

# ThreeWeeks IN EDINBURGH

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**Venues** The Lincoln Company  
123  
223  
323  
3 Emerging Choreographers  
**TRIPLETS!**

## CHILDREN'S SHOWS

### Andersen 2011

Five One Productions

Who doesn't love fairy tales? Beautiful maidens, handsome knights and vile witches are all to be found in this enjoyable performance of Hans Christian Andersen's most renowned tales. The five-member cast performed admirably, alternating between their numerous roles with ease. Although articulately delivered with the use of rhyming couplets, the play proved slightly austere in tone and lacking in humour. Additionally, the emphasis lied excessively on the verbose storytelling, and not as much on physical action; as a result, it perhaps did not do enough to appeal to the younger members of the audience. Despite being listed as a children's show, this performance might appeal more to older fairytale enthusiasts, as it's a great way to secretly reminisce about a childhood long-gone.

Pleasance Courtyard, 3 - 21, 26 - 28 Aug. 1.45pm (2.30pm), £4.00 - £5.00, fpp20. tw rating 3/5 [lc]

### Mirazozo

Assembly And Architects Of Air

As you enter George Square, it's hard to miss Mirazozo's insane inflatable domes that are reminiscent of a Dr Who creation. And as peace and quiet is not exactly advertised in the Edinburgh Festival Fringe's packed programme, you'd be forgiven for wondering if such a haven is possible in the busy hum of the Assembly gardens. On entering the dome, you wander freely in exquisitely creative aural and visual installations, inspired by geometry and Islamic architecture. Children will adore the colours and shapes, adults will find it a haven of relaxation, and teenagers will want to throw a party here. In fact, if it ever becomes possible, hire it for your next big celebration. Or, if not, just make it a festival priority.

Assembly George Square, 3 - 29 Aug (not 16), times vary, £5.00, fpp26. tw rating 5/5 [ck]

### Movin' Melvin Brown: Just Singing And Dancing... You Can Do It!

Movin' Melvin Brown (USA)

With his big smile and a very ready laugh Movin' Melvin Brown is a classic example of the American all-singing, all-dancing, all-smiling flock. His tap-dancing skills, however, seemed a little lost on the younger audience at first and his references to Michael Jackson and the Blues Brothers appeared to fly over even some of the parents' heads. After some coaxing, however, he did manage to persuade even the shy ones on stage; once the trilbys and sunglasses were dished out, they seemed to enjoy the spotlight and even engaged in some witty back-chat that put Melvin in his place. Perhaps fewer tap dancing solos and more inventive group numbers would kick-start this number into the bouncing piece it could be.

C eca, 3 - 29 Aug (not 15, 22), 12.00pm (12.50pm), £6.50 - £8.50 fpp26. tw rating 3/5 [pr]

## COMEDY

### Dave Eastgate: I Wish I Had A Band

Glynis Henderson Productions Ltd

"I jizz when I spew." Hilarious? Disgusting? Call me crude but this line, amongst others at Dave Eastgate's show, kept me laughing. At times I'd say his jokes deteriorated into rambles of verbal diarrhea, but there was a genius to his timing, and the musical accompaniments to his routine were Jack Black meets High School Musical. Dave's comedy was malleable, as he seemed to mix it up based on what the crowd liked - a talent not to be underestimated. I will forgive him his poor Scottish accent (the man sounds like Mrs Doubtfire), because even though the first few "Scottish people" jibes didn't fly, the crowd soon responded to his relentless high energy. Go and see Dave Eastgate, if only for his skin tight gold leggings.

Gilded Balloon Teviot, 3 - 28 Aug (not 15), 11.15pm (12.15am), £8.00 - £10.00, fpp63. tw rating 4/5 [sm]

## EXHIBITIONS

### 400 Women Tamsyn Challenger

'400 Women' is not easy viewing, but then, it is not intended to be. The exhibition attempts to highlight the devastation caused by the abduction and murder of thousands of women in the Mexican region of Ciudad Juárez. Over 200 hundred artists have been brought together to make portraits of just a small fraction of these missing and murdered women. Each portrait tells a highly personal story - one that invariably has an unhappy ending. The setting—a disused and dilapidated school building—adds another poignant dimension, drawing attention to the young age of many of these women and a deep sense of loss. The exhibition is not light-hearted, but successfully draws attention to gender violence in Mexico and across the globe.

