

# the Jenny Revue

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*We are  
creatures  
of habit.*



## The Original Fringe Media

Dave Pruden 7/15/12

That's partly why, every July for the past 25 years, Winnipeggers have flocked to the most heat absorbent part of the city and endured the most searing of temperatures, in order to crowd into darkened spaces ranging from the delightfully air-conditioned, and cold-beer-serving, to the nearly airless and claustrophobia-inducing, where the only thing to recommend the spaces in question is that the walls keep the ceilings from crashing into the floors.

Is this an example of mass insanity? Well, yes. But we call it The Fringe.

For 25 years, ravenous Fringe fans have come to partake of a full service menu of drama, comedy, music, dance, improv, puppetry, clowning, multimedia, and the purely unclassifiable, cooked up by the fevered imaginations of artists of all flavours (including some pretty exotic dishes).

The Fringe has been the starting point for many relationships both artistic and personal, and this year's Fringe volunteer teams, venue stages, and theatre seats are occupied, in part, by members of the under-25 set, many of whose first Fringe visits were in utero.

But for you real newbies, standing in the square, a little bedazzled, clutching a Jenny Revue or finding us online at [www.jennyrevue.ca](http://www.jennyrevue.ca) for the first time ever, a little history lesson.

Back when the Fringe was in its infancy, your phone was hard wired to the wall at home. Newspapers, TV, and radio were the only media providing daily news and reviews, and when it came to Fringe shows, if the company didn't cross an ocean or a border to get here, they really weren't all that interested.

That's where Jenny came in, determined, despite every technological setback known to man or machine, to let the people who bought the tickets and sat in the seats say whatever they wanted

about all they saw and heard.

And here we still are, 21 years later, the original Fringe media. And while we've never had the budget to hire cute girls with high tech lap tops to solicit beer tent denizens to review, nor the resources to hire folks to cover every show on the lot by Monday, we're still combing the email and eagerly accepting oddly shaped slips of paper on which are inscribed your reviews, free form opinions, letters to Jenny, and anything else that you, the people of the Fringe care to talk about.

So now let me explain how you can take part:

**How to Jenny—** First, see something—and not a YouTube video on your phone, but an actual Fringe event with live humans. It can be indoors, outdoors, whatever. Then—whether your reaction is 'love it', 'hate it', 'meh' or 'huh?'—get out a pen and paper, or your iPhone or sit in front of your home computer and tell us all about it.

Make sure you give us a few cogent facts, namely names: the name of the show, the name of the company, the name of the venue where you saw it and your name (that would be your real name—no pen names, nicknames, or avatars, please. If your mother can't tell it's you who contributed that well-thought-out or honest, visceral reaction, then we're probably not going to print it.). Give us a phone

number or email address where we can reach you, in case we need some sort of clarification (long about 5 AM, the near sighted and addlepatented fool currently assaulting you with this instruction manual is pretty unclear about a lot of stuff).

You can slip hard copy into one of the Jenny boxes whose locations are listed on the back page of every Jenny, or email it to us either by using the direct link on the [www.jennyrevue.ca](http://www.jennyrevue.ca) web site or typing [jennyrevue@shaw.ca](mailto:jennyrevue@shaw.ca) in your own email program.

And that's it. You too can be a part of Jenny history (all of which to date is on display at [www.jennyrevue.ca](http://www.jennyrevue.ca)). Just write your raves and rants and get 'em to us.

**Aqua to Crocus—** It's old news by now, but in case you missed it, the suddenly homeless shows evicted from permitless BYOV number 20, Aqua Books, are now ensconced in the Crocus Building at 211 Bannatyne.

And so, a few delays notwithstanding, Fringe life has returned to what we laughingly call normal.

*Coral McKendrick*

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



## The Jackie Show

Kingbaby Productions—Cinematheque

Man, this was fun and one of my picks so far. This gem is brought to us from Bower Island, BC, by Jackie Minns.

