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CHILDREN'S SHOWS

List Operators For Kids Do Computers

Richard and Matt have built their very own giant computer and want to show us what it can do. What follows is forty-five minutes of riotous comedy with 3D computer games, alien invasions, and water-pistol fights. This is anarchic comedy at its best, often funnier than many of the 'grown up' comedy shows on offer. Sensible Richard is brilliant as the one who tries to keep the show on track, while Matt excels as the one who just wants to mess about. Packed with puns and puerile gags, 'List Operators' is childish but never patronising; think Dick and Dom but with funny jokes. With the adults laughing and having as much fun as the kids, this is perfect family entertainment.

Pleasance Courtyard, 3 - 21 Aug (not 14), 11.30am (12.15pm), £9.00, fpp24, tw rating 5/5 [mc]

Patrick Monahan: Stories and Fairytales Of Travels For Kids Who Dance Like Camels

Vivienne Smith Management/ Phil McIntrye

From the moment that Patrick Monahan bursts onto the stage and gets the audience dancing in their seats, he hypnotises them like a snake-charmer. Dressed like Aladdin, he tells a story from ancient Persia, complete with witches, camels and water guns, and though the story doesn't always make immediate sense, this is completely irrelevant to the room of hysterically laughing children, who answer questions and end up dancing on stage to 70s disco classics. There are - Pixar style - enough grown up jokes along the way to keep the adults entertained and - to the great delight of the children - they are equally encouraged to join in. This show is lively, engaging and utterly delightful, and Monahan is a gifted storyteller and natural-born entertainer.

Gilded Balloon Tiviot, 3 - 28 Aug (not 17, 18, 19, 22 - 26), 2.00pm (3.00pm), £6.50 - £8.50, fpp131, tw rating 4/5 [jj]

COMEDY

All Over Your Face

Rachel Anderson and Luisa Omelian

Rebecca Anderson makes a convincing vicar's daughter, complete with sweet voice, cheerful attitude and blonde hair. Her jokes, however, are far removed from her squeaky clean image and the crowd is easily sucked into her iniquitous sing-song on the autoharp - a ridiculous and highly amusing prop. She is joined by fellow comic, Luisa, who bounces around the stage with an enthusiasm that is absolutely infectious. Luisa manages to bang out a full song about a cow, love and turning 3D after one minute's preparation - improvisation that is nothing short of astounding. These funny girls will keep all entertained with outrageous subject matter and painful honesty; if you only see one comedy show this fringe, I advise this be it.

Laughing Horse @ Meadow Bar, 6 - 27 Aug, 11.30pm (12.20pm), free, fpp 37, tw rating 5/5 [sm]

Applied_Optimism

Alex Marion / PBH's Free Fringe

Unlike many comedians performing at the Fringe, Alex Marion has chosen a show title that accurately describes what he's going to do, as opposed to inventing a zany name just to pull in a crowd; you know the ones I mean. He brings a sense of optimism and humour into a world of Rupert Murdochs and abusive south London teenagers, however, Marion also occasionally veers into the cringe worthy, most notably when trying to reenact a rave from his youth, using the largely unimpressed audience. Moreover, he spends a lot of time seemingly bragging about his drug-fuelled youth, and this topic wears out very quickly. Nonetheless, it is a well-meaning set that is very funny on the whole.

Sin Club and Lounge, 6 - 27 Aug (not 10, 17, 24), 6.45pm (7.45pm), free, fpp40, tw rating 3/5 [ch]

Asli and Ashley: Audacious and Angry

Asli Akbay and Ashley Strand / PBH's Free Fringe

There is truly no better barometer of enjoyment than the sense of time passing, and this duo's show, rather painfully, seemed to last forever. The first half hour consisted of unprepared and shaky stand-up from Asli Akbay, who often resorted to uncomfortable and offensive material. After this struggle to make it through the first half hour, it was a relief when an invigorating and commanding Ashley Strand burst on stage - complete with booming vocals - to recount a humorous story about New York's most famous public toilet. This performance was not without its faults, as this story veered towards being too political in places and was maybe more suited to an American audience, but comparatively, the second half seemed over in the blink of an eye. Strand needs to go solo, and fast.

