Her Edit

FOR THE INDEPENDENTLY MINDED WOMAN

Issue Twelve
July/August 2015

Her Edit

Issue Twelve
July/August 2015

The Performance Issue

editor@heredit.com www.heredit.com
@her_edit

editor: Jayne Phenton
Ann Clark
Allison Lindsay

our contributors

LoulaBel
Jan Blake
Sian Edwards
Carly Renaud
Katie Stevenson
Maureen Younger

thank you

Karen McDonald

Front cover picture

©SteveUllathorne

Welcome to Her Edit

If all the world's a stage then over a lifetime we must all play a spectrum of parts. As women we are often cast into roles scripted by religions, political philosophies, history, marketing companies and good old-fashioned patriarchy.

In this issue we look at how we all perform in different areas of our lives and recognise that sometimes 'playing the part' is a daunting, but rewarding thing.

When we founded Her Edit, our ambition was to create a platform for women and their achievements where they weren't singularly defined by the sterotypically proscribed roles of mother/girlfriend/wife.

I hope we've gone some way to achieving that and thank you for your support. To mark our second anniversary in September, we"ll be giving Her Edit a little facelift. We'd like to hear more from you and for these pages to be an opportunity for women to voice their views, ambitions, their projects, their dreams and their contact details!

If you have thoughts about what Her Edit could be, do email us or post something on the website. And don't forget you can share your thoughts on the Her Edit comment page - we love to hear from you.

We look forward to celebrating our second birthday with you in September! Till then do enjoy this issue.

Her Issue Twelve

2 The Editor

3 Contents

6 The Stand-up
Maureen Younger

13 The Conductor
Sian Edwards

17 The Slam Poet
Katie Stevenson

19 The Storyteller
Jan Blake

23 The Teacher
LoulaBel

25 The Signer
Carly Renaud

30 Her Agenda

17

13

6


Standing up for a living
©MartinTwomey

Maureen Younger

Maureen Younger is a stand up comedian, actor, compere and writer. She tells us about the ups and downs of being a stand up and the joy of performing.

What's it like to be a stand-up comic? Firstly, there's a hell of a lot of travelling. In the last ten days before sitting down to finally write this article, I've gigged in Cardiff, Birmingham, Ghent, Antwerp, The Hague, Coventry and London; and I am now writing this while travelling on yet another train to gig in Birmingham again. Tomorrow it's London, then London again, then Bradford; then I have a day off (if you exclude travelling back down from Bradford) and then the gigs start all over again. You get the idea.

Besides the constant travelling and the occasional wandering around service stations in the early hours of the morning, hunting down the last sandwich at W.H. Smiths, there's also an awful lot of admin, hanging around at gigs, trying to get gigs, replying to gig offers and then hopefully finding time to sit down at some point and write some new material.

Writing is probably the biggest bane of the comic's life. You need to write and keep producing new material. However, it's so easy to be tempted to do the same old routines that you know work. Most comics I know will do anything to put off sitting down to write. In sheer desperation I've even been known to spring clean the house and tidy up the shed!

Frequently, the stumbling block is coming up with new ideas and trying to eke out the joke from them. I often go for a walk and let my mind wander along with my legs and then, with any luck, I will come up with the joke or at the very least an idea for a joke or more often than not a topper.

A topper some of you may be asking? Well, in layman's language a joke usually consists of two things - a set up that leads the audience in the wrong direction (the situation) and then the punch line (where something unexpected happens which is what makes it funny). A topper is the line you say after you've said the punch line which makes the joke even funnier.

Besides the writing of course, stand up comics need a couple of other things in their armoury – talent (hopefully) and tenacity. They also need to gig - a lot. It's said that one reason why The Beatles were SO good was down to all the performing they did while working the clubs in Hamburg. It's reckoned they performed for over 10,000 hours in all. And putting aside the small technicality that Lennon and McCartney were both musical geniuses, there is something to be said for that.

In order to become a good stand-up you need to gig and develop the skills which can see you through what seems an unplayable room or deal with some drunken sot who won't shut up. This is because

IMAGES

Page 5 and 6: On stage in Cologne.
Right: With fellow performers at the Crying with Laughter comedy night to raise funds for the Helen Bamber Foundation which Maureen organised with Emma Thompson

Courtesy Maureen Younger

Maureen Younger

a great part of being a good stand-up comic is an innate understanding of basic human psychology.

