to Brexit, each phrase utterly loaded with insight and side-splitting humour. I've never heard anywhere near as frequent belly laughs and applause as I did at this show, yet Kumar deserves every chortle and clap he gets. His delivery is natural, his structure is airtight, and his gags seem effortless in their genius. They reflect their subject matter in their complexity, but manage to maintain their accessibility without so much as a hint of dumbing down. This show is simply outstanding.

Pleasance Courtyard, until 28 Aug | tw rating 5/5 | [Nina Keen]

5/5



Photo by  
Rosalind Furlong

### Angel By Henry Naylor (Pipeline Productions)

Watching 'Angel' by Henry Naylor make you feel as though you've been transported from plush, safe Edinburgh to a small, dangerous town on the border of Syria. We nervously follow young Rehana, as she endures the horrors of ISIL closing in on her and her way of life. Director Michael Cabot strips things back completely, letting his exceedingly capable actor Filipa Bragança carry this one-woman show, with only a barrel for a piece of set. Bragança is phenomenal as a brave young Syrian girl searching for her father. She makes Naylor's script wonderfully, terrifyingly vivid, in an incredibly moving performance. Important, frightening, and happening now, 'Angel' reminds us that the atrocities some of our generation are living through are not that far away.

Gilded Balloon Teviot, until 29 Aug | tw rating 5/5 | [Patricia-Ann Young]

### Van Gogh Find Yourself (Walter DeForest / PBH's Free Fringe)

Meet Vincent. Or rather, meet Walter DeForest as Vincent. This 'true-life' show takes place in a small room in a cosy café, so you find yourself eyes to eye with the performer, who talks about the painter's life while he sketches portraits. Yet, despite these intimacy-inducing conditions, there was a remarkable lack of connection with DeForest. The monologue didn't feel directed at the audience, but more like a self-indulgent tirade about Van Gogh's hardships, which failed to maintain the illusion that we were

with the artist. The portraits also didn't resemble Van Gogh's art and, contrary to what was promised, not everyone got a portrait. The whole experience had a patina of untruthfulness and disappointment.

Natural Food Kafe, until 27 Aug | tw rating 2/5 | [Aida Rocci]

### XX (Poltergeist Theatre)

We let algorithms run so much already, it makes sense we'd eventually start letting them do theatre too. Jack Bradfield's 'xx' (pronounced 'kiss kiss') is an intriguing experiment: five actors, ten scenes and five

monologues, the composition of which is randomised by algorithm. Who acts in the scenes, what order they come in - it's up to the machine, and there are 36 trillion variations. The scenes themselves mainly deal with love and relationships; they're sweet, funny and beautifully performed by a talented cast. The algorithmic concept seems more meaningful to the actors than the audience, however: appreciating the scale of the endeavour requires attending more than once, which at the Fringe is a bit of an ask. Still, it's an undeniable achievement.

Paradise in The Vault, until 28 Aug | tw rating 3/5 | [Jon Stapley]

### Letters To Windsor House (Sh!t Theatre)

Dancing letterboxes, brass instruments and a (great) slide show all feature in Sh!t Theatre's hilarious new show about the housing crisis. Somehow it really works, brought together by magnetic performances from artistic collaborators and flatmates Louise Mothersole and Rebecca Biscuit. When they moved into their flat, Windsor House, they started to open past residents' mail, and this show speculates outrageously on these people's lives. It also considers what it means to blur the line between artistic practice and life, when one's life is making art. Amidst the laughter, there are moments of vulnerability from both performers and a searing critique of gentrification. 'Letters to Windsor House' hits uproariously close to home for members of Generation Rent.

Summerhall, until 28 Aug | tw rating 5/5 | [Hannah Greenstreet]



### Lucy McCormick: Triple Threat (Soho Theatre in association with Underbelly)

On the outside, 'Lucy McCormick: Triple Threat' looks like a loud mess of a thing. Comedy, cabaret, performance, big contemporary dance numbers and sing-a-long ballads all rolled into one sweaty, high energy hour. But, if you look a little closer, it becomes clear that the three performers have created something a lot more refined than that. This darkly funny show is a retelling of the New Testament in three acts, each with Lucy McCormick playing the main characters. With twisted comedy in tow, the show is free to delve pretty much anywhere. From the intricate choreography and musical numbers it's clear these performers are seriously talented - they've produced a surprising and ultimately unmissable show. A definite must see.

Underbelly Cowgate, until 28 Aug | tw rating 5/5 | [Bethan Highgate-Betts]



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

**Guy Masterson: The dos and the don'ts of going solo**

Every year the Edinburgh Fringe's theatre programme offers a plethora of one-person shows. As a performer, taking to the stage alone is a daunting task, though if it works, a particularly rewarding one too. For any actor considering that challenge, we asked the Fringe's very own expert of the format - Guy Masterson - for some top tips.

