

Hibs reject £1.2m bid for Jason Cummings



Hibs have turned down an offer of £1.2m up front which would increase with add-ons and a potential sell-on clause from League One side Peterborough United for star striker Jason Cummings.

Cummings was Hibs' top scorer last season with 25 goals, and he recently signed a new four-year contract with the club.

He began this season with a goal against Berwick Rangers after only 11 seconds and has been in good form during the pre-season games.

Hibs start their campaign with an away fixture against promotion rivals Falkirk this afternoon and Head Coach Neil Lennon sees the youngster as a vital member of his squad.

The Easter Road side are short in the striker department with only Cummings, Grant Holt and James Keatings available although Oli Shaw has been impressive in the development squad.

Man dies after tree falls on his tent near Water of Leith



A man has died after a large tree collapsed on top of him as he slept in a tent on the south bank of the Water of Leith around 3.30am this morning.

Another man who was also in the tent suffered minor injuries.

The tree is believed to have fallen naturally and officers are now trying to trace the victim's next of kin.

A police spokeswoman said: "Police in Edinburgh were called to an area of woodlands on the south bank of the Water of Leith, accessed from Miller Row, around 3.30am on Saturday, August 6.

"A very large tree had fallen on a tent in which two men were sleeping and, sadly, one of the men was pronounced dead at the scene."

Edinburgh Festival Fringe – Run away to the Circus Hub



The Circus Hub at The Meadows runs until the second last weekend of the Fringe, so get your skates on to catch a few really magical and extraordinary shows.

There are two tents, the Lafayette and the Beauty, with entertainment to suit everyone. There are some very talented

acrobats, jugglers, singers and cabaret artistes among the acts.

The Edinburgh Reporter spoke to Ed Bartlam Director of Underbelly who are responsible for bringing the circus acts here from all over the world. This is the second year, and he believes the quality of acts is better than ever.

We ran away to the circus this morning and spoke to Ed Bartlam of [@FollowTheCow](https://twitter.com/FollowTheCow) about the shows there. pic.twitter.com/jeyt0DFPh0

– Edinburgh Reporter (@EdinReporter) [August 6, 2016](#)

Highlights from this year's programme include the world premiere of a brand new show from Irish chanteuse **Camille O'Sullivan**, *The Carny Dream*, featuring songs by Cave, Bowie, Brel, Arcade Fire and Radiohead. Joining Camille in the Lafayette tent are Australian sensations **Briefs Factory** with a world premiere of a brand new hot and sizzling show *Sweat Shop*; and *The Raunch* which brings together legendary UK cabaret performer **Empress Stah** and the Most Wanted of international cabaret and circus in a whip-cracking, rodeo-rocking night for the fun-hearted, not the faint-hearted! The Spiegeltent is transformed each day into a bedroom to invite audiences to snuggle up and relax in *Bedtime Stories* by the UK's **Upswing**; and *Throwback* by **Silver Lining** sees the rising stars of UK circus create a love letter to nostalgia.



In the smaller of the two tents, The Beauty, two family favourites from last year's Circus Hub, **The Hogwallops** and the sell-out success **Trash Test Dummies**, return. The afternoon and evening shows see circus exploring climate change, technology addiction and science's quest for the elixir of life. With their show *Perhaps There Is Hope Yet*, the heart-stoppingly

brilliant **Company Here and Now** from Australia bring a highly original circus show, which explores the humanity and beauty hidden beneath a dirtier, more cramped, changing world. **Joli Vvann** work with choreographer **Jonathan Lunn** to create an athletic and highly energetic circus and dance work *Imbalance* which explores our obsessive dependence on technology. The stunning Australian troupe **Head First Acrobats**, a sensation at Brighton Fringe last year, bring their sci-fi circus where three handsome scientists entertain audiences with their gutsy attitude, unique apparatus and hardcore tricks in *Elixir*.



Close by in George Square Gardens, **Circa**, the internationally

acclaimed contemporary circus company behind hit shows *Wunderkammer* and *Beyond*, returns to Edinburgh for an intimate encounter, *Closer* which has been specially commissioned for the iconic 'upside down purple cow' Udderbelly. They are joined by one of Australia's hottest and most original circus ensembles **Gravity & Other Myths** with their award winning display of supreme acrobatic ability, strength and skill, *A Simple Space*, which comes to Edinburgh off the back of their South American tour; marking G&OM's sell-out success extending to FIVE continents.

This year the Circus Hub site will once again be made up of two tents: the UK's largest and most spectacular Spiegeltent will take up the role of The Lafayette (625 seats); and a traditional smaller touring circus tent will stand alongside as The Beauty (250 seats).



And we spotted Eduardo and Massimiliano from Hogwallops reading our print edition!

What's on at the Circus Hub?

The Lafayette

CIRCUS FAMILY WORKSHOPS (Full Circle)

12.30pm (weekdays) and 10.30am (weekends). (60 mins)

Mon 8th – Mon 22nd Aug (not Mon 15th)

Presented by Underbelly Productions

BEDTIME STORIES (Upswing)

2.30pm (60 mins)

Additional 12.30pm shows Saturdays & Sundays

Thurs 4th – Mon 22nd Aug (not Mon 15th)

THROWBACK (Silver Lining and Jackson's Lane)

4.30pm (60 mins)

Thurs 4th – Mon 22nd Aug (not Mon 15th)

Presented by Jackson's Lane, Underbelly Productions and
National Centre for Circus Arts

THE RAUNCH (Underbelly Productions, Yorkshire Festival and
Zero Central)

6.30pm (60 mins)

DATES 4th – 22nd Aug (not Mon 15th)

CAMILLE O'SULLIVAN (Bound & Gagged Comedy in association with
Tim Whitehead)

8.30pm (90mins)

Thurs 4th – Mon 22nd Aug (not Wed 10th or Mon 15th)

SWEAT SHOP (Briefs Factory)

11.00pm (60 mins)

DATES 4th – 22 Aug (not Mon 15th)

The Beauty

TRASH TEST DUMMIES

1.30pm (60 mins)

Additional 11.30am shows on Saturdays & Sundays

Thurs 4th – Mon 22nd Aug (not Mon 15th)

Presented by Underbelly Productions

THE HOGWALLOPS (Lost In Translation Circus)

3.30pm (60 mins)

Thurs 4th – Mon 22nd Aug (not Wed 10th or Mon 15th)

PERHAPS HOPE (Company Here and Now)

5.30pm (60 mins)

Thurs 4th – Mon 22nd Aug (not Mon 15th)

JOLI VYANN: IMBALANCE (Turtle Key Arts)

7.30pm (60 mins)

Thurs 4th – Mon 22nd Aug (not Wed 10th or Mon 15th)

ELIXIR (Head First Acrobatics)

10.00pm (60 mins)

Thurs 4th – Mon 22nd Aug (not Mon 15th)

Udderbelly

CLOSER (Circa)

6.55pm (65 mins)

Wed 3rd – Mon 29th Aug (not Wed 10th, Tues 16th or Tues 23rd)

A SIMPLE SPACE (Gravity & Other Myths)

3.15pm (60 mins)

Thurs 4th – Thurs 25th Aug (not Wed 10th, Wed 17th or Mon 22nd)

Woman dies in fatal collision on A68



Police are appealing for witnesses following a fatal collision on the A68.

The collision took place around 4.20pm on Friday 5 August, just south of the Cousland junction.

A blue Ford Fiesta, travelling southbound, collided with a white Land Rover Discovery that was travelling northbound.

The 46-year-old driver of the Ford sadly died on impact, and her next of kin has now been informed.

The 62-year-old driver of the Land Rover was taken to Edinburgh Royal Infirmary, where he remains in a serious condition.

The road was closed from the Cousland junction to north of Pathhead, with local diversions put in place.

Sergeant Neil Inglis of the Road Policing Unit said: "Tragically, this collision has resulted in a woman losing her life and a man being seriously injured.

"We're working to establish the circumstances surrounding this and anyone who maybe able to help is urged to get in touch as soon as possible.

"If you witnessed this collision, or saw either car beforehand, please contact Police Scotland on 101 or make an anonymous report through the charity Crimestoppers on 0800 555 111."

POUTfest Tour 2016

Talking hamsters? Magic plants? Romance even? Yes, it must be time to POUT again, like you did last summer...



So says the **Filmhouse**, which this month welcomes back **POUTfest**, the annual tour of international LGBTQI films. This year there are screenings from Canada, Australia, Sweden, Finland, Germany and France, exploring everything from the early 17th century life of Queen Kristina of Sweden to a

modern day relationship threatened by tragedy – and a rather unusual teen body swap.

✖ The first film in this series is **Neil Armfield's *Holding the Man* (15)**; Tim and John fell in love as teenagers at Xavier College in Melbourne; their romance endures for 15 years – through distance, discrimination, temptations, jealousies and losses – until an insurmountable problem tragically rears its head. ☐Based on the best-selling memoir (winner of the 1995 United Nations Human Rights Award for Non-Fiction) of the late Australian writer, actor and activist **Timothy Conigrave**, this film is a deeply affecting tale that sidesteps melodrama in favour of a more human telling. Showing at 3.30pm on Saturday 6th August and 5.45pm on Sunday 7th August.

Next weekend the biographical ***The Girl King* (15)** tells a ✖ very different story. In 1632, at the age of 6, Kristina Vasa became the first native female sovereign of Sweden. Raised as a prince under a conservative Lutheran court, the androgynous Kristina grows up with ideas for modernising Sweden and bringing an end to war – but upon her ascent to the Swedish throne, Kristina is thrust into a labyrinth of power in a court dominated by men who have no tolerance for her awakening sexuality. Showing at 3.35pm on Saturday 13th August and 5.40pm on Sunday 14th August.