As any comic worth their salt knows, the first rule of comedy is that in order to get people to find you funny, you need to get the audience on side. By the same token, if you misjudge the audience, you can lose them on the turn of a sixpence. However, through writing you will increase the amount of material you have so you can adapt it to the audience in front of you. And once the audience like you enough - believe me - you can then say what the hell you like.

That's one of the great things about stand-up. You can get away with saying stuff that in any other environment would be frowned upon. I think people laugh because it's a kind of release. We're admitting, as a group, that perhaps deep down we are not as politically correct or right on as we'd like to think we are. Going near the line can be as thrilling for the audience as it is for the comic. However, until they've said it, the comic never knows if the risk they are taking will pay off on the night. Sometimes it does, sometimes it doesn't.

'You can get away with saying stuff that in any other environment would be frowned upon.'

Therein lies the danger of performing stand-up. No matter how funny you were the night before, you can never be sure how funny tonight's audience will find you. If you're good enough and experienced enough then the chances are quite high that they will, but no one is bulletproof. All comics know this deep down.

There is nothing worse than when you tell a banker (a joke that always works) and it's met with silence or a mere titter. Even more disheartening is when you then tell another banker which you're confident ALWAYS works and then it doesn't. Then you know you're in for a long 20 minutes!

People ask me what it's like to perform stand-up. Well, if you are having a stormer of a gig and everyone in the room finds you hilarious, it can be exhilarating. Conversely, it can be soul destroying at those times when you perform a set and everyone in the room - including you - seems to wish you'd get off the stage.

Ironically you can feel just as down after a great gig as you would after one that hasn't gone so well. I remember performing my first ever well-paid gig on the urban circuit.

It was also my first ever 25 minute set for a new promoter and not surprisingly I was really hoping it would go well. Fortunately it did. It went extremely well in fact and afterward the show loads of people come up to me to tell me how funny they thought I was.

I was in my element. I got the bus back home, stopped off for a kebab (I'm a classy dame) and ate it while watching BBC News and suddenly I had an overwhelming feeling of melancholy. That's stand-up. One minute you're the darling of the night, the next minute you're alone and exactly where you started.

Maureen Younger

"You're so brave" is the usual response when you tell someone you're a stand-up comic. I don't think it is bravery. For me bravery is doing a nine to five job, day in day out, for 40-odd years, but admittedly before certain gigs you do need to steel yourself to the possibility that it's going to be horrible out there. And it's at those gigs you do sometimes question why you don't have a proper job.

However, as any performer will tell you there are nights when you can do nothing wrong. For whatever reason (and no one knows the formula) you and the audience bond, the energy goes back and forth like a tennis match and everyone has a great night. I've seen the same thing happen in theatrical productions.

'...as any performer will tell you, there are nights when you can do nothing wrong.'

Perhaps this is best exemplified by the famous anecdote of Laurence Olivier who one night gave an exceptional performance of Othello - even by his own lofty standards. Nevertheless he came off stage angry and frustrated. 'But you were brilliant' his fellow actors and theatre acolytes protested. 'I know,' he replied, 'but I don't know how I did it, so how can I do it again?'

For me one of the most rewarding aspects of being a stand-up is that by having the balls to perform comedy as a strong, independent, middle-aged woman in what is still a man's world is a statement in itself. As any woman who has reached the giddy heights of 35 and over knows, we are often transparent so it feels good to have the visibility.

Moreover, the interesting thing about performing is that you never know what impact you are having on people - however small - by getting up and performing.

A couple of years back I wrote a one-woman show called The Outsider which charted how I had managed to become the UK's only London Scottish, Austrian-German speaking, black lesbian comic despite being white, straight and British. (I admit it's a niche market!).

After one performance an Australian woman came up to me. She had watched the show with her husband and daughter. The latter clearly had learning difficulties.

'Thanks so much for that', she said. 'As you might have guessed, my daughter is an outsider and it was really good for her to hear what you had to say about being an outsider and carrying on regardless.'

So I believe that is the power of comedy and being a performer. Not only do you entertain people, but at times you can even make them think.

Maureen runs regular comedy nights featuring all-female line ups under the banner MY Comedy. Find out more at www.maureenyounger.com or follow her on twitter @maureenyounger

IMAGES

Above: Maureen, left, with fellow performers on stage in Cologne

Courtesy Maureen Younger

Passing the baton

Sian Edwards rose to prominence as a conductor in the 1980s becoming musical director at the English National Opera. She has worked with many of the world's leading orchestras including the Los Angeles Philharmonic, the Berlin Symphony and the City of Birmingham Symphony Orchestra and is currently Head of Conducting at the Royal Academy of Music.

