

the Jenny Revue

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First Friday!

Hello Fringe folk. Welcome to the 22nd edition of the Jenny Revue, the unofficial jungle telegraph of the Fringe.

Of course the Jenny's messages are not tapped out on drums, but on keyboards. (Which would seem to suggest that the entire evolution of human communication through the eons has amounted to simply switching to a different instrument in the band.)

Of course we mean the computer keyboards on which many people pounded to create the content for the periodical you're holding in your hands (or reading online), containing an accumulation of company come-ons and audience opinions of the entertainment on offer at this fabulous festival.

Long before the internet provided everyone with a way have their say on any and every form of news, entertainment, gadgetry, or cause célèbre, The Jenny Revue was soliciting the unbridled reactions of Fringe attendees to all that they saw.

And we're still doing that.

All you need to do is what you are no doubt doing already—talk about your Fringe experience. Review shows you've seen, or write a letter about things going on outside the theatres.

If you are in a Fringe play and haven't shamelessly promoted your show, put together 80 words—different from your program blurb—and send them to us. Clearly mark them as SSPs since it's difficult to tell the difference between an unqualified rave by a satisfied patron, and a bombastic bit of self-promotion by a company scribe.



You can email jennyrevue@shaw.ca or, if you lack the technology, apply a pen to a sheet of paper and drop the result in a Jenny box, the locations of which are listed on the back page of this paper.

There are three sections to the Jenny Boxes. The main, open box is where we deposit the copies of each new issue. The metal can at the top with the slot in its lid is for cash contributions. The rectangular box with the flip top lid is where you can leave your reviews.

There are only some caveats. First, you must sign your submissions with your full, real name. We also need a way to contact you if we need some clarification about your musings. This is, of course, built in with Email, but if you'd rather

we contact you at a different Email address than the one you are sending from, or if you are submitting on paper, tell us how to get a hold of you. (Don't worry. We rarely contact anyone. When I don't understand something, I usually assume the problem is with me. Sadly, I'm usually right.)

So don't be shy. Your opinion is as important as anyone else's, and we want to read it.

PREFRINGING—Before I go away and let you get on with the important reading, I just have to thank the 17 companies who trooped down to the King's Head on July 6th, to give avid Fringers a taste of their shows.

It was a fabulous evening that really gave the audience a great sampling of the vast array of entertainment that's on offer right now.

So without further adieu, a big Thank You to: *Love's Trajectory*, *Kempe's Jig*, *Strangers and Fiction*, *Miss Mumford's Marvelous Mummy Unwrapping*, *Here Lies Henry*, *Quest for the Cup*, *Aspergers: a Tale of a Social Misfit*, *Dirty and True*, *Self-Destructivism*,

Solid Gold Moore, *I Love You, You're Perfect, Now Change*, *Hamlet as Told on The Streets*, *Strange Day at the Fringe*, *One Dollar & THE KEY*, *Adult Entertainment*, *Comedy Plus Time Equals Tragedy*, and *Outside Joke Let's You Be the Captain*.

Now, your participation in the Jenny Prevue does this already, but by publishing your names in the paper, we're letting everyone know that somewhere, sprinkled amongst several absurd categories, all these shows will be nominated for Jenny awards.

And what that is all about is a subject for another Fringe day.

Coral McKendrick

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



Congratulations to The Jenny Revue

for over 20 Years of reporting on the Fringe Festival



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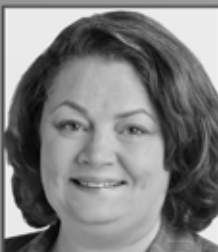
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birdy**mouse+meadow productions—RRC**

This lovely, talented Torontonian deserved far more of a crowd for an opening night. Karie Richards is multi-talented. She's smooth and sure with no trace of opening night jitters. This is her first time in Winnipeg and at the Fringe.

She sings just one song, with a strong, true, and lovely voice that left me wanting more... more of her vocals, but also more meat to her show, that came in well under the stated 60 minutes.

She's poignant, funny, and perceptive but her characters needed flushing out to get us more in sync with what she is trying to convey. I would love to see what more Karie can do.

P.S. This venue has so much great stuff showing, you might want to spend all day and night here.

Lisa Campbell

Hamlet as Told on the Streets**One Trunk Theatre—The Vault**

As soon as you walk into the venue the atmosphere hits you instantly. It's set up perfectly to reflect what the show is trying to do. The actors were already psyching themselves up for the show as the audience entered, and it seemed to be really working.

The show was a fast-paced half-hour sprint though William Shakespeare's *Hamlet*, almost entirely in rap and dance. It seems like a concept that would be extremely difficult to get right, but these five actors pulled it off spectacularly.

The show was hilarious, the story was quick but easily followed, and the transition into modern-age street gangs was extremely well done. This show should be on your list.

Arden Pruden

Self-Destructivism**The Placeholder Show—Cinematheque**

The multi-talented J.D. Renaud tells some great stories to prove how self-destructivism helps him cope with his mental disorder.

