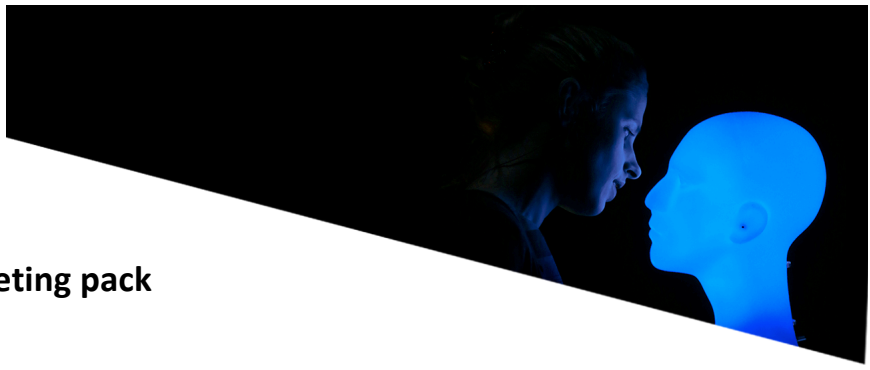


A Journey Round My Skull

contact: Olivia Winteringham

olivia@kilnensemble.org

07722 955 638



A JOURNEY ROUND MY SKULL marketing pack

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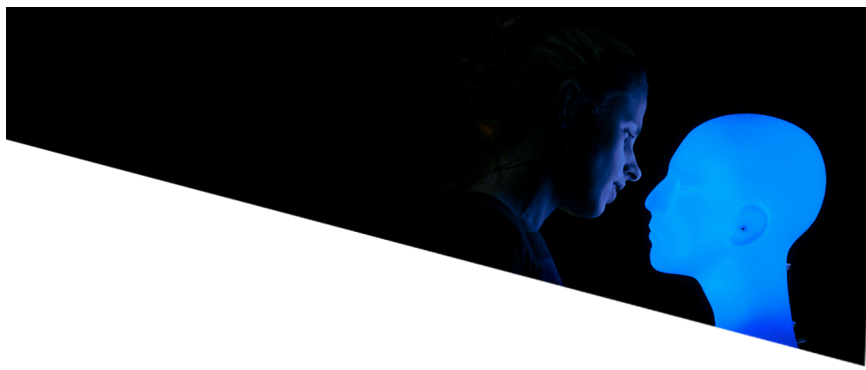
Full tour schedule

A Journey Round My Skull

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About KILN ensemble

KILN are associates at Birmingham Repertory Theatre plundering epic narratives and filtering them through personal experience to create new and *“wildly imaginative”* (The Guardian) narratives. An ensemble-led company who work in collaboration with artists practising in a range of disciplines, KILN’s productions vary in style, scale and form to create *“a heady brew, of the sweetly inventive and the brazenly original”* (Metro). Productions have been presented in a range of contexts from traditional theatres and festival settings to the back of a van, a gothic church and a mine 30 metres underground.

Nick Walker, co-writer:

A Journey Round My Skull has been co-written by Perrier-nominated writer Nick Walker. He has worked with some of the UK’s leading new work theatre companies including Stan’s Cafe, Insomniac, Talking Birds, Snarling Beasties, NoFit State, and Action Hero. His plays and short stories are regularly featured on BBC Radio 4. He is the author of two critically acclaimed novels: Blackbox and Helloland.

About the production

A Journey Round My Skull started as one story and finished as another. The title is taken from the Hungarian writer Frigyes Karinthy’s account of the removal of his brain tumour during experimental surgery in the early twentieth century, but our version ends with an intoxicating but doomed relationship experienced by a neurosurgeon and her patient.

Along the way, the story has explored various different narrative forms – from a gig in a nightclub, to a spoken word lecture, to a story entirely subject to the misbehaving maKey maKey cueing device – but at heart it has always remained the pursuit about our relationship to those things, or those people, or those activities, which can take us to profound places but which might terrify or ultimately destroy us.

We have been stunned by the bravery, determination, and humour of those who have undergone that most delicate and transgressive experience of brain surgery, and we’ve been wide-eyed at the skill and concentration of those surgeons courageous enough to commit to such intimate human interaction. This is not a documentary about brain surgery, it is the backdrop to a love story, but in both cases, to a lesser or greater degree, we need to take a deep breath before letting anyone into our heads, and we hope, for an hour, you are willing to let Julia into yours.