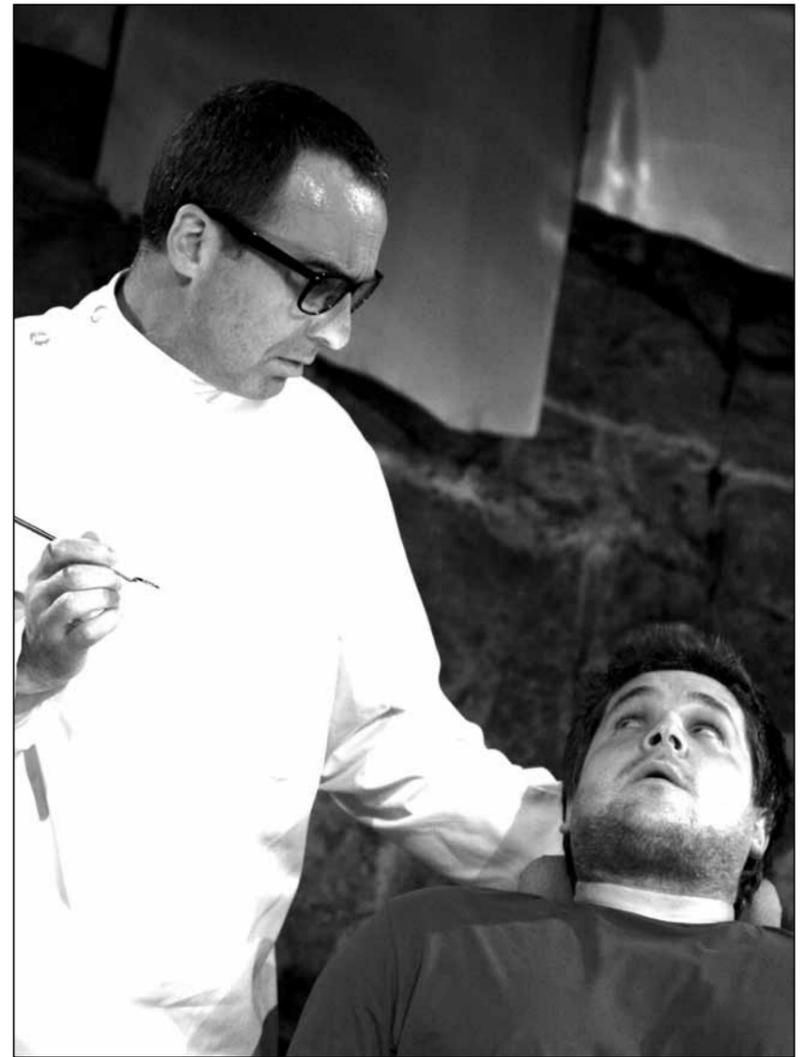
Canongate Venture, 4 Aug - 4 Sep (closed Mondays), 11.00am (6.00pm), free, fpp189. tw rating 4/5 [mp]

### Thomas Houseago The Beat Of The Show

Inverleith House

If the noise and haste of the Royal Mile is getting to you already, I urge you to visit Thomas Houseago's exhibition at the Royal Botanic Gardens. Though huge, metallic and rough around the edges, Houseago's shining collection subtly blends into its leafy background; the piece entitled 'Reclining Figure', placed near a viewpoint of the whole city, echoes Arthur's Seat's curves, while the totemic 'Rattlesnake Figure' has wood grain etched into its aluminium surface, letting it merge with the surrounding trees. It's a little far-flung, and the pieces are easy to miss if you're not looking, or can't read maps. That said, if you find yourself with a sunny day and a compass handy, let Houseago draw you off the beaten path.

Royal Botanic Garden - Inverleith House, 1 Aug - 4 Sep, 10.00am (5.45pm), free, fpp191. tw rating 3/5 [ja]



**SNAP OF THE DAY:** Trust me, this won't hurt - Liam Brennan and Grant O'Rourke in the Lyceum's 'Wondrous Flitting' at the Traverse. Photo: Paul Collins

## MUSICALS AND OPERA

### Constance & Sinestra

Action To The Word In Association With C Theatre

This new musical from Action To The Word is a rather delightful Gothic oddity, a mixture of Hansel and Gretel and a PG Sweeney Todd. Two sisters live in a macabre house, mourning the death of their mother. Constance attempts to keep their spirits up, while Sinestra collects the screams of those who look upon her. Their father amuses himself with endless taxidermy as a Mr and Mrs Van de Scab stalk the stage, offering sweets. The script is tight and the songs are even better, sometimes haunting and at other times jaunty and sweetly delivered. Those who dislike Tim Burton would not be advised to make this their first choice - everyone else will enjoy an exquisitely creepy time.