This woman masterfully plays five screamingly funny and poignant characters. She has the kind of finesse that takes over each muscle in her rubbery body allowing her to perfectly morph into each distinct character.

The script is tight and achingly funny accompanied by a perfectly chosen soundtrack. Please go meet her charming cast of characters and be well entertained. Highly recommended.

Lisa Campbell

## Threads: The True Story...

Tonya Jone Miller—Son of Warehouse.

This story, told brilliantly by Tonya, depicts a young American woman who volunteers to go overseas to teach English in Vietnam...during the 60s while the US and Vietnam were at war.

She describes the perils she went through in this strange land with a culturally rich but war-stricken people. She is moved by the orphans she tries to teach, and by the multitudes that show up for her

classes. She shares stories of her own brothers who become caught up in the war.

She describes venturing back to help the families that put her up during her stay in Vietnam, prior to the fall of Saigon. She returns to the war-torn land, fully pregnant, and has to fight to leave after turning over the financial aid she brought with her, nearly losing the baby there.

Luckily, she did not, because it is that daughter who is so eloquently telling the story today, written wonderfully by her mother.

Kevin Campbell

## Catch As Catch Can

Ruus Productions—Playhouse Studio

These two best friends—well, one is the captor and the other, a prisoner of sorts—are in some sort of beach paradise. They play off each other, reminiscing about the hi-jinx of their early friendship. In fact, the banter between these two friendly adversaries, as they constantly try to outwit each other, is scored with a point value. What with several escape attempts, turning the tables on each other many times over, and many confessions of past indiscretions, the hilarity abounds (as does the beer flow, at least a cool dozen on the table by the end of the show.)

One note, almost 10 to 15 minutes into the play, five Fringers show up at the door, and the usher promptly let them in! This slightly threw the performers off as these people proceeded to seat themselves. I haven't seen that ever in my many years of Fringing.

Kevin Campbell

## The Anger in Ernest and Ernestine

Inspired I Theatre—Alloway Hall

This lovely couple, Ernest and Ernestine, fall hopelessly in love. Now hopefully this couple will stay in love earnestly.

He, a tall gangly dorky man is set in his ways as he bounces off his quirky energetic firecracker of a wife. She has boundless energy as she reacts—and overreacts—to his silly self-indulgent needs!

These two have some great hilarious scenes of the sort of typical relationship fodder we've all been through one way or another. The chemistry between the performers will grow as this production goes on. They had some fun with some missed lighting cues opening night, and played it right to the audience.

You will leave laughing at the silly, hilarious relationship of Ernest and Ernestine.

Kevin Campbell

# Your Members of the Legislative Assembly Congratulate the Jenny Revue on over 20 Years of Reporting on the Fringe



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**I Hate Bill Pats****Bessie-Jean Productions—Cinematique**

Bill Pats is a smooth, relaxed storyteller, reminiscent of a TJ Dawe on Valium. He had the audience laughing right from the outset.

With great comedic timing, Bill relates the interesting tale of how he ended up stealing over 36 thousand dollars from his employer (apparently a true story).

This show was much more than I expected from the brief glimpse of his act at the Jenny Prevue. This show is a true gem. P.S. Don't take fire safety lessons from Bill.

*Lisa Campbell***The Horrible Friends: Addition by Subtraction****The Horrible Friends—RRC**

Two guys, two bats, and opportunity for abuse. These two have an improv rapport that belies their name, and despite a small opening night crowd, the laughs kept rolling in.

A thoroughly enjoyable way to spend an hour. A tip: when they ask for a volunteer, go for it.

*Heather Madil***Morning Coffee****Theatre 1974—Rachel Browne Theatre**

It was nice to finally see more than one person on the stage after nine one-person shows. There are always a lot of relationship break-up plots at the Fringe, but this is one of the better ones.

The whole play takes place in a living room. as a five-year relationship ends. They both agree to split but bitterly disagree as to who gets custody of the apartment. I thought the pace could be a bit faster in spots, the beginning in particular.

