

**EDITION #15:  
SAT 17 AUG 2013**

## COMEDY

### **Damian Clark in G'Damo! (Damian Clark)**

'G'Damo' is a stand-up show of weirdly contradictory moments. Every joke - and I honestly do mean every single joke - is genuinely, gut-burstingly funny. Even better, the routine is intricately crafted with multiple clever call-backs, which resonate time and again, becoming funnier and funnier in a comedy feedback-loop reminiscent of Stewart Lee's style, though Clark is far cheerier than Lee. The problem is one of pacing, and rhythm. Every time Clark had the audience reeling with laughter he waited just a fraction too long before striking again, losing momentum and having to build up from scratch again. It's a minor flaw though, and he is scorchingly funny and charmingly engaging throughout, he's just not quite perfect. Not yet, at least.

Gilded Balloon Teviot, until 26 Aug (not 12), 7.00pm.

tw rating 4/5 [Andrew Leask]

### **Dear Ray (Max Dickins / PBH's Free Fringe)**

The show is linked by a series of letters from a 70 year old bookshop owner to comedian Max Dickins. Though the letters are funny, as the glue holding this routine together they're a little weak, often disrupting Dickins' rhythm, rather than providing structure. Dickins is a young comedian with bags of potential. He's at his best when his material has a little bite; his spot on critique of his own audience was at once scathing and affectionate. A tricky line to walk, yet he did so with aplomb. Once he settles on a tone and hones his skill, he will be big; for now, he'll provide you with more than enough laughs to justify an hour of your time.

The Banshee Labyrinth, until 24 Aug (not 19), 9.00pm.

tw rating 3/5 [Andrew Leask]

### **Dan & Dan Live: The First Sign of Madness (Dan & Dan / PBH's Free Fringe)**

Comedy that works on YouTube can be difficult to translate to live performance. Especially when it involves two versions of the same comedian shown simultaneously. However, Dan (live), begrudgingly

assisted by Dan (looming hologram-like on a screen alongside him), turn this obstacle into a virtue in this cleverly worked routine. Their banter, necessarily perfectly timed, is so wryly entertaining that in fact it steals the show from the YouTube songs the Dans perform. The Daily Mail song (1.6m views) is definitely a crowd pleaser, but the rest are gently amusing rather than laugh-out-loud funny, leaving the show slightly lacking in substance. Nonetheless, this duo are clearly one to watch in the real world as well as online.

The Canons' Gait, until 24 Aug (not 13, 20), 1.15pm.

tw rating 3/5 [Sarah Richardson]

### **Everything That Happened In The 20th Century, Seen Through The Eyes Of A Liar (Laughing Horse Free Festival / Ten In A Bed / Mike Shephard)**

Shepard romps enthusiastically through the edited highlights of the 20th century in a show that is entertaining and surprisingly informative. Clearly, he's not really able to cover absolutely everything that happened last century, but he fits a lot in; if you ever wanted to see history from a different perspective, this show may be of interest. Shepard manages to eke laughter out of the often-serious subject matter (read: wars), thanks to his well-timed punchlines and endearing self awareness, and although some of the more controversial material doesn't translate into laughs, it doesn't matter, because when the show isn't being funny, it's because it's just being interesting instead.

Laughing Horse @ The Counting House, until 25 Aug, 3.15pm.

twrating 4/5 [Tom Bateman]

### **The Appalling Carly Smallman (RBM)**

This is a frank and self-deprecating standup show, with some songs thrown in. In it Carly Smallman describes, in almost harrowingly intimate detail, the realities of her love life, her career choice, and her body image. It's funny, there's no question about that, and her performance is warm and informal, but somehow I don't fully connect with it. It may be that the material lacks ambition, or that there are plenty of other comedians at the Fringe mixing comedy and music more adeptly than this. However, this show remains a valiant

Edinburgh debut, and I expect that we'll be seeing see more of her in the future.

Gilded Balloon Teviot, until 25 Aug (not 13), 7.30pm.

twrating 3/5 [Tom Bateman]

### **Rob Carter: Murder (And Other Hobbies) (Feature Spot Productions Ltd)**

If you like songs about child murder, biblical characters and cats (and I do), then perhaps Rob Carter is the man for you. His charmingly clumsy ramble through a life of petty crime made for hilarious viewing, as he satirised his own middle-class upbringing and arts education. A bargain involving Carter's cashmere sweater led to one of the most entertaining and unusual pieces of audience interaction I've seen, leaving one member of the audience trouserless. Another high point was a strangely intense character monologue detailing the origins of Carter's guitar, a gift from his apparently violent grandfather. A ludicrously diverse performer, Rob Carter is unquestionably worth your time. And also your money.