C Soco, 3 - 29 Aug (not 16), 3.35pm (4.25pm), £5.50 - £10.50, fpp225. tw rating 4/5 [kw]

### The Hot Mikado

Durham Fringe Productions

Breaking the fourth wall is arguably underused in musicals, as casts jazz-hand in unison without so much as a nod at the strangeness of this mad world of song and dance. Not so in 'The Hot Mikado'; with tongues firmly in their cheeks, characters jump from knowing references to their ancestry—"If Gilbert and Sullivan could see me now!"—to their nationality: "It's all in Japanese! Oh wait, we are Japanese!" The quality of singing is also absolutely outstanding - the blue Powerpuff-like geisha, in particular, sings beautifully and with much sass. Although it's a shame that even some of the more powerful voices are drowned out by the band at times, it did not spoil this rollicking Japanese-American extravaganza.

C eca, 3 - 29 Aug (not 15), 6.50pm (7.50pm), £5.50 - £11.50, fpp226. tw rating 4/5 [ls]

cont>>

**The Two Sides of Eddie Ramone**  
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## A Sentimental Journey- The Story Of Doris Day

The Mill At Sonning

“The voice that the world fell in love with” – as did this audience. It is with class, charm and imagination that this stellar all-singing, all-dancing cast leads you on a lively whistle-stop tour of Doris Day’s life. I was certainly the youngest of the bunch in this crowd but I was thoroughly entertained and delighted by this glittering, perfectly nostalgic production. Whilst Hughes’ voice doesn’t quite match up to Doris’ own, her conviction of character and evident passion for the role is touching and admirable. The whole show ran like clockwork and the audience left with a light heart and a skip in their step. ‘A Sentimental Journey’ was musical theatre as it should be.

C, Aug 3 - 29, 6.05pm (7.25pm), £6.50 - £11.50, fpp 232. tw rating 4/5 [ah]

## THEATRE

### Beef

Nottingham New Theatre

What would you do if you knew that an apocalyptic flood was going to wipe out the world tomorrow? ‘Beef’ takes a good shot at imagining the predicament of a modern day Noah, successfully achieving a convincing naturalism within a surreal and chilling premise. Shock, incredulity and social awkwardness are well and wittily observed by a strong cast. Unfortunately, the plot is weakened by too many unanswered questions and the tense, atmospheric scenes are frustratingly broken up by a series of ill-advised music and mime interludes. With a tighter re-edit and better directed scene changes, this could be an excellent dark comedy. If the flood begins tomorrow, this show is no bad place in which to take shelter from the storm.

C soco, 3 - 29 Aug (not 15), 3.45pm (4.35pm), £6.50 - £9.50, fpp241. tw rating 3/5 [jj]

### Bepo & Co

UnWish Theatre

“Humanity’s the greatest show of all,” says one of the six circus performers who make up Bepo & Co. And they should know – having spent the last century travelling the world and witnessing the painful history of each country, the un-aging clowns now each look back at their worst memories. This bipolar show veers between manic hyperactivity and introspective melancholy a little too often, and can seem unfocused. That said, despite the somewhat overbearing monologues, there is always plenty of energetic movement to liven up the

atmosphere. The cast are all adept and the production glides along fairly seamlessly. Overall, this is a unique and energetic interpretation of the old theme, the tears of a clown.

C, 4 - 29 Aug (not 16), 5.00pm (5.50pm), £4.50 - £9.50, fpp242. tw rating 3/5 [km]

### The Curse Of The Devil's Verse

Television Workshop/Sheep Soup

With characters that include an aspiring writer, a blue-collar boyfriend and a devil incarnate running a poetry night at the pub, this show is bound to be a little odd. The devil’s curse aims to teach the uncultured Rob the value of literature and sensitivity, although I’m not sure he learns it – I certainly didn’t. The shaky script, flimsy plot and slightly weak acting means that this piece ultimately falls short of what it could potentially achieve. Although the leading man plays a convincing drunk, his attempts at humour are hit and miss, with a little more of the latter. Worth a look if you’ve got an hour to kill, but maybe you’re just better off in the pub.