David is quite the jerk. They bring to mind Basil Fawly and Sybil with the vicious barbs behind each other's backs. Katie had all my sympathies for a while, but then—boom!—she loses it. And then, the war is on with her starting with the invisibility of his penis. No subject is off limits—nose picking, sex, money, clothes, and on and on. The dialogue is really witty and time flew. Well done.

*Lisa Campbell***Fishbowl****Mark Shyer—Playhouse Studio**

Loved it. Mark is bitingly funny, so comfortable on stage; and it takes him just a second to change into another of his perfectly portrayed characters. I particularly loved the teenage schoolgirl.

A rewarding way to spend an hour. The word is spreading, so get there soon.

*Lisa Campbell***Against the Wall****Prairie Q Productions—Son of Warehouse**

Last evening I attended *Against the Wall*, a new Fringe show by a new company, Prairie Q. A friend had recommended this production and I was uncertain what to expect, but having been a Fringe viewer for many years, I gave it a chance.

The characters were profound; the comic relief was a sharp and welcome contrast to the intense dramatic scenes. The use of the mime boxes, with the impactful quotes, provided a perfect segue between the scenes of past and present. At times, I felt tears in my eyes, but then laughed at the break in tension.

Adam Jennings brought the perfect element of believability and emotion as the lead character, Ash. I was unexpectedly moved and wonderfully involved, along with the rest of the audience.

I am a Fringe-goer of many years and am always open to new productions. This creation not only moved me but made me rethink those hidden fringe gems. Thank you.

*Angeline Dudek***The Holy Land Experience****Martin Dockery—U of W**

I had the privilege of listening to Martin Dockery recite part of this show when it was still a work in progress two years ago at a beach outside of Winnipeg. I knew that if this evolved into a full-fledged Fringe show I would HAVE to see it.

Well here it is, I've seen it and it's a knockout performance. Dockery is a master storyteller. Despite the large number of one-person Fringe shows, there are relatively few truly gifted storytellers and this guy is the real deal! I've seen a few of his previous shows and this may be his best ever.

Dockery's varied expressions, changes of voice and volume, and wild hand movements serve to further highlight his story and make you believe you are there with him.

The story cleverly compares and contrasts a visit to an Orlando theme park with a trip to Jerusalem, with a number of intriguing side plots thrown in for good measure. If you are paying attention, you'll see how Dockery ties a number of these stories/tales/lessons together in some subtle and satisfying ways. Don't miss this one!!

*G. Walker*

Mr. Dockery is back with a tale from the Holy land, be it Orlando or the actual birthplace of the Messiah in Israel.

In it, Martin just can't help but be truthful as he shares with us—and a Canadian border guard—his story of his tourist adventures in both love and faith.

His explanation of his relationships with both his

internal self and with others is delivered kinetically in a wild ballet of hand motions and gestures!

In the end, he does find the right girl in the right country. And we actually find out the meaning of faith right on the spot!

Go see this wildly entertaining wordsmith and he will take you away to the heavens, As in business, truth in advertising can pay off sometimes.

*Kevin Campbell***The Complete History of the Mustache****Puppy Ranch—Crocus Bldg (Bannatyne)**

The highlight of Kristian Reimer's production was the hilarious PowerPoint presentation of famous moustaches throughout history including Louis Riel and the figure on the Pringles can.

He goes on to tell us the story of his childhood dream of owning a 'stache and how he goes about it. Christian is a charming and engaging storyteller.

For me, his story was not that riveting and the funniest part was in the video at the beginning.

I saw him opening night, breathless after arriving late from Toronto, and he may well improve the second half. This is for someone not looking for anything heavy.

