

Letluce

‘Sea Men (A Naval Tale)’



Soho Theatre
CAMPAIGN OVERVIEW

kp^{PR}

Press Quotes

'Joyously silly.'

The Times 24th October

'Divinely daft.'

**'The pair take their cue from knockabout surrealists like the
Mighty Boosh – but have an energy and inventiveness all
their own.'**

The Independent 31st October 2015

'It's a treat.'

Time Out, 31st, 2015

**'Superbly surreal, anarchic and charming...very funny and
totally daft'**

Bad Scents of Humour, 13th September 2015

'Excellent clown duo'

'Two supremely endearing performances'

The Guardian, 27th of October 2015

'Surreal and charming...with a penchant for the outlandish'

'About to hit the big time'

List For Life, 10th October 2015

OUTLET	CIRCULATION	COVERAGE	DATE
COVERAGE			
BROADCAST			
London Live	n/a	Interview	12 th October
PRINT			
The Times (Saturday Review)	392k	Mention	24 th October
Time Out	308k	Preview (Critics Choice)	27 th October
The Independent (Radar)	57k	Preview	31 st October
ONLINE			
Bad Scents of Humour	n/a	Preview	13 th September
Time Out (Online)	300k	Listing	1 st October
List For Life	n/a	Interview	10 th October
Vice	9.6m	Interview/feature	19 th October
Laugh Out London (Talent sourced)	n/a	Interview	22 nd October
The Guardian (Online)	2m	Preview	27 th October
Standard Issue	350k	Written Feature	28 th October

2015 Coverage

BROADCAST: RADIO

Total Reach: n/a



NATIONAL PRINT

Total Reach: 757,000

Publication: The Times (Saturday Review)

Date: 24th October 2015

Circulation: 392k

Comedy Alex Hardy

Top pick

Andy Hamilton

In his new show, *Change Management*, the comic and writer (*Outnumbered*, *Drop the Dead Donkey*, *Ballot Monkeys*) explores ways we can cope with a state of flux. *Lowry, Salford (0843 2086000)*, Mon; *Victoria Theatre, Halifax (01422 351158)*, Tues; *Mercury Theatre, Colchester (01206 573948)*, Thur

Alan Davies

QI's fall guy reprises his show *Little Victories*, in which he examines his formative experiences and those of his children. *Middlesbrough Town Hall (01642 729729)*, Fri

Slacktivist Action Group

Andy Parsons has left *Mock the Week* to focus on this, a new monthly

event and live podcast recording that combines comedy with political discussion. His first guests include Geraint Davies, MP, and Frances O'Grady, general secretary of the TUC. *Soho Theatre, London W1 (020 7478 0100)*, Mon

Soho Theatre

Some of the buzziest shows from this year's Edinburgh Fringe land in London this week. Liam Williams is bleak, political and lyrical in *Bonfire Night* (Tues to Nov 14). *Waiting for Gaddot* is a strongly flavoured and innovative affair by Richard Gadd (Tues to Nov 7). *Sea Men (A Naval Tale)* is a joyously silly nautically-based story by the character duo LetLuce (Wed to Oct 31). *Soho Theatre, London W1 (020 74780100)*, dates vary

Publication: The Independent (Radar)

Date: 31st October 2015

Circulation: 57k

LETLUCE

Soho Theatre,

London W1

Crackpot duo

LetLuce (that's Letty

Butler and Lucy

Pearman) present

their divinely daft

nautical romp 'Sea
Men (a Naval Tale)'.
Aided by an

admirable collection
of props and
costumes, they tell

the story of a hardy
captain lost at sea
and the huge fish

he manages to reel
into his boat. The

pair take their cue
from knockabout

surrealists like the

Mighty Boosh – but

have an energy and

inventiveness all their
own. (020 7478

0100) tonight

Publication: Time Out
Date: 27th October 2015
Circulation: 308k

Comedy

Critic's choice



Ben Williams picks the five best shows this week



LETLUCE: SEA MEN (A NAVAL TALE)

Nautical-themed sketch nonsense from Letty Butler and Lucy Pearman. Oddball characters, strange accents and ambitious costumes – it's a treat. *Soho Theatre. Wed Oct 28 ▶ Sat Oct 31.*

ONLINE

Total Reach: ≈11.6million

Publication: Bad Cents of Humour

Date: 13th of September 2015

Circulation: n/a

COMEDY

ON TOUR – LETLUCE / TOM PARRY – SOHO.