The Banshee Labyrinth, 6 - 27 Aug (not 15, 22), 9.00pm (10.00pm), free, fpp41, tw rating 2/5 [ec]

The Baby Diary

Avalon Promotions

After years of trying to conceive, Jenny's finally pregnant, and she and Mike don't waste any time anxiously and enthusiastically documenting every single step towards parenthood. While the father-to-be attempts to get as many 'Likes' on Facebook as he can for 'Dad Blog', he's given the task of telling flat mate Simon to vacate his porn-plastered bedroom to make way for baby Ed. Emily Watson Howes' latest play is a unique fusion of projected film and live action, which tells the tale of the couple's amusing and familiar journey from sad farewell to Duncan the house rabbit to the hysterical taxi ride to the hospital. Drenched in irony, this is a perfectly charming comedy about the tribulations of modern parenthood.

Assembly George Square, 3 - 28 Aug (not 15), 4.00pm (5.00pm), £7.00 - £9.50, fpp42, tw rating 4/5 [fm]

Bad Bread: TV Times

Bad Bread

Satirising those who come to the Fringe for a TV commission, 'Bad Bread' decide



SNAP OF THE DAY: Go on, take a sneaky look, ShadyJane's show 'Sailing On', twice daily at the New Town Theatre. Photo: Mark Conway

to blatantly and openly do just that, turning the whole show into an extended pitch. How long will it be before amateur comedians sneering at successful comedians becomes a tired cliché? About an hour, it seems. Some bits of this - like the parody on the Carlsberg adverts - are very good, but most of it feels like a recycled bag, performed by an overgrown student comedy troupe. The sketches are not especially inventive or surprising, just okay - "What if Winnie the Pooh was arrested for not wearing trousers?" And so on. This is probably the exact median in terms of quality at the Fringe.

Underbelly Cowgate, Aug 4 - 28, 5.45pm (6.45pm), £8.50 - £10.50, fpp42, tw rating 3/5 [jh]

The Beta Males: The Train Job

Ditto Productions

I have to confess, when the "MP's expenses" jokes started my eyes rolled; a lot of the subject matter used by 'The Beta Males' is a little dated. However, the more original

sketches - "ticket inspector" in particular - were extremely amusing. The pace was kept incredibly high and these lads are undeniably talented actors, striking the necessary balance between making it look convincing and keeping the humour. Often when men play women in sketches it can get a bit silly and weak but they carried it off with ease. They did, however, play the whole thing too safe: a little innovation would take 'The Beta Males' to new levels. Still worth a look and a few laughs.

Pleasance Dome, 3 - 29 Aug (not 16), 4.20pm (5.20pm), £8.50 - £11.00, fpp48, tw rating 3/5 [sm]

Carl Sagan Is My God, Oh And Richard Feynman Too

Robin Ince / PBH's Free Fringe

It's a common misconception that science doesn't sit well with music, magic or even comedy. So the fact that Robin Ince is performing a science-comedy show every day of August - and that he invites

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cont> musicians, mind-readers and stand-ups to help – disproves this outdated theory. Jokes are loosely based on scientific themes but humour isn't exclusive or alienating, especially from Ince. He reads, rants and invites on-stage three different acts every day, acting like a frantic science teacher wildly enamoured by the complexities of the universe. The fact that all of this is free means that it is subject to a kind of natural selection, and one in which it will not only survive, but thrive.

The Canons' Gait, 5 – 28 Aug (not 18), 12.10pm (1.00pm), free, fpp54. tw rating 4/5 [ja]

David O'Doherty Presents: Rory Sheridan's Tales Of The Antarctica

The Invisible Dot Ltd

Watching David O'Doherty tell the story of a disastrous expedition to the Antarctic feels like having your favourite uncle – the funny one - read you a Boys' Own adventure story. Fans of O'Doherty who come expecting his usual dry humour will be surprised and initially a little perplexed. The jokes in this story are gentle and silly, involving multitudes of cats and cabbage farts, yet despite the slow start, the tale does become genuinely gripping and ends with a surprisingly touching climax. O'Doherty - who is also performing a stand-up set at the Pleasance - is a better comedian than actor, but this play is an unexpected change in direction and the result is charming. Highly recommended for children and older adventurers.