Sian talks to Her Edit about performing, female role models and her hopes for the future.

IMAGE

Courtesy of Sian Edwards

Sian Edwards

What motivated you to be a conductor?

I fell in love with orchestras at primary school, on hearing Dvorak's 9th Symphony on an old Bush record player. I'm very much a product of the 1970s when every child could learn an instrument; I took up piano and then horn, and played in youth and amateur orchestras all through secondary school before entering the Royal Northern College of Music to study horn formally.

During my school days I used to put together concerts with friends and conducted them, and that continued during college. I think I just wanted to be involved in music in any way I could. I don't think I stopped and said to myself 'now I'm going to be a conductor'! It was just a way of having contact with the music I loved, and a wonderful channel for discovering more and more.

What do you find are the biggest challenges of being a conductor?

Working with large groups of people is probably challenging in any walk of life, but in music you are involved with people who care hugely about the music and how it sounds.

Because it's such an emotional subject anyway players can be very demanding – often in a good way. But sometimes if they feel frustrated or disagree with your approach it's tough. Orchestras are highly organised and finely tuned, so coming to the players with enough to offer them in terms of your understanding of the music, the depth and breadth of your preparation and your ability to communicate your ideas with them and the audience is very challenging, whether it's a group of nine or 90 people.

What are the specific challenges of being a female conductor?

It's not specific to conducting, but the biggest challenge is how you, as a woman, express authority effectively and in your own way. It's something that I think women in any leadership role are faced with every day. It's mainly reflected in how you speak, but also how you stand, how you dress, how confident you are etc.

'The biggest challenge is how you, as a woman, express authority effectively and in your own way.'

The other main challenge is to do with the amount of travelling conductors do, and the fact that it's hard to organise family life if you have kids. Having said that, music is for everyone. Its wonderful, universal power to move us makes it an honour to be a part of.

Why are there so few female conductors? Do you see the position changing with students coming through the Royal Academy?

I think firstly the image of the conductor is still either of elderly autocratic men or very powerful, charismatic younger men. Young women don't identify easily with either!

There are lots of female conductors working with amateur and student choirs and orchestras who have grown into the role, or been thrown into the role, largely because they are good teachers and love music rather than because they saw themselves as conductors.

Secondly, the route into professional conducting is very individual; it's a minority sport and people come at it from many different directions but there's no one training route. Having said that, there have been some excellent young women studying conducting at the Royal Academy of Music, and this year we had about 10 female applicants out of 55, which may sound small but is many more than previous years.

Unfortunately we don't have any on the postgraduate course at present, but I certainly hope we will again soon.

To what extent are you aware that you are performing? Or is it that you feel you are enabling others to perform?

In rehearsal the conductor is very active in enabling the orchestra or singers to work together towards the performance, but when performing there has to be the freedom to make music, as well as an element of control. It's a strangely dual combination of giving an impulse but also being quick to respond to the unexpected!

What has given you the greatest pleasure in your career and why?

I have had some wonderful experiences working with opera directors: Keith Warner on Britten's Rape of Lucretia; Katie Mitchell on Janacek's Jenufa and David McVicar on The Rake's Progress by Stravinsky all made a huge impression. Being part of an opera production where ideas can be developed and where I can tailor the feel of the music to fit the dramatic situation of the characters is very exciting.

It's also been very special working with composers – I did a Prom last year with music by Sir Peter Maxwell Davies, and a couple of years ago I did two programmes with music by the Austrian composer Olga Neuwirth that were very challenging but also thrilling to be a part of.

What are your aspirations as a female conductor?

I don't have any aspirations as a 'female' conductor, but I do aspire to be simply a conductor who has the desire and ability to continue to perform music. Now that I am also Head of Conducting at the Royal Academy of Music I am hugely enjoying the challenge of designing a post-grad programme that meets the needs of aspiring young conductors.

My own training with the great Soviet teacher, I.A. Musin, is something I want to pass on, but I am also keen to develop a range of ways to approach music that allow young conductors the scope to find their own voice.

Poetic licence

Originally from Banbridge in County Down, Katie Stevenson now lives and teaches in a co-educational boarding school in the Midlands. She is Head of Drama, teaches English in a boarding house of 80 girls and performs slam poetry.

They often say that being a teacher is a kind of performance and I certainly have found this to be true. So much of my job is to play a role in my pupils' lives. Working in a boarding school intensifies these roles and I find myself playing educator, mentor, counsellor, nurse and encourager among many more.

