

BUNGALOW

Death & Taxes Theatre—Rory Runnells Studio

You are introduced to this open house by the brilliant writer and performer Vern Thiessen as he attempts to sell you his parents' bungalow.

Using multi-media, props, old stereos, and TV, we visit both the different parts of the bungalow and of the history of this German Mennonite family and their son.

It's a coming-of-age story at times, with hilarious ethnic family antidotes, first loves, parties, buying men's magazines, and graduation embarrassments.

All this is included and there's a Mennonite Bakery down the road—and he'll even throw in the TV.

So have a look at the spec sheet and make him an offer, you won't be let down.

Oh yeah, there's snacks and refreshments, what else can you ask for?

Kevin Campbell

Tired Clichés

Acky-Made—Aqua Books

As someone once said, you can't miss with good material, and this is an absolutely great TJ Dawe script. What I liked best, though, is the way that Alex Eddington made it his own, by bringing his physicality and talent for sound to the production. It was a totally mesmerizing hour.

I also really liked the way Eddington turned the venue's limitations to his advantage. Upstage was not lit very well, so he went there to metaphorically express darkness and confusion. The stage was small, but he used the confined space at the beginning to express the trapped world his character lived in (or as his character would have corrected, the trapped world in which his character lived).

It is well worth the trip to Aqua Books to see this show.

Kevin Longfield



BRAVE ACCORDIONIST SAVES MIDNIGHT CABARET BY BITING ALIEN IN ORGAN

Deoxyribonucleic Acid

Scopophobia—MTYP

This play is basically about a murder, and what ten—count 'em, ten—friends are going to do to cover up the DNA.

Not much to this, except this over-sized young troupe is slowly coming of age as actors. In several scenes, there are a few of the cast standing there looking like Michael Flatley, minus the Celtic dancing...pretty stiff.

And clocking in at 75 minutes, the script leaves gaps, and poses rapid fire questions with no real answers.

Kevin Campbell

Pitch Blond

Destination Ink Productions—Son of Warehouse

Judy Holliday was a wonderful actress who played the dumb blond to the hilt. Laura Anne Harris' portrayal of Holliday was amazing.

Judy's started as a writer actually, who kinda fell into acting by accident, due to that high pitched, tiny voice of hers, (which Harris portrays dead-on). The story focuses on Judy's being branded as a

suspected communist and called to testify at the infamous McCarthy hearings

She soon has the committee wrapped around her little finger, even though she associates with the likes of Orson Welles, John Houseman, and others in the acting community suspected of communism.

Despite winning an Academy Award for her role in *Born Yesterday*, she found she could not protect her fame or her family and friends.

This play is one of the best bio plays I've seen in a while.

Kevin Campbell

Wild Abandon

Lonely Egg—Playhouse Onstage

You really have to be on your game to take on a Daniel MacIvor script. The poetic language, repetition, and off-the-wall premises require you to be totally committed in your performance to make it work.

Zack Counsil really delivers in this production about a slightly dangerous but lonely and vulnerable young man. A powerful performance of a powerful script.

Kevin Longfield

The Devil Next Door

Crosseyed Rascals—Rachel Browne Theatre

This was a concept I never thought I would see in a Fringe show. The Devil makes a bet with Jesus that he can't be human for three years.

A lot of the scenes involved the Devil talking to Jesus and the lead female (Lucy) talking to her mother.

I found that the separation of these two different conversations by simply a small section of fence was very clever.

The highlight was the use of checkers and chess games between Lucy and the Devil. This play will be playing in Best of Fest, so I recommend that you check it out.

Arden Pruden

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the Fringe

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