C soco, Aug 3 -13 (not 11), 4.45pm (5.35pm), £5.50 - £8.50, fpp252. tw rating 2/5 [oh]

### Dr Apple’s Last Lecture

Nerdy uptight Dr Apple needs to loosen up and go with the flow, man; he needs to let go of his hang-ups over his ex-wife and declare his love for Lemon, one of his students. So he ingests some LSD, and starts tripping. Along the way he meets various characters dressed in cheap costumes who represent different parts of his subconscious. Played with great gusto by an engaging and funny cast with some clever and witty writing, the play starts promisingly enough. It’s all let down, however, by the fact that it’s just like watching someone at a party having a trip – probably fun, albeit embarrassing, for the person involved, but unfortunately not particularly interesting for others to watch.

Gilded Balloon Teviot, 3 - 28 August, 2.30pm (3.30pm), £8.00 - £10.00, fpp257. tw rating 2/5 [mc]

### Lullabies Of Broadmoor - Venus At Broadmoor

Stepping Out Theatre And Chrysalis Theatre

Is there a cure for love? Is there a cure for madness? In this witty and well-performed play, narrator and anti-hero Attendant Coleman is a character who really stands out. The actor subtly delivers a credible portrayal of a man whose regimented life threatens to fall apart when he falls in love with a mad woman. Venus – as inmate Christiana calls herself – fair and vain, is known as the Chocolate Cream Poisoner. Perfectly indifferent and callous about having killed a four-year-old boy,

doctor and attendant desperately want her to comprehend what crime she has committed. The storyline lacks a true culmination point yet the four actors keep the audience mesmerised throughout their performances.

C Chambers Street, 3, 5, 7, 9, 11, 13, 14, 17, 19, 21, 23, 25, 27 Aug, times vary, £7.50 - £10.50, fpp277. tw rating 3/5 [vk]

### My Big Gay Italian Wedding

Paul Taylor-Mills

Dazzling smiles and breathless enthusiasm redeem this potentially pedestrian farce. A very warm welcome fills the rather bare stage as Anthony and Andrew plan their marriage, apparently doomed by Anthony’s overbearing mother and Andrew’s villainous ex. A gaggle of sassy lesbians step in as the show trundles to its predictable, but no less heart-warming, conclusion. While the lead couple lacks some sparkle, highlights include the vocal skills of Ceris Hine, Rebecca Hickey’s show-stealing flexibility and Andrew Beckett’s hysterically waspish wedding-planner. Brassy Brooklyn accents hammer home the punch-lines, with a nervous energy no doubt responsible for a few garbled moments – if that energy can be sustained throughout the Festival, this pleasing show promises to provide a reliable hit of high-kicks and high camp.

C, 3 – 22 Aug, 8.30pm (9.45pm), £7.50 - £11.50, fpp283. tw rating 3/5 [ftw]

### Rain

UnWish Theatre

Amongst an orchard of umbrellas and hanging jars of rainwater, a father and daughter tell the audience of their rain collection through a set of creation stories in this powerful drama. Adam Alcock puts in a competent performance in the role of the father, managing to portray a man caught up in a powerful obsession, but is too young to make his casting entirely believable. Co-star Murray-Fuentes is endearing as his daughter and brings real charm to the play; her innocent portrayal of a young girl is used to upsetting effect in the play’s concluding act. Disappointingly, its interesting central premise never feels wholly developed in what is otherwise a strongly performed piece of interactive theatre.

C, 3 – 29 Aug (not 16), 5.15pm (6.15pm), £8.50 - £10.50, fpp291. tw rating 3/5 [jfb]

### Rock ‘n’ Soul

Nuts

Ed Brash has Gene Simmons’ egotism and a drug habit to match Pete Doherty. Therefore, with his untimely death and arrival in heaven by some form of coincidental drug-induced repentance, ‘Rock ‘n’ Soul’ has an undeniably inspired and comedic grounding. However, with additional romance and sabotage narratives, the overall concept is perhaps too ambitious for fifty minutes, rendering the play’s climax abrupt. While some performances are overly enthusiastic, and much of the humour derives from hapless character tropes, there are instances of sacrilegious punning where the writer’s talent is ably demonstrated. Judgmental Ann, intent on Ed’s expulsion from heaven, is a considered and noteworthy performance. An impressive effort displaying the potential of a talented young team.