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United Agents proudly present...

LETLUCE

SEA MEN (A NAVAL TALE)

SOHO THEATRE

WEDNESDAY 28TH – SATURDAY 31ST OCTOBER 2015

www.let-luce.co.uk

2015 Barry Award Best Show nominees

'as silly as Harry Hill and as surreal as the Mighty Boosh or Vic and Bob' ★★★★★ Chortle

'the slick comic timing of long-serving professionals...the inventive charm of ingénues. Stardom beckons.' ★★★★★ The Sunday Times

The superbly surreal, anarchic and charming comedy pairing of LetLuce have just returned from Edinburgh with their critically acclaimed show: *LetLuce in Sea Men (A Naval Tale)*. Now join LetLuce at the SoHo Theatre as they voyage into the ridiculous, with the cockle-warming tale of an unlikely friendship set in the heart of The Atlantic Ocean.

The Captain has lost his crew, his map, his morale and his rum. Things are looking very bleak until he catches a rather unusual fish who will change his life forever. The Captain is on a quest to find The Potion of The Ocean but the Fish just wants to find true love. Both are desperate to get to River Island (the place, not the shop), so together they embark on a magical voyage chokka-block with curious characters and nautical nonsense.

Expect very funny and totally daft joy from Lucy Pearman and Letty Butler whose myriad of comedy influences include The Mighty Boosh, Harry Enfield and French and Saunders.

Having met at LAMDA, Letty and Lucy were regularly cast opposite each other in both very serious and very non serious roles. You might recognize them from their appearances in the ad campaigns for Silverspoon's Truvia and Maltesers Teasers. They are currently developing a television pilot with Moxie Pictures, which will be directed by James Griffiths (Cuban Fury, Episodes, Up all Night) and produced by Claire Jones (Sightseers, Kill List).

'It's a fine feeling when you encounter skillful, joyful, old-fashioned clowning... it's blissful to watch' The Guardian

'An utter delight to watch... too many moments of total brilliance'
★★★★ The List

'Utterly side splittingly funny, the audience were in stitches throughout... we are expecting big things for this duo; big, funny, pant-wetting things' ★★★★★ SoSoGay.co.uk

'Excellent fun' ★★★★★ The Mirror

'Wonderful off the wall genius, a must see for anyone of a silly persuasion' ★★★★★ Shortcom

LISTINGS INFORMATION

Wed 28 - Sat 31 Oct, 8.45pm

Soho Theatre (Soho Upstairs)

£10 Wed, £12.50 (£10) Thu - Sat

BOX OFFICE: 020 7478 0100

Publication: Time Out (online)

Date: 1st Oct 2015

Circulation: 2m

Oct 28-31: LetLuce: Sea Men (A Naval Tale) A nautical-themed hour of nonsense, with plenty of oddball characters, silly voices and ambitious costumes and puppets.

Publication: Vice (online)

Date: 19th Oct 2015

Circulation: 9.6m

Clowning Around: Meet the Female Duos Redefining Live Comedy

October 19, 2015

by Robert O'Connor

I've been sitting with Matilda Wnek, one half of the London-based sketch duo **Beard**, for less than a minute when her comedy partner, Rosa Robson, approaches our table holding a sorry plastic stick which was clearly once attached to a now perished balloon. "I'm so sorry that that's happened sweetheart," offers Wnek in a mothering voice. "We'll get you another one." With that, Robson's bounce is restored and she skips back into the adjacent park to continue playing with the animals and rolling in the grass. "I'm sorry, what were you saying?"