✖ ***Girls Lost* (unrated)** follows one week later. When Kim, Momo and Bella find themselves wondering if life would be easier if they were boys, the nectar of a strange black flower makes their wish come true. ☐Avoiding many of the usual tropes, *Girls Lost* instead takes a route through supernatural fantasy and revenge on its way to exploring questions of gender and sexuality, as one of the trio begins to embrace this transition rather more than the other two.... *Girls Lost* will screen at 3.40pm on Saturday 20th August and 6.05pm on Sunday 21st August.

The season's final film is ***Closet Monster (unrated)***; set in St John's, Newfoundland, it tells the story of Oscar Madly, a creative and driven teenager who hovers on the brink of adulthood. Affected by his dysfunctional parents, unsure of his sexuality, and haunted by horrific images of a tragic gay-bashing he witnessed as a child, Oscar dreams of escaping the town he feels is suffocating him; so begins a journey of self-discovery which, with the beloved help of his talking pet hamster Buffy, his imagination and the prospect of love,  will ultimately bring him closer to confronting his inner monster. *Closet Monster* won **Best Canadian Feature Film** at the **2015 Toronto International Film Festival**. Showing at 3.50pm on Saturday 27th August and 6pm on Sunday 28th August.

All films will be shown at the [Filmhouse](#), 88 Lothian Road. Tickets are available from the Box Office in person, by calling 0131 228 2688 or online. Ticket deals are available for this season.

Five things you need to know today Edinburgh!



- Sculpture unveiled at Holyrood
- Enter our Competition
- Neil Lennon relaxes at Musselburgh Races!
- Waverley Mall celebrating the Olympics
- Barnardo's Children's Shop on Leith Walk



Deputy Presiding Officer Christine Grahame MSP and Festival

Artistic Director Fergus Linehan pictured with an art installation which celebrates the opening of the 2016 Edinburgh International Festival as it was unveiled yesterday at the Scottish Parliament.



The Anything That Gives Off Light installation was the result of a collaborative project between the Edinburgh International Festival and 1000 school pupils from 22 primary schools across the city. It features 1,000 one foot tall yellow figurines which have been placed on wooden plinths inside the Parliament's ponds. Each figurine was painted by a primary seven school pupil who also created poetry about how light has inspired them. Their poetry will be placed around the perimeter of the ponds.

The installation will be exhibited outside the Scottish Parliament until Monday 29 August. 05 August 2016.

Pic – Andrew Cowan/Scottish Parliament



Have you entered our newest competition yet? Lunch for two at Malmaison Edinburgh is a great prize so enter now as the competition ends on 15 August 2016 at 12 noon. Click [here](#) to enter. Good luck!


If you want to know about the Malmaison (convenient to get to on the Number 22 bus....) then [click here.](#)



Hibs boss Neil Lennon relaxed before his first game back in competitive Scottish football with a visit to Musselburgh Racecourse yesterday at the first of two meetings this month.

The Easter Road gaffer finished off a last training session before the start of Hibs' Scottish Championship campaign later today then headed over to the East Lothian track.

However, Lennon will be hoping his Scottish Cup winning heroes will make a better showing against league title opponents Falkirk than his horse Mijhaar, which finished fourth in the day's big race The Archerfield Cup.

 The Hibs manager told Musselburgh Racecourse's Rob Hogarth: "I've got a part ownership in Mijhaar which was running today so it was ideal, I just nipped over from Tranent only 10 minutes away, to watch the race. I was really pleased with him but he just came up a little bit short unfortunately.

"I love my racing and I have had a few horses before and I have a lot of interest in the sport.

"It's a big game tomorrow with the start of the season. Pre-season has gone really well but we will know more about it tomorrow. We start off against Falkirk, who had a great season last year, so it's a pretty tough start but one we are looking forward to."



Waverley Mall will be celebrating the summer Olympics in Rio with a special appearance from two larger than life tropical birds. The avian amigos will be roaming the centre on Sunday 21st August to entertain shoppers.

Between 10am – 4pm on Sunday 21st August, Waverley Mall will be visited by two exotic Rio Birds that have come all the way from Brazil to celebrate the Rio Olympic Games. The cheeky characters will mix and mingle with visitors as they enjoy a spot of shopping in Edinburgh. The giant animatronic puppets are simply stunning with their bright plumage, realistic range of movement and cheeky personas.

Alongside the event, Waverley Mall is giving one shopper the chance to win a sports outfit, courtesy of Superdry. Shoppers are invited to visit Waverley Mall's Facebook page between Friday 5th and Monday 22nd August to answer the question 'Who is your favorite Olympian of all time' and all entries will be put into a prize draw to win the brilliant prize.



Barnardo's Scotland will re-launch its Leith Walk store as a Children's Store, the new look shop at 144/148 and 150 Leith Walk will open its doors later today.

The store, which was previously a furniture store, is now stocking babywear, nursery furniture, prams and buggies as well as toys and games.

Shop Manager, Lewis Hush said: "We're really excited about our new children's store. Barnardo's children's shops are a one-stop shop for your child and we hope the local community will enjoy the new stock.

"As ever we are always looking for good quality stock and

volunteers to help out with a variety of jobs.”

The shop is open seven days a week, 9am-5pm Monday to Saturday and 10am-4pm on Sundays allowing extra flexibility for the local community.

Anyone interested in volunteering at the shop should speak to Lewis Hush either in person at 144/148 150 Leith walk, Edinburgh or call 0131 554 4099, email lewis.hush@barnardos.org.uk Alternatively, check out our volunteering vacancies on our website www.barnardos.org.uk/volunteering

✖ If you are reading this article in print and would like to visit The Edinburgh Reporter website then simply scan the QR code here with a smartphone or tablet.

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Our photo today shows Hogwallops who are performing at the Circus Hub. [Read more here.](#)

Standard Life Opening Event : Deep Time



Standard Life Opening Event: Deep Time is a free, outdoor

artwork which will light up Castle Rock on Sunday evening to mark the beginning of the Edinburgh International Festival.

On Friday night the organisers of the Edinburgh International Festival organised a practice run for the press. Thankfully the rain went off about an hour before and the projections were clearly seen on the western façade of Edinburgh Castle and Castle Rock which will be used as the canvas for digitally animated projections. These images are inspired by the city's past, set to a specially compiled soundtrack by Scottish rock band Mogwai.

[The Standard Life Opening Event at the Edinburgh International Festival : Deep Time](#) from [Phyllis Stephen](#) on [Vimeo](#).

[The Standard Life Opening Event at the Edinburgh International Festival is called Deep Time and it will take place on Sunday.](#) from [Phyllis Stephen](#) on [Vimeo](#).



This, the largest architectural mapping exercise ever undertaken in the UK, is delivered by Tony-award winning 59 Productions – creators of the acclaimed Harmonium Project which opened the 2015 International Festival, and were key to the 2012 London Olympic Opening Ceremony and War Horse.









Deep Time charts 350 million years of Edinburgh's history, uncovering the unique geology of a landscape formed by volcanic activity, exploring the intellectual legacy of the city – in particular the work of renowned Edinburgh scientist and thinker James Hutton. The event also celebrates current and past residents of Edinburgh as it features hundreds of their portrait photographs in the event's grand finale.

If you don't have tickets then there is a livestream on the EIF website.

Edinburgh Festival Fringe 2016 REVIEW: Radio Active ****



Those of us who recall listening to BBC Radio 4 during the 1980s may recall a fledgling radio comedy series that was to make stars of the likes of Angus Deayton and Helen Atkinson-Wood. Radio Active was an innovative satirical series – mockingly describing itself as ‘Britain’s first national local radio station’ – with sketches and songs parodying local radio.

The show was born at the Edinburgh Fringe Festival in 1979 – and now, 37 years later, Radio Active has returned to Scotland’s capital city. The original performers of that show in 1979 have returned – sadly without Geoffrey Perkins who died in 2008. But Deayton and Atkinson-Wood, along with the hugely talented Phil Pope and Michael Fenton Stevens are back with the same acerbic wit which defined their show three decades and more ago.

The “commercials” feature many parodies of current TV adverts and other running jokes – conversations between housewives Mary (Fenton Stevens putting on a high-pitched voice) and June (Atkinson-Wood).

Some of the old characters were resurrected – Mike Channel (Deayton), Martin Brown (Fenton Stevens) and Anna Daptor (Atkinson-Wood) and while some of the humour might have been lost on some of the younger members of the audience, for those who loved the radio show all those years ago this was a treat.

Deayton, along with the late, lamented Geoffrey Perkins, wrote most of the scripts for the radio show but, for me, the hugely underrated Phil Pope – who has composed a large amount of music other radio and television including the theme tunes for The Fast Show – was the pick of the performers. Those of you who remember the BBC comedy Only Fools and Horses with David Jason and Nicholas Lyndhurst – and if you watch Gold TV you'll be well aware of it as it's on that channel almost every day – will recall the famous episode where Pope played the nightclub singer Tony Angelino who had a great singing voice – but couldn't pronounce the letter 'r'. Pope was on great form playing numerous characters in Radio Active.

All in all, it's a great hour of reminiscing when all these performers were lesser-known names. Sometimes it's great to return to one's roots – and it's great to see Radio Active back to where it all began more than three decades ago.

Edinburgh Reporter rating: ****

Radio Active is at the Pleasance until 28 August. [Tickets here](#)

SNP say Honours List is 'rotten'



The Scottish National Party has described David Cameron's full Resignation Honours list, published yesterday evening, as "rotten to the core".

The Edinburgh Reporter met The Rt Hon Alex Salmond MP and SNP

Cabinet Office spokesperson Tommy Sheppard MP today and they made their views quite clear.