Underbelly Cowgate, 4 – 28 Aug (not 15), 3.20pm (4.15pm), £8.50 - £10.00, fpp65. tw rating 4/5 [jj]

Do Not Take Advice From This Man – Jim Smallman And Friends – Free

Best Medicine Management / PBH's Free Fringe

As a scrawny, self-conscious young gentleman, who owns the entire discography of the piano-driven rock band Keane, including b-sides and rarities, I was pleasantly surprised to enjoy this contender for the festival's most stereotypically masculine chat show. Presented by the gruff but endearing northerner Jim Smallman – a testosterone-fuelled, heavily tattooed geezer in a plaid shirt – and taking place in a traditional pub with sports memorabilia plastered on the ceiling, Smallman chatted about moustache growth, mother-in-law assassination, the Jaguar X-type's fuel economy, and his own conception on a mattress in a Ford Escort van in Leicester. If you worship the Gallagher brothers, and say “banter” frequently and without irony, you will enjoy this. If not, you probably will too.

Globe, 6 – 27 Aug (not 17), 2.15pm (3.15pm), free, fpp67. tw rating: 3/5 [jf]

Dr Ettrick-Hogg Presents Manly Stand-Ups

Dr Ettrick-Hogg and Wudwud / Laughing Horse Free Festival

I left this venue in a rage, deep in mourning for the hour of my life that I would never get back. There was not one good routine, or even one decent joke from the four comedians who made up the 'Manly Stand Ups'. From the first comedian - who continually drew attention to the poor response he was getting - to the last, whose succession of woeful puns simply induced painful groaning, barely a titter was raised from the audience. Only go to this show if you find the words “penis” and “anal hair” endlessly funny as they are constantly repeated and leaned on by the comics like unstable crutches. You may not pay money, but you pay in time and brain cells.

Laughing Horse @ The Three Sisters, 5 – 12 Aug (not 7), 4.30pm (5.30pm), free, fpp68. tw rating 1/5 [rs]

Edward Aczel Doesn't Exist

Show + Tell

The audience has packed themselves into a tight unit in this show; not a gap between us, nary a straggler off on their own. What are we so afraid of? Because Edward Aczel must be the least threatening comedian at the Fringe this year. He comes out and mumbles facts about listed churches and stock exchange rates, then starts his slideshow on how to make it in comedy. As an anti-comedian par excellence, he of course just reads out the slides, way behind the audience as he stutters and mutters. The audience are alternately bemused and amused, and at the few points it gets close to traditional comedy I'm disappointed. I hope he keeps on bombing, but to packed rooms.

Underbelly Cowgate, 5 – 28 Aug, 7.20pm (8.20pm), £8.50 - £11.50, fpp70. tw rating 4/5 [jh]

Eric Lampaert

Phil McIntyre Entertainments by arrangement with Lisa Thomas Management

“I don't really have a structure. Sometimes it's good, other times—like tonight—it's brilliant”. Yeah, not so much. The fact that Eric Lampaert is painfully aware that a lot of his improvisations are not working does certainly make for an amusing show. It cannot, however, be the basis for a successful comedy career. The talent is certainly there; his enthusiasm, over-zealous hand gesticulation and indeterminable speed of delivery is reminiscent of Russell Brand – no bad thing in my book. The whole thing is rather too slapdash, though, and there are only so many times that you can laugh at the fact that a joke is going nowhere. Go if you feel you can be satiated by raw talent alone.

Pleasance Courtyard, 3 – 29 Aug (not 16), 6.00pm (7.00pm), £8.00 - £12.00, fpp72. tw rating 3/5 [sm]

Faulty Towers The Dining Experience

Interactive Theatre Australia

Although I was irked by the genius of 'Fawlty Towers' being distilled into pantomime, I could still appreciate the tumultuous energy of 'Faulty Towers The Dining Experience'. The chaotic narrative of the evening begins as you wait to be seated, the performers offering uncanny turns as Basil, Manuel and Sybil. Famous moments from the show are recreated with commendable skill. Unfortunately, the food is poor. To their credit, this flaw is worked into the act – when asked what flavour the soup was, Sybil replied that she wasn't sure as she hadn't read the label. It's not artful, and it's not claiming to be; this show offers fond homage to a universally loved TV show, and it does this very well.