Underbelly, Cowgate, until 25 Aug (not 14), 6.30pm.

twrating 5/5 [Tom Bateman]

### **AntiGraham (Graham)**

Tracing four unlikely companions as they fight for survival against a badger invasion, Graham are humorous but not incredible. Whilst I couldn't claim that the plot running throughout their sketches has been tried before, there is something a bit cliché about hapless, unlikely heroes facing down a horde of bloodthirsty animals. This main thread is also interspersed with a series of entirely unrelated sketches, which are all fairly average, covering Santa Claus and psychiatry. Nevertheless, the comical voice-over which announces badger progress throughout the show raised laughs, and added a sense of grandeur to the comedy. It's a shame the promising storyline of 'AntiGraham' wasn't developed further, meaning it was only the patterns on their shirts that were outstanding today.

Pleasance Courtyard, until 25 Aug (not 12), 4.35pm.

tw rating 3/5 [Jonathan Mayo]

### **Seann Walsh: The Lie-In King (Off The Kerb Productions)**

Seann Walsh does not get an easy ride from his sell-out audience - they're in vocal, if friendly, mood - but he deals with it with

the energy, wit and aplomb that characterise the rest of his set. From the everyday yoga positions to the only time he moves quickly, Walsh's material is sharp and funny and his timing is spot on. Tightly scripted and razor sharp, Walsh's set keeps the laughs coming thick and fast, never letting the audience pause for breath and segueing smoothly from one apparently unconnected topic to another. The only misstep is the ending, which feels a little padded and weak. Otherwise this is a show packed to the brim with high octane laughs.

Pleasance Courtyard, until 25 Aug (not 12), 9.20pm. tw rating 4/5 [Andrew Bell]

## DANCE&PHYSICAL THEATRE

### **Thor Of The Common Man (Theatre SanTuoQi / Performance Infinity)**

What begins as t'ai chi style performance turns into an exciting and theatrical display which makes great use of costumes and props. 'Thor Of The Common Man' is a tale of gods and demons and men, in which one man is raised up to the level of a god in order that he might save humanity. It is sometimes hard to fully appreciate the dancers' movements as the performance is dimly lit, though this does make the lightning from Thor's hammer more dramatic. Nevertheless, this is of no matter, as the main focuses (other than Thor) are the simple figures of the humans which the dancers manipulate in a way which displays a surprising range of emotions. Clever and pleasing.

theSpace on North Bridge, until 17 Aug (not 11), 1.50pm.

tw rating 3/5 [Jasmine Faller]

### **The Little Soldiers (Theatre Re)**

'The Little Soldiers' involved four clearly talented artists with a brilliant use of music and precise physical theatre, yet the overall piece didn't quite work. The music was fantastic, with rhythms, beats and melodies layered over each other to create both the background music and the sound effects throughout the piece, but it was probably the best part of the show. The comic moments were confused, and the entire storyline was difficult to understand. At times it seemed that a dance move or action was just in the piece for show, rather than to add anything to the overall plot. However, these dance moves were



## SNAP OF THE DAY: The Real MacGuffins, back at the Fringe, and hiding in the pages of our latest weekly edition! Photo: Rich Dyson

in themselves impressive, precise and cartoon-like; it was just a shame that the overall piece did not fully engross.

Pleasance Dome, until 25 Aug, 2.10pm.

tw rating 3/5 [Helena Wadia]

## THEATRE

### **Cain (Municipal Theatre London)**

It's an ambitious task for a fresh-faced troupe of new graduates to take on Lord Byron's 'Cain'. A 'closet drama', it is intended to be performed privately or as poetry. This production, then, thrived on its simplicity, with its cast of two and deliberate absence of set and props, letting the text and the actors speak unhindered. However, I was sometimes left with a sense that the production was a tad on the amateur side, and I'm still baffled as to why the cast wore nineteenth-century frock coats without shirts. To complement their simplistic production, simpler costumes might have worked better. Although wider audiences may not always appreciate the nuances of the text, fans of Byron would be foolish to miss such a rare gem.

theSpace @ Jury's Inn until 24 Aug (not 11, 18), 4.05pm.