While his methods might seem unusual they seem to work for him, at least most of the time. His animations, though simple in style, really bring his stories to life. It gets kind of dark and real near the end, which kind of jolts the audience, but it is effective in getting his real message across.

Murray Hunter

Kissing Sweet**We'll Do It Live—Alloway Hall (Manitoba Museum)**

Kissing Sweet is a series of four short plays by John Guare. The program says that silliness is the key word and while that may be true, it most certainly isn't the only word. All four of the plays are very well written and they require absolute commitment by the performers to make them work. Luckily for those in the audience, the cast does not fail to deliver.

The lighting and set are minimal until the final play, and the costumes compliment the action well and draw the audience in without stealing the show (with the exception of everything Gary Jarvis wears... ridiculous).

We start with *A Day For Surprises*, in which a very, well, surprising series of events befall three library employees.

Curtis Moore carries most of this short in a series of monologues: his enthusiasm and utter seriousness really bring the text to life and are a sharp contrast to Liz Madden, who finds the mundane in the extraordinary in a very funny way.

Next up is *The Loveliest Afternoon of the Year* in which two people meet, become a quasi-couple and...well, I'm not going to ruin it. It's good though.

Paul Duncan plays He and is almost always telling a ridiculous story or going off the handle on She (Kelly Jenken) for doing something 'dangerous'. This kind of over-the-top character can get very annoying very fast if not handled well, but Duncan finds a great balance between too big and therefore irritating, and too small and therefore not funny. Jenken is very sweet and innocent but avoids falling into being cliché and is just charming.

Third is *New York Actor*. This piece consists of four New York actors in a restaurant/bar going on about acting, but mostly how great New York actors are (as opposed to the LA variety).

Megan Andres, Curtis Moore, Natasha Durand and Michael Strickland really bring the restaurant/bar to life and make it feel even bigger than the stage. Their banter really creates a sense of camaraderie (which may or may not break down later) on the stage, and while I feel it went on a little long, it never stopped being real.

Finally, we have *Kissing Sweet*. The manic ending to this quartet takes us out on a high note with some commentary on consumerism and marketing tactics that is actually quite depressing if you think about it—which I recommend you don't until after the show. Just enjoy

the orchestrated chaos on stage as everyone in the cast (except Megan, the madwoman who directed this quarter) undergoes several transformations to bring you a messy and manic finale to this absurd array.

Eric Rae

This show consists of four short plays by American playwright John Guare. There are eight cast members and each of the plays deals, in varying degrees, with absurd situations that take place in New York City.

The first play, *A Day for Surprises*, deals with a stone lion that leaves the front of the New York Public Library and subsequently devours one of the librarians, and the aftermath for two co-workers, and their relationship with one other.

The second play, *The Loveliest Afternoon of the Year*, deals with a woman and man who meet at a park and begin to warily build a relationship. Paul Duncan, playing the character of "He", was particularly effective in his role in this play as he stretched his face into various expressions of surprise, fear, and so on.

The third play, *New York Actor*, begins with four friends sitting around a table at a restaurant and gossiping about the theatre world in New York. This can be hard to follow if you don't know at least some of the references to classic plays, writers, and actors in that world. Things really pick up when odd conflicts arise between the various characters, and this is where the cast really comes alive in frenzied arguments, entrances, and exits.

The last play, *Kissing Sweet*, has the cast in classic black theatre attire, strewing trash across the stage, and taking turns stepping forward to deliver what sound like TV ads. They hawk various beauty products, but what comes through in the end is a thorough ridiculing of consumer culture. If you like social commentary and the absurd, and especially if you like the two combined, then this is the show for you.

Konrad Antony

Here Lies Henry**Murball Productions—Studio320**

Wow. How does one man take an entire audience through so many feelings (laughter, anger, introspection, to name a few) and on such a journey?

Murray Farnell does a brilliant job of capturing the audience while at the same time allowing the audience to self-reflect on their own experiences.

Sandra Sinclair



Solid Gold Moore

Ron Moore—MTYP Mainstage

I saw Ron Moore's opening show last night, and despite a few technical glitches, was quite entertained!

Ron has a frenetic energy that makes me wish I could bottle it. Backed by a solid rockin' band (and here was a glitch—they were amp'ed too loud and drowned out Ron's quirky lyrics too often), Moore has such a plethora of songs that audience members spin the wheel (well, the tire...) to select what's coming up next.

The perennial class clown, Moore takes his personal style of slapdash hyperactivity and spins it into an hour of mocking music.

Heather Madill

Dead Wrong

Katherine Glover—RRC

I wonder how many of us have ever looked past the media coverage of wrongful conviction cases, which tends to focus almost entirely on the one who has been pardoned and released.

Katherine Glover tells the victim's side of the story with both empathy and honesty. She reveals the emotional tortures relentlessly relived

and then the fresh hell unleashed when the one certainty, that her assailant is safely locked up, is stripped away.