When I announce to my year nine English class that we are going to start our poetry topic I am met by sighs, grumbles, heads on the desk.

'Miss I hate poetry, it's so boring' or 'it's too complicated'. Little do they know that by the end of the term they are going to be standing at the front of the class, rave music pumping, in a slam poetry battle reciting their own words and it's going to be really good. They just need to believe in themselves first.

It's the same with all of us in life to some extent; believing in ourselves. When we are confronted by something new or out of our comfort zones, whether we are children or adults, we look around to see how everyone else is reacting to the situation and try to blend in. It's the same in the classroom so when one pupil declares their loathing of poetry the whole class follows suit.

It is my job to turn this negativity into positivity and their crestfallen faces into ones filled with enthusiasm! I do this by performing. Quite literally. I perform one of my own slam poems to them. It's nerve-wracking for me and I tell them so; they need to know it's ok to be scared.

After I have recited my poem from memory, hand gestures included (a staple in slam poetry) the class is quiet. There are mumbles.

'That was really good', 'did you write that yourself Miss?', 'Is that really poetry? It's more like rap' and there I have them. In the performance they have seen something that they recognise. Somehow in that moment poetry is no longer a scary, alien form with metaphors and similes. It's a song, it's filled with passion, and it's exciting.

So much of life as a teacher is performing my roles in order that my pupils grow into well rounded, world-ready individuals. But sometimes people can forget that even with the day in, day out nature of the job, when they are standing in front of a class full of little heads ready to be filled that sometimes, just sometimes, the teacher is frightened too!

IMAGE

Courtesy of Katie Stevenson

Spinning a yarn

Leading storyteller Jan Blake has been performing across the world for over 25 years, most recently at the Hay Festival, the Viljandi Harvest Festival in Estonia and TEDx Warsaw. Specialising in stories from Africa, the Caribbean and Arabia, she performs at storytelling festivals across the world, captivating adults and children alike.
She spoke to Her Edit about her fascinating and intriguing art.

IMAGE

Courtesy of Jan Blake

Jan Blake

Jan's journey to becoming a storyteller started at the age of 18 when she left Manchester and came to London where she worked in community theatre. In 1986 the storyteller Inno Sorsy suggested that she tried storytelling.

She joined Common Lore Story Tellers and Musicians who were looking for a Storyteller of Caribbean origin and worked with them for two years. The promoter and programmer Ben Haggerty of the Crick Crack Club put her on the programme at what was to be her first storytelling festival in 1987 and gave her a book of Haitian stories to encourage and inspire her.

Jan remembers a Miss Williams in the Folk Club at her school, Birchfield Primary, telling stories, but although she enjoyed them that wasn't the inspiration for her becoming a storyteller.

'It wasn't a calling; I didn't know I could tell stories. I feel that everyone has the ability to tell stories which they are passionate about. Everyone has all the components to be a good storyteller and to take people on a journey based on their own imagination or experience, but that doesn't mean everyone can be a professional storyteller'.

Jan explains why she feels storytelling is important.

'We are all made up of stories – those we believe about ourselves and about others. We ARE stories, so they are fundamentally important to living. Folk tales can afford the opportunity to reflect experiences back at ourselves, and some may even prevent us from making the wrong decisions.

'The value in the stories is not just the material and its metaphors, but the way they can be used as tools whether for teaching, training, giving a sense of well-being or entertainment - the list is endless. There are so many ways to use stories and their value goes beyond simply listening'.

So how does Jan decide what stories to tell and where do they come from?

'It's an instant feeling, I just want to tell the story immediately. It's like getting juicy gossip! The stories are ones I have either heard or read, but I basically make them my own. If I am telling the story on my own the story just grabs me and I tell it and don't need to rehearse it.'

Sometimes Jan works with musicians. Since 2009 she has been performing a specially commissioned show with two Ivory Coast musicians, Kouame and Raymond Sereba, entitled 'The Old Woman, The Buffalo, and The Lion of Manding'.

'Working with musicians you have to be more focussed on making the narrative journey through the music and you have to find the rhythm and mood so that the music becomes a backdrop to the emotional journey of the lives of the characters'.

'As you grow older you realise how complex human beings are and so my stories have become more complex.'

At one point in this epic tale two brothers walk from one side of the forest to the other. First of all Jan says she just told that part of the story without music or song, but then she realised that the brothers would be doing something – maybe singing.

Consequently she and Kouame and Raymond tried out various traditional songs until they found the right one. Kouame and Raymond just instinctively understood the needs of the narrative.