tw rating 3/5 [Elizabeth Jewell]

### **Ciara (Traverse Theatre & Datum Point)**

A stunning monologue encompassing Glasgow's gangland

and haute couture. Ciara (Blythe Duff) is an eloquent and powerful gallerist, full of pride, humour and scorn for high and low. Mentioning her father brings the play to sudden halt - we see behind Ciara's 'hard' cultural dealings to the far harder industry behind: the crimelord who failed to shield her from his sordid world. She reports the knife fight that begins her downfall in the abstract, 'man A cuts boy B' - but she's compassion too, wailing for vacant alcoholic youth. We realise she's helpless, trapped into corruption and brutality - she's even seen to kidnap her lover's child for gain. And so she rises again to the hard heart of it. Mesmerising.

Traverse Theatre, until 25 Aug, times vary. tw rating 5/5 [Gavin Leech]

### **The Cherry Orchard (Kronos Productions)**

An ambitious and impressive new production of Chekhov's last play, 'The Cherry Orchard' has been transplanted into 1980's England (apparently the only era rivalling 1900's Russia in terms of class warfare). The music and costumes are spot on for this period. The translation brings the material up to date, although occasionally the language is rather stiff in practise. The cast are all excellent actors, although special mention goes to Daisy Cummins as the wonderfully aristocratic and unstable matriarch. Theo Harrison also provides much comic relief as Simon the secretary. The play veers between comedy and tragedy, tipping towards the latter in this production. This

polished student adaptation has achieved the Herculean feat of making Russian literature more current and accessible.

C aquila, until 17 Aug, 9.05pm.

tw rating 4/5 [Isobel Steer]

### **Paradise (Nottingham New Theatre)**

Truthful and touching, 'Paradise' tells the stories of several characters whose lives briefly intersect at a London station. While some of these stories are less compelling than others, they are uniformly well observed, with the honest, naturalistic dialogue raising regular chuckles of recognition from the audience. Helped along by a sweet-toned live soundtrack, five actors cover a several roles, with evident care being taken to make each distinct and fully-formed. Though the pace slackens when the sharp dialogue of the first half gives way to introspective monologues, solid characterisation and energetic, heartfelt performances carry the show. Just short of blissful, this is a fine piece of work, playing to the strengths of a dynamic, unquestionably talented ensemble.

Zoo, until 25 Aug (odd dates only), time 8.30pm. tw rating 4/5 [Dave Fargnoli]

**1/5 Bad**  
**2/5 Mediocre**  
**3/5 Good**  
**4/5 Very Good**  
**5/5 Excellent**



### Entertaining Mr Orton (Tower Theatre Company)

‘Entertaining Mr Orton’ is hilarious, dramatic, perfectly paced, exceptionally well-acted and beautifully written. The story depicts Joe Orton in the black comedy style of his own plays, following his relationship with Kenneth Halliwell up to his murder. The piece sticks closely to the real events while also being farcical; Orton’s theatre snob alter ego ‘Aunt Edna’ is a real character. The characterisation is superb, from tragic characters such as Orton’s mother to hilarious caricatures in the courtroom scene, but particularly with regard to Orton and Halliwell’s deteriorating relationship. Overall the piece is incredibly well-balanced, hilarious as it is ultimately sad, silly as it is profound and as good a depiction of the playwright as it is explosively entertaining.

C, until 17 Aug, 8.25pm.

tw rating 5/5 | [Julian Joseph]

### Genesis/Golgotha (Clancy Productions and Assembly)

Eve (yep, that Eve) and Jesus come to Edinburgh to treat us to a verbose, tedious rant. ‘Genesis/Golgotha’ is composed of two monologues; Jesus is a rambling, deranged, down-and-out who pelts out a non-linear, irate stream of conscious which leaves you feeling less compelled and more like you wish you’d chosen a different seat on the bus. Eve’s rant is more neurotic and self-pitying, but not much better. It’s clear both actors inject everything into their performances, though the subject matter isn’t as original or thought-provoking as it thinks it is; after an hour of Eve’s wailing and Jesus’ scatty movement and boob references, all you’ll want to do is run out into George Square, down a pint, and probably demand your money back.

