

The Taming of the Shrew

Resonator Theatrical—MTC Mainstage

I adore heightened language. I adore ambitious Fringe productions. I am a huge fan of finding new stories to tell within classical text. I must trust that this production did it's best with all of these.

At half time I had resigned myself to largely incomprehensible use of text, both in the script and from the actor's mouths.

I had passed through my horror at the underchoreographed stage violence, recognizing that there was great Fringe effectiveness if the audience is actually scared of Petrucio, truly frightened for Kate's safety.

I found myself actually angry at the extreme possibility that it might be a truly misogynistic production.

I was almost upset enough to leave. I stayed. There is enough hatred and abuse in this world that it would have been worth witnessing a production fully committed to an expression of this, even if it were from a viewpoint I do not agree with.

By the end, I was vaguely amused at the offering, but mostly disappointed. It didn't seem to me that much new was done with the story. There are some clever solutions to editing the original text to a three person cast, but in the end, Petrucio is an uber jerk, and Kate is largely ironic in her final speech...blood effects, etc. notwithstanding. It is not my favorite 'take' on the story, but it is one of two generally accepted solutions (the other being that they really are in love, which is tricky to accomplish with even the most skillful actors).

I discussed loudly what I thought and enjoyed finding the generous, supportive bits of my opinions. I considered writing a review. I did not bother.

The Freep gave this production 4.5 stars. I think this is a travesty. An inability to use your text with any level of competence is an automatic fail. Anything wonderful, clever or interesting you do beyond this is just sparkles.

Tara Dewar

Resonator Theatrical is taking this subject matter straight up as a drama. *The Taming of the Shrew* is a wondrous trek for the ears, eyes and mind; and all for completely different reasons.

This is as imaginative as it gets in conception and execution. Rob Brown (Petrucio) as a performer works completely in the moment while lead Katharina (Kim Hamilton) and support Grumio (Dana Smith) lend strong voices to lines hundreds of years old, combined with actions that are completely 2010.

A Shakespeare comedy with no laughs and worth every penny. Backed by a killer idea to change this piece, Brown (as director and especially performer) gets the audience's attention, even if it is not their cup of theatrical tea.

Brendon Toderian

The Shadowy Waters

Eternal Rose Theatre—MTC Up The Alley

One of my favourite things about the Fringe is having the opportunity to see works that otherwise would never make the stage. Another is the opportunity the Fringe offers for people to branch out. This show has both of these virtues

As part of our Heritage Day at the Fringe, Diane and I started with this Yeats work. It's like going to Shakespeare, in that it takes a few minutes to get used to the poetic language. Strong, confident performances make it easier to make that adjustment. The script is long on imagery and short on plot, which is why the chances of seeing it performed during the regular season are slim.

Thanks to B. Pat Burns' direction, the play captures and holds our attention and rewards us richly for our time. B. Pat offers a clinic in what to do with actors who are onstage without lines. To their credit, all of the actors stayed in the scene while they were silent, instead of just waiting for their next line.

My most pleasant surprise was seeing John Bent, Jr. onstage instead of backstage, and discovering that he not only has a great voice, but serious acting talent as well.

Kevin Longfield

Heat & Hot Water Productions

SEEKING...—MTC Up the Alley

Did you ever wonder who writes the personal ads? Particularly the sexy ones? Or the ones on <http://trekpassions.com>? Well, we did. We'll bring you their stories with humor, pathos, and awkward beauty.

You may not think you know these people, but you do. So, if you want to participate or just watch, we can accommodate up to 120 people at the same time. All inquiries considered.

Racket Rock

Roses—Conservatory

Comedy, Drama, Mystery...Flora. Come see why performer, writer, and Fringe veteran, Jordan Stewart, has been called "Must See Fringe" as he brings you 6 separate stories as 6 different characters in 1 all new show.

With comedy, drama, music, mystery and even the surreal (then even more comedy!) presented in Jordan's signature high-energy style, there's a little something for everyone. If you see just a single show this year, make one of them *Roses*!

Flying Fox and the Hunter Gatherers

The Wild Things—Warehouse

Quotes overheard in the lobby after the Wild Things:

Mother: "You weren't that scared, were you?"
 Son: "No! I wasn't that scared"
 (Monster costumes come with a 50% probability of scaring young children.)

"All those drums hurt my ears! They should invent a new genre of soft-rock opera."

(Earplugs are available for 25 cents a pair in the lobby.)

"When the boat came on stage I nearly crapped my pants!"

(Diapers are not available in the lobby.)

Inland Ocean Arts Alliance

Three Snapshots of Death—RRCC

A Play About Death—That can't be much fun. However, these stories are ripped from the headlines of that reliable information source—the tabloids.

We have a woman on trial for murdering her second head, Elvis sightings, and the Apocalypse!

A lovely mix of drama and dark comedy, which makes you think as you are drawn in to the stories unfolding. Come to check out the freaks and leave with a new perspective.

PROUD SUPPORTER
 of the Fringe
 & the Jenny

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