Sound design

The central section of the performance requires the audience to wear a pair of headphones in order to experience a recorded soundtrack that accompanies the onstage performer. Many of the sounds used during this sequence were recorded using a technique called binaural recording and taken from recordings we made on surgical wards. This method of recording sounds uses two small microphones placed in, or near, the ear canals of a dummy head or real person. When recordings made in this manner are played back over headphones, the listener experiences a more convincing reproduction of the spatial location of the sounds than using a conventional stereo recording technique. The audience also experience this recording method in real time as the performer delivers text to a dummy head fitted with microphones. We chose this method in order to more accurately and convincingly represent the environment and procedures of the operating theatre, whilst creating a very intimate experience for each individual audience members

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Marketing copy

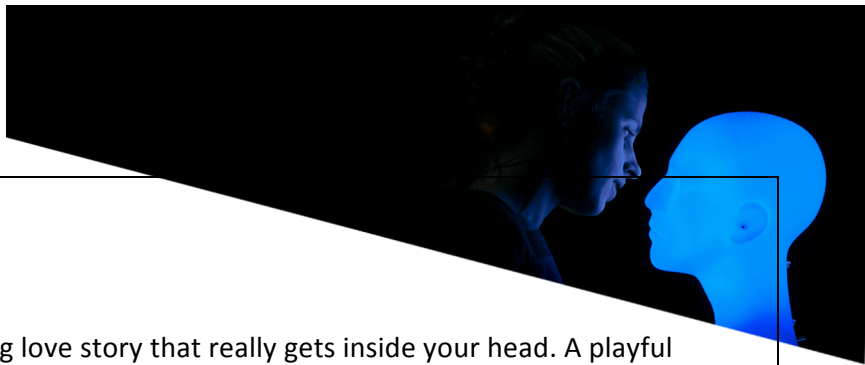
Company / Credit	KILN presents <i>A Journey Round My Skull</i> Written by Nick Walker and Olivia Winteringham A Bristol Old Vic Ferment commission This tour is presented by house
Show title	<i>A Journey Round My Skull</i>
Long copy (150 words)	<p><i>A Journey Round My Skull</i> is a beautiful and beguiling love story that really gets inside your head.</p> <p>Told by a neurosurgeon who casts the audience as her silent patient, this show gently and playfully transports you to the streets of Continental Europe, to a scrap over profiteroles, into neurosurgery and onto the tracks of a ghost train.</p> <p>Featuring headphone technology and extraordinary sound design, <i>A Journey Round My Skull</i> operates on the ears as well as the heart to dissect our most intimate relationships.</p> <p>Inspired by the auditory hallucinations experienced by Hungarian satirist Frigyes Karinthy as described in his extraordinary 1938 medical memoir.</p> <p>A Bristol Old Vic Ferment commission. This tour is presented by house.</p> <p><i>“it’s the careful interweaving of the patient’s auditory hallucinations that most impresses”</i> The Guardian.</p> <p><i>“deliberate and controlled, smart and witty”</i> **** Time Out</p> <p><i>“The tale is a compelling one of obsession, intimacy and dysfunction”</i> Total Theatre</p>
Medium copy (100 words)	<p><i>A Journey Round My Skull</i> is a beautiful and beguiling love story that really gets inside your head.</p> <p>Told by a neurosurgeon who casts the audience as her silent patient, this show gently and playfully transports you to the streets of Continental Europe, to a scrap over profiteroles, into neurosurgery and onto the tracks of a ghost train.</p> <p>Featuring headphone technology and extraordinary sound design, <i>A Journey Round My Skull</i> operates on the ears as well as the heart to dissect our most intimate relationships.</p> <p><i>“deliberate and controlled, smart and witty”</i> **** Time Out</p>

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Short copy (50 words)	A beautiful and beguiling love story that really gets inside your head. A playful dissection of our most intimate relationships. A sonic experience of neurosurgery <i>“deliberate and controlled, smart and witty”</i> **** Time Out
Photography credit	Jonathan Blackford
Age suitability	12+ some mild sexual reference and loud, immersive sound that some younger audience member may find distressing.
Running time	60 mins, no interval
Online links	twitter.com/KILNensemble #ajourneyroundmyskull kilnensemble.org/currently-touring/a-journey-round-my-skull/ facebook.com/KILNbirmingham http://vimeo.com/94825883 - teaser trailer

Audiences

house has placed the production within their **Something Different** programming strand. This strand is for more adventurous audiences (or regular audiences who may want to broaden their horizons by taking a risk on a production outside of their usual choice). Shows might experiment with form or address challenging themes, and offer audiences a more alternative night at the theatre.