*Lisa Campbell***Jenny's of the World, Unite!****JENNY GERBASI****Councillor****FORT ROUGE/EAST FORT GARRY WARD****TEL: 986-5878****jgerbasi@winnipeg.ca****WWW.JENNYGERBASI.CA**



## Little Orange Man

**SNAFU Dance Theatre—Sch. of Contemporary Dancers**

This is what Fringe is all about! This play is so unique (edible props), weird (Heidi as Damien?) and hilarious. It was late, but we howled with laughter. If you have a good imagination, you will fall in love with this one-of-a-kind show.

Meet Kitt, a precocious, strange, yet adorable young lady whose inventiveness knows no bounds. You will be amazed at her extremely clever use of props and shadow puppetry as she shares story of her unusual life in elementary school. Not to be missed.

Lisa Campbell

## Social Dialysis

**Whether to Fly—Cinematheque**

I went to this play based on the description in the program. Only the first sentence is true. I am disabled and went because it claimed he dealt with the Canadian healthcare system. Other than this being in a hospital, this is not the case.

Mildly amusing, this play has nothing new to offer. The fact that being really sick affects your social and love life is not news.

Lisa Campbell

## This Town

**Found in New York Prods.—MTC Mainstage**

*This Town*, by Found in New York Productions, (which last year presented *The Hysteria*), has a central scenario that is presented from sundry viewpoints while being re-enacted many times.

The kernel of the story concerns an elderly woman, Betsy Morgan, who uses a walker, and is one day hit by lightning and does not die, but subsequently develops a penchant—and a remarkable ability—for making pies.

About a year later, while pursuing her extremely successful new pie-baking career, she mysteriously dies. Was it a heart attack or was it murder? Was someone after her secret recipe?

The two actors, Carol Lee Sirugo, (who wrote the play), and Jonathan Kaplan, effectively portray a range of different characters who, in various monologues and with a minimum of interaction, explore different interpretations of these questions and other related matters

Some scenes, including a silly dance with two of the characters and a scene in which Kaplan quite credibly gives a rap version of the story, elicited healthy laughter from the audience.

Unfortunately, this Rashomon-like story has, at its core, a story that perhaps could have been more gripping, in spite of the considerable skill of the players presenting it. One of the characters

says early on, "This is not a David Lynch movie." Too bad. A little more weirdness could have helped to move things a little further along.

Konrad Antony

## Danny and the Deep Blue Sea

**Qster Productions—MTC Up the Alley**

*Danny and the Deep Blue Sea* is the work of Edmonton-based Qster Productions. It is a tense and well-acted two-hander drama chronicling the hesitant attempts at connection between the titular Danny, age 29, and Roberta, age 31, who are both seriously damaged by the past.

At the beginning, in a dive bar, Roberta begins to talk to Danny and despite him telling her, "Leave me alone, everything hurts," she persists and eventually assures him, "I will help you." But she has her demons too, including a shameful act that haunts her, and this causes her self-doubt that affects her ability to help.

The actors cover a range of emotions from defensiveness to aggression to tenderness and vulnerability, being almost a range of different personas within the same two characters, as the polarity of pursuit and retreat fluctuates between them. This is a consistently engaging production that is difficult to watch at times, not for any lack in the direction or acting, but for the rawness of the emotion that the players so dynamically bring to the stage.

By Konrad Antony

## Airship

**Femmes de Feu—U of W**

I missed seeing this group's show a year or two ago, and after all the good talk on that one, I had to see this. This is a must-see winner!!

Yes, there will be the obligatory comparisons to Cirque du Soleil and not without merit. If Cirque had a back-alley, dark, and edgy experimental stage this would fit right in—and I mean that in all the best possible ways.

This is one of those great Fringe experiences where it's best to let the show wash over you and just let your eyes and ears experience something special. There is a story—it may be more fair to call it a "theme"—of a human-powered airship in a steampunk-inspired world.

Great costume choices and makeup enhance the audience experience. Recorded music and live keyboards provide an appropriate and haunting soundtrack for some of the amazing physicality portrayed on stage.