We talked to [@AlexSalmond](#) and [@TommySheppard](#) earlier about the Dissolution Honours List pic.twitter.com/La5WlavwVX

– Edinburgh Reporter (@EdinReporter) [August 5, 2016](#)

The Meadows and Morningside Councillor Mark McInnes is being elevated to the House of Lords in the list published yesterday. [Read more here.](#)

Edinburgh Festival Fringe 2016 – Condemned at Mary King's Close



“Perhaps the fear of the unknown comes from the assumption that anything new and strange must be dangerous.”

Visitors to Edinburgh during this year's Festival Fringe may not realise it but as they walk through the city's Old Town and take in the views from Castle Hill they are actually passing by the country's number one spot for witch burning.

It is this dark and complex chapter of our recent history you are invited to explore first hand with a brand new experience

entitled "Condemned" at The Real Mary King's Close this August. Get a sense of the claustrophobia, paranoia, fear and suspicion with a series of late night guided tours through the nearly forgotten back streets off the Royal Mile.

It is with emphasis on these issues- the paranoia and suspicion, driven by an over-zealous church and crown; the claustrophobic, unsanitary life on ground-level among Edinburgh's towering, winding closes (a Scottish word for alleyways); and the social climate which pitted neighbour against neighbour- that the tour focusses on. Though the audience are encouraged to keep an open mind to all the possibilities, the tour guide is revealed, through a cleverly written script, to be rather sceptical of the supernatural abilities of these supposed witches. This is not about magic, but it's no less frightening for it.

"This place is haunted" your guide warns you near the start, "not by spirits but by memories...".

Your guide is a timeless entity; a spectre-like person who guides you through the abandoned back streets of the 15th, 16th and 17th century, speaking to the audience- and the walls- in equal measure. One gets the sense that the guide is trying to understand the history by taking the audience through it.

There are few other supporting actors in this tour, but when they are used it is to a truly unsettling effect. Movement in the darkness a dozen paces ahead; apparitions in previously empty doorways or halls... Creepy is what they're going for here, not jump-scares.

This slideshow requires JavaScript.

And it is with these things in mind that the tour should be approached; those seeking the bombast of the Edinburgh Dungeon might find it a little disappointing. This one is for those

who want to take a closer look at Scotland's history of witch burning as well as a chance to experience the labyrinth like streets of Auld Reekie by night.

The tour is a little less than one hour long but do expect it to stay with you for hours and days after- both for its unsettling nature and the questions that will arise in your mind.

How did we get to the point that we were burning women alive on Castle Hill? The truth can often be scarier than the fiction. But as we are reminded on the tour- the past is a locked room into which we can only glimpse, briefly, through the keyhole.

"Condemned" is running from 5th – 28th of August, Wednesday-Sunday nights at 10:30pm. Tickets and further information can be found [here](#).

Defining Season Ahead for Hearts – and Robbie Neilson



The new SPFL season kicks off this weekend. Mike Smith looks ahead to what may be a defining season for Hearts...

Last season, upon their return to the top flight of Scottish

football, Hearts exceeded expectations of many observers by finishing third in the Ladbrokes Premiership. For most of the season they were challenging Aberdeen for second place but, nonetheless, a third place finish in the top flight for a promoted team was a fine achievement. Although, it's fair to say, not every Hearts supporter saw it that way...

Hearts began season 2015/16 in impressive fashion, winning their first five league games before the controversial sending off of Callum Paterson at Hamilton Academical contributed to the Maroons throwing away a 2-1 lead to lose 3-2.

If not quite a rollercoaster campaign, season 2015/16 had its fair share of ups and downs for the Maroon Army. There were some impressive displays – the 4-0 win away to Partick Thistle and the 6-0 demolition of Motherwell at Tynecastle spring to mind – and there were some not so impressive displays – a 3-0 loss to St. Johnstone in Gorgie was one of those afternoons to forget.

Nevertheless, a third place finish in the league was enough to secure qualification in this season's Europa League qualifying rounds – and I'll just let that lie there...

There is an argument that says finishing third in the top flight of Scottish football isn't much to write home about. The present standard of the game in Scotland is as low as I can recall in nearly 50 years of watching what was once called 'the beautiful game'. In the aforementioned Motherwell game, Hearts did hit the heights with a display that was full of good passing, determined tackling and a passion that made it a joy to watch. But, one has to say, that was the exception rather than the rule. There were many Hearts performances last season which hardly set the Gorgie heather alight.

Head Coach Robbie Neilson knew that the team that coasted to the Ladbrokes Championship the season before would need changing for the Premiership. Transition is the word oft-used

for such a scenario. Some players who helped the Jambos gain promotion left Tynecastle without getting a chance to make an impact in the top flight. Players like James Keatings, Dale Carrick, Adam Eckersley, Kevin McHattie, Gary Oliver and Kenny Anderson all exited Tynecastle while players such as Blazej Augustyn, Igor Rossi, Juanma, Gavin Reilly, Arnaud Djoum and Juwon Oshaniwa arrived with Don Cowie, Abiola Dauda, John Souttar and Perry Kitchen arriving during the season.

At the end of last season Augustyn, along with midfielder Miguel Pallardo, Dauda and fellow striker Soufian El Hassnaoui – who didn't kick a ball in anger last term – also left Gorgie.

The question many Hearts supporters pondered was did these new arrivals last season take the club forward? The jury is still out on that one. Augustyn and Dauda have now taken their leave while Reilly has been sent on loan to Dunfermline Athletic for a season; Billy King, a highly talented youngster has started a similar loan spell at Premiership rivals Inverness Caledonian Thistle. The most curious move, though, was the departure of young defender Jordan McGhee who has gone on loan to newly promoted Middlesbrough. It would appear young McGhee isn't good enough for Hearts but is good enough to play in the English Premiership...

Neilson has said that any player coming to Tynecastle has to be better than the players already on the books. This summer has seen the arrival of strikers Conor Sammon, Robbie Muirhead and the on-loan former Celtic striker Tony Watt. Time will tell if they are better than those who left but I suspect many Hearts fans will need to be convinced.

The goalkeeping situation is one that hasn't been dealt the way one would have expected. Former Scotland keeper Neil Alexander proved invaluable when he arrived in Gorgie two years ago and was a key figure in Hearts promotion winning team. As season 2015/16 drew to a close it seemed likely the

former Rangers keeper would remain as number one at Tynecastle as well as continuing with his coaching duties. But then, out of the blue, Alexander was given his P45. No proper explanation was given other than Neilson wanted Jack Hamilton to be his number one this season – this despite the fact the 22-year-old was being considered as yet another Hearts player to go out on loan.

Paul Gallacher has arrived as Hamilton's understudy and he will also be carrying out coaching duties.

Last season Hearts did well to finish in third place in the league. But, in the cups, there was yet more disappointment. Neilson's side exited the League Cup at the quarter final stage after inevitably being paired with Celtic at Tynecastle. A 2-1 defeat was difficult to take for the Maroon Army – but this wasn't half as difficult to stomach as Hearts exit from the Scottish Cup.

After memorably knocking out Aberdeen at Tynecastle, Hearts were given another home draw – against neighbours Hibernian. I won't relive what happened but when your team is 2-0 up at home against lower league opposition with just ten minutes to go you expect them to see out the game – not be forced into a replay. And even in the replay you don't expect your team to go down as meekly as they did.

This was too much for some supporters who hired a light aircraft to fly over Tynecastle during a league game against Partick Thistle in March with a trailing banner which read 'No Style, No Bottle, Neilson Out'. While this protest was met by boos from the majority of the Hearts support it was evident there were more than just a few dissenting voices over Neilson's style of management, tactics and a perceived lack of bottle in big games, particularly in the cups and league games against Celtic.

It's fair to say the number of dissenting voices has grown

following Hearts less than impressive start to season 2016/17 which saw them play poorly against Estonian side FC Infonet – the 2-1 win at Tynecastle in the first leg was fortunate although there was an improvement in the return leg in Tallinn – before the roof metaphorically fell in at a soon to be redeveloped Tynecastle when Birkirkara won 2-1 after a goalless draw in the first leg in Malta. Unwanted history was made by Hearts becoming the first Scottish side ever to lose to Maltese opposition.

As well as strikers Sammon, Muirhead and Watt, Hearts have added another forward – Bjorn Johnsen – as well as left back Faycal Rherras and goalkeeper Viktor Noring. Another forward – Nikolay Todorov – signed from Nottingham Forest but has immediately been loaned out to Cowdenbeath.

Of course, it remains to be seen how well the new Hearts players will gel. Given the team's untimely exit from European competition, the early signs are some way short of encouraging. Hearts have made progress since the dark days of administration three years ago but some of the Hearts support are well within their rights to start asking if this progress has stalled somewhat. It doesn't help that, across the capital city, Hibernian have won silverware (even if it did take them 114 years to win the Scottish Cup) and look to be a club literally on the up. Manager Neil Lennon will surely ensure promotion is attained this season and there is, without doubt, optimism again at Easter Road.

Optimism at Tynecastle is of the more cautious kind. With Rangers now in the Ladbrokes Premiership, Hearts will do well to repeat last season's third place finish. Those of a more pessimistic outlook will look at Hearts fixtures in the opening few days of the domestic campaign – Celtic at home, Aberdeen away and, sandwiched in between, a tricky away League Cup tie at St. Johnstone – and may harbour thoughts that their favourites may be bottom of the league and out of the League Cup before the end of the Edinburgh Festival. If so, the

'Neilson Out' brigade may have recruited a few more members.

Season 2016/17 looks like it will be a defining one for Hearts and Robbie Neilson in particular. The feel-good factor prevalent in the last two years has been tempered somewhat. A return to the free-flowing football that marked Neilson's first season in charge along with a settled team and a formation the players understand and enjoy is what the fans are looking for. And a much-needed cup run or two wouldn't go amiss. A top six finish in the league is certainly achievable for this group of Hearts players – whether that will satisfy the steadfastly loyal support remains to be seen.

