

jem rolls: TEN STARTS AND AN END**big word performance poetry—King's Head**

Jem is a tradition with me. NO fringe will be attended without seeing this perennial wordsmith. I am always blown away with the jibes, jabs, and jeers that flow out of this poet, this pro of poesy, this wildman of words.

I could go into all the subjects that jem professionally punctures night in and night out, but then I'd give it all away. Go see *Ten Starts and an End* and you will see what I mean. And you just might start a tradition.

Kevin Campbell

Medicine**Local Rascal Productions—PTE Mainstage**

I was surprised to find that I could actually attend TJ Dawes' show this year, seeing as normally I'm labeled too young by Fringe standards. But I could. So I did.

And boy, was he worth the wait! He had a slightly rushed style of storytelling, which normally doesn't work, seeing as it's rushed, but the way he delivered his story made me want to listen closely enough to catch every word.

Every once in a while, the light would change from red to blue, and he'd go off on an apparently meaningless tangent about something or other, which I didn't really think had any bearing on the story, then was surprised when it tied back into the main monologue. Very funny tangents I might add. It's not often that I laugh out loud at a show for an extended period of time, save for improv shows in many cases, but he managed to call upon that strange silent laughter that makes you look a little strange, but makes you laugh harder than you would if you were to voice it. A very, very good show.

Arden Pruden

The Getaway**Thin Lizotte—Alloway Hall**

This is from some of the folks from last year's hilarious *Rogue Cop*; and, in the same tradition, this was full of corny but hilarious, over-the-top characters.

It concerns a family just taking a little getaway on a crowded, fully decked-out airplane, with carts, seats, and windows.

Mom and Dad play with the idea of losing what they think of as a brainy kid, but who is actually quite a childish buffoon. There is also a creepy,

mustached character who alternates between offering words of wisdom and utter nonsense and there is hilarity in the innocent bystander continually having his space invaded throughout the show. Quite the funny—and fun—show to take in.

Kevin Campbell

Bare**The Musical Theatre Co. —MTC Mainstage**

This is billed as a pop opera, and that's because it contains elements of both comedy and tragedy. That's good, because the tragedy makes the difference in an otherwise pedestrian outing.

The ideas presented here regarding high-school seniors at a Catholic boarding school discovering their sexuality are same-old, but then you realize this work was written over ten years ago when the ideas were fresher

As far as the writer's execution of those ideas, aside from a few clever lines, nothing about the work rises above ordinary, until the tragedy occurs. Perhaps this was a beginner's work at the time.

Still, a good cast sometimes makes the difference, and this group of appealing young people gives us a heaping helping of spirited exuberance that helps to spice up the humdrum content.

This is also a musical, with the dialogue contained in the musical segues between vocals in one song and the next. While kind of original, it limits the interaction to the main players. I wanted to see the other characters play their parts, too, perhaps with at least one other storyline.

Still, as beginning material for—I suspect—a company of beginners, not a bad effort. You have to gain experience somewhere. The singing and dancing is pretty spot-on, too. Alenna Mark resembles Kathleen Turner enough that she could be tapped for Turner's role should anyone want to remake one of Turner's films someday.

Beau Hajavitch

N.C.S.I.S.N.Y.P.D. (aka The Procedural)**Monkey Centurion Productions—WAG**

Well written, clever, funny and entertaining. Well directed, strong performances by all five actors.

It is worth the price of admission to watch Alan and George work within the confines of a script.

Great comedic timing.

Definitely worth the trek to the WAG, a great, air-conditioned venue with very comfortable seats.

Richard Ball

Bad Girls: Sunny Side Up**The Roguespeare Players—Planetarium**

The Roguespeare Players have two *Bad Girls* plays for you to see. This one contains more frivolity. A middle ages skit includes chivalry. The two rhyming hookers exude their own brand of pageantry. The girl having sex with Satan might be living her life immorally. The girl offering to babysit displays integrity. The aspects of bad girls presented here show some diversity. Overall, it makes me want to engage in debauchery. Hopefully this review doesn't smack of pomposity.

Beau Hajavitch

Teacher in the House**Watson Arts—MTC Up the Alley**

Susan Jeremy's stories come straight from the heart as she shares her experiences teaching students in their homes versus the classroom.

Accompanied by the 'Law & Order' soundtrack, she describes the different students that must be taught at home due to various poignant life issues, nailing the various colourful New York accents with ease.

The stories make you grit your teeth in reaction to some of the things Susan and her students are forced to deal with, all while laughing at the same time.

This is the same lady who brought us acclaimed past Fringe hit *P.S.69*. Time to go back to this class, cause this teacher is in the House!

Kevin Campbell

Matt & Ben**Bananafish Theatre—Alloway Hall**

My interest in these two celebs was why I gravitated towards this one, plus the fact that the script was by Mindy Kaling and Brenda Withers also piqued my interest. The story: prior to their meteoric rise to fame, Matt & Ben basically have a screenplay Oscar for "Good Will Hunting" drop in their collective laps!

The two actors, Victoria Popp (Ben) and Kristen Einerson (Matt), are hilarious as they portray the stereotypical, media-driven personae of the now-famous actors/writers. Their rehearsal and slight back-stabbing was funny as hell.

Go see what really happened between these two celebrities behind closed doors, from a female perspective.

Kevin Campbell