Glover portrays this dark and gritty subject skillfully, and with great compassion for all involved. Although only a handful of appreciative Fringe-goers were on hand to applaud the opening performance, Ms. Glover deserves to be playing to a full house.

Jody Erlandson

Keeper

Zopyra Theatre—MTC Up the Alley

Initially I was skeptical about this show. I've never been one to actively seek out one-woman shows, and even less so when I get the impression they're someone's life story.

This, however, was so much more than a woman onstage talking about her life. This was a look into the crazy, wild, and fascinating mind of our actress, as she takes on the role of a Memory Keeper, a little woman inside the mind of Emma Zabloski who controls what memories to bring up.

It's an extremely creative approach to storytelling and kept me interested from the beginning. And if you're a fan of audience participation, I recommend you sit in the front row.

Arden Pruden

I Love You, You're Perfect, Now Change

New GrAttitude Productions—Planetarium

I sat through the entire production reliving various stages of my life while watching this musical—with a number of details that I would never admit publicly.

From the first spark of your relationship to the final sparkle, this story-telling parallels a good relationship perfectly: you can't get enough of it and you wish it could be longer.

This great show has lots to offer but there are some flaws as well. The women are far more accomplished at singing than the men, and I think the cast recognises this, as the women dominate the solos. The harmony's off at times and there's an occasional off-key note, but unless you have a musical ear, you barely notice, and it certainly doesn't distract from your enjoyment of the whole package.

This delightful musical speeds through the entire 75 minutes. At some points, it's a little too fast, as the next joke emerges before the audience has calmed down from the previous laughter. I sat in the middle of the theatre and missed a number of the funnies because of the crowd noise. Be sure to pull up a chair near the front to catch all the action—you don't want to

miss any of the giggles or the genuine gut-roars that are to come.

I often criticise Winnipeg audiences for being too eager to give a standing ovation. In fact, I cannot remember an opera or a ballet I attended where the people did not stand the clap. By contrast, you rarely see a standing ovation for Fringe plays but this one is well deserved. Bravo.

Ray Yuen

Adult Entertainment

The Almost Theatre Co.—Playhouse Studio

Good cop, bad cop, good wife, bad girlfriend...

Good script...bad acting.

Kevin Campbell

I Hate Bill Pats Too: Almost Homeless

Bessie-Jean Productions—Cinematheque

In this sequel to his Fringe production of last year, Bill Pats continues to chronicle the ups and downs of his life over the past few years, particularly with regard to his troubles with money and employment. This is a real Winnipeg story in which Pats mentions places like Moxie's at Polo Park, (the now defunct) Papa George's Restaurant, the PTE Theatre School, the King's Head Pub, Stella's at the Airport, the property management company Sussex Realty, and of course the Winnipeg Fringe Festival.

He weaves all these things into his tale, which is about his quest to reclaim his life after having made some really bad decisions. At regular intervals, Pats tosses off perfect one-liners.

Dressed in a grey T-shirt and jeans, Pats relates his story with startling honesty as he goes through a full range of emotions from despair to anger to gratitude. Ultimately, though, what he seems to offer is hope to those who want to turn a new leaf and lead a better life.

Konrad Antony

I love Bill Pats!! I hugely enjoyed his 2012 *I Hate Bill Pats*, which introduced us to his sorry life.

At the time, he was caught for theft of \$3200 from his employer, Moxie's. He returns this year to continue his "based-on-a-true-story" tale of woe, in his utterly charming deadpan style. Wry, engaging, witty—this guy deserves to have your behind in his seats, laughing sympathically along with his travails. There was a very full house on opening night, so I'm not his only fan. Go enjoy.

Lisa Campbell



Dirty and True

Delirium Flower Productions—MTC Up the Alley

The promotion for this show bills it as “a story of love, betrayal and dick jokes”. While technically true, I believe this description sells the show far short.

Sure there are a few dick jokes, but they're pretty clever, and while the language warning is certainly warranted, I never felt the show was crass. What I got from Dirty and True was a well-written, clever, insightful piece from Winnipeg stand-up comic, actor and singer, Melanie Dahling.

The show has a very thrown together, improvised feel to it, and that's a good thing. Sometimes it is hard to tell whether Dahling was genuinely flustered or planned to be flustered, and it made for some very real, human moments on stage; some hilarious and some touching.

The majority of the show plays out like a cross between a monologue and a stand-up act, and Dahling does a very good job of weaving down-to-earth moments together with relationship epiphanies and some hilarious one-liners. There is some physical comedy, some references to the early days of the internet for 'old people' and some musical interludes.