Beard began life some four years ago as a response to a "lot of dark film and literature that we liked, and us just being stupid together," Wnek explains. "We thought 'what would happen if you put that together?' We hadn't really seen that done before." 'Dark and stupid' is a fitting description of their work, but it's just a beginners' guide to what you get from these two unusual women.

Part of the journey to this point of uncompromising surrealness has been learning to let go of the impulse to be seen as "a fun sexy gal", as Wnek puts it, and to keep any nod to "normal culture" out of the equation. Beard's resulting show – *The Grin of Love* – is a haunting visual circus that makes you feel wholly interfered with.

"A dark, serious frame with moments of play" is how Wnek characterises her and Robson's work. "There isn't very much commercial media that really makes room for play so we really wanted to try and make that work."

As masters of ceremony the two share an odd on-stage rhythm. Robson is charming and childlike, and when speaking about her work refers back more than once to being 'honest' and 'free' in her performance. Wnek on the other hand has a sinister and calculating glare – the sort you can imagine causing a child some kind of unseen psychological trauma.

The Grin of Love begins with two white-sheeted figures silently figuring-out their audience through a series of playground games; the pair play everything from grandma's footsteps to kiss-chase. If you ever wanted to re-animate some of your most crippling childhood nightmares, just sit in a dark room with two ghosts whilst one forcibly French-kisses you and the other audibly giggles at you from a platform. This, presumably, is the liminal point Wnek talks about where darkness meets play. It's as funny as it is horrifying.

Beard's brand of comedy may sound unique, but they aren't alone on the London comedy circuit in their pursuit of this unusual, uncomfortable kind of performance. Letty Butler and Lucy Pearman comprise the two-piece **LetLuce**, and their show *Sea Men – A Naval Tale* was lauded at the Edinburgh Fringe for its eccentricity and for being utterly off-the-wall. They, like Robson and Wnek, self-define as modern clowns, an idea that seems to be at the heart of a new female-fronted movement in British comedy.

"I don't know this for sure but I think a clown is basically an idiot," says Pearman. "Either a character or real person who isn't afraid of looking fucking stupid. I feel like a clown every day and it's not out of choice. The difference is on stage it's good when people laugh, but in real life everyone just feels embarrassed for you when you drop a jar of mustard in the street or fall off your bike."

For this type of physical comedy to succeed, a special kind of empathy has to be established with the audience, one that, as Pearman says, "doesn't lean on categories or punch-lines." It seems to be about not being afraid to look foolish, and instead to embrace that as a way of bringing an audience onside as an ally.



Lucy Pearman and Letty Butler AKA LetLuce

"When you study clowning you're told it's about freedom" says Wnek, "and recovering a lot of the sense of play that children have." At that moment Robson flutters past with a plume of pigeon feathers arranged into her hair. "No, take those out of your hair honey. Those aren't clean." No one could accuse Beard of not being married to their art.

"It implies you have the weight of social and commercial pressures off your back", says Wnek. "The most important thing about our work is literally to clear a space in a room where you can do an hour of entertainment that people can respond to joyfully, without worrying about being part of an industry that only exists to make money.

"Sometimes you see a comedian doing a joke and it's just leaning on cultural references that form part of billion dollar enterprises, but we think that's wrong. We think you should build a joke from the bottom up."

Libby Northedge and Nina Smith, aka **Twisted Loaf**, tick a lot of the same boxes with their onstage personas. Theirs is another show of largely joke-free material, propped-up by frantic physical performances and bloated, absurd characters.

"Clown is a style of performance where the audience see the vulnerability of the performer and we ask them to laugh at us," says Northedge. "That is at the heart of clowning. The comedy circuit in London has really welcomed alternative acts with more nights becoming available to gig at and therefore the media has picked up on this renaissance."

This 'renaissance' as Northedge puts it almost has the feel of an underdog story about it; if being funny is fashionable then these women are finding a way of making people laugh that strips away most of what that word means, leaving behind something rebellious and defiant of the norm. It also feels quintessentially female, although of this there is no consensus among its protagonists.

