KURT COBAIN’S SUICIDE was a personal tragedy, but also cast a dark shadow over a generation; if being rich, gifted and publically adored wasn’t enough to keep Cobain alive, what hope was there for the rest of us?

It’s a question that William Mastrosimone tackles head-on in Sleepwalk, a musical comedy drama ideally suited to teenage audiences, but with enough latent profundity to make it relevant to all ages.

Presented by the Red Chair Players (West), Sleepwalk takes place in the waking dream of Dillon (Jake Pippin), a teen who has overdosed on pills and despair, and finds himself meeting up in some twilight netherworld with a suicidal rock star clearly modelled on Cobain.

The following hour takes Dillon through dialogues with his conscience, a Zen master, Dillon’s girlfriend, his inner child and his base instincts, envisaged as a muscleman who raps like Eminem.

Mastrosimone is a previous Fringe First winner for another teen drama, last year’s Columbine-influenced Bang Bang You’re Dead, and displays a keen grasp of social issues as well as insight into the mind of a troubled teen.

This new play has been created as a royalty-free text in the hope that it will be performed in non-theatrical communities, which is a laudable notion and appropriate to such a positive text.

Brightly played with minimal sets, Sleepwalk feels like a well-worked school production, which is exactly what it is; the Red Chair Players are part of Thurston High School in Springfield, Oregon.

Directed by William Fisher, the cast demonstrates that theatre doesn’t have to be highbrow; in a simple and refreshingly direct way, Sleepwalk addresses some of the key questions of how to deal with the traumas which robbed us of the guidance of Father Kurt.

Until Aug 13, C (V34), 1.45pm.  www.edfringe.com