At the risk of sounding sexist, the show is sexy, bordering on erotic at times, but not by employing nudity (there is none) or steamy conversation (there's virtually no speaking). Instead, the mood is created by four very attractive and very athletic women, who move about the stage apparatus as if it were a second home. Having said this, it's also a show you could take the kids to, it is so visually compelling.

For a greatly satisfying Fringe experience, go see *Airship*!

G. Walker

## Burnt at the Steak

**Burnt at the Steak—Rachel Browne Theatre**

Carolann Valentino tells her story of starting out in New York working in a steakhouse to pay the bills while she sets her sights on becoming a star on Broadway.

The story is told through her becoming more than a dozen diverse characters that form the staff and customers of the steakhouse and includes many original songs sung to various well-known melodies.

You can tell she is a seasoned performer as she has a great rapport with the audience, which makes this a funny and very enjoyable show. She also does a masterful job of involving members of the audience in some of the numbers and scenes, so if you are shy you may want to sit further back. Bon appétit!

Murray Hunter

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Thursday, July 19 - 10:45 PM  
Friday, July 20 - 5:15 PM  
Sunday, July 22 - 12:00 PM  
Monday, July 23 - 9:00 PM  
Tuesday, July 24 - 7:15 PM  
Wednesday, July 25 - 1:45 PM  
Saturday, July 28 - 7:15 PM

The Playhouse Studio  
Venue #3



**Broken Wings****take me home—Studio 320**

I'm not religious, but I always thought of God and Satan as how they're portrayed—good and evil. What made the show particularly interesting is that everything the actors said and did defied how I thought of these two entities, with lots of dark and witty humor as promised. The best part: It worked! Very well, in fact.

While it took a couple minutes for me to adjust to the slightly abstract beginning of the show, I was hooked as soon as it all clicked. The story line was intertwined with monologues that made perfect sense to me, as opposed to when writers do that and I don't understand the purpose of it.

The projections of memories in the style of home-movies, and of solar systems behind the actors while they performed their monologues, topped off the show, lending the finishing touch to this wonderful local piece.

*Arden Pruden***LOON****WONDERHEADS—School of Contemporary Dancers**

How can a story be told with no words and only one facial expression captured by a mask? A story told by gestures and actions alone. But the character is a life-sized puppet that has come to life and enchants us as if we were children again. A story, about loneliness and finding love, with a moral: you can only hold love in your heart if you can give it back.

*Frank Martin*

When I noticed that WONDERHEADS had a show in the Fringe this year, and it was full-face mask once again, I spent a good deal of time squealing. With memories of their production of *Grim & Fischer* last year still vivid in my memory, it was with great excitement and high expectations that I sauntered into Venue 31. What was advertised was what I got—a one-man show with a moon.

What I also got was probably the most interesting love story I've ever seen, literally that between a man and the one and only moon. Upon reading the program, I discovered the actor portraying an old man with extremely accurate physicality, happened to be a woman. And she did a fabulous job. Full of whimsy and adorable humor, with some truly touching moments, the story was told so clearly without dialogue, that it was like reading a book. WONDERHEADS have done it again.

*Arden Pruden***Minding Dad****RabbitRepublic—U of W**

The first thing I will point out is that the show ran 20 minutes shorter than advertised in the program. This could have been an extreme case of opening night jitters, but that wasn't at all evident onstage.

The show itself, despite being 20 minutes shorter than expected, was fairly good. The two actors were able to make transitions between the present-day scenes and the flashbacks quite well, and the ever-changing physicality of the two men was interesting to watch.

The one odd thing about it was when they would both disappear offstage for a couple minutes, while continuing the dialogue. It was obvious why they did that, but it wasn't very interesting to watch and caused the show to drag slightly whenever they did.

*Arden Pruden*

This is a play for fathers, sons, and intervening mothers. A play about reconciliation and love between generations.

Fathers seemed so difficult when we were growing up, and even more difficult to talk to when they sat reading the newspaper and we wanted to talk about something serious. But then, so were we sons. Maybe it takes time to really understand the man behind the newspaper.