B'est Restaurant, 4 - 30 Aug (not 6, 13, 20, 27), 8.30pm (10.30pm), £38.00 - £43.00, fpp73. tw rating 4/5 [ek]

Found Objects Present Live Low Budget Comedy Adventures – Free

Found Objects / Laughing Horse Free Festival

If you think of 'The Goodies', but without the sophistication, you get somewhere close to the feel and content of 'Found Objects'. The trio of Ben, Dom and Adam find objects and then use them to inspire adventures. That's the theory, but what we get is a bunch of gags that would not look out of place in an episode of 'The Chuckle Brothers' mixed with some jokes about fisting. The adventures themselves are complicated, muddled and not remotely exciting. In short, the show is pretty awful, which is frustrating because they're really likable guys with a lot of potential. With more rigorous writing, better quality control and a half-decent director they will certainly improve.

Laughing Horse @ The Newsroom, 4 – 28 Aug (not 14), 9.00pm (10.00pm), free, fpp77. tw rating 2/5 [mc]

Free Jewish Comedy

Ivor Dembina / Laughing Horse Free Festival

The essence of the Jewish experience is tinged with sadness; this was the message of Ivor Dembina's kosher comedy, which built up to his jokes through a poignant analysis of the Jewish condition. Whether discussing going to a bar in the bible belt or talking about Auschwitz, the audience was privy to a slightly topsy-turvy comedy set which could perhaps have benefited from being either more serious or more comedic. His timing was impeccable, and the jokes themselves sharply funny, as he referred to Australian Jews as the "Didgerijews" . He's charismatic and irresistibly watchable, and the various ingredients made for a good show, but not necessarily one for those expecting non-stop belly laughs.

Laughing Horse @The Counting House, 4 - 28 Aug (not 9, 16, 23), 6.15pm (7.15pm), free, fpp79. tw rating 3/5 [sj]

MUSIC

Out Of The Blue

Listening to the sizeable roar of the crowd as this all-male a cappella group explode on stage, you'd be forgiven for mistaking them for The Beatles. There will undoubtedly be comparisons to 'Glee' which is wholly unfair; Out Of The Blue are in a different league entirely. You will find no miming/autotune/diva behaviour here. Blending incredible talent to create dazzling entertainment, they put their unique spin on a variety of classics and chart hits, combining it all with

stylish choreography. As well as exquisite harmonies, their mash-ups are particularly crafty. There are no passengers here: each member commands presence and the soloists are pitch-perfect. Quash those 'Glee' comparisons – 'Glee' will never seem the same again!

Pleasance Courtyard, 3 - 28 Aug (not 22, 23, 24), 3.00pm (3.50pm), £9.50 - £10.50, fpp215. tw rating 5/5 [am]

Tenchi Shinmei

Wadaiko Tokara

Scotland is not a hotbed for Japanese music, so Art Lee and his band of traditional Taiko musicians take time out of their set to give us some background information, before launching into an adaptation of Bach and songs from a Japanese coffee-machine. In the daytime Ocean shows, three musicians play with absolutely serene faces and powerful movements reminiscent of martial arts, while the Mountain shows in the evening feature talented drummers using simplistic instruments that resonate beautifully in this historical church. Peaceful, meaningful music with a purpose – from prayer to celebration – is played alongside Tango or Rumba music, showing the versatility of instruments and musicians alike. An absorbing show worthy of attentive ears.

St John's Church, 5 – 29 Aug (not 11, 18, 25), times vary, £10.00 – £12.00, fpp221. tw rating 4/5 [ja]

THEATRE

Allotment

Nutshell

Handing out tea and scones in the summer drizzle, Nutshell welcome you to their allotment for this remarkable site- specific show. It's the story of bickering, green-fingered sisters Dora and Maddy growing up in their garden, one sister domineering, the other damaged and dippy. Both performers enthrall, portraying childhood games and adult tragedies with total commitment and a striking physicality: one scene where they ceremoniously bury a lost teddy bear is simultaneously poignant and darkly humorous. The script is full of musicality and wordplay, drawing on all your senses to powerfully evoke emotion: the scent of mint and soil becomes a backdrop, while passing ambulances foreshadow events. Wonderfully alive, this is well worth braving the elements to experience.

Assembly Inverleith Allotments, 6 – 28 Aug (not 8, 15, 22), times vary, £10.00, fpp237. tw rating 4/5 [df]

Anton's Uncles

Theatre Movement Bazaar

Dance and physical theatre are fused in this adaptation of Chekhov's 'Uncle Vanya'. Combining text from the original play with new writing, the story is updated to modern times and altered to suit the all-male cast. The high-energy physical theatre is executed brilliantly and the cast are exceptionally slick. It keeps the play moving at a quick pace, too, but does at times seem a little forced. Frequently the physicality feels as if it has been included just for the sake of including it, as opposed to furthering the story in any meaningful way. This leads to a certain loss of coherence, so those who are unfamiliar with the original play may find it very difficult to follow.

