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Yn sourey shoh va caa aym ve ayns Doon Eidjyn son yn slane Fringe. Ga dy vel mee er ve cummal 'sy valley rish kiare bleeaney as mee ec yn ollooscoill, cha row mee er ve ayn son yn eailley ellynyn smoo 'sy theihll roie. Mleeaney va'n Fringe ny smoo na v'eh rieau, lesh ny smoo na three thousaneyn dy reddyn taghyrt ayns 299 boayl er fud y valley. Va 12% smoo dy higgadyn er nyn greck mleeaney na va nurree. Dy insh yn irriney, va wheesh dy reddyn ayn as nagh yarg mee jannoo seose my aigney cre dy akin ayns y chied chegeesh.

Cloie ayns Bretnish va'n chied red honnick mee, as va shen ayns shamyr veg ayns cooyl thie-oast staydoil ayns mean y valley. Ta cooid vooar jeh ny reddyn ayns y Fringe taghyrt ayns caghlaaghyn dy chorneilyn, cooilyn as cubbyrtyn raad erbee dy vod ad feddyn reamys. Ta ymmodee jeh ny taghyrtysyn deyr dy liooar, agh ta paart dy vuill raad oddys oo goll dy akin reddyn nastee (aittys son y chooid smoo) feai'n laa. Ny cheayrtyn ta shoh cur caa dhyt dy akin y chooid share jeh ny performeyderyn noa vees goo mie oc 'sy traa ry heet, agh dynsee mee dy Leah dy vel oyr mie ta ram jeh ny reddyn shoh nastee!

Eisht honnick mee vershoon jeh *Hamlet* lesh three cloiederyn ayns un oor, as ram soilshaghyn as feiyryn quaagh. Er-lhiam dy row shoh kiarit dy hoilshaghey yn agh va'n prinse fud-y-cheilley as eh tuittym ayns keoiys, agh ec y jerrey she mish va fud-y-cheilley as prowal dy chooinaghtyn er cummey yn skeeal voish lhaih eh ec y scoill. Va hoght vershoonyn jeh *Hamlet* 'syn eailley ooilley-dy-lhearagh.

Honnick mee paart dy *stand-up* as *sketch-show* ny jees. Cha gow shiu yindys dy chlashtyn dy row ram jeh'n aittys bentyn da'n referendum ta taghyrt dy gerrid, as y chooid smoo jeh er cheu Nalbin heyr. Hug shoh er ben-naightyn ayns pabyr ayns Lunnin gaccan dy row ashooneydee goaill harrish yn eailley, agh s'coan she foill yn sleih *Yes* eh my t'ad ny s'croo-oil na mooinjer yn unnaneys. Va paart jeh'n *stand-up* feer whaagh; honnick mee ben as peint jiarg slaait er e heddin screeagh er thammag, as dooinney daunsin marish glenneyder-jiole as mwashag er. Ayns cloie aitt va'n venphrinse, ayns ynnyd geiyrt er yn phrinse, drappal harrish glioonyn ny deiney va jeeaghyn er y red as shirrey orroosyn ee y phoosey.

Lurg queig laa as feed, haink fea as fast (ayns towse ennagh) reesht dys straidyn Ghoon Eidjyn.

This summer I had the opportunity of staying in Edinburgh for the whole Fringe. Though I have lived in the city for four years as a student, I had never before been to the world's biggest arts festival. This year the Fringe was bigger than ever, with more than 3000 shows in 299 venues. Ticket sales were up by 12% on last year. In fact there was so much on that I could hardly decide what to see in the first fortnight.

A play in Welsh was the first thing I saw, performed in a small room in the back of a posh hotel in the centre. Many Fringe events take place in various nooks, crannies and cupboards wherever space can be found. Many of the shows are quite expensive, but there are some venues which do free shows (mainly comedy) all day. Sometimes this gives you the chance to see the best up-and-coming acts, but I soon learned that there is a good reason many of these acts are free!

Then I saw a version of *Hamlet* with only three actors in one hour, and plenty of special effects. I think the intention was to portray the prince's confusion as he descends into madness, but at the end it was me that was left confused and trying to remember the plot from reading it at school. There were eight versions of *Hamlet* in the Fringe altogether.

I also saw some stand-up and sketch shows. It was no surprise that the independence referendum was a recurrent theme, with most shows leaning towards the Yes camp. This gave one London journalist cause to complain that nationalists were taking over the festival, but it isn't really the Yes side's fault if they are more creative than the unionists. Some of the stand-up was very whacky; I saw a woman with red paint smeared on her face yelling at a shrub, and a man dancing with a vacuum cleaner with a wig on it. In one skit the princess, instead of pursuing the prince, started climbing over the knees of the audience asking them to marry her.

After 25 days, relative peace and quiet returned to the streets of Edinburgh.