Aligning the target audiences with the 2014 Audience Spectrum from the Audience Agency, we identified the following segments:

- Metroculturals (higher engaged): Highly engaged prosperous liberal urbanites, with wide range of arts and cultural interests.
- Experience Seekers (higher engaged): Diverse urban audiences, students and recent graduates into a variety of cultural events. A very digitally savvy group, who enjoy new experiences and attend arts events on a regular basis
- Dormitory Dependables (medium engaged): Regular but not frequent attenders living in city suburbs and small towns, with more traditional tastes but could be persuaded to take risks

KILN's work appeals to a wide-ranging audience with differing strands of performance styles. These styles are as varied as edible, walk through installations *Eat Your Heart Out*, 2009 and theatricalised rock gig *THE FURIES*, 2015. We have noticed that audiences who have enjoyed *A Journey Round My Skull* have been:

- Young people aged 18 – 30 with an interest in new-writing and innovative sound design
- Regular theatre-goers who enjoy contemporary theatre with a science bias.

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Target audiences

- Professionals working in medicine, including neurosciences, psychology, psychiatry and psychotherapy
- Individuals affected by brain cancer – patients, family members, friends
- Lovers of experiential theatre and immersive sound design
- Lovers of new-writing and/ or adaptation of memoir and biography
- Student groups (GCSE, A Level, Undergraduate and Postgraduate Level) science and medicine, theatre and performing arts, and sound design

Selling points

- Immersive binaural technology. Audience are given a pair of headphones to wear and are instructed to put them on at a given point in the show. During this part of the performance the audience are invited to experience the story as a fully immersive, poetic experience of awake brain surgery.
- The production assumes the audience is the subject of the story – the character’s silent patient. The production is delivered as though the audience were another character, though the audience is not required to move or respond.
- Use of ‘maKey-maKey’ cueing device during a demonstration of how the brain’s auditory cortex works and how tumour can create auditory hallucination in the brain. This device turns any object into a trigger-button therefore allowing the performer to touch props and trigger sound directly from the stage.
- *A Journey Round My Skull* has been supported by Wellcome Trust and KILN have collaborated with 3 scientists working in neurosurgery, auditory neuroscience and anaesthetics to research and create the show. The script has been co-written by Perrier-Nominated writer Nick Walker.
- KILN is an associate company of Birmingham REP and *A Journey Round My Skull* has been commissioned by Bristol Old Vic, Ferment, which is the development department of the Bristol Old Vic.

Audience feedback

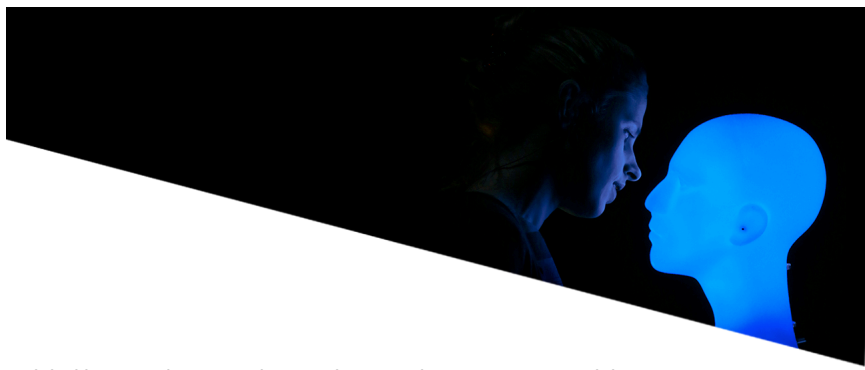
- *“It was beautifully performed and the sound design for the operation exceptional, I closed my eyes and forgot who I was.”* **Tom Morris, co-director, War Horse**
- *“This highly creative piece of theatre had me utterly entranced throughout. Intense and absorbing, while also mischievous and funny at times, this was story-telling at its best.”* **Andy Keen Audience member, Bristol Old Vic, 2014**
- **Andrew Haydon @Postcards_Gods**
Christ. Journey Round My Skull by @KILNensemble at @Summerhallery is just stunning.