The only criticism I have is that I now identify more

with the father than the son. How time passes at the Fringe and our place in the generations changes!

*Frank Martin***Mary & Martha****Shoestring—MTC Mainstage**

Maedchenheim is the name for a safe house for girls. What is a safe house and how should it be run?

Times change, but Miss Epp (Martha), who has run the house for 33 years, is stern and unyielding in her rules. She doesn't like change. What secrets lie behind her rules and unwillingness to accept change? What secrets does she hold from her past? A gripping and compelling story about "Maedchenheim".

*Frank Martin***African Folktales with Erik de Waal****YAP Theatre—Kids Venue**

When I noticed the gunshots warning in the program, I thought there had been some kind of mistake. For good reason apparently, seeing as there weren't any gunshots in the show. But gunshots or not, I expected Erik to be as entertaining as always, and I wasn't disappointed.

He's back with two new stories and a lovable sense of humor that engages not only the kids in the audience, but the parents, and everyone in between, as well. He filled the room with life, making it seem as though you were right there in South Africa with him, watching animals run this way and that way, bumping into things.

It looks to be another successful year for *African Folk Tales*.

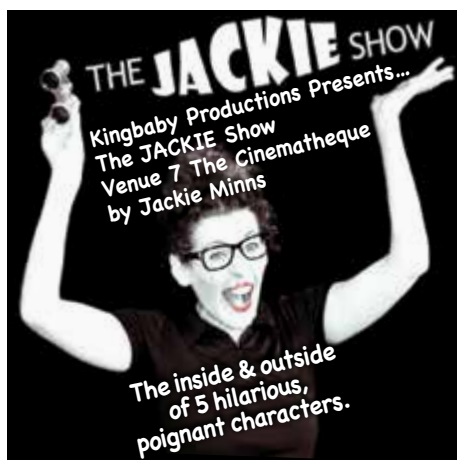
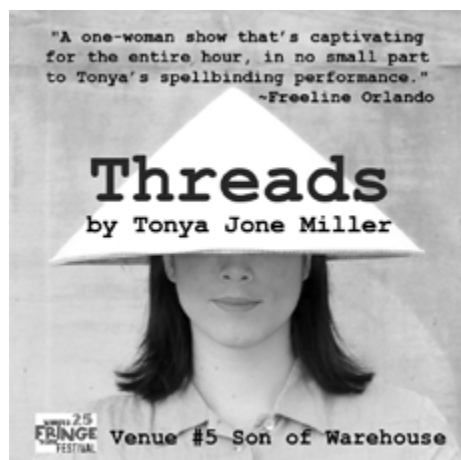
*Arden Pruden***KUWAITI MOONSHINE****Better to Burn Out/Tim C. Murphy—Cinematheque**

Tim Murphy's one-man performance in *Kuwaiti Moonshine* is a wonderfully complex blend of storytelling and dramatic performance. He establishes two central characters, who then tell the audience about the other silent figures that shape the story.

Murphy's tale reflects on the nature of the story: how there are many beginnings that lead to an ending. He then weaves many stories, each with their own starting points, which draw towards our central focus: Andy.

Murphy incorporates his own familiarity with Kuwait to build a narrative that is poignant and powerful. You're left thinking of the nature of choice, the nature of intuition and how your own various beginnings have led you to where you are now.

This is a wonderful performance and I encourage you to make this one of your must-sees this Fringe.

*C Fawcett*



## The Last Time

### Old Boy Productions—Playhouse Studio

I have to say, in the beginning, I had no idea what was happening. The scenes could have been flashbacks at some point, but they didn't have the feel that flashbacks would have. And considering events, it was very unlikely they were. About halfway through however, things cleared right up and the story blossomed and became a lot easier to follow.

Overall an interesting show, with some excellent drunk acting to boot. Aside from the confusion in the beginning, this was a good show put on by some very talented actors. And they certainly weren't kidding about the language warning.