There are so many aspects to a good solo work that it is hard to identify all the key things to avoid, and there are no guarantees that - even if you get right everything that is controllable - the show will succeed. The x-factor plays the biggest part of all. But here are a few basic rules.

- 1. **Subject matters:** Pick a subject that matters to you. You are going to live with this piece at a level of intimacy beyond normal human relationships. It will force you to plumb the depths of your psyche, push the boundaries of your will-power and force the extremes of your stamina. For a performer, there will be no greater test than taking on a solo show.
- 2. **Reason d'etre:** Make sure your ambitions are well targeted. Don't assume that because you find a



- subject interesting that your audience will. A solo work requires so much commitment that you must be certain that the result will repay your commitment, and not just in terms of audience satisfaction. There needs to be a financial pay-off too. You need to think commercially. Who is going to buy a ticket for your show? If you don't know the answer to that question, STOP and shelve it until you do.
- 3. **Ego non grata:** This must not be about you. It must be about the audience. What are they getting in

- exchange for their ticket money? You can mount the most basic 60 minute, black-box, single-spot show so long as the audience are engrossed. Likewise, you can spend a fortune on set and costumes and bore the pants off them. Do a good performance job and the rewards will come both critically and financially.
- 4. **Platitudes not welcome:** Find a director that shares your vision but with bells on. Make sure they have experience in dealing with a very daunted actor. Ensure their focus is on

the story and not on the look. Accept no platitudes. Force the truth, because if they don't give you it, you will be surprised when the audience do and you might not want to hear it.

5. **Dramaturgy vitalis:** Get the writing right. Before you invest your heart and soul, make sure it's tight. Eliminate repetition. Maximise lyricism. Minimise exposition. And then, bloody learn it.

6. **Fiscalis vulgaris:** Find the money. Don't wing and prayer it. Design it, budget it, raise it, market it, deliver it. Don't under-fund it. If you can't afford it, it will eat at you on stage. You'll always be worried about audience numbers. Get the numbers right, and it will repay you. Get them wrong and you'll remain behind the eight ball.

7. **Immerse yourself:** Once you have conceived and manifested the project well, are fully vested in and on top of your work, give yourself to it entirely on stage. Hold nowt back. There must be no perceivable join between performer and the work. The performer IS the work. Give THAT to the audience.

8. **Celebrate:** If you get that far, enjoy! You deserve it.

Guy Masterson is presenting three solo shows at Edinburgh 2016. He performs in 'Shylock' and 'Love And Canine Integration', and directs Clair Whitefield in 'Chopping Chillies', all at Assembly Roxy until 28 Aug.

/theatre

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Photo by James Millar



## Laura London: Ten ways to cheat

**Close-up magician Laura London is performing 'Cheat' at the Voodoo Rooms this Fringe. To get you in the mood, she introduces some famous female cheats from cheating history, before providing ten tips for cheating at cards.**

I've been working as a professional close-up magician for the past fifteen years. But latterly I've been obsessed with the world of card cheats and hustlers; their stories, their lives and their methods. There's a huge crossover between magic and card cheating. Both professions use very similar techniques, a combination of digital dexterity and outright cunning.

It's not just magicians who are curious about cheats, it's the public too. Movies like 'The Sting' and 'Ocean's Eleven' portray them as quirky anti-establishment characters. Roguish knaves. The reality is far from that, but there is undoubtedly an element of the romantic, in fiction and film, when it comes to the depiction of con-men and hustlers.

On viewing these popular cultural images one question occurred to me. Where are the women? It turns out that they are as rare in the card cheating world as they are in magic, but I can tell you that they did exist and they were good too.

Two of my favourites are Poker Alice and Madame Moustache. Poker Alice, real name Alice Ivor, was a well known gambler in the American West, though she was originally from Devonshire. It is said she made as much as \$250,000 while playing poker from the early 1900's till her death in 1930. Alice was a skilled poker player but not averse to using her charm and beauty to distract her opponents at the table. She was also a good card counter, the skill of keeping track of which cards have been played.

In contrast Eleanor Dumont was a cheat through and through and notorious for crooked play. She was famous in the mid 1800s as a woman who flirted with the men to keep them at the table where she dealt. As Eleanor got older she grew a line of dark hair on her upper lip and ran a brothel, hence the nickname Madame Moustache.

In my own show in Edinburgh I tell the tale of another cheat, Geraldine Hartmann, but you'll have to come along to hear those details. Until then here are a few of the ways that Geraldine used to hustle people out of their hard earned cash when playing cards...

1. If you're dealing get a glimpse at the bottom card of the deck. Just knowing the position of one card gives you a huge advantage.