A Journey Round My Skull

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- **Allie Munro** @allie_mun Aug 23
Journey Round My Skull was unbelievable!! Loved everything about it!@KILNensemble amazing work!! #Neuroscience #moving
- **Lisa Shepherd** @TheatreTherapy Aug 23
#ajourneyroundmyskull by @KILNensemble a mesmerising exploration of the patient & professional relationship, stunning performance #edfringe
- **Emma MacLennan** @LittleEMac Aug 23
#journeyroundmyskull by @KILNensemble is a stunning piece of theatre. Gorgeous story, seductively told, beautifully performed @Summerhallery
- **Dan Jones** @Dan_theatre Aug 19
#AJourneyRoundMySkull by @KILNensemble is a beautifully captivating piece of storytelling that quite literally gets inside your head. SEE IT

Online marketing

KILN have a growing mail-out list which currently stands at 1600, including industry professionals, press and theatregoers. We send out quarterly newsletters highlighting company projects. With the support of the receiving venue we can send out project specific e-flyers to targeted groups including colleges and universities in the venue catchment area.

KILN has a good social media profile the company directors will make project specific posts highlighting relevant news stories related to projects in advance of the production visiting the theatre. For *A Journey Round My Skull* we are continuing a 'discussion page' with posts written by performer and co-writer Olivia Winteringham. These posts are related to the topic of brain cancer and the production. This page can be accessed via <http://kilnensemble.org/currently-touring/a-journey-round-my-skull/discussion-page/>. New posts are signposted on twitter and facebook.

Messaging

- 'Beguiling and beautiful' love story from the perspective of neurosurgery coming to a town near you. **** Time Out
- Experience an extraordinary perspective of awake brain surgery via wireless headphones with KILN's acclaimed #AJourneyRoundMySkull
- KILNensemble visit with neurosurgical love story following critically acclaimed run at EdFringe 2014, not to be missed
- Blown away by the sound design of #TheEncounter @complicite? then you might like to experience #ajourneyroundmyskull?

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Online Published Articles:

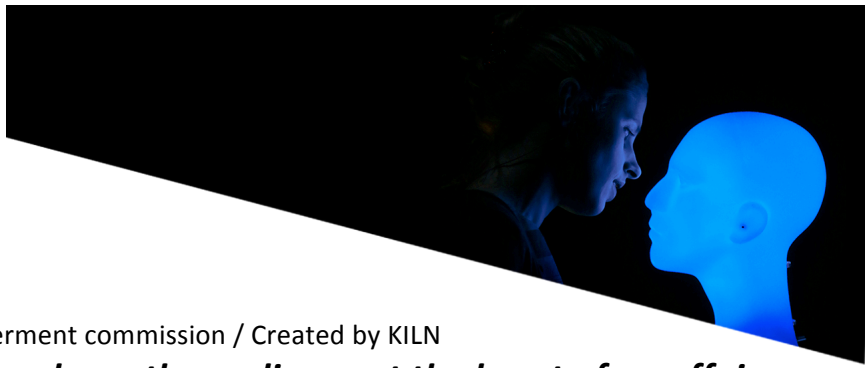
- **The Conversation: *What Theatre and Science can learn from one another*** article written by neuroscientist collaborator Professor David McAlpine in <https://theconversation.com/what-theatre-and-science-can-learn-from-one-another-24251>
- **Wellcome Trust: *"Journey Round My Skull" through the eyes of a neurosurgeon*** article written by co-writer and performer Olivia Winteringham: <http://blog.wellcome.ac.uk/2014/07/29/journey-round-my-skull-through-the-eyes-of-a-neurosurgeon/>
- **Find out more about the project at *A Journey Round My Skull* discussion page:** <http://kilnensemble.org/currently-touring/a-journey-round-my-skull/discussion-page/>
- **Dropbox link for publicity images:** <https://www.dropbox.com/sh/d6hg7xo9ksc7dfk/AAAEGNsgBJbB6ilAKPb1ZCsga?dl=0>

A Journey Round My Skull

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Template press release

A Bristol Old Vic Ferment commission / Created by KILN

Beguiling and beautiful love story places the audience at the heart of an affair

This autumn Birmingham-based KILN tour their critically acclaimed 'neurosurgical love story' to venues across the South

- Following a hugely successful run at Edinburgh Fringe 2014 *A Journey Round My Skull* is touring to venues in the South East of England for two weeks from Monday 9th November until Saturday 28st November.
- This one-woman show tells a passionate but doomed love story from the perspective of a neurosurgeon.
- Created in collaboration with neuroscientists, KILN's production takes you on an intimate journey that climaxes in a fully immersive simulation of awake brain surgery.

