

Edinburgh Fringe Review: Lili La Scala: Another F***ing Variety Show ****



Ahead of introducing Saturday night's crème de la crème of Edinburgh Fringe goodness, AFVS Mistress of ceremonies Lili la Scala really does indeed prove all that glitters truly is gold as her glitz and glamour is matched by her eye catching costume – one of a handful we are treated to during the Cabaret extravaganza – as she belts out Let Me Entertain You in her own imitable style.

Phew! Talk about pressure for the first act to follow. Fear not, as up on the Pleasance Dome floor was none other than the equally sparkly Lady Rizo who whipped the crowd into a frenzy with her improvised male microphone stand offering support before bringing a smile with her rendition of 'I Google You'.

It's then time for La Scala to introduce the second act of the night in the shape of Malia Walsh. Walsh is performing in the Fringe as part of the 'Children are Stinky' show and takes to the stage in a sequined bra and an equally flash piece of headgear before building up her hula hoops towards a audacious finale.

Next up is Beep Boop's Tom Walker. Whilst many around me giggled at Walker, awkwardly dressed in his buttoned down shirt and shorts, I didn't quite get the point of the somewhat laboured and very long sketch about John Bon Jovi's keyboard player. Maybe if you, the reader, were there, you can comment below and advise me?

La Scala's version of the Bloodhound Gang's "The Bad Touch" – aka 'you and me baby ain't nothin' but mammals / So let's do

it like they do on the Discovery Channel' went down a storm before the tempo switched to the 1940s vocal trio The Three Belles. Sadly we were only treated to a single song as the three talented crooners in striking red dresses warmed the room with their talents.

Cornwall comedienne Harriet Dyer followed and certainly struck a chord with many when describing those people who still have their mobile phones with their buttons not muted whilst they text on the train!

After her Fringe appearance in 2014, Dyer was diagnosed with bipolar disorder, anxiety and depression. It's refreshing therefore to see her back in Edinburgh doing what she does best and make folk smile.

La Poule Plombée was to follow. A cabaret act featuring a tragic and possibly psychotic chanteuse played by Sarah-Louise Young and her timid accompanist, in the shape of Michael Roulston.

In the mould of Piaf, we hear Young singing bitter-sweet songs of lost love and a life of self-pity in her French accent and black outfit. Even with a bite-sized taste of their show, it's no wonder this has been highly acclaimed at this year's Fringe.

Thankfully the tempo increased and in some style too. Miss Bettie Bombshell certainly lived up to her name as she entered the arena in her top hat and tails before erm, finishing up with her top – and tail – covered by the narrowest of margins and a pair of nipple tassles. It causes quite the stir.

The final guest act of the night saw Beatbox Collective have the crowd on their feet with a cacophony of sound produced from the vocal chords of the reigning world team beatbox champions. It's easy to see how their show has earned the ensemble plaudits by the critics. From their energetic numbers that have the audience dancing along to the Chariots

of Fire meets Hovis Bread advert paced finale, it's got something for everyone.

It's left for a caped La Scala to bring proceedings to an end, but not before she woos the audience, enriched by the evening's talent on show, with a rousing rendition of The Importance Of Being Idle, by Oasis.

[Lili La Scala: Another F*cking Variety Show](#) is on at Pleasance Dome, 23.00h, 90 mins.