

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