Bedlam Theatre, 5 - 27 Aug, 2.00pm (3.05pm), £7.00 - £9.00, fpp238. tw rating 3/5 [im]

At The Sans Hotel

Nicola Gunn In Association With Fringe Management

This disturbing, off-kilter monologue is delivered brilliantly by Nicola Gunn, as her performance gleefully jumps the line between genius and madness. The show begins by alienating the audience through such inspired methods as a musical dental-floss interlude; Gunn pokes the fourth wall and teases the audience with seemingly inane anecdotes from her life. Stick with it, however, and the show reveals a darker purpose: a frequently heart-rending portrait of isolation. It begins by teasing you; it's not real, but by the end, reality and illusion are so blurred you'll want to somehow reassure Gunn that it's all going to be okay. It's an acquired taste, but a real delight for the discerning, and so good that you might walk out.

Assembly Hall, 4 - 28 Aug (Not 15), 7:20pm (8:35pm), £9.00 - £11.00, fpp241. tw rating 5/5 [jc]

The Ballad Of The Unbeatable Hearts

Richard Fry/ Gilded Balloon

As Fry began, out of his mouth came some slightly strange all-rhyming speech; I must admit, I was dubious, but as this intriguing one-man-show continued, I was gradually won over by Fry's passion and enthusiasm. At times hilarious, at times heart-breaking, this is a 'what-could-have-been' play that asks us, as human beings, to re-consider the lives that we lead, and to spread a little love to live the lives we dream of: just one good deed can make a day, or even save a life, he reminds us. Fry receives a well-deserved standing ovation from a tearful audience, and, as I stepped out of that theatre into the dreary Scottish weather, I was inspired.

Gilded Balloon, 3 – 29 Aug, 12.15pm, £8.00 - £9.00, fpp241 tw rating 4/5 [ah]

Bashir Lazhar

Wishbone Theatre

Bashir Lazhar's world is a classroom, bedroom and crime scene. First and foremost, however, it is a chalkboard upon which he scrawls lessons in literature, language and life. He writes French everywhere – on walls, in doorways, even on his own chest – his behaviour seeming mad but in fact fastidiously scripted. A recurring image is of the butterfly emerging from its cocoon: as new words replace old, a student undergoes a sensitively choreographed transformation, and we all become tattooed with dark caterpillar memories and light butterfly hopes. Even if the French words prove to be a barrier, keep your eyes firmly fixed on the chalk, or else you'll miss the unravelling of a very clever script.

Assembly George Square, 3 – 28 Aug (not 8, 15, 22), 2.25pm (3.25pm), £9.00 - £12.00, fpp241. tw rating 4/5 [pc]

Bette and Joan - The Final Curtain

Foursight Theatre

Hollywood's most notorious feud, between Bette Davis and Joan Crawford, comes to life in this engaging play about Davis's death – and the unfortunate circumstances that has Crawford come back from the dead to take her to Heaven. The dynamic duo are played just as expected; but what really makes this play is the theatricality – for example, with Bette continuing with her daily routine only to lift a silver dinner platter with Joan's head rolling around underneath. This surreal undercurrent, give or take a few times when pre-recorded aspects of the show slightly encroach on the live performance, creates a compelling and original tale that Davis novices and fans alike should see.

Assembly George Square, 8 – 29 Aug (not 10 17, 22) 12.15 pm (1.35 pm), £11.00 (£13.00), fpp 243. tw rating 4/5 [jc]

Cry of the Mountain

Whole Theatre

The mountains of Appalachia are vanishing into rubble. Adelind Horan brilliantly takes the stories of twelve real people whose lives have in some way been affected by mountaintop removal mining, and turns it into a mesmerisingly emotional piece of theatre. Slipping effortlessly from one character to the next, Horan unveils a story of exploitation and political frustration that is breathlessly moving in its intensity. Her portrayal of Ed Wiley, a former miner turned activist, brings tears to her own eyes as well as those of the audience and it is heartbreakingly beautiful to watch the power of his story take hold of her with such passion. 'Cry of the Mountain' is an unmissable piece of theatre.