Arden Pruden

## Mamasita Can't Do It All

### Sinful Hags—Planetarium

The title *Mamasita Can't Do It All* best describes this performance by Raire Hoken and how she really can't do it all in this one-woman play.

She labors through the performance at times, leaving the stage bare for...well...minutes! Timing always develops during any given run, however, this one needs less back 'n' forth on stage. Nonetheless, this description of a "hag's world" was a little amusing, but nothing really as poignant as I was expecting.

Kevin Campbell

## The First Canadian President of the United States

### Ashke Theatre—Planetarium

This is a Jem Rolls penned play about a future female politician, Kimberly White-White, played wonderfully and strangely by Priscilla Yakielashek.

This fictitious political romp makes fun of many acts in the politicking circus. This honorary speech which she shares with us, is controlled by Roger, the mind controller of President White, and forces her to tell the truth about her meteoric rise to power including exposing some truths about the men in her life!

Kevin Campbell

## Barkers's Battle

### Small Heroes Theatre—Warehouse

This is the story of William George Barker, a WW I flying ace from Dauphin, Manitoba. The large ensemble cast is put through their paces as they describe the story of Barker as he leaves the family farm to join the forces in 1916.

He is invigorated by the opportunity to join the world of aviation, flying the famous Sopwith Camels.

Along the way, we see the camaraderie that developed at the bases and during the air battles and how Barker summons the courage needed for such heroic deeds. Despite total disregard from his superiors, he impresses others in power with

his valour and his prowess in air battles.

When his luck finally runs out, and he's gravely wounded, the story turns to another chapter in his life

During his long and painful recovery, he hooks up with the other famous Canadian ace, Billy Bishop, and the two try many times to go into business based on their past glories.

Drink and family pull him apart and put him together again, with him finally sobering up in time to meet his Maker.

One note: this production did run an extra 15 minutes, leaving me running to the next one.

Kevin Campbell

## '33, a kabarett

### Big Empty Barn Productions—Crocus Bldg (Bannatyne)

Bremner Duthrie has developed a large and loyal following at the Winnipeg Fringe. We loved *Whiskey Bars* last year. This year's performance might top it.

The play opens with an obviously traumatized man's voice pleading as his mind unravels. The bare stage shows what must have been a nightclub—a kabarett, with a ladies' high-heeled shoe, overturned furniture, etc. The place was obviously abandoned in a hurry.

We learn that Bremner was the MC, the person whose job it was to poke fun at the powers-that-be and the audience. He relates his tale, interspersed with songs, some perfectly suited to the times, and some not. Each beautifully rendered song gives even deeper meaning to the trauma experienced in the nightclubs of Berlin as Herman Goering ordered them raided and closed.

Our MC, bleeding and bewildered by the insanity around him, has witnessed pure horror. Each of his friends and co-workers were dragged away, one by one, only to be tortured, or worse, by the Nazis.

Come witness the last night of his career and reward yourself and your senses. I actually heard sighs of satisfaction from the audience during some of the more powerful moments.

Lisa Campbell

## LITTLE LADY

### little lady—MTC Mainstage

She tells a story through facial expression and mime, except for a few careful sounds. No words are exchanged with the audience but her message is nonetheless conveyed.

The girl is never far away from a perception of her changing body image. How do you blow away these negative self-perceptions and societal expectations? A wonderful portrayal of being comfortable with being you.