Edinburgh Festival Fringe 2016 REVIEW: Shakespeare For Breakfast *****

 Shaking All Over: The Bard Seriously Deliriously Rebooted.

This show celebrates its 25th anniversary at the Fringe with gasping gusto and infectious brilliance playing Faustus and loose with the Bard's 400th anniversary. A gaggle of five thespians, nay super trouper, star-dazed lovers of impish mischief meet and greet with gratis coffee and croissants. Many a loyal punter back again for another dose of pun-laden balladry. Should we egg them on or is enough un œuf? Trust us here, the cross-fire machine-punnery takes no prisoners. Shakespeare's language is coshed, joshed, mugged, hugged and stretched to implausibly incredulity on the Procrustean rack of contrived silliness.

It seems apposite that the bardic breakfasters should find

their hallowed 0 at the Adam House on Chambers Street, the Adam dynasty responsible for so many architectural wonders of the neo-classical New Town. And Chambers? Well, it was he wot wrote the other dictionary that Baldrick managed not to burn.

The essential conceit of the show finds itself set a mile about the town of Athens. The rude mechanicals are preparing their play for King Theseus – steady, you are getting ahead of yourselves here!

We are about to experience A Midsummer's Nightmare of mangled rhyming couplets, Estuary Essex tortured iambic pentameter, #idiom and the most like totally gross Made In Chelsea pretty but very vacant lovers – like evva!

The King of The Faeries is Obi-one, hellish bent on regaining his retro Game-Boy from his fair Titania, a fearsome bearded ginger in drag. Forbid, dear reader, your mind's eye to picture this! Suffice to relate that Puck is dispatched to Amsterdam to procure some highly dubious 'love cake'. Bottom awakes to discover he has become the most incarnate manifestation parody of Boris Johnson allowed in a family show during daylight.

Titania has to concede she woke up in bed with an a*se. Demetrius utters the best sick-bag line of the century to the already woefully misused Helena, 'If I could rearrange the alphabet I'd put U next to I!' You were warned earlier about this.

[tweet_box design="default"]Shakespeare For Breakfast gives you the full Stratford and then some.[/tweet_box]

Utterly adorable but best not wait for the Coles revision notes to explain anything. Frightingly recommended.

Make it your Fringe must or bust.

Five Edinburgh Festival Fringe Questions with... Jonathan Holloway



*A Tale of Two Cities: Blood
for Blood – playing at this
year's Fringe*

In a timely production, acclaimed theatre company Red Shift are bringing an adaptation of *A Tale of Two Cities* to this year's Fringe in association with Chung Ying Theatre Company and Seabright Productions. In *A Tale of Two Cities: Blood for Blood*, multi award-winning writer-director Jonathan Holloway thrillingly reimagines Dickens' classic of heroism for a contemporary audience.

Jonathan took some time to talk to *The Edinburgh Reporter* about the play.

1. You're bringing an adaptation of *A Tale of Two Cities* to The Fringe. Dickens' novel begins by noting how similar the time of the French Revolution was to the present time – for Dickens, the mid-nineteenth century. What made you want to bring the story to a twenty-first century audience? What parallels do you perceive among the eras?

A Tale Of Two Cities works for me because it offers a vehicle for exploring two types of grief – the loss of a child and lost love. These are two things that colour many lives. The loss of a child in a time of conflict can become the conduit through which grief morphs into revenge and the envelope of a

broader religious/territorial conflict provides the means of bringing that hatred to life through acts of violence. Falling in love is both a remarkable gift and a curse. I adapted *Wuthering Heights* for the BBC and, for me, it became a salute to overwhelming, obsessive passion. I took my cue from that regarding Carton's ability to sacrifice himself for the entirely abstract idea of Lucie's happiness. It is both wonderful and terrible, loving and also in its own way abusive. The show is visually located in the late 20th century and, as far as it being an adaptation is concerned, it's both respectful and casual – there are, I think, only six lines from the book in our show.

2. As you say, your adaptation uses very few of Dickens' original words. What led you to change the language, and how did you find this changed the nature of the *Tale*?

I think the term 'adaptation' is itself problematic. Traditionally it is assumed to mean a fairly straight-forward process of literally staging scenes from a book or film in the same order they occur in the original and consequently presenting a kind-of comic book version of the source material. That's not what I do. I regard the act of adapting as a conversation between the originating author and myself. I believe we have equal status in that conversation. The past is 'another country' to us, and its true nature is obscured. Similarly the voice of the author is in the modern day muted by cultural change. We are both disabled by our situation, and must counter that. I feel my job is to make room for myself in the original work, and to use it as a tool to provide new kinds of interest and debate. This is a new version of an old story which focuses on those aspects of the yarn that matter to a modern audience.

3. While it's been said that *A Tale of Two Cities* has fewer characters and subplots than typical Dickens' novel, it is still dense with characters and event, and sprawls over many years. What challenges did this pose for a theatrical

production with six actors?

The challenge isn't to replicate the particular complexities of the original, it's to make a new work, tailored to a different art-form, and take inspiration from the original guiding principles with which Dickens worked.

4. This is the show's European premiere, direct from an acclaimed Hong Kong season. How has the show changed, for you, from when you completed the script?

I think this is an unusually stable production. The rehearsal process was very rigorous. We set a series of rules and stuck to them. The chairs, which are such a prominent feature of the show, must always remain chairs. They are never transformed into something else. The lines must always carry truth. They're not conjured just for effect. Each actor must always know why they are saying what they're saying. The production needs to be nimble, tripping from dark to light and back again. Our job was to create a show which declared its credentials as contemporary theatre making for the benefit of an HK cultural community which is, in some ways, isolated from contemporary practice elsewhere.

5. Do you have any desire to return to the Dickens well? After covering espionage, revenge, and hotel room fixers, are other topics beginning to exert a pull for your future work?

As the world turns, our interests change. I used to put together three year plans when Red Shift was Arts Council funded. They were always, to some degree, works of fiction. I am sure I shall return to Dickens when opportunity and curiosity are supported by financial and cultural circumstances. When and what the yarn will be, who knows?

A Tale of Two Cities: Blood for Blood, Pleasance Courtyard (Venue 33), Previews 3-5 Aug | 6-9, 11-16, 18-23 and 25-28 Aug | 14:40-16:10 £13/£12 (Concs)

Edinburgh Festival Fringe 2016 REVIEW: Dracula *****



DRACULA *****

Steampoke Spoofery Spookery Beyond The Pale – And Grave.

Performances: 6 – 29 August at 3.30pm

Pleasance Courtyard, Beyond. Venue 33.

15.30. 60 mins.

Suitable for children 12+. (But they might be suitable for the plot!)

Please note stage blood will be used – possibly yours...

Sticking their future professional career necks out Let Them Call It Mischief theatre company know the stakes are high with this schlock-horror hard-gore slapstick spoof on the Dracula opus. More hammy than a canoe sized sausage roll crewed by gammon suited pigs rowing with black pudding oars, excess is a concept they left bleeding on the abattoir floor of their credibility. With us so far? We must hurry, darkness falls.

The show opens with Queen's Another One Bites The Dust. Clue there folks. Jonathan Harker opens his journal to fiancée Mina, no wallflower her, she wants emancipation and has a profound insight into the arcane rules of cricket – in particular lbw, but that is not important right now – (spoiler alert) but it will be!

Before Jonathan is lured in to the Harpy embraces of Dracula's


handmaidens (best we move on as to what they get up to with those hands) he insists that his client writes his will. Dracula poo poos that silly notion. Wonder why, hmm?

There's a running trope through out the show where character changeovers allow all sorts of mischievous gags to ameliorate these rude but necessary mechanicals. Quite how we get to a Romeo & Juliet balcony scene parody isn't quite clear but it hardly matters. Van Helsing's chainsaw cod 'European' accent has him taking the role (amongst others, not least the incomprehensible chip eating Whitby local idiot and cage rattling Renfield) as top man 'Wampeerie' exterminator.

His extemporaneous rant riff about Wampeeries being damnable illegal immigrants has the audience bleeding from their eyes. Will Lucy's love for Dracula allow him to recover his mortal soul, will her shrewd eye for a devious leg-spin googly save the day? Who the hell cares! It has absolutely no bearing on the fact that Bram Stoker is spinning in his grave. Poor man – well he started it!

They Hammer it home with fangtastic panache – a show to die for.

Six FREE Things To Do In Edinburgh This Weekend!

It may not be possible to have a completely free weekend (starvation, anyone?) but you can certainly be entertained 

for nothing. Each of the following events offers free admission – but *Free Fringe* performers have lots of expenses, so do contribute to their end-of-show collections if you can.

✖ **Suggestion 1: go to the market at the seaside! Portobello** is a mere bus ride from town, and when you get there you can stroll along the prom, make sandcastles on the beach, trawl the many charity shops, admire the art in [Velvet Easel](#) – and visit the amazing monthly market. Traders this time include **Windsheil Organic Farm**, **Alplings** (mountain food!), **The Caffeine Fix**, the **Woodland Trust**, **Vintage Vibes** (a service helping to tackle loneliness in Edinburgh's local communities), **Woods Brownie Company**, **Laceys Jams**, **Scoff Street Food** and at least 15 more. Local trader **BG Cycles** will be ✖ back on site offering a free bicycle check and **Caleerie Buskers** will provide the music, with a selection of traditional tunes and reels to enjoy whilst shopping. Gates open 9.30am and close 1.30pm on Saturday at [Brighton Park](#), Brighton Place, Portobello.