C, 3-20 Aug, 12.30pm (1.20pm), £6.50-£9.50, fpp293. tw rating 3/5 [kc]

### Secret Window, Secret Garden

The Lincoln Company

When Mort Rainer receives an unwelcome houseguest demanding to know why he stole his story, his world begins to disintegrate around him. An adaptation of Stephen King’s novella, this eerie drama considers the interplay between fact and fiction. After an unexpected set of twists and turns that force us to question everything we have just seen and heard, the play suddenly roars to a nail-biting close. Although at times the acting is a bit lacklustre, and the deviousness of ‘villain’ John Shooter is perhaps overplayed, the protagonist holds it all together with a truly commendable performance. A thought-provoking piece with an intriguing plot, certainly, but it fails to fully satisfy.

C soco, 3 – 29 Aug (not 16), 12.15pm (1.05pm), £6.50 - £9.50, fpp295. tw rating 3/5 [fm]

### Shakespeare For Breakfast: The College Years

C Theatre

“Simply Macbeth, better than all the rest” sings the schoolboy king, gently strumming a guitar. Not quite the best, but it is pretty

good. In its twentieth year at the Fringe, this cult show has cannily reworked the Bard’s tragedy into a short, lively romp with sock-puppets, witty songs, and audience participation. The school setting works well: Macbeth becomes an artistically sensitive musician with a convincingly ambitious cheerleader Lady, while the choice of a stropky pair of fortune-telling Goths to play the witches is truly inspired. Although after a while the constant iPhone jokes become irritating, this show is a good laugh for older kids and adults, with moments of genuine hilarity. A refreshingly comical take on an old favourite.

C Theatre, 3 – 29 Aug (not 16), 10.00am (10.55am), £6.50 - £8.50, fpp 296. tw rating 3/5 [al]

### Sideshow

Backhand Theatre In Association With C Theatre

A single man stands on an empty set in a pool of gloomy light. “Do you want to see human abnormalities?” he beckons. In this one-man-show, the audience is taken on a journey exploring the fascination of Sideshow freakery through the eyes of a jaded narrator. In a schizophrenic and always compelling performance, the narrator plays the part not only of the vulnerable Robert Ingham, who aspires to be part of the Sideshow, but also a host of other characters, including larger-than-life circus entrepreneur P. T. Barnham. And do we get to see the abnormal act that eventually allowed Ingham into the macabre world he was so fascinated by? That would be telling. Go and see.

C eca, 3-29 Aug (not 15), 3.20pm (4.20pm), £6.50 - £9.50, fpp297 tw rating 4/5 [rs]

### Outside

Dutch Courage Productions

Fear is a common feeling we identify with, and phobias can be rational or irrational. There is plenty of scope, therefore, for this ominous exploration of one man’s agoraphobia and the instability that it brings to those close to him. Nevertheless, you cannot help but smile as you watch the devilish interventions of Nick in the (almost) innocent lives of brother Andrew and love interest Lily. Comic timing shows promise, yet an overly wordy script proves tedious. This is reflected in the occasionally stilted acting, but is outweighed by moments showcasing the cast’s potential. Indeed, at its best, the production pins you to your seat and leaves you, like Nick, refusing to go outside during this play.

C soco, 3 – 20 Aug, 1.15pm (2.05pm), £6.50 - £9.50, fpp287. tw rating 3/5 [ck]

### Rathmore’s Whippet

Five One Productions

Claustrophobia tightens as soon as we enter the dark little room where a man sits on stage biting his nails and shuffling around the room. Although ‘Rathmore’s Whippet’ is slow initially, we begin to edge in to this little world where two mysterious fugitives hide out with an unknown female hostage. The erratic relationships that arise between the three produce some genuinely funny moments – even as a small audience, we were all laughing. Mysterious from start to finish, it leaves one thinking about what’s real, what’s not, and how we trick our own minds into conflicting realities. This is a momentary flash into the corner of your mind that’s usually kept locked.