Frank Martin



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*(That's the name of the show!)*

**• PLUS •**  
***The Jenny Awards Show Sunday, July 29***

**DISCOUNTS FOR VOLUNTEERS & PERFORMERS**

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# SHOWS REVIEWED

'33, a kabarett  
African Folktales with Erik de Waal  
Airship  
Anger in Ernest and Ernestine, The  
Against the Wall  
Barker's Battle  
Broken Wings  
Burnt at the Steak  
Catch As Catch Can  
Complete History of the  
Moustache, The  
Danny and the Deep Blue Sea  
First Canadian President..., The  
Fishbowl  
I Hate Bill Pats  
Holyland Experience, The (2)  
Horrible Friends:..., The  
Jackie Show, The  
KUWAITI MOONSHINE  
Last Time, The  
LITTLE LADY  
Little Orange Man  
LOON (2)  
Mamacita Can't Do It All  
Mary & Martha  
Minding Dad (2)  
Morning Coffee  
Social Dialysis  
This Town  
Threads...

## SSPS Shameless Self-Promotions Shameless Self-Promotions

### Kingbaby Productions

#### The Jackie Show—Cinematheque

The inside and outside of 5 hilarious and poignant characters, written and performed by Jackie Minns of Kingbaby Productions from Vancouver.

With a strong script and virtuoso physicality, Jackie offers an insightful look into our lives, showing that our sometimes contrived and often comical outer personas, even as we display them, are revealing what's below. You will laugh on the outside while you cry on the inside.

**WARNING: Possible violent outbursts of Eastern European performance poetry.**

#### Bitter Pill Ensemble

##### The Tucker Mother Lode—Alloway Hall

This production features the largest supporting cast at this year's Fringe. It's also worth mentioning that most are rather small and all are quite dead.

Come watch them, as they silently observe the play's three primary characters navigate the web between desperation and acceptance. Will any of their dreams be realized by the end of the show?

Be as mesmerized as the tiny, silent observers; and come see this rich, thought-provoking play.

### Ruus Productions

#### Catch As Catch Can—Playhouse Studio

What is paradise? Is it a place? Is it a journey? Is it a sexy guy in handcuffs? You can catch-as-catch-can with Happy and Lucky as they explore their own realities, playing games with changing rules in this tragicomedy set in an actual air-conditioned beach hut. This show appeals to all those looking to find their "own" piece of paradise. Based on a true story: the burning desire to leave Winnipeg in winter. Perfect for summer audiences.

#### Tonya Jone Miller

##### Threads...—Son of Warehouse

What on Earth would possess a farm girl from rural Indiana to board a plane to Vietnam in 1968? Tonya Jone Miller endeavours to answer that question with her one-woman play, Threads, the true story of how her American mother fell in love with her Vietnamese father and ended up teaching English at the Buddhist University in Saigon at the height of the conflict. Not just a war story, Threads celebrates the humor, hope and love that get us through tragedy.

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#### Jenny's Higher Powers

Editorial Goddess ..... Coral McKendrick  
Computer Demiurge ..... David Cramer  
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Web Wiz ..... Murray Hunter  
Comic Superhero ..... Dave Pruden  
Jenny Photographer ..... Alix Reynolds

*Jenny Staff Elves:* Arden Pruden, Shawn Kowalke, Kevin Longfield, and Lisa and Kevin Campbell.

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## MAKING CONTACT

Tell us your opinions. We'll tell everybody else. Sign your written submission and include a phone number or email address where you can be reached in case we need clarification (phone numbers, etc., will not be printed or given out); and get it to us by one of these methods:

Email it: jennyrevue@shaw.ca (words)  
dacramer@shaw.ca (words & pictures)

#### Jenny Box it:

The Beer Tent (inc. paper & pencils)  
Hospo at MTC (lobby)  
The King's Head  
PTE (near Fringe ticket tables)  
MTC Warehouse  
Planetarium  
CanWest Global Performing Arts Centre (MTYP)  
Cinematheque

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# DRAMATIC PUBLISHING



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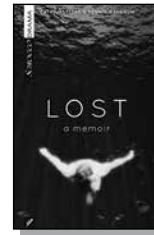
**Three Sisters**  
Bruce McManus



**Falling In Time**  
C.E. Gatchalian



**I Was a Teenage Playwright**  
Edited by Angus Kohm



**Lost A Memoir**  
Cathy Ostlere and  
Dennis Garnhum

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