2. If there's a mirror on the wall, use it to get a look at your opponents' cards. If no mirror, then even a glass on the table or the surface of a cup of coffee can be used to reflect the face of a card as you deal it from the deck.

3. Mark the high cards. Easy to do if you have long nails. Just press them into the edge of the card.

4. Card counting. Very useful in Blackjack. Memorise the high cards that have already been dealt. It'll help calculate the odds when you draw new cards to your hand.

5. Ringing in a Cold Deck. Gambler's jargon for switching in a deck that has already been stacked so you will win.

6. Stealing chips from the pot. Risky but a sure way to take home the money

7. Planting cards on your opponent to let them take the blame; dirty play.

8. Control the shuffle. Yes, you really can shuffle any cards to any position ready for the deal. Takes lots of practice though.

9. Have a skill. A skill is a secret partner. Cheat so he is the winner. It takes the heat off you when you're dealing. You split the winnings later.

10. The Drunken Mitt. Pretend to be drunk and while people are trying to cheat you, you cheat them!

Laura London performs 'Cheat' at Voodoo Rooms until 28 Aug.

## Recipe Corner: Chopping up some chillies with Clair Whitefield

**Here we go with your second set of recipes of the Festival, from Clair Whitefield.**

Most people leave my show, 'Chopping Chillies', craving a curry. I love Indian food and I love cooking it. When I was younger I wanted to run my own restaurant, so in this show, where one of the characters opens a cafe serving Keralan food, I get to fulfil that ambition even if it's just on stage!

Yoga took me to India and kept me there for several months while I did my teacher training. I have incredible memories of the hot spicy samosas sold by street food vendors, mouth-watering vegetable biryanis, paneer pulled straight from the Tandoor and drinking spicy warm chai sitting on a beach wrapped in blanket.

For me a curry is also about the accompaniments: a tower of crisp poppadums, fluffy basmati rice and plenty of raita, lime pickle and mango chutney, and a lot of chilled beer. If I had to pick two dishes to cook and share they would be: lentil dhal (my go-to comfort food) and marinated paneer.

Food is central to my show, it's the thread that joins two very different people together: Katie, the young and hapless English chef and Ajna Jan, the story's hero, a martial artist and magical cobbler from Kerala who moves to Camden.

They strike up an unlikely bond, which transforms both their lives and 'Chopping Chillies' is their tale, one of love, loss and re-finding your footing in the world.

### Lentil Dhal

400g red lentils  
2 tsps turmeric  
2 tablespoons of oil  
2 tsps cumin seeds  
1 small onion, finely chopped  
2-3 cloves garlic, finely sliced  
1-2 fresh green chillies, prick them with a fork.  
1 tsp garam masala  
1 tsp ground coriander  
thumb-sized piece of fresh ginger, finely grated  
2-3 tomatoes, chopped

### Method

1. Place the lentils in a pan and cover with cold water. Bring to the boil and reduce to a simmer. Stir in the turmeric and the whole pricked chillies. Cover and leave to cook gently. You may need to add more water so they don't boil dry. So keep an eye on them. The consistency you want is a porridge-like sludge.

2. In a small frying pan, dry-fry the cumin seeds over a medium heat until toasted and fragrant (no more than a couple of minutes). Remove from the pan and set to one side.

3. Add some more oil to the same frying pan and gently fry the chopped garlic, onion and the grated ginger and tomatoes. Once the garlic is golden, mix in the toasted cumin seeds and the garam masala and ground coriander.

4. Give your gloopy - and now tender - lentils a good stir and then mix in your fried spice mixture. Serve topped with a sprinkling of freshly chopped coriander and some basmati rice.

### Marinated Paneer

For the marinade:  
125ml/4½fl oz Greek-style yoghurt  
small knob fresh ginger, peeled and roughly chopped  
2-3 garlic cloves, peeled and finely chopped  
salt, to taste  
½ tsp chilli powder  
1 tsp garam masala  
2 tbsp lemon juice,  
2 tbsp vegetable oil  
1 tbsp gram flour

1 tsp cumin powder  
seeds of 6 green cardamom, ground

For the skewers:  
300g/10½oz block of paneer, cut into 2.5cm/1in cubes  
1 large onion, cut into 2.5cm/1in cubes  
1 green and 1 red capsicum pepper, cored and cut into 2.5cm/1in cubes  
oil, for greasing  
6 wooden skewers, soaked for an hour  
2 tbsp butter, melted, for drizzling  
chaat masala to serve

### Method

1. For the marinade, mix together all the marinade ingredients in a bowl and add the paneer, onion and peppers. Cover with cling film and allow the paneer and vegetables to marinate for at least 30-40 minutes, in the fridge. If you can, leave it for longer so the flavours seep in.

