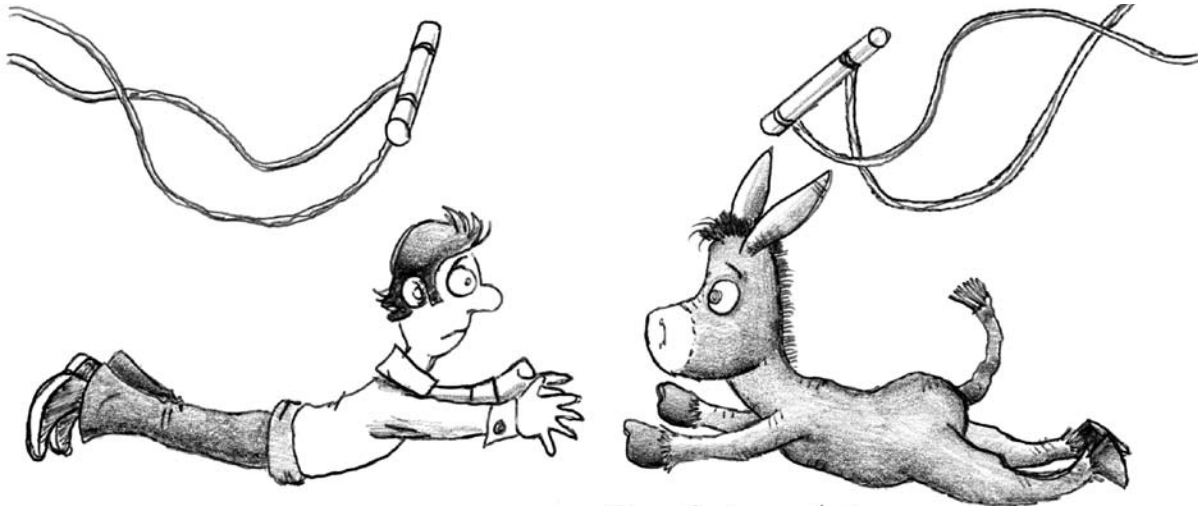


the Jenny Revue

20TH ANNIVERSARY!

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Net? What Net?



Dave Pruden 7/5/2011

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Wildwood Park

tReAd ThE eDgE PrOdS—Rachel Browne Theatre

This thriller is superbly played by Fringe favourites, Jason T. Broadfoot and Maryth Gilroy. Though a thriller, there is some laughs as well, at least in the beginning.

What I loved about this excellent script is the surprising and bone-chilling twists that occur at the end.

The play revolves around the showing of a mansion to a potential client. Unfortunately this house was recently the scene of an infamous gruesome child murder which has attracted a lot of unwanted attention from the rubber-necking public and the police.

This supposedly normal showing of a property turns into a sinister experience for the poor traumatized and haunted realtor, who is only trying to unload this problem property.

This is a very worthwhile show to attend. Note: This performance ran for 35 minutes instead of the promised 60.

Lisa Campbell

Cannibal! The Musical

M.P.M.M. Productions—Warehouse

Here is the story of the only convicted cannibal in America, retold with wit, satire and irreverence.

This is a slick and polished act that has great music and flashy dance scenes, done with lots of edge. Although the plot is dark, the show is light and airy and time passes effortlessly.

This rendition comes from a co-creator of South Park and if you're familiar with the show, you can imagine what the show would look like if it comes to life. A lot of the humour comes from the morbid, but it keeps you giggling. There are some spots that give you genuine, gut-splitting (forgive the pun) laughing fits. Get ready for a good time!

Most of the singers don't have very powerful voices (and some of them are just downright bad!). I recommend entering the theatre early and getting a seat near the front. Fret not—you won't get splattered.

Ray Yuen

The Same Joke Twice

big word performance poetry—MTYP

The play opens with a couple's amazement at a string of unlikely coincidences. We soon discover the focus on post modernism as it weaves through the various constructs of their romantic engagement. In a world of infinite possibilities, what does each reality look like? Realities jump quickly from one existence to the next, offering a glimpse of what each has to offer.

The play jumps between too many realities and doesn't take enough time to develop any of them properly. The fragmented pieces leave the viewer dangling without an anchor. A lively, witty and humorous play can get by with a fragmented plot, but sadly, this attempt lacks wit and humour as well. At one point, one of the actors asks why the audience stayed around so long—and I seriously had to wonder.

I felt sorry for the actors, as they're both competent. Still, as the scenes wound down, the characters wondered which reality should close the play. By that time, I didn't care—so long as it ended.

Ray Yuen

The Jenny Revue is a proudly independent publication NOT affiliated with the Winnipeg Fringe Festival