Jan specialises in Caribbean, African and Middle Eastern stories, but she is happy to tell any good story regardless of its origin and tries not to be too culturally specific.

The show keeps the folk culture of the story and music going. Jan feels it's important to be conscious of the history and growth of the storytelling tradition, but she is keen to create, build and develop this art form. She says her storytelling has changed as she's got older and matured.

'As you grow older you realise how complex human beings are and so my stories have become more complex – they are a greater challenge. I do have my favourites, but like all storytellers I am always searching for that one great story. Of course there's always another one to be discovered.'

So what makes a good story teller? Jan is quick to reply.

'It's the story coupled with a desire to communicate it with a love of humanity. That and the ability to recognise who we are, with all our strengths and weaknesses, tuning in to that vibration of what it means to be human and then reflecting it back.'

Find out more on Jan's website http://www.janblakestories.com and follow her on twitter @akuajan

Lessons for life

Just shortly before publication of this issue, the Government announced that as part of its Education Bill, 'coasting' schools, deemed to be under-performing, would be forced into academy status.

Education Secretary Nicky Morgan said, 'This is all about helping every pupil to make the progress that they should be making'. We hope Ms Morgan will read the article that follows.

LoulaBel lives and works in Southall, a socially and economically deprived area in north London. She was brought up there and is now Assistant Head Teacher at a local primary school where 97 per cent of the children do not have English as their first language.

During six years in the teaching profession she has worked her way through the ranks from class teacher to co-ordinator of English as an additional language. She is now also Maths Co-ordinator, responsible for Special Education Needs and currently completing her masters in Inclusive Practices.

Writing under a pseudonym, LoulaBel shares her thoughts about how she is judged on her performance every day.

With the end of the academic year quickly approaching, you would be forgiven if you were starting to feel jealous of 'those teachers' with their six weeks of summer break looming. 'Those teachers' who only work 8.55 – 3.30 and have such great holidays.

Granted, we do have those great holidays, but unless you know one of us really well, you won't realise that although school may finish at 3.30, even when our heads hit the pillow, we're still planning the performance.

Planning how tomorrow, we will get James to calm down after his fractious morning at home. Planning how to get Sarah to remember to put connectives into her sentences despite the fact that she didn't have breakfast, again. Planning how to get Amber to recall her multiplication facts and forget that her mum and dad were fighting throughout the night.

'How do you measure your worth as a teacher when you are working with children who are surviving social deprivation?'

You see, it is at this time of year when teachers reflect on their performance and the impact they have had on the 30 little people in their care for the last ten months. How do you measure your worth as a teacher when you are working with children who are surviving social deprivation?

Is it measured by the look of adoration on their faces when they are greeted by you each morning, one of the only stable and reliable figures in their life? Is it with the number of scratches and marks you have painstakingly monitored, recorded and questioned until they stopped? Is it by the confidence gained in the child who had to abandon his mother to travel here illegally to try to get a better life? Unfortunately not.

This week there are teachers across the country, clutching a piece of paper with four columns on it entitled 'name', 'autumn level', 'summer level' and 'pupil progress'.

The role of a teacher in areas of extreme poverty incorporates more than to simply 'teach', but these qualities cannot be measured in a column. How can you prove your performance when it is something which cannot be recorded or even taught at university?

Because a teacher must care and care like these 30 little people are their own. To want nothing but the best for their children and strive for it at every given moment, even if that means 12.05am planning and thinking and formulating the next strategy to get that parent to engage and care just half as much as you do.

You see, trying to measure the 'performance' of a teacher should be just that. How did your teacher perform as your therapist, your carer, your coach, your motivator, your role model or your preacher? How would you rate their performance?

Carly Renaud

The deafinite article

Carly Renaud has worked professionally as an interpreter for over 10 years and says she still loves it as much as when she started. She studied interpreting at Wolverhampton University and in 2007 founded Deafinite Interpreters with Helen Caldwell and Alison Kingdon.

I was inspired to take up sign language from my enjoyment learning French, Spanish and German. I don't have any Deaf family, but I started a basic sign language course when I was 14 and fell in love with the language and culture. I ended up doing my degree in interpreting and graduated as an interpreter in 2001.

People often think that speed is a problem, but actually I can sign quicker than I can talk and that's fast! Other factors are much harder to cope with, for example people talking all at once in a meeting, lots of jargon or terminology, a topic the interpreter isn't familiar with, complex dynamics etc.

The biggest challenge by far is the lack of awareness that service providers have about the needs of the Deaf community. For example there is no 24 hour service for deaf people so if someone has an accident in the middle of the night they would have no communication support – imagine how scary that would be.