✖ **Suggestion 2: try a some Family Surrealism!** Join in the fun at the **Scottish Gallery of Modern Art's** second **Surrealist Saturday Family Day**. An entire afternoon full of *free* activities for children – be transformed into a real-life Dalí or Magritte with surreal face-painting, invent new colours with the *Colour Collectors*, marvel at the roaming circus performers or have a Surreal Adventure in the themed play area. Picnic lunches and ice-cream will be on sale, and the Gallery is also offering a special £10 family ticket for its ***Surreal Encounters: Collecting the Marvellous*** exhibition. 1-4pm Saturday, [Scottish National Gallery of Modern Art ONE](#), Beddard Road.

Suggestion 3: experience some Ayrshire Opera! Want to hear ✖ some opera in Scots? **Ayrshire Opera Experience** is a new and exciting arts organisation based on the west coast of Scotland; its soloists are all young professional musicians. This summer the company is bringing ***The Descent o' Orpheus tae***

the Underwarl – ‘an owresettin o an auld French opera fae 1686, *La descente d’Orphée aux enfers* bi Marc-Antoine Charpentier, intil Scotts’ to the Fringe, and today you can have a little preview of their show. 12.15pm Saturday, [St Giles’ Cathedral](#), High Street. All welcome, free (voluntary collection).

❌ **Suggestion Four: go to the Olympics!** Well maybe not THE Olympics, but these ones could be just as much fun! **North Merchiston Club’s Brazil Olympics Day** includes fencing, a bouncy castle, capoeira, a fun run, samba and lots of games, plus Brazilian food, a barbecue and the club’s own **Pingado Coffee Shop** (bet they haven’t got *that* in Rio...). 10am-4pm on Sunday at [Harrison Park](#), West Bryson Road, EH11 1EH and [North Merchiston Club](#), Watson Crescent (next to the park).

Suggestion Five: St John’s Festival Pulpit. This weekend ❌ and for the next three Sundays, St John’s – which is handily situated at the west end of Princes Street – is hosting some outstanding speakers. This year’s theme is the intersection of public life and religion in the UK, and tonight none other than **Baroness Julia Neuberger DBE**, Senior Rabbi to the West London Synagogue, will be addressing this ❌ fascinating subject. Come along for **St John’s Choral Evensong** at 6pm, then stay on for the talk and a Q & A session. **Festival Pulpit** is part of the **2016 Just Festival**, which aims to challenge perceptions, celebrate differences and promote respectful dialogue through a range of conversations, talks, exhibitions and performances. Read more in The Edinburgh Reporter [here](#). 6pm on Sunday, [St John’s Episcopal Church](#), corner of Princes St and Lothian Road. All welcome.

Suggestion Six: get locked in at the cabaret! Hosted by ❌ pioneers of slapdash magic **Griffin and Jones**, and starring some of the best comedy, magic, burlesque and variety acts on the Fringe, **The Lock-in Cabaret** is on every night (except Mondays) until 28th August, and admission is *free*. There’s a

different line-up every time. 'Among its loyal fans *The Lock-In Cabaret* is fast becoming a Fringe Institution'. Over 18s only. 1am Sunday (ie technically 1am Monday, but the Fringe day doesn't start till 5am, so this show is actually on the night of Sunday/Monday – see Fringe website [here](#) for clarification!), [The Voodoo Rooms](#), West Register Street.

Have a fabulous weekend – and don't spend all that money you've saved too soon, there's still another 21 days of Fringe frenzy to go....

Anthony Ferrie hunt focuses on Lanarkshire



Police are continuing to appeal for information regarding the whereabouts of 33 year old missing prisoner Anthony Ferrie.

Ferrie, a prisoner from HMP Addiewell, escaped custody and left the grounds of St John's Hospital in Livingston at around 1pm yesterday, Thursday 4 August.

Police are following a number of positive lines of enquiry to trace Ferrie, and are concentrating their work in the West of Scotland.

Detective Inspector Paul Batten based at Livingston said: "Ferrie is from Bellshill and whilst we are carrying out some enquiries in West Lothian, most of our work is happening in Lanarkshire.

"The investigation is using both local and national Police Scotland resources, and liaison with partners, to try to

locate Ferrie as quickly as possible and return him to custody. I would urge anyone who may know of his whereabouts to contact police immediately.”

If seen, members of the public should not approach Ferrie and should contact Police Scotland on 101.

Anyone wishing to provide information anonymously can do so through the charity Crimestoppers on 0800 555 111.

Motorcyclist reported to Fiscal following reports of dangerous riding



A 44-year-old man will be reported to the Procurator Fiscal following reports of dangerous riding on the A1 and A720.

Road policing officers stopped the driver on the afternoon of Wednesday 4th August by using an unmarked motorcycle equipped with new digital recording kit, which was unveiled last month.

Sergeant Roger Park, of Police Scotland’s Trunk Road Patrol Group, said: “We received complaints regarding what was described as dangerous riding in East Lothian.

“We deployed our unmarked motorcycle and supporting resources, and as a result we spoke to an individual and a report of the circumstances will be submitted to the Procurator Fiscal.

“We will continue to utilise all methods at our disposal to deter and detect dangerous and inappropriate driving and

riding on our roads.”

Police appeal to trace missing woman Katrin Sepp



Police are appealing for information to help trace a woman reported missing in the west of the city.

Katrin Sepp from Drum Brae Walk had been off sick from work since the start of the week and last spoke to friends via text message on Wednesday 3rd August.

However, following a report of concern for her welfare officers attended at the 32-year-old's home address on Thursday 4th August but she was not within the property.

Katrin has not returned and has not made any further contact with family or friends and police are keen to establish her whereabouts to ensure she is safe.

Anyone who can assist in locating her is asked to come forward.

She is described as white, 5ft 8ins tall with a medium build and long dark hair. It is not known at this time what clothes Katrin is wearing.

Sergeant Stewart Massie said: “Katrin is originally from Estonia, but has excellent English and knows the Edinburgh area very well.

“She is also a keen walker and may look to utilise public

transport to travel outside the city to go on hikes.

“As such we would ask anyone who believes they may have seen her to contact us immediately.

“I would also ask that Katrin makes contact with family, friends or with police to let us know she’s alright.”

Those with information can contact Police Scotland on 101.

Edinburgh Festival Fringe 2016 – The Raj Blackhall Venue 386



Tommy Miah, otherwise known as the Curry King, has just opened his Ultimate Food Festival today at The Raj, Hillhouse Road in Blackhall. When you visit the restaurant during the Fringe you will be entertained by a couple of dancers. Today we were entertained by Sabira Sultana Sonia who has trained in the Odissi style of dance since childhood – in between eating the delicious food!

There were two men called Tommy at the launch event at lunchtime today – one Tommy Miah who began the Institute of Hospitality Management Bangladesh and one Sir Tom Farmer (Tyre King Tommy) who has his own successful business just along the street.

Loyal customers of the restaurant had been invited to join in a celebration meal ahead of the first show tonight. The Edinburgh Reporter spotted a few city worthies among the

crowd!

A very tasty Fringe venue just declared open today by @AlexSalmond in Blackhall pic.twitter.com/AEppRnYiom

– Edinburgh Reporter (@EdinReporter) [August 5, 2016](#)



The Rt Hon Alex Salmond and Sir Tom were called upon to do the honours and declare the Fringe venue open. Mr Salmond said : “I am delighted to be here although I am on one of my 5-2 diet days today. Today is Day 1. Tommy’s food presented here in the capital has always been second to none. I think a curry festival is an exceptional thing and I know that his many supporters over the years will be joined by new ones over the next few weeks.”

You will be offered mouth-watering street foods from Bangladesh such as aloo tik, kis, golgappas and kebabs which are all sourced in the gastronomically rich quarters of Old Delhi and Bangladesh. Other dishes will also be available from other parts of India and Bangladesh such as Bombay mix, bharta, nihari, dal batti, dosas and bhel puri.

Tommy said: ” We have enjoyed remarkable success since we re-opened The Raj at its new venue here in Blackhall, And at my Ultimate Indian Street Food Festival as well as a mouth-watering array of Indian street food dishes we have performances of live Classical Indian dance from three amazing Indian dancers.”

[Tickets here.](#) Prices £15.



Police Scotland open their own Fringe venue 999



‘Unofficial’ Fringe Venue 999 will be open to the public throughout the Festival where officers can provide a range of crime prevention advice and public safety information.

The portacabin in Princes Street Gardens just in the shadow of the Scott Monument was shown off by Superintendent Lesley Clark and other officers from the mounted police division and the cycling division earlier today. The venue is open between 11am and 10 pm seven days a week during the festival for any

member of the public looking for advice on personal safety, crime prevention and other policing matters.

The police will use mounted officers as well as those on bicycles to get around the city more easily. We met Lauder and Stirling two police horses who are here in the city to help out.

The Edinburgh Reporter asked Supt Clark what service the police will provide from their venue.

We spoke to Supt Lesley Clark earlier about the approach to policing Edinburgh during the Festival [@EdinburghPolice pic.twitter.com/A3nq4I4BjB](https://twitter.com/EdinburghPolice/pic.twitter.com/A3nq4I4BjB)

– Edinburgh Reporter (@EdinReporter) [August 5, 2016](#)

In addition to the new venue, the Police Information Centre on the High Street will also be open throughout August, with officers working within to provide assistance to anyone in need.

High-visibility patrols will be deployed across the city centre and other busy areas during the Festival where police will deter crime, engage with the public and address any issues that arise.

Madness – One Better Day at the Corn Exchange *****



It's scarcely believable that one of this country's top bands had their beginnings forty years ago. Back in 1976, the seeds of Madness were sown when The North London Invaders formed. A year later Graham McPherson aka Suggs joined and after a brief name change to Morris and the Minors, finally settled on calling the band Madness in 1979 – and the rest, as they say, is history.

