

Edinburgh Festival Fringe 2023 Programme is Launched

Today, **Thursday 08 June**, the Fringe Society is delighted to launch the official 2023 Edinburgh Festival Fringe programme. The programme celebrates the diverse selection of work at the Fringe, spanning the genres of theatre, dance, circus, physical theatre, comedy, music, musicals, opera, cabaret, variety, children's shows, spoken word, exhibitions and events.



Courtesy of Peter Dibdin.

The theme for this year's programme cover and the wider Fringe marketing campaign is **Fill Yer Boots**, which is defined by the Collins English Dictionary as a phrase meaning, *'to get as much of something valuable or desirable as you can'* – a message that encapsulates the unrivalled range and diversity of the incredible shows on offer at the Fringe.

[...]

LGBTQ+

[...]

In **Oasissy: Don't Look Back in Anger (BlundaGardens, p 27)**, you're invited to 'slip'n'slide inside a rock'n'roll fantasy party of joy, chaos and catharsis as genderqueer drag-clowns'. **Drag Queen Wine Tasting (DoubleTree by Hilton Hotel Edinburgh City Centre, p 20)** invites you to 'join internationally ignored superstar, Vanity von Glow, and wine expert, Beth Brickenden, to taste through three delicious wines with dashes of mischief, dollops humour and splashes of glamour'. **Leather Lungs: Higher Love (House of Oz, p 25)** brings 'the queen of falsetto and stiletto... storming into Edinburgh, revealing all with a heart-stopping four-octave vocal range in a brand-new sensual celebration of all things liberation, exploration and vocal freakin' sensation'.

[...]

Race and racial identity

Constrictor (theSpaceUK, p 257) is a Keep it Fringe-funded theatre production that 'discusses family and international communities. From Malacca and Brazil to Singapore, then Fremantle, New York, and now Edinburgh, the family that we choose to support us will see us.' In **Conversations with Mandela (Arthur Conan Doyle Centre, p 233)**, Rob Redenbach recounts 'his journey from casino bouncer in outback Australia to working with Nelson Mandela's bodyguard team in South Africa, [using] humour and hard facts to challenge assumptions and inspire personal change'. **Gate Number 5 (C venues, p 266)** is 'a half-live, half-virtual interracial lesbian love story between a white European and a black former refugee... told in a mix of film, visual media and live performance'. **Common Dissonance (House of Oz, p 157)** uses circus and choreography to explore the complexity of 21st-century living in a culture embedded with 'Dreamtime stories, song lines and oral histories'. [...]