"Perhaps the more traditional female comic narratives are resonating less and less with our generation," offer the young duo **Roisin and Chiara**. "That's probably why we are all shifting the form away from more conventional comedy incarnations like stand-up/straight-sketch, but without maybe even realising it."

Twisted Loaf are more forceful in their rejection of the idea of a gender-driven movement.

"Funny is funny whether you have a cock, a cunt or anything in between," says Northedge. "We are women so our experience of life is from this. If you want to intellectualise it then maybe it could be seen as a female thing, but it's not something we bother to think about."

"What it is is insignificant," argues Wnek. "I don't think we all fall under an umbrella movement at all, because we really aren't the same. There's probably some cunt booker out there who would think they couldn't have Beard and LetLuce on the same bill because we're too similar, but that doesn't matter to us."

By now Robson has tired herself out and is sitting with us, quietly fingering the boiled egg her friend has ordered for her into her smiling mouth. Looking at her there is something purely happy in her eyes, a kind of optimism about life that usually fizzles out when a person reaches five years old and realises for the first time that the world is basically shit. As long as that continues to burn, you feel that British comedy will be in safe hands.

*LetLuce are performing their show 'Sea Men (A Naval Tale)' at the **Soho Theatre** from 28th October – 31st October*

Publication: Laugh Out London

Date: 27th Oct 2015

Circulation: 2m

LetLuce bring Sea Men (A Naval Tale) to the Soho Theatre

BY LAUGHOUTLONDON ON OCTOBER 22, 2015 • (LEAVE A COMMENT)



Sketch duo LetLuce (Lucy Pearman and Letty Butler) were responsible for one of the finest shows we saw at the Edinburgh Fringe this year.

For an hour a day the large, damp, cavernous room at The Caves was transformed into a underwater world populated with a bitter sea captain, a naive fish looking for love and Peter and Karen, the weirdest party hosts since Noel Edmonds and Mr Blobby.

Next week Londoners get the chance to dip their toes in the water when LetLuce bring Sea Men (A Naval Tale) to the [Soho Theatre](#).

Hey you two, how you doing?

Letty Butler: Couldn't be better if we tried. Been unspeakably busy hoovering the red carpet for our West End debut. I'm so excited I've made a countdown wall chart in the style of an advent calendar.

Lucy Pearman: I'm alright, I've just shown Letty a video on you tube and it did not get the response I was expecting though so I'm a bit disappointed.

LB: Sorry but it took me by surprise. I was expecting yet another animal-based one not a strange chubby man dancing with his tiny little cock out.

How did you start working together? Was it comedy love at first sight?

LP: We met at LAMDA; a drama school where people like Benedict Cumberbatch trained but I'm not sure what happened to him. I was scared of Letty because she was wearing a very posh fur gilet and chain smoking.

LB: Nothing's changed.

How did you survive Edinburgh? Your room seemed to be striking down most comics who performed in there with the lurgy.

LB: Ah. We put it down to our hardy upbringings: Lucy grew up on a farm & has been cradling piglets from the age of 3. Letty descends from a military background & has been training her liver (via the medium of absinthe) since 1993.

LP: I didn't find a single pig in Edinburgh though.

Did you always plan to have a strong narrative show, or did it just evolve that way?

LB: Our first show was a sketch show which was fun but not particularly satisfying. We knew from then we wanted our next show to have a narrative. Albeit a weird one. If you tell a story the audience is more compelled to invest in the characters, get sucked into your world & allow themselves to be taken on an adventure. We like to think of it as hitting comedy with a theatrical bat.

Who is your favourite character to play in the show?

LB: Peter the Hunchback. He's just so thrilled to be up there, singing his fishy ditties & making people touch his basket. He's got a life of his own – I never know what might come out once I've shoved that wadding down my gum & my foot in that little wicker basket.

LP: Probably Karen. My favourite bit is shaking her balloon boobies at a man in the front row.

LB: I HATE it when you say boobies.

LP: Titties

LB: No. Even worse.