One of the top ska bands in the land, the Nutty Boys landed in Edinburgh on Thursday evening and a sell-out crowd at the Corn Exchange lapped every single minute of their ninety-minute set.

Suggs and co belted out all the old favourites such as Embarrassment, One Step Beyond, My Girl, Our House, Baggy Trousers and lots more as well as some more recent numbers such as Oui, Oui, Si, Si, Ja, Ja, Da, Da. The finale included this reporter's favourite, It Must Be Love, Bed & Breakfast Man and the sublime Night Boat to Cairo which thrilled the many Madness devotees who purchased a fez for the evening

It was a great night – a word, too about the support act The Computers, whose thirty-minute set was mightily impressive.

I last saw Madness in Glasgow at The Hydro and that was also a great night albeit we were seated. At Edinburgh's Corn Exchange, it was standing – and dancing – room only and this made for an absolutely fantastic gig.

Madness on tour – it will be difficult to find one better day...

Edinburgh Reporter Review: *****

Edinburgh Festival Fringe 2016 REVIEW : Finding Joy



By the gentle closing of its first night the audience embraces the poignant nuances of this show's subtle title.

This breath hushing performance has masked actors mime the incongruous meeting of two very different but equally disparate souls each facing an existential crisis. An elderly lady on the threshold of dementia is 'adopted' by a rough diamond scaly hoodie as she wanders confused by a busy road. Her ever busy carer (or maybe it is her daughter) rather disapproves of this fledgling friendship. Through a series of episodic vignettes accompanied by beguiling musical interludes and ambient natural soundscapes, we begin to appreciate there is a mutuality of reliance and dependence.

[tweet_box design="default"]The play is exquisitely witty, sentimental without a moment's faux kitsch contrivance, and deeply moving.[/tweet_box]

The masks are mute but are infused with intuited expression, the crafty guile of the creators is to feed both on archetype and stereotype and then allow the characters expressionism to explore and disabuse these caricatured, often subversive visual tropes. If there are themes, and of course there are by the Darby & Joan tombola load, they are of quintessential humanity, the defining dignity of memory. Spoiler alert! If you have shared with an elderly loved one their eventual fading into old age Finding Joy will embrace your heart and give reminiscence true beauty. Be ready for the mesmerising episode where the old lady shadow strokes her childhood dog at

the seaside. No CGI could ever capture that. Be prepared to allow yourself to cry. And four people, some fabrics and fashioned foam, plus a fluffy toy dog – can do that? This is why theatre matters as much as it did in ancient Athens and since. Finding Joy has a short run at The Fringe and you cannot go home and face your loved ones with any excuse whatsoever for missing it. Have some compassion for your future memories. An absolute Fringe must!

The show is suitable for 12 years and upwards.

Finding Joy is funded by Arts Council England and Worcestershire County Council

Assembly Hall Venue 35

4-14 August 2016 at 16.30pm

Family festival launches unique rooftop golf in the city centre



Boxsmall Market returns with a brand new family putting course

Boxsmall Market, the unique family festival, returns to Edinburgh for the third year running and takes place at Waverley Mall Roof Terrace from Monday 1st – Sunday 28th August (11am – 7pm daily).

This year, visitors can enjoy a game of family putting at Waverley Green – Boxsmall Market's 9-hole wave putting course. Designed by Boxsmall Market's architect and designer Pol Taylor, the course is an undulating, contorted astro putting course offering contemporary family fun with views over the city. Also new to 2016 is the interactive kid's zone with giant garden games and toys, and visitors can relax on deck chairs whilst enjoying cupcakes, and afternoon tea provided by Eteaket Teas. Throughout the festival there will also be family friendly performances scheduled.

The Boxsmall Market is an architecturally designed market made up of contemporary cubic micro-stores, showcasing the very best of Scottish products including cutting edge design, clothing and crafts. Exhibitors include Meredith Jewellery, Snow Paw and The Knight's Vault. Visitors can also dine from the exciting range of fresh food stalls which offer everything from seasonal Scottish fare to international street food. Food traders include Jones & Son Bespoke BBQs, Frisky Froyo, Shrimpwrecked and Pizza Geeks.

The children's Bubbleparc returns, also designed by Pol Taylor, featuring the hugely-popular Bungeydome which allows children over three years old to reverse jump up to eight metres high.

Shona Donaldson, festival director, said: "We are really excited to be back in Edinburgh for our third year running. Not only do we have a fantastic mix of local food and craft traders, but our new putting course, Waverley Green, means there are even more fun activities for families to enjoy.

"We wanted to create a space where families can come for an exciting day out – parents can sit back and relax while their children enjoy some bouncy fun in the Bubbleparc, take part in a unique and fun game of putting with the whole family, dine on delicious street food and pick up unique souvenirs. There

is something for everyone at Boxsmall Market and plenty of activities to keep the kids entertained all day long.”

Calum Hill, Scottish amateur golf champion, says: “I’m delighted to help launch Boxsmall Market’s new putting green and teach the kids a few putting techniques. It’s not often you find a putting green such as this in the city centre! I’ll definitely be coming back with my friends and family and putting them through their paces.”

Kid Canaveral Album Launch – Summerhall – 30th July

✖ With new album *Faulty Inner Dialogue* now out and available for streaming on several sites the Edinburgh-based band took themselves to the stage of arts venue Summerhall for another blinding gig.

Kid Canaveral, a band formed in St. Andrews but who are now based in Edinburgh, releasing their recordings via Johnny Lynch’s Lost Map Records, and comprising of Kate Lazda, David MacGregor, Rose McConnachie, Scott McMaster and Michael Craig. Their album release on 29th July inspired this fantastic celebration, and excuse for this wee belter of a gig.

Supported by former half of Falkirk’s Arab Strap, Malcolm Middleton, and his instrumental soundscapes, he compliments Kid Canaveral’s distinct guitar line. Filling the set with mostly tracks from the new album, Kid Canaveral also entertained their Saturday night crowd with a variety of their backlist dancing floor-fillers. Awkwardly structured riffs, all fantastically placed, put the crowd into a persona and

placement of time.

Buttressed by the contentiously humorous animation of Alex Livingstone, namely a randy Sting (as of yes, Sting and the Police), the band lucked out with a finely tuned audience, and an evening prepped for some lovably Scottish drunken carnage.

Playing their most recent single, *First We Take Dumbarton*, and others from the new album including *Callous Parting Gift* and *Listen to Me*. However, the crowd seemed more than happy to catch older tracks , the reflective ballad *Her Hair Hangs Down*, performed by Rose and David, as well as the sacred, electronic *Skeletons*, with Kate Lazda on vocals.

Concluding their set with *A Compromise*, we were treated to a wonderful riff off from David, Kate and Rose, rounding the night off nicely. There is no quieting this Edinburgh wonder.

For more on the band and to get your mittens on their new record click [here](#).

Edinburgh Fringe Festival 2016 INTERVIEW – Les Petits: Captain Flinn and the Magic Dinosaurs 2: The Magic Cutlass



Captain Flinn and a Magic Dinosaur

After a successful run at the 2012 Fringe, children's

favourite Captain Flinn is back in Edinburgh with the new *Captain Flinn and the Pirate Dinosaurs 2: The Magic Cutlass*. The creation of Purple Ronnie and Edward Monkton creator Giles Andrae and Russell Ayto, Captain Flinn and the Magic Dinosaurs are brought to life by Les Petits, the children's theatre company from the team behind internationally-acclaimed theatre company, Les Enfants Terribles. Company co-founder James Seager talked with The Edinburgh Reporter ahead of the Fringe run.

TER: You're bringing *Captain Flinn and the Pirate Dinosaurs 2: The Magic Cutlass* to the Fringe after running the original *Captain Flinn and the Pirate Dinosaurs* previously in Edinburgh. How did Les Petis begin its relationship with the Captain Flinn stories?

JS: Well, *Captain Flinn and the Pirate Dinosaurs* was the first show that the company had done. Les Petits is an offshoot of Les Enfants Terrible – which I guess we call the parent company. Oliver Lansley and I run Les Enfants Terrible, and have done for fifteen years now. A couple of years ago, we thought it would be great to do a kids' show, and the first reason for doing that was, I'd just become a parent and so I was seeing a lots of kids' shows. There was a lot of good stuff out there, but also, there was a lot of stuff we thought, 'We could do what we do for Les Enfants, but do it for a younger generation.'

So that's why Les Petits was formed. Then we looked at various books we wanted to do, adaptations. And that was the second reason, really – we wanted to do something a little more commercial, a little more based on existing properties. Because all of the Les Enfants stuff is new writing, and we wanted the opportunity to adapt some stories.

Then someone suggested, 'Do you want to do this book?' And I'd read it to my little girl, and we thought, 'Yeah, that sounds like a great idea!' I mean, who doesn't want to see pirates

and dinosaurs? We did worry, maybe that's more focused for girls than boys, but doing that show – and we've been doing it for three-and-a-half years now – both girls and boys really enjoy it. So when we were getting ready to do the next show we thought, 'Why not do something different, but carry on with Flinn?'

TER: Your first Captain Flinn production toured in Dubai and Abu Dhabi. How was the experience of touring the show internationally?

JS: It was great! We launched the show in Edinburgh in 2012, and then it toured for the next three years. The show had a lot of sets, and that was the first issue, internationally – how do you get it over there? But we partnered up with a theatre over there, and they rebuilt the whole set for us. We had to get the puppets over, and there's a huge Tyrannosaurus rex! Although, in those days, it was quite a bit smaller than it is now, so it was a lot easier to put it in the hold!