C eca, 3 – 29 Aug, 6.20pm (7.45pm) £6.50 - £9.50, fpp291 tw rating 4/5 [pr]

### Edinburgh Literary Pub Tour

The Scottish Literary Tour Trust Ltd

In what I (conveniently) believe to be the true tradition of the Edinburgh Literary Pub Tour, I got gently tipsy on this walk through literary history. The performances of the two actors were perhaps a little self-conscious but the recitations of poems and songs from Scotland’s literary greats were a highlight. The casual debate between the two guides about whether or not the true roots of Edinburgh’s literary tradition are in its pubs and “hoor-hooses” served to keep the audience engaged throughout and, between drinks, there was actually plenty to be learned about everyone from Burns and Walter Scott to Hugh MacDiarmid. As a piece of theatre perhaps not inspiring, but nonetheless, a very entertaining and surprisingly informative tour.

Outside the Beehive Inn, 18 Grassmarket, 1 Aug – 4 Sep, 7.30pm (9.30pm), £8.00 – £10.00, fpp 259. tw rating 3/5 [rs]

### Belt Up’s Twenty Minutes To Nine

Belt Up Theatre In Association With Jethro Compton Ltd

We enter a lavishly furnished boudoir in which sits an elderly lady; she asks us to make ourselves comfortable and we oblige by settling into the assorted sofas and cushions scattered around the room. This initially objectionable woman who makes fun of her audience and cackles at anything inappropriate, soon regales us with her story. Via a series of tangents which touch on madness, old age and memory, we begin to piece together her sad tale. Lucy Farrett’s performance is mesmerising – when her character tells us at the end of the play that she’s tired and would like us to leave, we obey silently and only realise once we’ve left that we’ve forgotten to applaud this beautifully crafted and touching tale.

C soco, 3 - 29 Aug, 5.45pm (6.45pm), £8.50 - £12.50, fpp241. tw rating 4/5 [lm]

### Principle Parts

Strip Theatre

It began with a gunshot, but what was running through the minds of the Black Hand gang before the assassination of Archduke Franz Ferdinand? An onstage group of musicians skilfully play feverish strings and deep drum patterns as ‘Principle Parts’ unfolds. One standout scene interweaves the frantic comedy of the blundering gang members with the realisation of the danger at stake for all, should they fail. Very occasionally the tempo falls flat as the characters muse over the mundane and there appears to be little reason behind why one actor plays both parts of assassin and Archduke, but overall this is a fun-filled nod at history that aims high and doesn’t miss its mark.

C venues C soco, 4 – 29 Aug (not 15), 2:05pm (3:05pm), £6.50 - £9.50, fpp289 tw rating 4/5 [ljc]

### Coffin Up

The Village Idiots

‘Coffin Up’, this year’s Fringe offering from the village idiots, revolves around an undertaker unfortunate enough to live in Britain’s healthiest village. Money’s tight and the bailiff’s chasing him, and as he searches for a solution to his strife, a darkly comic tale conveyed by masked performers via music and mime unfolds. The play doesn’t quite achieve its full potential as certain sections are flat and excessively long, while potentially hilarious scenes—such as the one in which the assistant deals with a pesky corpse—feel hurried, giving the performance an off-kilter quality. That said, the masks were great and there were enough enjoyable comical moments for ‘Coffin Up’ to offer a pleasantly light-hearted hour despite its morbid subject-matter.

Pleasance Dome, 3 - 29 Aug (not 10, 17), 1.30pm (2.30pm), £7.50 - £9.50, fpp251. tw rating 3/5 [lm]

### Samira

The Open Theatre

Promising a delicate display of live theatre and video scenes, this play sadly disappoints. It follows the central character Samira as she is interrogated after her initiation of a terrorist attack, and while the ambitious marrying of Samira’s live on-stage responses with pre-recorded scenes occasionally hits the emotional mark, it often veers into melodrama. Additionally, these video scenes hinder the audience’s ability to relate to the other characters, as they appear too detached from anything happening on stage. It is also a shame that in the live scenes Samira can only react to pre-recorded questions, as there are glimpses of strong acting that could have worked better with on-stage presences. The concept is all that proves intriguing, while all else falls short.

C soco, 4 – 29 Aug (not 15), 3:55pm (4:55pm), £7.50 - £10.50, fpp295. tw rating 2/5 [ljc]



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