Lukas Thiessen provides Dahling's guitar accompaniment for the musical interludes, which some people will like, and some won't. I was on the fence for a good portion of the show, but eventually fell on the side of liking them. They are well performed, it's just a matter of taste. Lucky for those of you who don't like what I'm assuming are Hawksley Workman covers, they're short enough that they shouldn't bother you too much. Thiessen also provides some small guitar flourishes to highlight various story elements, and some banter to break up Dahling's monologue. For the most part they worked, but one or two felt forced and a little artificial, which is really my only complaint about the show.

Dirty and True delivers all it promises and much, much more. Go see this show.

Eric Rae

Melanie Dahling is accompanied by Lukas Thiessen, who plays guitar for her, as well as being the stand-in for the male half of the relationships that Melanie dissects to try and find some inner truths about her self.

I really enjoyed the stories about her relationships with the various men in her life and they were well told with a good amount of humour.

I wasn't as moved by her singing, but that may have been because I really had no idea

who Hawksley Workman was and don't think I've ever heard any of his songs. As Hawksley Workman is key to her whole story, those familiar with him would likely 'get' more of the references.

She makes mention that some of the younger people in the crowd may not get some of her ancient internet references, but being in my mid-40's I'm probably not in her target demographic.

Murray Hunter

Charles Presents: Moby Alpha

Charles—Son of Warehouse

This two-man troupe out of Seattle perform a re-imagined Science Fiction version of Moby Dick with a plethora of spiced-in references to the major films and TV shows of the genre.

Their performances are spectacularly enhanced by their costumes of white overalls with space helmets that have LED's of multiple colours inside. Their method of switching the colours for different characters, and adding other lighting effects in the helmets for various actions, really makes this show stand out. A must see for Sci-Fi buffs.

Murray Hunter

This was my first show in the grand sweat lodge known as the Son of Warehouse. I wanted to see if these two dudes in the picture (in the program) could keep those helmets on thru the whole show! Thought they might take them off after the staggering heat hit them mid-show, on this splendid sendup of Sci-fi innuendo, yet they do not!

The helmets and their special effects run the show effortlessly, and there is great hilarity as the actors use every sci-fi cliché in the book and more.

Do yourself a favor, and see this dynamic duo.

Kevin Campbell

The Soaring Height of Marshall Malone

Jerome Productions—Warehouse

I was excited to see this play, as it's directed by Nancy Drake and I am a big fan of her work. All seven characters were very skillfully portrayed. I was especially fond of Muriel Hogue as Dr. Morgan, the psychologist to the young man (who is convinced he is a raptor/eagle).

This work left me with more questions than answers. What is, as described in the program “a purple comedy”? Rhetorical? Regal? Nothing in the dictionary seems to have a definition that suits this term.

And why do the so-called loving parents of this only child have merely mildly startled faces

as they watch him plunge to his death? How can nobody shed a tear at the funeral of this newly turned 18-year-old?

His mother gives a eulogy that sounds more like a Toastmistress' speech than a grieving mother's farewell. The program says this play is about love, but where is the love? The talent was in place, but this could have been much more.

Bear in mind, this was opening night and perhaps it will improve with age. Described as a “very different comedy,” there were some great laughs. However, on the whole, I found this play just strange, and I usually love strange and different. Missed the mark with me.

Lisa Campbell

Confessions of a Fairy's Daughter

dancingstorysinger—RRC

Finally, real theatre, perfectly portrayed by the author herself!

Allison enacts the heart-tugging true story of her life growing up with a father who became openly gay. I can't imagine anyone not thoroughly enjoying this work.

Brava! Based on Allison Wearing's best selling memoir.

Lisa Campbell

Jennys of the World, Unite!



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Battle of the Bastards

You Rung?—Sch. Contemp. Dancers (Crocus Bldg)

Shakespeare and juggling? David Ladderman schlepped this all the way from New Zealand. I wish he'd left it there.

I was a student of the Bard for 4 years and I got little taste of the wit with which Will wrote. With hair that looks like a bad lawn mower accident, this solo performer possesses great energy, enthusiasm and devilry, and expends great effort, but to what effect?

I really tried to gauge the audience reaction but as I repeatedly scrutinized the crowd, I saw a lot of glazed-over eyes and few smiles.

He spent a good deal of time teaching two audience members a scene, and I wished I were enjoying myself as much as they obviously were. I was with three friends, who all said "good, not great". As far as I can tell, there was only one bastard in the play. Who was/were the other one(s)?

I don't think David appreciates the calibre of theatre to which we are accustomed in Winnipeg. He has so much potential, but needs to tighten this romp up if he expects our dollars with the competition at the Fringe.

Lisa Campbell

Wonderfully Amusing

Chris Funk Magic—MTC Mainstage

Magic tricks seem to be the main focus of this show, but between the back and forth banter and audience involvement, comedy does take a prominent place in the spotlight in this fast-paced piece.

Right from the beginning, the bar is raised higher and higher until the grand finale, which is kept in a locked box suspended several feet above the stage for the entirety of the show.