But it was great, taking Captain Flinn to different countries and seeing how it worked in different cultures. And different languages as well. We were seeing some people for whom English wasn't their first language, and they were enjoying it just as much! It's very visual when you've got lots of dinosaurs onstage, and it was great seeing it work in a different environment.

TER: Les Petits has become known for its striking design and use of puppetry. What does this allow you to do for a kids audience generally, and in *Captain Flinn 2* in particular?

JS: I think that in some ways it's harder having lots of stuff on stage – oddly enough, because kids will just accept it. With Les Enfants, we do a lot of puppet shows for adults, and sometimes for kids, they'll just believe it and therefore be a bit harsher. They'll see a dinosaur on stage

and say, 'Yeah, that's a dinosaur.' Whereas adults will say, 'Yes, that's a dinosaur, and isn't it beautifully made!'

So, kids, if you don't convince them and they don't quite believe it, they can be hard. It's quite demanding, if you think about that. You really have to go with that sense of awe, but also that sense of, 'You're not pulling the wool over my eyes.' That's goes back to something we've always wanted to do with Les Petits – not patronise the audience in any way. Some kids' theatre, although it's quite good, can be quite patronising. That's something I saw quite a lot as a parent. You'd have the older audience – the parents – just switching off. Hopefully, at Les Petits shows, there's something for everyone. They are kids shows, but we don't want the adults to switch off. We want the adults to enjoy it just as much.

TER: The show is for kids aged two and over. What range of kids are you getting at the shows? How do you find the humour the kids enjoy changes at the lower end of the spectrum?

JS: We're getting all ages! And that was one of the appeals of the first Captain Flinn story. The book was aimed at two to six-year-olds, and that's who the show is aimed at, too. But there's always an eye on making sure everyone enjoys it. And you do that by not treating the material in a patronising way. You've got to tell the story, and ask, 'How do I tell this particular story without dumbing it down?' And then you see that kids of all ages appreciate it all, and perhaps particularly different bits. That's what we found with the first Captain Flinn story, and hopefully we'll find that with the new one, too.

TER: How do you approach presenting a sequel to a children's book in a theatrical production? How do you balance call-backs for a returning audience and having a stand-alone story for a new audience?

JS: Giles Andreae has written four of the books, and they do work as stand alones. So that's what we wanted to do with the show, too. You don't have to have seen the first one to enjoy the new show. That's something we were adamant about. In fact for a long time, we weren't putting the number "2" in there. But then we thought, 'We should put it in there,' because the first one had been up in Edinburgh, and we did want the people who had seen it to have the opportunity to see the new one as well, and see what Flinn's up to now. So there are a few little call backs – like Flinn duelling with his nemesis, the T. rex from the first show – but it does stand on its own, too.

TER: How does doing the fact that certain of the kids in the audience will have read the books multiple times affect the nature of the show?

JS: There is that anticipation for what's coming next, and that's a big thing for this kind of genre. There's a lot of children's theatre out there that's based on books, and that is something you do have to think about. One thing is, the design – trying to make the design as much like the books as possible. Because that's the child's reference point. And you also want to get that feel that Giles Andreae has in the books. Hopefully when you see our show, it's a fun, rollicking adventure on the high seas. That's what Giles was going for, and we try to catch that essence in the show. Of course, our show is an hour, and you'll read his book in five minutes, but it's catching that spirit and the design – and Max Humphries, who has done the puppet design, he's really caught that amazingly well. He's an excellent puppet-maker, and we're very lucky to have him on board.

Captain Flinn and the Pirate Dinosaurs 2: The Magic Cutlass, Pleasance Courtyard (Venue 33), Previews 3-5 Aug | 6-15 and 17-29 Aug | 10:30-11:30 £11/£9.50 (Concs)

Edinburgh Festival Fringe 2016 – Sweet Child of Mine



For the past 5 years Bron has been performing Sweet Child of Mine all over the world with her own father James- but this fringe she'll be appearing with local Dads from all over Edinburgh, including special celebrity guest Dads!

Presented by Gilded Balloon and Bron Batten, come and see a brand new version of this award-winning performance, developed especially for The 2016 Edinburgh Fringe- and featuring a different dad every day!

A mixture of theatre, dance, stand-up and awkward family function, Sweet Child of Mine is for anyone who has trouble talking to their parents about who they are – or what they do for a living.

VENUE: Gilded Balloon Teviot- The Dining Room, 13 Bristo Square, EH8 9AJ

DATES AND TIMES: Until 29 August at 1.45pm (no show 16th and 23rd)

MORE INFORMATION: <http://bronbatten.com/sweet-child-of-mine/>

or

<http://gildedballoon.co.uk/tickets/performances.php?eventId=14:1256>

Novotel Edinburgh Centre – incredibly welcoming

With so many big-name hotel companies saturating the market, it's becoming increasingly difficult for chain hotels to stand out from the crowd.

The problem for many of these companies is that they are trying to cater for the masses with demand from both corporate and leisure clientele fundamental to their success. Their hotels have to appeal to a broad range of tastes and requirements, from honeymooners and families with children to business travellers simply in need of somewhere to rest their heads between flights. They must be stylish and comfortable yet flexible and practical.

It's a hard balance to get right.

I'll be the first to admit that I'm often reluctant to book into a chain hotel when visiting somewhere new. I prefer the quirks and imperfections that come with local, independent hotels. Rickety staircases? Bathrooms so small you can barely swing a mouse, let alone a cat? You name it, I've experienced it. I like my accommodation to have *character*, and in a world where chain companies are having to tick so many boxes, that's a luxury they can – understandably – rarely afford to offer.

And so, it was both curiosity and trepidation that I recently accepted an invitation to stay at Novotel Edinburgh Centre. With its prime location and grand facade, I had no doubt that this stalwart of Lauriston Place would be able to offer an entirely satisfactory experience, but would it be able to change my opinion on brand-name hotels? Would it be able to offer something *new*?

The answer, I was surprised to find, was yes.



From the moment I arrived, I was made to feel incredibly welcome. At 6pm on a busy pre-festival evening, with a foyer buzzing with activity, I was fully anticipating a lengthy wait at check-in. Instead, I was attended to straight away, and after a friendly exchange with the receptionist, was reassured that if I needed anything at all, I need only ask.

The reception space is surprisingly small given the hotel's 180 guest rooms, and yet the space is used well. The restaurant and bar are tucked away to the side, comfortable seating areas provided space for people to gather and wait, IT facilities are built into neat little alcoves. There is a nice, open feel to the lobby and this is complimented by the decor, which struck a nice balance between warm tones and a contemporary, minimalist style. There's nothing worse than arriving at a hotel and being unsure whether you've perhaps walked into the waiting room at a dentist surgery!



I was equally impressed with my room; though there was perhaps nothing terribly unique about the décor, it was certainly very pleasant and inoffensive – though of course, what really stole the show was the view of the castle from my window:



My room was larger than I had anticipated and well-furnished with a large queen-sized bed, clever storage space, a work station and ensuite bathroom. The provision of a double sofa-bed meant that the space was very versatile, and could easily

have accommodated a small family or group of friends.

Admittedly, I felt a little indulgent having it all to myself...although, of course, this gave me the freedom to kick off my shoes and do what everyone secretly loves to do first – check out the bed! I was very pleased with it, and I felt assured that the eco-designed ‘LIVE N DREAM’ bedding (complete with ‘smart pillows!’) would make for a very comfortable night ahead.



What I liked most about the room, however, were the clever little touches which showed that real thought had been put into the design process. For example, there were light switches on the walls *and* by the bed; the power points had been cleverly positioned; the minibar was tucked away in an alcove by the door so that the noise was not disruptive.



Similarly, the gadgets which had been provided were excellent. My room was equipped with an iron, a hairdryer, a flatscreen TV (which you could angle yourself to face either the sofa or the bed), and even a bluetooth speaker with USB connecting points. Couple this with free WiFi (which worked perfectly throughout my stay) and you’ve got the perfect set-up for modern travellers and business customers alike.

There was very little to dislike about the room, but perhaps it might be worth pointing out the slightly unconventional layout of the bathroom, which had a separate room for the WC. While I’m sure this was designed with privacy in mind, I’m not sure everyone would be comfortable with having to cross the room to wash their hands! A minor gripe however, for what proved to be well-thought out, and comfortable room.

One of the biggest selling points of the Novotel Edinburgh Centre is its location. Just a couple of minutes’ walk from

the bustle of Tollcross, the Meadows and the Grassmarket, the hotel is perfectly situated in the heart of Edinburgh's old town. There are countless great places to eat and drink, and it's also very close to many of the city's main attractions, from the castle and the Royal Mile to the National Galleries and the National Museum of Scotland. It's also well positioned for public transport, with nearby bus stops and Waverley Station just over a kilometre away.

Thankfully you don't have to look too far for an evening's entertainment however, as the hotel's *Tap* bar has some pretty fine spirits on offer, as well as great live music on Thursday, Friday and Saturday evenings.



I had wondered whether this or the closeness of the nearby nightlife might cause some disturbance at night, but even with my windows open, I was surprised by how quiet my room was. This was certainly a bonus, given the hotel's central location!

After a peaceful night, it was time to check out the breakfast facilities. Guests have the option of having breakfast in their rooms or eating downstairs in the restaurant. I chose the latter, and was blown away by the wide choice available at the buffet. For those looking for a lighter meal, the continental options of pastries, cereals and fruit were fresh and inviting. For the more ravenous guests (...guilty!), there were also plentiful cooked options and having indulged myself with a full Scottish breakfast (complete with Haggis!), I can safely say that the quality was up to scratch!