Assembly George Square, until 26 Aug (not 12), 12.30pm.

tw rating 1/5 | [Holly Sharp]

### The Islanders (Show And Tell / Bristol Old Vic Ferment)

‘The Islanders’ is an autobiographical tale of Amy Mason and Eddie Argos’ holiday to the Isle Wight whilst in the throes of young love. It is a tentative and heartfelt recollection of the emotions that consumed their life at the time. The use of real pictures in the background, paired with the truth and sensitivity evident in Mason’s words, grants the play a special believability. Of course

many audience members might have been there to see Eddie Argos, the frank, shouty lyricist from the rock band ‘Art Brut’. But I’ll admit, it’s not my favourite music. There were moments of wit; however, the dialogue was slightly monotonous causing the play to drag ever so. A good show, but not great.

Underbelly, Cowgate, until 25 Aug ( not 12), 4.00pm.

tw rating 3/5 | [Alice Taylor]

### Desperately Seeking the Exit / Free Festival (Peter Michael Marino)

A bad day at the office, or perhaps it would be better to say ‘year’. Peter Michael Marino animatedly relates how his ‘baby’, a big-budget musical of ‘Desperately Seeking Susan’ wasted away in front of his eyes through mismanagement, miscommunication and misunderstanding. His reflections on life in London’s West End are comic jabs at the British ‘past-time’ of pathological politeness and droll dressing downs of those he sees as responsible for the failure of the musical. Littered with very specific cultural references, it might leave some a bit bewildered, but Marino’s catty spontaneity is accessible and will keep everyone eagerly awaiting the next chapter of his tale. ‘Desperately Seeking the Exit’ is a unique snapshot of the world of musicals.

Laughing Horse @ The Counting House, until 25 Aug (not 13, 19), 6.15pm

tw rating 4/5 | [Melissa Steel]

### Killing Roger (Sparkle And Dark)

An absolutely heart-wrenching new play exploring the controversial issue of euthanasia. The performance charts the friendship that blossoms between a young college student, Billy, and a dying elderly man, Roger, who ultimately requests that Billy help him end his life. The beautiful script, phenomenal puppetry, and stunning live music make this an incredible piece of theatre. The life-sized Roger is manned by two skilled puppeteers, who perfectly capture the essence of the wheezy, fading character. Despite the obvious harrowing nature of the play, the conversations between the two main characters are tender yet humorous, giving the audience the occasional bit of light relief amongst all the sadness. This performance is intensely thought-provoking, and impossible to forget.

Underbelly Cowgate, until 25 Aug (not 13), 12.40pm.

tw rating 5/5 | [Jessica Cropper]

### Waves (Alice Mary Cooper)

Make-believe is something made up, but Alice Mary Cooper really makes you believe what she’s saying is true. In this story-by-the-fire tale of Australian swimmer Elizabeth Moncello, Cooper’s welcoming demeanour and mellow diction guide her audience through the motions of learning to swim like a mermaid. Personal in every way, from the fact it’s written by its performer to how she introduces herself as having met Liz, this piece is something for those of us who like to imagine. If you fancy a rest from Fringe bedlam then this is just the ticket, but on the other hand it’s probably not for everyone. With this touching, intimate and unique experience, Cooper still has me questioning: surely Elizabeth Moncello was real?

Laughing Horse @ The Counting House, until 23 Aug (not 12, 19), 11.30am.

tw rating 3/5 | [Natasha Gartside]

### Family Tree (Matatabi Productions)

At times surreal, this is a funny, strange but above all enjoyable exploration of a young woman’s struggle with grief a year after losing someone close to her. The strangeness comes in initially through her boyfriend’s intense paranoia about the cat, but this only increases as her world becomes crowded with the ghosts of relationships past. The absurdity in this play works because of the often very funny scenes and the creative use of stagecraft to create a fluid, movable space. The play is well performed and offers an interesting exploration of how lost relationships define us, as well as offering a very unique but bizarrely almost believable perspective on cats.

Pleasance Courtyard, until 26 Aug, 4.30pm.

tw rating 4/5 | [Elspeth Rudd]

### The Curse Of Elizabeth Faulkner (Anthony Coleridge)

A very amusing play. Written by Tim Downie (‘Peep Show’ and ‘The King’s Speech’) and directed by Anthony Coleridge, ‘The Curse Of Elizabeth Faulkner’ tells the tale of James Faulkner; a cursed man who seeks out an impoverished, and equally cursed, undertaker Reginald Thorndike, to help him exhume his great grandmother’s corpse. The four talented actors who perform this play do so in a slightly exaggerated, Python-esque manner which lends itself well to the tone of the piece. The actress Harriette Sym – who plays Miss Francis and several other characters - may not be one of the leads but does deserve

particular mention. This play is fun, silly, and not nearly as terrifying as the programme suggests.