2. Preheat the oven to 200C/400F/Gas 6 and oil a baking sheet. Or you can do them on the BBQ. But watch them. Constantly.

3. Thread the vegetables and paneer onto the skewers. Bake in the oven for seven minutes, drizzle over the melted butter, turn and cook for another 5-7 minutes or until the veggies and the paneer char at the edges.

4. Sprinkle with chaat masala and serve.

Clair performs 'Chopping Chillies' at Assembly Roxy until 28 Aug

Photo by Christa Holka



# All about ThreeWeeks

**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 email 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, published in late July, 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.

**THE THREEWEEKS WEEKLY MAGAZINE:** The ThreeWeeks Weekly Magazine is our flagship publication, a full-colour tabloid-sized magazine, published weekly during August and packed with reviews, interviews and exclusive columns. You can pick up your free copy of ThreeWeeks from all the key venues at the Edinburgh Festival and numerous other places across the city as well.

**THE THREEWEEKS DAILY EMAIL:** The TW Daily 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. Sign up for free at [threeweeksedinburgh.com/signup](http://threeweeksedinburgh.com/signup)

**THE THREEWEEKS WEBSITE:** In addition to the magazine and

daily email, there is the ThreeWeeks website at [threeweeksedinburgh.com](http://threeweeksedinburgh.com). All of our news, reviews, previews, interviews and columns appear there too, plus you can search content by genre, by venue or by year.

**THE TW:TALKS PODCAST:** ThreeWeeks has been podcasting from the Fringe for over a decade. The all new TW:Talks podcast will see Co-Editor Chris Cooke regularly interview some of our favourite performers, in Edinburgh during the summer, and in London all year round. Tune in at [thisweektalks.com](http://thisweektalks.com).

**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 set 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 all this out online or sign up for the free TW Weekly email at [thisweeklondon.com](http://thisweeklondon.com).

## 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

**Admin Manager:**  
Daisy Malt

**Reviewers:** Rosie Barrett, Jane Berg, Bruce Blacklaw, Stephanie Gray, Hannah Greenstreet, Penelope Hervouet, Bethan Highgate Betts, Oliver Jaques, Nina Keen, Andrew Leask, Daisy Malt, Francesca Peschier, Lucrezia Pollice, Aida Rocci, Louise Rodgers, John Sampson, Gemma Scott, Jon Stapley.

**Founders:**  
Chris Cooke, Geraint Preston, Alex Thomson

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

Tel: 0131 516 8842

### GET IN TOUCH!

**Editorial contact:**  
[TWedinburgh@unlimitedmedia.co.uk](mailto:TWedinburgh@unlimitedmedia.co.uk)

**Advertising contact:**  
[TWadvertising@unlimitedmedia.co.uk](mailto:TWadvertising@unlimitedmedia.co.uk)

**News desk:** [TWnews@unlimitedmedia.co.uk](mailto:TWnews@unlimitedmedia.co.uk)

**Complaints:** [complaints@unlimitedmedia.co.uk](mailto:complaints@unlimitedmedia.co.uk)

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# CtheFestival



Gavin Ling (Australia)  
**Committed to Mediocrity**  
 3-29 Aug 19.30 C nova

★★★★★  
 Independent



The Latymer Theatre Company  
**Big the Musical**  
 21-28 Aug 12.00 C



The So and So Arts Club  
**The Marvellous Adventures of Mary Seacole**  
 3-29 Aug 18.10 C nova

★★★★★  
 The Stage



Atticist  
**Life According to Saki**  
 3-29 Aug 14.15 C

★★★★★  
 BroadwayBaby



Asleik & Jon (Norway)  
**Aladdin and His Magical Europe Refugee Tour 2016**  
 3-29 Aug 17.30 C nova



Under Two Floorboards  
**Is it Tabu?**  
 4-29 Aug 19.45 C south



The Oxford Gargoyles  
**The Oxford Gargoyles: Jazz A Cappella**  
 15-29 Aug 15.30 C



Cobbles & Rhyme Productions  
**[Title of Songs]**  
 3-29 Aug 18.00 C **soco at ibis**



EM-Lou Productions  
**5 Guys Chillin'**  
 4-29 Aug 23.00 C **too**

★★★★★  
 The Gay Times



Morphe Theatre  
**Owl Time**  
 3-29 Aug 20.15 C nova



ACJ Productions  
**Tomorrow Maybe**  
 3-29 Aug 15.15 C nova

★★★★★  
 EdinburghGuide.com



Max Emmerson Productions and Elva Corrie  
**Adam & Eve and Steve**  
 3-29 Aug 17.45 C

★★★★★  
 BroadwayBaby

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