Pleasance Courtyard, 3 - 28 Aug, 2.15pm (3.15pm), £7.00 - £8.00, fpp251. tw rating 5/5 [sj]

Debbie Does My Dad

Bobbie Gordon

This one-man comic-autobiographical show about taboos and growing up liberal has Gordon stretching to fill the stage – he uses huskiness when he wants to sound profound, or unconvincing character-acting. The show originated in beat poems, and it shows – but it's Langston Hughes without rhythm, Saul Williams without fire. The main issue is that the piece uses a confessional format for a man with no sins. Most of the jokes earn only titters from the crowd, flat and ambiguous as they are. But his thoughts on parenting and gender are sophisticated, and the final skits are better, as Gordon loosens up, declares a new masculinity, and humps the air into freedom.

Bedlam Theatre, 5 - 27 Aug, 11.00pm, £8.00, fpp.255. tw rating: 3/5 [gl]

Dream Pill

Clean Break

Two young girls prance around, playing and winning hearts, but it can only stay joyful for so long. The girls are of course revealed to be sex slaves, but talk about it with continued crushing innocence and childishness, delivering lines like, "If you pretend to enjoy it, it ends faster," which makes the room turn cold. The girls repeatedly reach out to the audience, literally grabbing the air, touching them, conversing. "What do you say?" they ask at one point, of course to be greeted by shameful silence. Remember that this is a work of brutal non-fiction – it feels inappropriate to aesthetically critique this work. All that can be said is that it's wholly worthwhile.

Underbelly, Cowgate, 4 – 28 Aug (not 15), 4.05pm (4.35pm), £6.00 - £9.00, fpp257. tw rating 4/5 [jh]

En Route To The Enormous Room

Bald Robin and Mince's Music

Reverent musical of ee cummings' war experiences, staged as a classic BBC radio drama, formal dress and all. To some extent, this excuses Leo Robb's overacting as being historically accurate. In hindsight, Cummings' poetry has been demanding musical arrangement – Graham Robb's originals, sung quivering quavering timeless by Ailsa Mooney, are great. Oddly genreless – neither swing nor cabaret nor dance – his medley of subverted patriotic ditties and 'Madame de la Mort' are particularly powerful. Unfortunately, the plot and acting combine to make our heroes look self-righteous. They tote bravado rather than bravery, even with racism and bellowing irrationality as villains. 'En Route' is noble but simplistic, contained in its line: "I will not kiss your fucking flag!".

The Jazz Bar, 4 - 27 Aug, 6.45pm (8.30pm), £6.00, fpp 260. tw rating: 3/5 [gl]

Timothy

Blackwatch Road Studios

He cooks your favourite meal, makes cocoa for your friends, and goes jogging. Something sinister is going on. Timothy's wife Annette and her friends Yvonne and Susan come together to figure out what dreadful thing the man is trying to do. They reason themselves round in circles, talk themselves into corners and jump wildly to conclusions in this short, charming play. Characters sometimes fail to find a balance between the bland and the over-done, and despite a couple of entertaining twists, the ending is too orthodox to be fully satisfying. Though nervous to start with, the cast really take off, particularly the beautifully melodramatic Annette, who almost has us believing in Timothy's hidden evil. A nicely diverting slice of theatre.

Bedlam Theatre, 8 – 27 Aug (not 14, 21), 10:00am (10:45am), £5 - £6.50, fpp304 tw rating 3/5 [ja]

Phys Ed

Nicholas Osmond

This one-man show, featuring Nicholas Osmond as a PE teacher intent on winning the schools' rugby cup, seems at the outset to be playing for laughs. Unfortunately, it isn't very successful; the gags fall flat and the satire isn't powerful enough to convince. However, as 'Phys Ed' progresses it offers something more subtle and more interesting than that which its opening promises. The monologue is well-crafted, compelling and magnificently delivered; Osmond's performance grabs the audience's attention and holds onto it. His tale of filial-rivalry, bed-wetting and his students' journey to Twickenham manages to be gently humorous, dramatic, sad and touching. A victorious ending, but it concedes too many points at the beginning to be an absolute winner.

Assembly Hall, 4 - 29 Aug (not 15), 4.15pm (5.15pm), £9.00 - £10.00, fpp288. tw rating 3/5 [lm]



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TW RATINGS EXPLAINED: 1/5 BAD | 2/5 MEDIOCRE | 3/5 GOOD | 4/5 VERY GOOD | 5/5 BRILLIANT