Casting the audience as her silent patient, neurosurgeon, Julia, playfully guides the audience through a journey of a passionate but doomed love affair. *A Journey Round My Skull* is lightly inspired by the extraordinary medical memoir written by Hungarian author Frigyes Karinthy, who wrote about his diagnosis and surgical treatment of a brain tumour during the early part of the twentieth century.

"We were really struck by the extraordinary detail of Karinthy's memoir, particularly his vivid descriptions of auditory hallucinations and awake brain surgery and we thought what if we could simulate that? Wouldn't it be an extraordinary insight into the working of the human brain?" Olivia Winteringham, co-writer and performer

Punctuating the poetic writing with music contemporary to Karinthy's memoir, noises associated with his auditory hallucinations and surgical sounds recorded on modern hospital wards, *A Journey Round My Skull* is a voyage into how the state of your brain can affect your experience of reality. The audience will be transported from their seat to the streets of Europe, a scrap over profiteroles and into a fully immersive experience of awake brain surgery. Created in consultation with medical professionals working in neuroscience this production invites the audience to put on a pair wireless headphones and go under the surgeons knife for a beautiful and extraordinary story that really gets inside your head.

EVENTS LISTING

NAME OF VENUE

DATE & TIME of performance

VENUE WEBSITE & BOX OFFICE TELEPHONE NUMBER

END

NOTES TO EDITORS

Written by Perrier-Nominted Nick Walker and KILN's co-artistic director Olivia Winteringham

Directed by Graeme Rose (founder member Stan's Café) Designed by Ben Pacey (Set and Lighting) and Iain Armstrong (Sound),

Performed by Olivia Winteringham

About KILN

Associates at Birmingham Repertory Theatre KILN plunder epic narratives and filter them through personal experience to create new and **"wildly imaginative"** (The Guardian) narratives. An ensemble-led company who work in collaboration with artists practising in a range of disciplines, KILN's productions vary in style, scale and form to create **"a heady brew, of the sweetly inventive and the brazenly original"** (Metro). Productions have been presented in a range of contexts from traditional theatres and festival settings to the back of a van, a gothic church and a mine 30 metres underground.

Supporter credits: Arts Council England; the Wellcome Trust; Bristol Old Vic, Ferment; The Basement, Brighton; The ShowRoom, Chichester; east.by.south.east project; mac Birmingham and National Theatre Wales: WalesLab

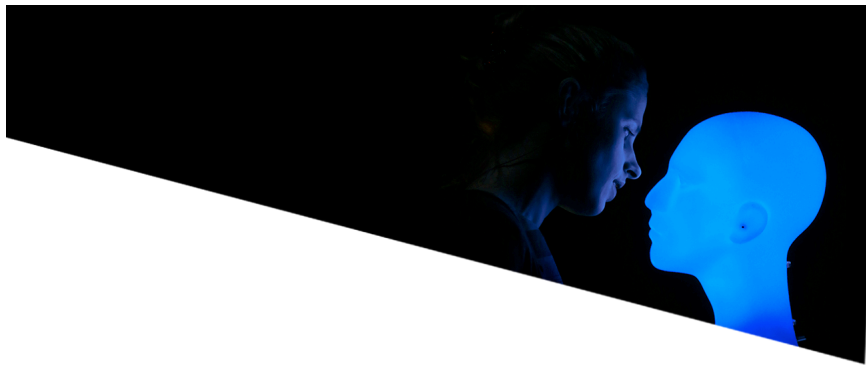
Please contact: Olivia Winteringham, co-Artistic Director, KILN, c/o The Birmingham Repertory Theatre, Centenary Square, Broad Square, Birmingham, B1 2EP. **Telephone:** 077229 556 38 / Olivia@kilnensemble.org

A Journey Round My Skull

contact: Olivia Winteringham

olivia@kilnensemble.org

07722 955 638



Box office information

What is A Journey Round My Skull about in a sentence?

