

The Fisherman and His Soul

Lady of the Lake—Son of Warehouse

Starting the Fringe with a great play always puts me in good spirits. This six-person play (plus one violinist), is a charming way to spend an hour.

The audience broke out in laughter and appreciation for amazingly detailed and clever use of screen puppetry which illustrated the exotic tales of the soul of a fisherman given up in exchange for the love of a mermaid he had caught. One actor plays the love-besotted fisherman and another actor portrays his liberated soul, who is now free to go his own way with only the promise of meeting once a year to see if the deal is still on.

The high point for me was the local priest who overcomes his judgemental view of the soul-less beastly "seafolk" to arrive at a more open-minded view of the world.

An adaptation of an Oscar Wilde play, this is one show you definitely will not regret seeing.

A side note—this play has to be up for best flesh at the Fringe. Both male leads are half naked, and totally BEAUTIFUL!!

Lisa Campbell

Based on a short story by Oscar Wilde, this was a brave undertaking by director/playwright, Jacqueline Loewen. For some reason, I was expecting a more contemporary retelling of the story sans the traditional dialogue. I was maxed out on the thee's and thou's by about the 15-minute mark.

But the show was not without its charms. There were three lengthy monologues by the actor portraying the Soul, highlighted by comical special effects featuring the use of silhouettes on a backlit screen, and a dance sequence with frenetic choreography that went off without a hitch. The music, performed live by violinist Rebecca Loewen, was also a nice touch.

The scene changes were rather awkward and felt like interruptions, but this could have been the fault of the venue and its small stage. If this show



The Great American Trailer Park Musical: for those who like their musical comedy unashamedly vulgar, yet big-hearted.

could have been performed on a larger stage, it may have made a better overall impression.

Robin Chase

It's YES: A one-man mockery...

Drek Daa—Alloway Hall*

A viewer of the Fringe has certain expectations from its plays. Usually, I expect some humour, wit, sarcasm, blended with a bit of philosophy, social or political statements, and a message. Daa's absurd story delivers it all.

This rags-to-riches story delivers a strong message about the consequences of each of your actions and choices in life. It also questions whether you have freedom to make any of those choices, or does society dictate your course of life?

Daa's props and gimmicks are humorous and his singing is flat, but it's his story and delivery that capture the bulk of your interest.

People from all segments of society will watch his show, but by the end, everyone will unite and sing-along It's YES. It's a definite YES to seeing this show.

Ray Yuen

It was a sold-out opening night, something about a 2-for-1 offer. I was going anyway, as we were all intrigued after Drek's appearance at the Jenny Revue fundraiser at Aqua Books two weeks ago.

This show is so Fringey, very worthwhile to see. He also has the cutest little co-star who almost steals the play from him. There are lots of bubbles, marshmallows and interesting fishy props.

It got a little too preachy at the end; but, still, lots of intelligence and thought has gone into this production. I can't imagine an open-minded person would be disappointed. Be prepared to participate.

Lisa Campbell

*Main Floor, Manitoba Museum of Man & Nature

Hersteria

Winnipeg Studio Theatre – PTE Mainstage

Four scorned woman, four smoking guns, and one dead therapist.

How do you talk (or better yet, sing) yourself out of this? Only your therapist knows the sordid details of your past. The dead can't talk. So how does your psychotherapy work now? Only the women in the show can help you with this one!

Frank Martin

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