I spent fifty percent of the time laughing and the rest in awe as these two men expertly navi-



How would you prepare? In This Prison: Or He Came Through the Floor, that's beside the point!

gated everything the audience had to throw at them. It couldn't possibly have been improvised, but it certainly wasn't planned.

Arden Pruden

Strange Day at the Fringe

Marketplace Players—Playhouse Studio

I made the mistake of reading the program before the start of this play. The cast description calls Harry "the world's skinniest DJ" and for a long time, I could not stop wondering if he would snap. Once the show gets rolling, you fall into his character and forget about the twiggy arms.

The title tells you the play involves the Fringe but seeing the couple bicker during the opening scene, you can substitute almost any event and find a similar argument. I know exactly what it's like to zone out and forget something my wife thinks I should know. The game feels all too real when Harry tries to weasel some hints about the unknown so he doesn't look like he has have the attention span of a baboon. Once again I empathise with Harry when he acquiesces to do something that isn't exactly up his alley.

Now the adventure begins and introduces a series of eccentric characters who cross paths with Rachel and Harry.

What does it all mean? You'll go through a number of good laughs before eventually finding

out. This enjoyable play moves quickly and leaves you entertained throughout the action.

My only criticism stems from Magnolia's musical performance where you absolutely cannot hear her until halfway through the song. Turn the volume up a notch and we have a flawless performance.

Warning: if you're the kind of person who can barely make it through a show without having to use a washroom, I highly suggest you find one before entering the theatre.

Ray Yuen

Promise and Promiscuity...

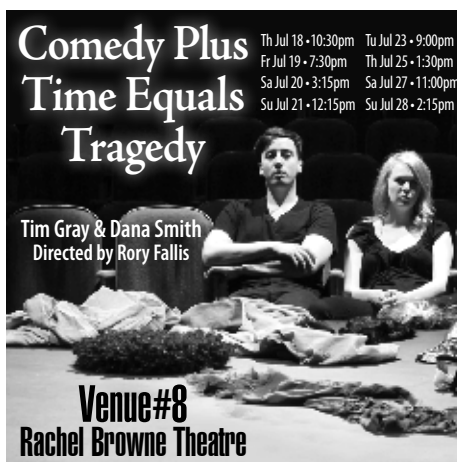
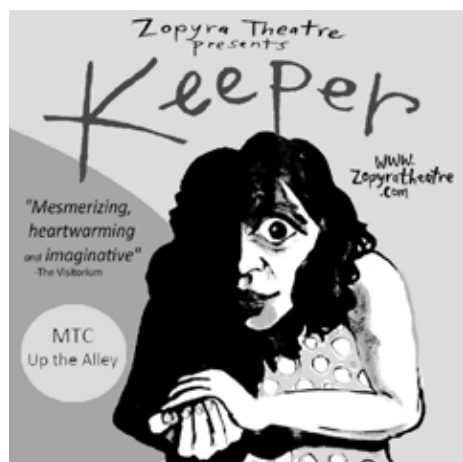
Yorkshire Pudding Productions—MTC Mainstage

Penny Ashton delivers a hilarious tour-de-force portrayal of a dozen or so Austen-esque characters—or perhaps caricatures would be a better description.

An abundance of cheeky and blatant references to well-known people and places is balanced with sly musical quotes from Beethoven to Abba—I challenge anyone to catch them all!

Ms. Ashton handled a few opening-night gaffes with aplomb (and in character!). Gentlemen, beware—by the end of this energetic show, one of you will find yourself betrothed to a very marriage-minded young lady!

Jody Erlandson



To celebrate the F... (Fringe)
Marketplace Players present

Strange Day at the Fringe

by Denis Thornton

Could an outing to The Fringe get any weirder or funnier?

Venue 3

cameo by Vinny Firenzio



Lovely Souls

Seismic Shift Productions—Planetarium

Lovely Souls wasn't at all what I expected, though overall the surprise was a pleasant one. The story of two people, each with their own past problems with lies, living their troubled lives together sounds like the set up for a soap opera, but the chemistry between the actors is far too good for that. Each actor had quite a few monologues about their current situations, which flowed beautifully into the two-person scenes. I'm sorry to say that these scenes did drag at points, but there were certainly some good moments, which were anything but slow. Not to mention there was a couch so special it got a shout out in the show's program.

Arden Pruden

Hockey Night at the Puck & Pickle Pub

Ryan Gladstone—King's Head

Jon Paterson and Ryan Gladstone looked like they put this show together at the last moment... and looking at the script perched on the table at this fictitious pub, they did.

Jon and Ryan come up with a show about everything hockey. From Canada to Russia, from Montreal to here in Winnipeg, they cover all the clichés and culture of Canada's #1 sport.

Half way through the myriad of hockey characters in this pub that Jon and Ryan playfully introduce us to, Jon spills his beer all over the table script...and more hilarity ensues. The scary thing about the hockey banter doled out here in a complete madness of improv, is that I knew every hockey player they were talking about.