A Journey Round My Skull is an unusual and beautifully tender love story narrated by a neurosurgeon who falls in love with her nameless patient – a role occupied by you, the silent audience. The love story charts the discovery, diagnosis and removal of a brain tumour, which is also a metaphor for the malignancy of the relationship.

Duration

The performance last for approximately 1 hour with no interval

What is the age recommendation?

12+ there are some mild references to sex and there is a section in the play where the audience are invited to experience a fully immersive but poetic simulation of brain surgery through headphones. Some younger audience members may find this part distressing.

Is there any music or songs?

During part of the performance the audience will be asked to wear headphones (provided by the company) to experience a poetic and fully immersive experience of awake brain surgery. Though quite intense it's not scary or horrible. **It's more like being in a dream sequence in a film.**

What does the set look like? The entire set looks like a doctors consulting room but it's been sprayed entirely medical green. There are bright red accents on some of the furniture. The set is by freestanding angle poise lamps – used to light the set- also sprayed green and lurid red wires freely hanging down to the floor and off into the wings.

How many performers are there?

There is one performer she plays the role of a neurosurgeon. The performer is Olivia Winteringham who is co-artistic director KILN, which is the company who has produced *A Journey Round My Skull*. Olivia is also the co-writer.

This production is delivered through direct address

This means that the performer speaks directly to the audience. In this instance the audience is cast as the characters patient. The audience do not need to respond to the performer or do anything other than listen. When the performer asks them to, they can put on the headphones.

How can I find out more about the artist?

The company is called KILN ensemble, they are a collective of artists based in Birmingham. You can find out more about the performances they make at their website: www.KILNensemble.org

Tweet them: twitter.com/KILNensemble

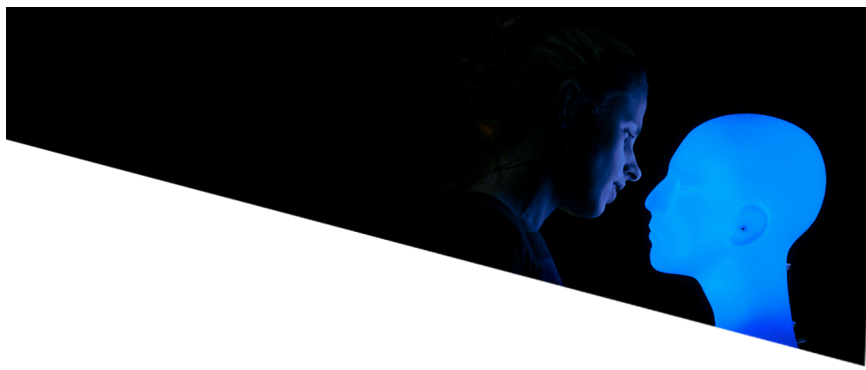
Send KILN a message at their facebook page: facebook.com/KILNBirmingham

A Journey Round My Skull

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olivia@kilnensemble.org

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Template mail-out

A Journey Round My Skull is a beautiful and beguiling love story that really gets inside your head [INSERT VENUE] on [INSERT DATE]

Casting the audience as her silent patient, neurosurgeon Julia gently and playfully guides you through a story of her passionate but doomed love affair. Through poetic storytelling, punctuated with atmospheric sound design, Julia transports you from her consulting room, to the streets of Europe, to a scrap over profiteroles and into neurosurgery. As part of the storytelling KILN's innovative production invites you the audience to put on a pair of wireless headphones to experience a fully immersive, 3D journey into awake brain surgery.

"It was beautifully performed and the sound design for the operation exceptional, I closed my eyes and forgot who I was."

Tom Morris, co-director War Horse

"A Journey Round My Skull feels like a small and private show, elegantly polished and very thoughtfully formed. Yet it's powerfully formed leaving a lingering sense of vulnerability and violation." Total Theatre

"With stunning auditory clarity we hear every slice of the knife, every murmur of machinery, every whisper around the ear" A Younger Theatre

Don't miss KILN's newest production, a tender love story inspired by the extraordinary medical memoir written by Hungarian satirist Karinthy Frigyes.