Just the Tonic at The Caves, until 25 Aug (not 13), 12.40pm.

tw rating 4/5 | [Jasmine Faller]

### Solpadeine Is My Boyfriend (With An F Productions)

This is a cleverly told account of addiction, depression, rejection and heartbreak with a blend of humour and seriousness that makes this show incredibly engaging. As well as depicting personal struggle, this performance expresses the frustration and disillusionment of a generation who are left with nothing but unfulfilled promises. The verse style script is delivered excellently by Stefanie Preissner who gives a funny, sensitive, charismatic performance in this one woman show. Breaks of character to give explanations add an extra level of charm to this already winning piece. The play gives a moving exploration of depression alongside wider social issues that is both enjoyable and thought provoking.

Underbelly, Bristo Square, until 26 Aug (not 18), 12.30pm.

tw rating 4/5 | [Elspeth Rudd]

### Donal O’Kelly’s Brace - Fionnuala (Donal O’Kelly)

‘Fionnuala’ is a spirited, passionate one-man play wrought of paradox and contradictions. It is pointedly political, cuttingly contemporary, yet rooted deeply in Irish mythology. It is serious, intense, dramatic, yet funny and irreverent. The language is often lyrical, beautiful, poetic even, though remaining colloquial, naturalistic. A parable for the modern world: a spin-doctoring shill for Shell faces his Damascene moment over the controversial Shell Corrib Gas Project; there’s a lot packed into this hour, and writer-performer O’Kelly is never less than mesmerising in his performance. The story seems to evolve naturally, organically over the performance, until the final, chilling moments cast things in a different light... a masterpiece of modern theatre that assuredly belongs in the tradition of great Irish writing.

Hill Street Theatre, until 25 Aug (odd days only), 8.15pm.

tw rating 5/5 [Andrew Leask]

### Seven Ages (featuring Kevin Tomlinson) (KEPOW! Theatre Company)

I must be missing something. I must be. Either that, or they’re slipping something into the drinks at The Caves. I genuinely can’t think of any other reason for an

audience to greet such mediocrity with rapturous applause. Yet they did. The show consists of a series of semi-improvised sketches based on the seven ages of man, featuring lines from songs provided by the audience. As a short game in a longer, more varied improv show, it would work fine, but as an hour-long show it dragged, making the whole thing feel lazy and half hearted; there are many better improv shows out there. Tomlinson is a likeable performer, but the show is OK. Nothing more, nothing less. Just OK.

Just the Tonic at The Caves, until 25 Aug (not 13), 3.00pm.

tw rating 2/5 [Andrew Leask]

### Knight Of The Box Near The Station (Dan Cardwell / Free Festival)

This original tale of a weary office worker finding adventure and romance in the unlikeliest of places has potential—suspenseful, comical, and sweet in turn. However, Dan Cardwell gets in the way of his own writing by delivering the material clumsily, exuding a weariness that encourages the audience to share the sentiment and grow tired with the story. The details of the endearing quest are lost in the muddle, as several key plot points remain vague and unexplained. The visual materials add little to the story, though the audio narration that complements Cardwell’s storytelling does set a mysterious atmosphere befitting the fantastical tale. The fairytale reaches its happy ending, but the promising material never rises to its potential.

Laughing Horse @ Espionage, until 25 Aug, 12.00pm.

tw rating 2/5 | [Elaine Teng]

### Long Distance Affair (Make Possible An Impossible Trip) (PopUp Theatrics)

Distance is no barrier to intimacy in this intense, immersive experience. Thirty actors from five continents have collaborated to create an innovative production in which each audience member is individually given three live performances to watch - and should they choose, participate in - over Skype. The resulting unique encounters strikingly illustrate how quickly connections can be felt with strangers, while the possibility of participation also movingly highlights how quickly one person can have an impact on another’s actions. However, alongside this, you are made acutely aware of the powerlessness that can sometimes result from physical separation. Occasionally, the

distracting capacity for overhearing others’ conversations broke the performances’ intensity, but this should not detract from an ambitious and deeply thought-provoking project.