The information pack provided in my room had very helpfully given advice on when the busiest times were anticipated, and so I was able to avoid the mid-morning rush – though I have no doubt that the staff would have handled the busy spells well, for they were always on hand to look after guests and see to

it if they had any requests. It was also good to learn that the hotel offered 'early bird' breakfasts from 4am for those needing to leave at an ungodly hour – perfect if you have an early morning flight to catch or if you've just stumbled in from a night at the nearby Hive nightclub...!

To round off my stay, I decided to explore the hotel's health suite, which consists of a small gym, pool, sauna, steam room and jacuzzi. The facilities were modern and well-maintained, but it's worth noting that you need to sign a disclosure form at reception first as the pool is unsupervised. Children under 16, therefore, have to be accompanied by an adult.



The changing facilities were a little basic and the pool petite (particularly after 9am when families begin to emerge!), but I have to admit, there was something very relaxing about starting the day with a quick dip and being able to chill out in the jacuzzi – a treat made even better knowing that check-out was not until 12pm. All the more time to pamper yourself, I'd say!

I think it's fairly safe to say that by the time I checked out I was feeling suitably relaxed and refreshed. I had enjoyed my stay immensely, and while I couldn't exactly say that there was anything unique or unpredictable about my stay about the Novotel, the quality of the service and the facilities were hard to fault.

It was evident from the start that genuine thought and care had been put into creating an easy yet enjoyable experience for the customer, and this is largely down the little touches throughout – from the soft, fluffy towels to the flexible catering options and, in particular, the clever use of technology, which even included a virtual concierge in the reception! It was this attention to detail along with the pleasant décor which gave the hotel some personality, and

helped avoid the trap many chain competitors can fall into of being a little too clinical for comfort.

Accommodation of this calibre does not come really cheap, but it's easy to see why. With its prime location in the very shadow of Edinburgh's iconic castle, friendly staff and top-notch facilities, it's hard to imagine a better place to base yourself for a stay in Scotland's capital city.



The writer stayed at the [Novotel Edinburgh Centre](#) courtesy of Accor Hotels. Prices shown on their website show that you could stay there on 7 August 2016 for £167.

Edinburgh Festival Fringe 2016 REVIEW: Paper Hearts *(*;)**



It is a precipitously balanced irony when you sub-title your independent bookshop based show 'A High Street Musical'. Not a setting to initially set the heart racing that is for sure. And most certainly, your potential audiences are going to appreciate the cheeky spin on the High School Musical franchise of wholesome, whiter than white toothed anodyne teenage yodellers.

But somehow, the Paper Hearts posse have just, just about got the measure of this and carry it off with, if not aplomb then

an adroit sense of perspective and wry credibility. It is all jolly good tongue-in-cheek fun with that gung-ho spirit of, 'Hey! Why not let's do the show right here! It's just a matter of like totally believing in our selves and if we do. – woo, why can't everybody else?' Maybe a bit unfair but these kids certainly have an admirable spunky self confidence.

Stuck in a rut with his unfinished difficult first novel set in the post Revolutionary Russia, bookshop assistant, Atticus uses his somewhat two dimensional characters as surrogate alter egos. That is until Lily Sprocket arrives to put the cat amongst the pigeons with a threatened corporate buy out and no less a tremble in Atticus's once dormant trousers. To go any further in to this sometimes slightly unhinged libretto will be of little consequence either to avoid potential spoilers or to confuse the cast if they try to work it out themselves. Suffice to say, Paper Hearts is damnably good fun and no mean triumph of shoebox stage logistics with live musicians doubling up as characters. There is little at this preview stage to trouble the West End or Broadway scheduling just yet but if you want to immerse yourselves for some eighty minutes in ridiculously innocent fantasy and love conquers all heroics this charming show presses all the right buttons.

[tweet_box design="default"]Aspiring young things will adore it, very much a three generation family show, you could even take the dog, he would find it a howl.[/tweet_box]

The climatic ensemble anthem is shamelessly adorable and you just cannot but love them for it. A High Street Musical – that has genuine Fringe sincerity written all over its beating heart.

<https://tickets.edfringe.com/whats-on#q=%22Paper%20Hearts%20the%20Musical%22>

<http://www.paperheartsmusical.com>

Urbane Art Gallery – 'Absolute Contemporaries'



News from Urbane Art Gallery

Showcasing some of our best known, and most successful artists, our new exhibition 'Absolute Contemporaries' will run for the month of August alongside the Edinburgh Fringe Festival. Located on Jeffrey Street, Urbane Art Gallery lies in the heart of Edinburgh's city centre and is perfectly situated for any festival goer wanting to drop in and see our wonderful collection of contemporary art.

Our exhibition will feature artists of international renown: Freddy Fabris, Daniel Sueiras Fanjul, Youn and Janne Parviainen to name but a few. 'Absolute Contemporaries' will display a diverse and wide-ranging collection of work from artists who specialise in various types of media. From traditional portrait paintings and fine art photography, through to the more urban pieces that meld street art, graffiti and photography with contemporary culture.

Also on display will be our best-selling artist Stéphan Raymond (aka Keymi) whose playful and vibrant pop-art style pieces and fun-loving pin up girls are sure to attract the admiration of our viewers.

For visitors looking for something more quintessentially British, our collection of bronze sculptures from renowned English artist Matt Duke, may be more to taste.

With such a diverse collection at Urbane, visitors to the gallery are sure to enjoy the vibrant, eclectic pieces

that have been selected and sourced by our Art Director, Tracey Roxburgh. We have a comprehensive collection of art to suit all budgets; our partnership with Own Art and Own Art Plus will also allow you to take any piece in our collection home with you on the day and purchase it over ten monthly instalments at 0%APR.

Prices from £290 – £20,000.

Browsing is welcomed, and the gallery can also be found [here](#).

Five Edinburgh Festival Fringe Questions with... Andy Platt



No Horizon – coming to this year's Fringe

Andy Platt and Max Reid are producing their new musical *No Horizon* – described by Chris Evans as ‘a Yorkshire *Les Mis*’ – on this year's Fringe. It tells the astonishing true story of a blind boy from Yorkshire.

Andy spoke to *The Edinburgh Reporter* about the musical.

1. *No Horizon* is the story of Nicholas Saunderson, a blind Yorkshireman and an 18th century mathematician and visionary. One of the aims of the musical is to “restore Saunderson to his rightful status as a national icon.” What was your introduction to Saunderson?

It was a chance conversation with a friend. Saunderson hails from not far from where I live and when she was telling me about him, I couldn't believe I hadn't heard his story. In his day he had a reputation which spread across Europe but his story has been cruelly forgotten. It seemed so wrong! It's such an empowering tale that has the power to inspire and I wanted to try to do something about it.

The story lent itself so well to being told through a musical. Great musicals tend to be about big themes and Saunderson's tale is perfect. Yes, he was a genius mathematician but that's almost secondary as it's his character that makes the story so inspiring. The man had nothing in his favour; he'd lost his eyes as a one year old, Braille didn't yet exist, he came from a tiny village in the middle of nowhere and yet he refused to accept his lot. *No Horizon* is about a dream – it's about courage, passion and love. And, it's about taking on the world. Add to that the fact that it's a true, but cruelly forgotten story, and it pretty much demanded to be written.

2. Saunderson did not follow the common practice of publishing his work, although his lectures and treatises did enter into circulation during his lifetime. How did you go about establishing his character and voice for the musical?

There is a limited amount of material recorded about his life but enough to glean a sense of the man's extraordinary nature.

Cambridge University were very helpful to me when I was researching as were the local libraries. Amazingly, the most detailed help came from Canada; I noticed online that a paper had been written on Saunderson by a Math lecturer over there and he kindly airmailed his paper over. I couldn't open it quickly enough!

What emerged was a fascinating picture of a true character.

He was blunt and to the point and, although it's not particularly so in *No Horizon*, he was profane. He was entirely committed to his work and yet there was so much more

to him. He learned to play the flute. He was clearly a brave man – he hunted on horseback. He was also very ingenious – in a world that offers no support to a blind man, he created his own ways of doing things. And he was an inspirational educator. There is a strong body of support for the fact that he discovered Bayes theorem before Bayes!

3. Saunderson had to overcome obstacles in order to gain the Lucasian Chair of mathematics at Cambridge which has subsequently been held by Stephen Hawking. Has Saunderson's tenacity been an inspiration in trying to bring his story to a national audience?

One hundred percent! Bringing a show the scale of *No Horizon* to the Edinburgh Fringe (and we have tried to create on the grandest scale possible in spite of the natural restrictions of the Fringe) is a herculean undertaking and there have been many times when we could have abandoned it. Max Reid (my co-producer) and I have often commented that, at such times, we want to do justice to Saunderson's legacy and behave how he might have done. We've had many hurdles of our own to overcome but a heartfelt desire to restore his name has driven us on. I like to think he would be pleased by our own tenacity.

4. What challenges did having a lead character who is blind bring to the staging of your production?

That's a great question because there have been some real challenges. So much of acting, even on the stage, can come down to the eyes. One of the key issues is how to ensure that the audience thoroughly relates to Nicholas. Samuel Reid who plays Nicholas has spent hours studying footage to accurately replicate the mannerisms of a blind person while still ensuring that he fully communicates on stage. I think he is doing a fabulous job.

5. What are your plans for the show after you complete

the Edinburgh run?

We don't want to stop there! We have already had some great support from the likes of Chris Evans who described the show as a 'Yorkshire Les Mis' and Elaine Paige who has played some of our music on air and we want to build on that further. Saunderson needs to be known nationally and we would like to tour the show on that basis. That's very much the next phase and while we are in the giant shop window of Edinburgh, we are looking to explore options with other producers, producing theatres and receiving houses to help us achieve this.

*No Horizon, Underbelly Med Quad (Venue 302), Previews 3-5 Aug
| 6-15 and 17-27 Aug | 17:00-18:25 £10/£9 (Concs)*