Karen and Peter in action

How many fish puns were you tempted to put in the show and how many found apPlace in the script?

LP: Sea what you did there. We wanted to push the boat out and have loads but Lucy pulled a muscle and Letty clammed up and couldn't think of any. So we've only got one and it's about getting battered.

We digged your nautically themed pre-show playlist (The Salmon Dance** is a monster tune), do you have a particular favourite sea based track?**

LB: Well I mean the salmon track's fantastic. But the **Bubba Sparks little mermaid mash up** is unbeatable. Next time you're too depressed/hungover/livid to function put it on & just you try not to cheer up.

LP: I'm quite keen to add 'Nookie Tonight' by Jamesy P. Its not sea based but it sums up the crabs pretty well.

Finally,if a Naval Tale was being turned into a Hollywood movie who would you want to direct and who do you want in the lead roles?

James Griffiths or **Steve Bendelack**. Both are complete legends of gigantic proportion. We'd have Sonia from Eastenders in Lucy's roles & Monica Lewinsky in Letty's. The physical similarities are stunning.

Let Luce bring Sea Men (A Naval Tale) to the Soho Theatre on Wednesday 28th until Saturday 31st October

Publication: Guardian (online)

Date: 27th Oct 2015

Circulation: 2m

theguardian

LetLuCe

The excellent clown duo of Letty Butler and Lucy Pearman bring their Edinburgh fringe show *Sea Men (A Naval Tale)* to Soho. Expect daft costumes, prop comedy, undersea tomfoolery and two supremely endearing performances.

● At [Soho theatre](#), London, 28 to 31 October. Box office: 020-7478 0100.



Undersea tomfoolery ... LetLuCe. Photograph: Nathan Edwards

Publication: List For Life
Date: 10th October 2015
Circulation: n/a

Comedy Duo LetLuce: 'If they're not laughing, make them'

Alex Flood 06/10/2015



0 shares



Think you're the funniest person you know? So funny that you want to be a comedian? Well these girls want you to know it ain't gonna be easy. But don't let that stop you!

easy. But don't let that stop you!

Meet [LetLuce](#) (Letty Butler and Lucy Pearman to their friends), a comic duo that recently took the Edinburgh Fringe by storm. They're a surreal and charming comedy pairing with a penchant for the outlandish (particularly when it comes to costume choices...)

Likened to legends Dawn French and Jennifer Saunders, they're the next in a long line of bizarre British stage performers, and we reckon they're about to hit the big time.

Read on and find out how they've come so far.

1. How did you know you wanted to work in comedy?

We were forced into it. We're still pretending but it's very fun.

2. How did you get started?

[Steve Bendelack](#) (director of French and Saunders, *The Mighty Boosh* and *Little Britain*) cast us in a commercial and told us to write a show and go to Edinburgh, so we did. We're very good at following instructions.

3. What's been the most important moment in your career so far?

Getting a lovely four star review in *The Sunday Times* last year was pretty pivotal. It came out in Culture on August 3 so it really stood us in good stead for the rest of the Fringe. People started to come and see us, then word of mouth kicked in and we started to sell out. I think that was when we realised we were doing something unique and worthwhile that people wanted to put their eyes on.

4. Talk us through your day on tour...

LB: Technically we've never been on tour. We have however headlined Fritwell Village Hall which involved a pint of Stella at lunchtime, a disabled loo as our dressing room, the entire audience being served chilli con carne at half time and some extremely non-pc heckles.

LP: We aren't going on tour are we? Leicester! we are going there to do a show in February. It's an extremely glamorous town and lovely that time of year. Last year we got hammered on the train and I made two cups out of a coke bottle I found in the loo. Thumbs up.

5. What are the best things about doing what you do?

Coming off stage after a great show is pretty unbeatable. Hearing laughter during a show is also quite good. Creating your own work is very satisfying; it's liberating that there's no-one saying 'you can't do that'. Because you can. You can do what ever you like as long as you think it's funny.