A Journey Round My Skull is on at [YOUR VENUE] on [YOUR DATE] at [YOUR TIME]. Tickets are [YOUR TICKET PRICE] and are available from [YOUR VENUE] Box Office on [YOUR BOX OFFICE NUMBER] or online at [YOUR WEBSITE]

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Artist Q&A

Olivia Winteringham brings her 'neurosurgical love-story', *A Journey Round My Skull* to <VENUE> on <DATE>. We caught up with the artist and talked about science, love and brain surgery.

This performance is inspired by a memoir written by a Hungarian satirist in the 1930s. How did the show develop and why did you make it?

I started making this production a while ago in 2007. I've always been fascinated by science, art and the link between the two. I like reading about the human body as a way of understanding how and why we work in the way we do. The brain in particular is a wonderful organ. It's a 3lb lump of fat and we all have one regardless of age, sex, race. It's a repository for all the memories of our experiences and a complex coordinator of the body. Around the time of thinking about this project we happened upon Karinthy's memoir in which he wrote about his diagnosis of a benign brain tumour and the subsequent surgical treatment. It was written in the 1930s and gives an amazing insight into medicine and surgery of that time. It's a deeply personal account, also darkly comic with some expansive musing on the nature of being human. Karinthy describes the auditory hallucinations he experienced as a symptom of the brain tumour pressing on his auditory cortex an area responsible for processing sound. Because he remained awake during his surgery he also describes the sound of each scalpel cut, each crack of bone. We thought: "what if we could reflect that in a theatre show, what if we could simulate something as intimate as brain surgery for a collective audience?"

You created the work with the support of Wellcome Trust and in close collaboration with three medical professionals. Can you tell us about that?

A Journey Round My Skull is a love story at heart, but also about the brain. It's about how the condition of your brain affects your experience of reality. So the show is also about perception and has a big focus on sounds – both hallucinated and not. When researching new projects it's a total privilege to be able to speak to and shadow professionals who work in the disciplines that we're exploring. We were very lucky to be able to work closely with three brilliant medical collaborators: a professor of auditory neuroscience, an anaesthetist and a neurosurgeon. Wellcome Trust funded our project so we could work as a combined creative and scientific team to make the show. This meant it could be 'medically accurate' – I play a neurosurgeon so I needed to understand how the brain and brain surgery worked – and so that Sound Designer Iain Armstrong could create a realistic yet 'filmic' simulation of awake brain surgery. To create this we were allowed access to surgical wards to make recordings. Not only was this a glimpse into a previously off limits world but also the sound in the surgical section of the production is taken from actual surgery.

The title of your show is A Journey Round My Skull. Whose skull are we journeying around?

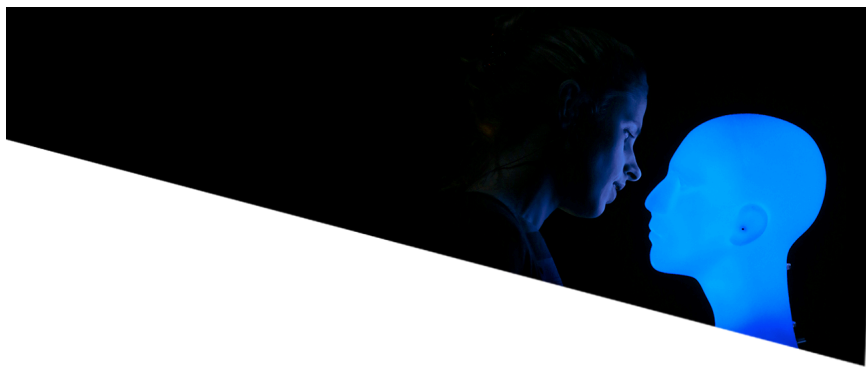
Because we cast the audience as the patient and because the awake brain is designed to sound like it's the listener's skull, I'd say it's the audiences'. However, you could also say that it's neurosurgeon Julia's skull as she is the one (re)telling the story and therefore remembering the love affair the audience bare witness to. The audience learn about this story over the course of the show as though they are

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suffering from memory loss caused by the slow growth of the tumour. The most intimate part of the show is the surgery, which the audience experience through wireless headphones. We have made our own binaural head, which is a dummy head with a microphone in each ear. When I speak into the head my voice is transmitted straight into the audiences' ears. It means we can create a very intimate experience for the listener allowing my voice to become a whisper in their ear or behind their head.

This is your first solo show as a company. What is your other work like and why make a solo show with a writer?