With the script beer soaked and damaged, Ryan and Jon continue to play with these wonderful whacky characters in the pub and with trivia! Jon even quipped that the hockey savvy Winnipeggers wouldn't miss any jokes.

With pandemonium breaking loose between

character changes, they look like they were having a brawl, I mean a ball, up on stage. And we all know what the puck meant, but what does the pickle have to do with it?

Go see this hilarious send up on the passion of the game in this show!

Kevin Campbell

Forget Me Not

Rob Gee— Planetarium

This is the first time I've seen Rob Gee at the Fringe, and I was completely blown away. No amount of hype could have prepared me for this show.

One man on stage with a chair tackles a 12+ person cast, including old women, young men, and everything in between, each with their own quirks and accents, and expertly portraying the inside of an Alzheimer's ward.

The story was told seamlessly, without any confusion as to who characters were or what they were doing. Until it was directly mentioned, I was so caught up in the characterization that I didn't even remember I was watching a murder mystery. And then it got better.

Put this show on your 'must-see' list if you haven't already.

Arden Pruden

Rob does it again. This guy doesn't have to try. He just honestly relates his true tales in his unique and hilarious brand. Only he can make working with dementia patients in their last years into a gut-splitting and heart-melting experience at the same time.

This fellow was just born to be funny or so it seems. He has certainly found his following in Winnipeg as he packed the 230 seat Planetarium.

A/C, comfy seat, big laughs—what's not to like?

Lisa Campbell

Rob's at it again. Telling his horribly hilarious tales of his time working in an Alzheimer's ward in the UK.

This one-time psychiatric nurse introduces the audience to the many characters from his memory...or lack thereof. He tells anecdotes (antidotes?) and mixes metaphors brilliantly. Mr. Gee is a-glee, as he takes us thru tales of old age and old brains and as he becomes each character effortlessly. His playful dialogue and story telling is entertainingly funny and has great timing.

You will leave with a smile...as big as Rob Gee's.

Kevin Campbell

God is a Scottish Drag Queen

Mike Delamont—Warehouse

Ok, so there is a huge banner on stage left and right with title. Grooving music from Stan Rogers and from The Proclaimers prior to curtain got us in the mood and anticipating that some holy, hilarious thing was about to unfold.

And sure enough, a big Scottish, drag queen comes out as...god.

This huge barefooted performer dressed in a power frock, starts explaining his/her existence with a myriad of one-liners, and stand-up stuff in a loud booming Scottish accent. He talks about the Fringe, Winnipeg, music, and religion of course. He takes cues from the producer that makes you scream in laughter. He comes across like Craig Ferguson meets Penn (of Penn & Teller). The bombastic, holy topical matter he spews out, left me with both my sides and cheeks completely numb from laughter. And there's not much sacred this Scottish deity won't poke a stick at. So bless yourself, or ask him to do it, and go have a good laugh with god. May Mr. Delamont go with you.

Kevin Campbell

2012 Audience Choice Award Winner,
Theatre Passe Muraille (Toronto) *Crapshoot!*

birdy

*Genetics loads the gun,
environment pulls the trigger.*

Fringe Venue #11 - Red River College
July 18th to 28th
Various times



7 Stories

Theatre by the River—WAG

7 Stories is a 1989 play by Canadian playwright Morris Panych. In this production by Winnipeg-based company, Theatre by the River, the “Man” stands on the seventh-floor ledge of a building and has all sorts of strange conversations and interactions with other residents of that floor.

He is dressed in a black suit and bowler cap, and looks a lot like a man in several paintings by surrealist artist Magritte.

This play runs ninety minutes and it is not until past the one-hour mark that any other character even acknowledges that he seems suicidal. The set is made up of seven door-size glassless window frames covering the width of the stage, and there are no set changes. The other actors sit not far behind the frames when they are not in scenes; they are quite visible to the audience, which is unfortunately a little distracting.

The Man stands outside the frames, facing the audience, and the various people who talk with him poke their heads and bodies through these frames. Derek Leenhouts expertly plays the Man as an ironic picture of serenity and poise, in marked contrast to everyone he encounters. The other five cast members engagingly play multiple roles that showcase different types of self-absorption and lack of concern for others, and especially for the suicidal Man. In this, they portray a virtual catalogue of odd characters, including a neurotic psychiatrist (very humorously played by Joseph Aragon), a woman who jokes about her boyfriend wanting to kill her, a cynical and burnt-out homemaker, a 100-year-old woman who hasn't gone outside in fifty years, a man with a giant paste-on mustache who is about to get married, among others.

Unfortunately this succession of odd encounters, which was so entertaining at first, starts to wear out its welcome about half-way through the play. Things finally pick up, though, when the Man finally opens up about who he is and what has brought him to that ledge. At last, the Man—and the play—take a leap into the surreal, which brings us back to Magritte.

Konrad Antony

VagueWave Productions

One Dollar & THE KEY — WAG

TWO shows on ONE ticket!