6. What are the worst?

Lugging huge suitcases of props across London during rush hour. And the fact it costs us more money than we make. What a weird, stupid job.

7. What do you think people don't realise about your job?

The amount of work that goes into creating a show. By the time it's ready, we hope it looks frivolous, fun & easy. But the truth is, it takes a huge amount of time and energy to generate material and test it. We started work on *Sea Men: A Naval Tale* in January and it dominated our entire year.

8. What's the best piece of advice you've ever been given?

Something along the lines of 'If you don't find it funny, don't expect anyone else to.' And Jennifer Saunders (oops, name drop) said, 'If they're not laughing, force them.' Which we quite like.

9. What advice would you give someone wanting to get into the comedy industry?

Don't. Go home, you're drunk.

10. Have you ever had a moment of self-doubt? What happened and how do you get through those?

Hundreds. I have at least 14 before every single gig. I think you have to see the fear as helpful; it gives you the energy & adrenaline you need to get on stage and give it some welly.

Generally you just have to have a stiff word with yourself along the lines of, 'what's the worst that can happen? They don't laugh. You're not operating on anyone's brain. No-one's going to die. Well, hopefully not,' etc etc.

It's also extremely handy having two of us. If one half has a wobble, the other half stays strong. We're a bit like a sea-saw. Although Lucy is generally the upbeat cheer-leading one. Letty's a sort of human stress ball in a permanent state of hot, white panic.

11. What would you say to your 15-year-old self?

LB: You are not a skater boy so why are you dressing up as one?

LP: Keep that kappa T shirt it might be ironic one day

12. What are your career goals?

We've written a pilot that we'd love to make... Lucy wants to join the RSC and would very much like to play a maid in a rip-roaring period drama. Letty wants to be Olivia Colman which could prove tricky. We both want three to four Baftas.

LetLuce will perform [Sea Men \(A Naval Tale\)](#) at Soho Theatre October 28-31. Buy tickets [here](#)

Publication: Standard Issue

Date: 28th Oct 2015

Circulation: 350k

The idiots' guide to being an idiot

Worrying too much about what people think can shut down our creativity and trap our joyful inner doofus in a mental cellar. No more! say duo *LetLuce*, who recommend celebrating idiocy for fun, frolics and chuckles.

Posted on 28/10/2015



If we all spent a bit more time embracing our inner idiot, the world would be a more open, joyful and less judgmental place. We'd laugh more – at ourselves and each other. Also, not to come over all Brian Cox, but it's scientifically proven that laughing boosts immunity, lowers stress and anxiety, decreases pain and attracts others to us. Here's how to harness your inner buffoon.

Switch off your brain

The minute you start trying to be funny is the minute you're buggered. A slightly tricky conundrum for us comedians. An audience can smell the desperation a mile off; it reeks of egg biryani and isn't very funny. When this happens, you could cut the tension with a blunt sausage. However, as soon as you think, 'Fuck it, it can't get any worse,' and stop caring, the chortles commence.

But how do you find that liberation? Improv and clowning courses are a very good start. And no, you don't have to be a professional wally to go to one. Loads of 'normal people' give them a bash (and are usually much funnier than the pros). These courses encourage you to shut out that naughty voice in your head that censors everything you say and do. Results are generally funny. Why? The absolute truth is rarely spoken in real life; we are too aware of offending people or saying/doing something stupid. But it's *funny* when someone says the slightly risky thing everyone else is thinking. It's surprising, sometimes a little bit shocking, but when you recognise your own thoughts in their words, you laugh with a room full of strangers and are suddenly united.

“The best thing about being a professional idiot is that you don’t have to hide it anymore. You can unleash your inner twat and celebrate it.”

We’re not advocating downright cruelty (‘Do you like my new gilet?’ ‘No, you look like The Honey Monster after he’s been heavily shat on’), but the world might be a bit better if we all stopped telling porkies. OK, maybe not in daily life, but it’s good onstage. In order to get to that liberated state where you can do/say/feel anything, you have to switch off your brain, stop the filtering and do the things you’re not supposed to do.

