

British Theatre Guide

News, reviews, features and podcast on theatre across the UK

Lucy McCormick: Post Popular

Soho Theatre, Johnson & Mackay and United Agents

Pleasance Courtyard

31 July–25 August 2019



If you missed Lucy McCormick's previous Fringe offering, [Triple Threat](#), it's not easy to define her style. It's a dash of one-woman art installation, a little stand-up, some singing and a lot of dance, but somehow that doesn't really go very far towards explaining the madness that lies within.

The concept of the show, is that McCormick, along with her two male backup dancers, Samir Kenndy and Rhys Hollis, will re-enact all of the famous women in history in chronological order. What follows is a riotous cacophony of gigglesome madness, all of which is strung together with the exaggeratedly narcissistic and broken persona that McCormick ebulliently cascades over the audience, at times even literally so as she cavorts around, through and over the venue seating as Eve, Boudica, Florence Nightingale and others, interspersed with impressive renditions of power ballads and moments of physical theatre.

What might not work for all punters is this particular combination of avant garde stand-up, mummery, song and art takes a little to get into the swing of things, a factor stymied a little by a surprising amount of dead stage time, where little more than the occasional nervous titter would come from the audience. That said, by the impromptu interval, everyone seems to be on the same page, and by the time the belter of an ending arrives, the show is in absolutely full swing.

It's clear to see that McCormick has continued to expand on her own brand of madcap tomfoolery and it's well worth coming for the comedy, staying for the singing and just enjoying the craziest hour of Fringe madness you'll see this year.

Reviewer: [Graeme Strachan](#)