VagueWave, in association with ARC Winnipeg, presents: *One Dollar & THE KEY* at the Muriel Richardson Auditorium.

Hilarity ensues as each actor of a masked troupe try to claim ownership of *ONE DOLLAR* found on the road.

See *THE KEY* and be titillated by famous quotations from Shakespeare fancied into a feminine comedy.

An ‘amuse bouche’ inspired by Beckett and Stoppard, Wondrous with wild and whirling words, words, words @ the WAG.

Marketplace Players

Strange Day at the Fringe—Playhouse Studio

Flash: Vinny Firenzio joins cast of *Strange Day*. Vinny performed with the Moscow Clown Circus and the Mayo Mime Troupe in Ireland. After Fringe, Vinny performs in the underground theatre, Cooper Pedy, Australia.

Not all of the cast are excited about Vinny.

“To me, he’s a nothing”, says one.

“Would it kill him to attend rehearsals?” asks another.

But others feel Vinny will set the stage on fire and help give Fringers a wonderful, funny, interesting and eclectic experience. Come see.

Zopyra Theatre

Keeper — MTC Up the Alley

Come have your senses tickled and your synapses fired! Join the charming and eccentric keeper of Emma’s memory on a joy ride through past, present, and the quirks of French Canadian/Ukrainian heritage. *Keeper* will have audiences laughing, singing, recreating memories and, best of all, MAKING PEROGIES!

“Engaging and absorbing”—Ottawa Tonite.

“Mesmerizing, heartwarming and imaginative”—The Visitorium.

From the creator of 2010 hit *Six: At Home* — Outstanding Concept (Ottawa Fringe), Outstanding New Creation/Outstanding Fringe Production (Prix Rideau Awards).

Jerome Productions

The Soaring Height of Marshall Malone—Warehouse

The Soaring Height of Marshall Malone is a true international work— Benjamin Jerome, a writer from the United States, teamed with a Canadian director and cast. Nancy Drake directs this comedy about a boy named Marshall. Marshall is special, very special indeed. He believes he’s an eagle. Join us at the Tom Hendry Warehouse and laugh in air-conditioning while Maggie Nagle, Jeff Skinner, Ethan Drory, Aiden O'Rourke, Muriel Hogue, Ed Sutton, and Charlotte Meek bring this play to life.

The Dreamlife Players

Love's Trajectory—Son of Warehouse

When we were workshoping one of the scenes in what became *Love's Trajectory*, one of the participants shook his head.

He explained that the evening before, he regretfully had had almost that exact same conversation with someone he liked.

In this play, we tried to tap into something universal. If your relationship is working, see how lucky you are. If it's not, then understand that you have company.

If you're not in a relationship, look and learn ... and laugh!

The Placeholder Show

Self-Destructivism—Cinematheque

Prepare yourself for a journey deep into the surreal, sticky and counter-intuitive parts of the human brain. That journey includes, but is not limited to, real life stories of male strippers, mental illness, sadomasochism, revenge, and bees.

Fresh out of his nervous breakdown, J.D. Renaud (Winnipeg Comedy Fest, CBC Radio's DNT0) is your trusty guide, here to teach you that in order to save your life, you occasionally have to lose your mind.

One Trunk Theatre

Hamlet as Told on the Streets—The Vault

Who can say if we'll be brought to tears or struck dumb, for in this sleep of death what dreams may come?

But Lighten Up! It's *Hamlet as Told on the Streets*. Roll in and see, we'll show you shit that feels like ecstasy.

Written by Shakespeare, Adapted by Shel Silverstein. Executed by One Trunk.



Delirium Flower Productions

Dirty and True—MTC Up the Alley

Melanie Dahling is like a combination of Carrie Bradshaw, without the pay cheque, and Zooey Deschanel, with a thicker waist & thinner eyelashes.

Lukas Thiessen is a guitar-playing, bongo-loving vegetarian whose facebook photos get about 17 "likes" on average.

Together they present *Dirty and True*—a story about love, a story about Hawksley Workman, a story about loving Hawksley Workman, and—most importantly—a story that uses foul language to get cheap laughs.

Aerial Angels

Aerial Angels—Old Market Sq. Park & The Forks

Veteran Isabella, and new company members, Madi (18) and Macy (16) are Cirque-ing it up on the hot pink tripod, with whip-cracking, fire-eating, aerial silks and duo trapeze, as the new girls jump into the deep end of the Fringe.

Will the first-time tricks work? Will the teens survive being hit on by the other street performers? Will the audience constantly assume Isabella is their mother? Only one way to find out...

Nevermore Theater

Miss Mumford's Marvelous Mummy Unwrapping—Antoine Gaboriau (FMCC)

Crazy, outrageous, and a Victorian delight! *Miss Mumford's Marvelous Mummy Unwrapping* will tickle your funny bone and bring tears to your eyes!