All our work is really different in form. We have made what we called edible theatre with food designers in which the narrative is conveyed through a three-course meal. We have made work site-specifically: in decommissioned factories, the back of a van and 30 meters underground. We have recast a Greek revenge myth as an epic rock gig. I wanted to make this show as a solo show because it's also inspired in part by personal experiences. We combined that with Karinth's story to create *A Journey Round My Skull*. My research as a theatre maker is currently about how to tell a good story well and so we worked with a brilliant and experienced writer Nick Walker to see what that would look like as a text driven solo show.

What has your experience of performing the show been like so far?

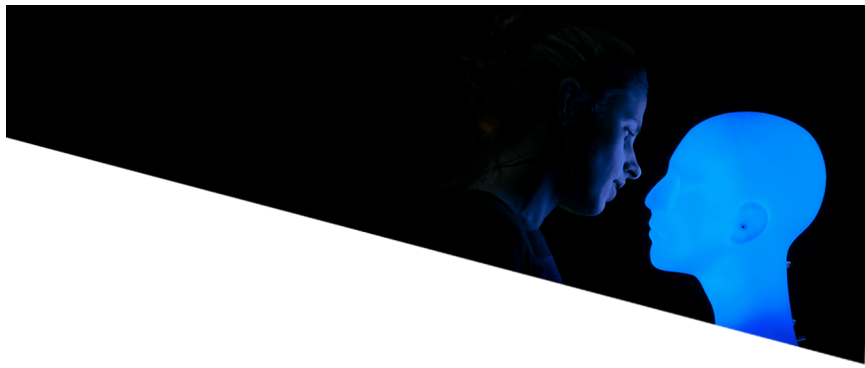
I really enjoy doing this performance because I talk directly to the audience. They don't need to talk back and this is made clear in the style of the performance. I love that direct contact as it casts them as a vital character in the show. We've been touring to venues around the country since last year and audience responses have been really positive. On the occasions when we've been able to bring our scientific and creative collaborators to post-show discussions we've had some brilliant conversations about the sound design, the nature of love and the workings of the human brain. I'm really looking forward to performing it again this autumn to continue those conversations.

A Journey Round My Skull

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Tour schedule

Mon 9th Nov, 7.30pm

FARNHAM Maltings

01252 745 444 / farnhammaltings.com

Marketing Manager: Jon Mileman jon.mileman@farnhammaltings.com / 01252 745 476

Wed 11th Nov, 8pm

DORCHESTER Arts

01305 266 926 / dorchesterarts.org.uk

Marketing Manager: Laura Mulhern marketing@dorchesterarts.org.uk / will@dorchesterarts.org.uk

Thurs 12th Nov, 8pm

WINDSOR The Firestation

01753 866 865 / firestationartscentre.com

Marketing Manager: Mia office@firestationartscentre.com / 01753 866865 (Ex. 6)

Fri 13th Nov, 7.30pm

BRIGHTON The Marlborough Theatre

01273 273870 / marlboroughtheatre.org.uk

Marketing Manager: David Sheppard / info@marlboroughtheatre.org.uk

Tues 17th Nov, 8pm

HEMEL HEMPSTEAD Old Town Hall Arts Centre

01442 228091 / dacorum.gov.uk

Marketing Manager: Helen Lawrence helen.lawrence@dacorum.gov.uk / 01442 228 090

Wed 18th Nov, 8pm

READING South Street Arts Centre

0118 960 6060 / readingarts.com/southstreet

Marketing Manager: Ben Fisher ben.fisher@reading.gov.uk / 01189 372006

Thurs 19th Nov, 7.30pm

MARGATE Theatre Royal

01843 292795 / theatreroyalmargin.com

Marketing Manager: Dean Martin Dean.Martin@yourleisure.uk.com

Fri 20th Nov, 7.30pm

BORDON Phoenix

01420 472 664 / phoenixarts.co.uk

Marketing Manager: Natalie Watson natalie.watson@phoenixarts.co.uk

Sat 21st Nov, 7.30pm

CANTERBURY Gulbenkian

01227 769 075 / thegulbenkian.co.uk

Marketing Manager: Jess Thomas j.l.thomas@kent.ac.uk / 01227 827 956

Sat 28th Nov, 7.30pm

FALMOUTH The Performance Centre

01326 259349 / amata.org.uk

Producer Assistant: James Randell James.Randell@falmouth.ac.uk / 01326 259326