Watch other idiots

Once you start looking, they’re everywhere. In fact, we’re all idiots, desperately trying to pretend we’re anything but. We all fall over, accidentally drop jars of mayonnaise on tube trains, skid in our own faeces at Kings Cross Station... Oh, just us? The point is, it’s comforting to know we’re all in the same boat.

The other day, I watched an incredibly smug man unfold his foldable bike in front of the longest taxi queue on earth. He got on, cycled for roughly nine seconds and then fell slowly to the ground shouting “Shiiiiit” as the bike folded beneath him. And I thought, ‘Phew. Not just me then.’

The best thing about being a professional idiot is that you don’t have to hide it anymore. You can unleash your inner twat and celebrate it. Not only is it liberating and joyous for you, you cheer other people up in the process. It may seem like a frivolous pastime but cheering people up is extremely important.



Leave your vanity in the car park

There's so much pressure to look fit all the bloody time; being on stage is very relaxing for us because we don't have to be. In fact, it's generally much better for an idiot to look rank. Our characters are usually men or animals (or both) and they often have more than a hint of the grotesque. Why? Well, there's simply nothing that funny about looking attractive. Princess Diana. Beautiful? Yes. Rip-roaringly hilarious. Not so much.

LP: Last Hallowe'en I thought it might be a good idea to put a pumpkin on my head for a gig. It took two hours to get it to just the right size and I stank of pumpkin for about a week. Even the dog avoided me.

LB: It was worth it though. You really suit orange.

LP: We will pretty much do anything to make each other – and anyone else – laugh, especially in the rehearsal room, so when Letty put her foot in a child's basket, gave herself a humpback and shoved toilet roll in her mouth until she gagged, I knew she was onto something. I was right, because Peter, one of our favourite characters was born. Did she look fit? No. But she did look funny.

"We opted to have our first go at political comedy to an auditorium full of under-nines. What followed was mainly silence, occasionally broken with the odd welcome heckle – 'Have you got any sweets?'"

Take up hoarding

You never know when that broken garden trowel or moth-eaten curtain will come in handy. When you're a skint idiot, or two skint idiots in our case, you need to keep costs down as much as possible. This means homemade props and costumes. And a lot of rice-based meals. We like to take seven bin bags full of crap, sorry, potential treasure into the rehearsal room and see who comes out. Children's wicker basket? No, that's Peter's shoe. Broken back scratcher? Nonsense, it's Ian McShane's conducting stick.

Play to your strengths

In the fine words of Judy Garland, "Always be a first-rate version of yourself, instead of a second-rate version of someone else". Strong advice for life – and also comedy as we discovered, somewhat brutally, earlier this year when we were asked to do a gig for children.

It was election time, so for some inexplicable reason, we opted to have our first go at political comedy to an auditorium full of under-nines. What followed was mainly silence, occasionally broken with the odd welcome heckle ("Have you got any sweets?"). Fifteen minutes in, out of sheer desperation, Lucy decided to make our three election candidates (aged four, seven and eight) have a down-the-fake-wine competition. Yes, all the children in the audience had to chant, 'Down it! Down it! Down it!' Yes, all the parents were horrified.

We have since made a pact never to attempt political comedy or children's entertainment ever again. We're just going to have to stick to dressing up as men-slash-animals and telling weird stories because that's what we're good at and, remarkably, there's a market for it.

In short, fellow idiots: celebrate your uniqueness, don't shy away from it. And not just on stage, in all aspects of life. When we start thinking, 'Is this too weird?' it's usually when we know we're onto something. People ARE weird you see: we're all weird, the word weird is weird. Everything's weird in its own weird way so when you show someone else your own personal weirdness, it's like a lovely invitation to be collectively different. So what are you waiting for? Stick a saucepan on your head and get on with it.

LetLuce: Sea Men (A Naval Tale) is at Soho Theatre, London, tonight to Saturday, 8.45pm. [Click here for tickets.](#)

[@LetLuceUK](#)