

# William and Mary will warm hearts with a great yarn

***Tuesdays And Sundays***

★★★★

**Stage 11**

**(King Edward Academy)**

When their eyes lock over a New Year's Eve punchbowl in 1887, William and Mary fall in love instantly and forever.

This little two-hander by Daniel Arnold with Medina Hahn, newly sprung U of A acting grads, is that rarest of Fringe shows, a well-crafted, seductive story. And it's that rarest of new Canadian plays, a script that's spare, elegant and mysterious.

No tricks or gimmicks here. Only uncluttered, dextrous

writing and, in Wojtek Kozlinski's production, delightful performances by the playwright collaborators. *Tuesdays And Sundays* unfolds in a lyrical swirl of fragmentary encounters, asides, repetitions, and unforced narrative annotations that are sometimes solos and sometimes duets.

It's a story of first love, that intense first flame, recalled then re-enacted by its participants a century later. And it captures the way you grow up into life — with all its darker colours, tensions, complexities.

Everything about *Tuesdays and Sundays* is surprising. The script is deft. The actors have a breathless charm that is captivating. You are drawn into their world, and you find yourself tense with hope and fear, as that world closes in on them.

Liz Nicholls