Summerhall, until 25 Aug, 1.00pm, 1.40pm, 2.20pm, 3.00pm, 3.40pm.

tw rating 4/5 | [Sarah Richardson]

### Death And Gardening (Wet Picnic)

A trio of peach-jacket-clad women introduce themselves as the welcoming committee into death: they quickly reassure us, however, that today they aren’t here to greet us. Cue the entry of the recently deceased David, the unfortunate soul whose time has come, and the welcoming committee begin their work. There’s an overriding sense of delight from the cast throughout, who maintain a comically blasé attitude towards death. With such a casual attitude to our mortality through the majority of the play, it was a shame to have the death-bed conversations from David’s wife and mother, which felt too like unnecessary manipulation of the audience’s emotions. A solidly unconventional and charming production.

Assembly Roxy, until 26 Aug (not 12, 19), 6.10pm.

tw rating 3/5 | [Immi Calderwood]

### The Secret Agent (Theatre O / Young Vic Co-Production)

“Madness alone is truly terrifying”. So says Vladimir, one of the shadowy figures pulling the strings of bumbling agent Adolf Verloc, and this quotation serves as a succinct summary of this superb adaptation of Joseph Conrad’s novel. The details of the twisting plot, the intricate chain of relationships, is of less importance than the pervasive, queasy tension and insanity lurking just beneath - and at times atop - the surface. There’s a touch - subtle but undeniable - of post 9/11 self-awareness, wrapped in an absorbing melange of Chaplin-esque dance routines, melodrama, farce and some innovative, fiendishly clever staging. Every iota of this production is excellent and carefully considered; I could write a review just on the different way scene changes are handled. Outstanding.

Traverse Theatre, until 25 Aug (not 12, 19), times vary. tw rating 5/5 [Andrew Leask]

### Glory Days (Bromley Contigent)

“A play about saying hello and waving goodbye.” Dodgy David Gray homages aside, this play is actually about the last days of summer a group of school leavers

have together before they go their separate ways. The play attempts to pull on your nostalgic heartstrings, a fact made obvious by actors confusingly switching roles to an older character talking about how they miss their own youths without any reason or connection to the original plot (bursting into One Direction’s ‘Live While We’re Young’ would have made more sense). It came off, however, as a whiny, self-obsessed rehash of a bad Hollyoaks episode. It’s a disservice to the MTV generation who already get a bad wrap - we’re not this boring and soulless, promise.

theSpace @ The Mile, until 17 Aug, 12.40pm

tw rating 2/5 [Patricia-Ann Young]

### Impromptu Shakespeare (KPS Productions)

This outrageous troupe of comedy actors really put Shakespeare on the spot. Two audience members start off the show by choosing regular themes from the bard’s plays out of a hat and describing what those ideas make them think of. From that point on, the rest is an impressive display of improv in what turns out to be amusingly similar to a real Shakespearean production. It takes something special to be able to create scenarios such as these in the moment and still attempt to speak in old style English and iambic pentameter. A witty mix of classical and contemporary references along with the fast-pace of this ensemble’s act keeps the storyline unravelling and the crowd laughing.

Underbelly Cowgate, until 25 Aug (not 14), 2.10pm. tw rating 4/5 | [Alice Harrold]

### Slapdash Galaxy: 3D (Bunk Puppets & Scamp Theatre)

For those whose childhoods involved acting out tall tales with kitchen utensils and bed sheets for props, this show will have a special resonance. Part storyteller, part mad scientist, performer Jeff Achtem’s daft, frantic style of shadow puppetry has a haphazard, homemade feel. There’s some impressive technical skill behind it though, and while the simple sci-fi bedtime-story plot is a little too thin, the delivery is undoubtedly excellent. Achtem juggles a bewildering menagerie of puppets, playing with perspectives and cinematic special effects such as the ‘3D’ element of the title, which is genuinely, joyfully ingenious. Though many in its audience are under ten, this is a performance with enough skill and heart to appeal to adults too.

Underbelly Bristo Square, until 26 Aug (not 14), 4.15pm

tw rating 4/5 | [Dave Fargnoli]

## MORE ONLINE>

“ I dropped my cat from varying heights upside down - culminating in the garage roof to see if it’s true that they always land on their feet. It is. However later in life he developed arthritis in his legs. I blame myself ”

Improv group The Maydays share some of the audience confessions they’ve received in their show ‘Confessions’. Check it out at [www.ThreeWeeks.co.uk/2013MD](http://www.ThreeWeeks.co.uk/2013MD)



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