Also there is a lack of respect for our profession. It takes about six years to qualify as an interpreter; with a degree you can only become a trainee interpreter, you then need further training via a post graduate course to be qualified. Yet we are still regularly patronised. Comments such as, 'it's great you do this in your spare time', presume we are a family member there to help.

Most of the work is publicly funded and lately much of that funding has been squeezed. Interpreting is only mandatory for the police and just considered 'good practice' for all other sectors.

I have been involved in some very moving experiences. For example, attending at births and often being the first one to hold the baby. I get involved and often feel I am privileged to assist in such a special event. But I always need to be aware of my formal role and the possibility that I may need to act immediately in that capacity if there is a medical emergency.

'Funerals are perhaps the most challenging occasions.'

Funerals are perhaps the most challenging occasions and I have to try not to be personally affected when trying to interpret a eulogy. Other challenging experiences include redundancies which are very uncomfortable especially say when 40 per cent of the staff are being made redundant.

It is hard that in those situations; you have to deliver the message as it has been given regardless of how sympathetically or otherwise that may be done. It's difficult to be perceived as being the person who is delivering the bad news rather than the interpreting of it.

With spoken language, the significance of what is being said is more often in how something is said than in what is said. The skill in interpreting is in translating the nuances and intonation of what is being said by changing the speed of interpreting and using facial and upper body expressions.

I thoroughly enjoy theatre performance and I do about three a year. Lots of work goes into a performance; learning the script, music, characterisation and so on.

The biggest challenge is to portray all the different characters to make it clear who's who during the play and portraying the feel of the play through the music, tension or romance.

Another aspect of theatre performance is the sheer stamina required. Some plays can be over two hours under a spotlight so it can be a bit of a marathon.

Pantomines are my worst nightmare because there are usually so many characters.

Comedy can be complicated and puns don't translate well. In a recent performance of Room on the Broom the characters had been given distinctive accents so I had to interpret each differently. For example the bird had more formal signing. There was a point where the dog had a frog in his throat so assumed the dialect of the frog; I had to explain the joke as it was not possible to sign it. Adam Hills, the Australian comedian, often uses an interpreter and they become an integral part of the act having to sign the risqué parts.

Our profession is made up of a majority of females although there are some fantastic male interpreters so it's clear both genders have the skills to do the work. Essential skills are clearly language skills, but also empathy, inter and intra personal skills, compassion and the ability to be extremely flexible is essential as no two jobs are the same.

I love my job! I've had wonderful opportunities to work in some amazing settings with inspiring people - from job interviews, doctor's appointments, funerals, weddings, police arrests and theatre performances.

I love that that I am able to provide access for people so that they can participate fully in the world.

IMAGE

Page 28: Deafinite founders Helen Caldwell, Alison Kingdon and Carly Renaud.

Courtesy of Deafinite Interpreters

Her Agenda

MY Comedy

Maureen Younger's MY Comedy nights are first Thursday of every month. Doors open at 7pm, show starts 8pm.

Tickets are available via http://www.wegottickets.com/mycomedy

Never-ending story

Jan Blake will be tellling her wonderful stories in Newhaven on 14 July.

More information at http://www.janblakestories.co.uk

For more story telling events follow @CrickCrackClub

Poetry

Intrigued by Katie Stevenson's slam poetry? Try Kate Tempest who performs in Huntingdon on 24 July and in Portmeirion on 4 September.

Visit website for more information http://katetempest.co.uk

In Your Face

Go see the amazing Nina Conti at the Edinburgh Fringe in August. Original and fabulously funny.

More details https://edinburgh-festival.list.co.uk/

Oranges are the only fruit

'They've disgraced our trade. Ruined our art. They've put a woman on the stage.'

Jessica Swale's new play charts the rise of unlikely heroine, but consummate performer Nell Gwyn in September

Details of Globe performances throughout August at http://www.shakespearesglobe.com/theatre/whats-on/globe-theatre/nell-gwynn

Love pains

Jazz vocalist and jazz pianist Janette Mason and Nina Ferro perform some of the greatest love songs ever at the South Bank entre in London.

Visit http://www.southbankcentre.co.uk/whatson/great-love-songs-featuring-janette-mason-nina-ferro-1000995?dt=2015-07-31

Her Edit

FOR THE INDEPENDENTLY MINDED WOMAN

Issue Thirteen
out September 2015

Join the discussion
@Her_Edit
Read more at
www.heredit.com