Gypsy, sprits and two sisters oh my! Come view our soirée! Come see a Queen on display! Wanna be part of the show? Sure, come be on board! Be a suitor, an Ex, or a crazy cat lady!

This show will be a delight for all different ages. Dress up if you dare!

Hot Thespian Action

Hot Thespian Action—Gas Station

Three-time "Best of Fest" winner and perpetual sell-out, Hot Thespian Action returns to the Winnipeg Fringe. The back-to-back nominees for Best Sketch Comedy Troupe, Canadian Comedy Award, bring you their highly physical, imaginative, and hilarious sketch comedy.

Seriously, get your tickets yesterday.

"This is about as good as comedy gets, at the Fringe or anywhere else."—CBC Radio

"The laughs come just as easily as does the craving to see their shows again and again."—Uptown

Acky-Made

Yarn—Rachel Browne Theatre (Crocus Building)

Yarn is a story about the stories in our heads—how they make us who we are, how they pump us up and tear us down. *Yarn* is also about the stories that we tell to help each other make sense of the world.

Mostly, though, it's the story of my strange summer on a lonely Scottish island, told with humour and music and sheep anecdotes. And lots of actual yarn (please leave your cat at home).

New GrAttitude Productions

I Love You, You're Perfect... —Planetarium Audit.

Dating. We all do it. We all pretty much suck at it. If you don't, this show isn't for you.

But if you've ever sat through a freakish first date or bashfully tried to make boom-boom with the baby in the next room, join us to commiserate.

We set mating to music and call out blind dates for the BS they really are. Did we mention this show ran off-Broadway for 12 years?

Small Matters Productions

Ask Aggie —The Advice Diva—Cinematheque

Got questions? Aggie's got answers.

1. Fill out a question ballot.
2. Come to see Aggie live!
3. Drop your question in the box on-stage.
4. Sit back and enjoy a little song, a little dance, a little tingle in your pants.

A seductive & singular show from the company that brought you the Rocket & Sheshells fringe hits *Fools for Love* and *Sofa So Good*.

Mind of a Snail Puppet Co.

Against Gravity—Son of Warehouse

This show features totally innovative use of an overhead projector, tight live music loops, trippy visual storytelling and a balance between playfulness and deeper meaning.

It assumes the audience is intelligent—a puppet show that's not just for kids!

Join the anti-gravity protesters! Step off the edge—where will you end up? Like nothing you've ever seen!

"Filled with the wonder that first got me hooked on theatre." —*Plank Magazine, Vancouver*

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Sew and Sew Productions

They Call Me Mister Fry—MTC Up the Alley

PLEASE COME TO MY SHOW OR I'LL BREAK DOWN AND CRY.

I've done over 250 of the shows all over the United States. It's award winning, critically acclaimed and smooth, rich, and creamy!

Critics call it a "hilarious, yet tear breaking, TRUE story" that explores the interaction of two 5th grade students with Mr. Fry. Both students are confronted with family tragedies and individual challenges. So bring your Kevlar vest and Kleenex.

Have a lesson, a laugh, and a lockdown.

Comedy Illusions of Greg Wood

Cool Kids Care—The Argue Bldg.

Cool Kids Care is a highly engaging presentation that targets positive behavior and anti-bullying—St. Mary's School

This was the best investment we have made in a presentation.—Hillcrest SCC

Greg Wood has successfully combined magic with a message for use as an effective teaching tool.—Dawson Trail Dispatch

The act never fails to reduce the audience to tears of laughter.—Neepawa Banner

Very Captive Audience, Engaged throughout the entire presentation! I can't recommend this presentation highly enough!—Minnetonka School

Tonya Jone Miller

Threads—Cinematheque

What on Earth would possess a farm girl from rural Indiana to board a plane to Vietnam in 1968? Tonya Jone Miller endeavors 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.

John Montgomery Theatre Company

CIRCLE—Son of Warehouse

SEX, SEX and more SEX! This is not an attention grabber—this show is about SEX!!

"CIRCLE is hot!...a sizzling sex comedy"—The Montreal Gazette

"Smoking hot!" Top 8 Hot Pick—Cult Montreal

"Fast-paced, poignant, hilarious...a MUST-SEE!"—The London Free Press

"They had the sold-out theatre in the palms of their hands!"—Theatre in London

"Compelling...Hysterical...Hilarious!"—Bloody

Underrated.

Come join us Winnipeg, it's going to be a lot of fun!

Shelby Bond

Shelby Bond – People Pleaser— ONE88

Stand-up and stories meet science in the bare-all confession of how things can go from sexy to stupid in one simple step. Maybe you're feeling used too.

Come learn how to grow a backbone using simple household items. You'll laugh, you'll cry, but mainly you'll be glad I went through this so you didn't have to.

Run Ragged Company

Room At Both Ends—MTC Up The Alley

There's this Type A business guy, who spends his time mostly working, making money, and eating bad food. He yells at his kid, ignores his wife, and—big surprise—they separate!

Eventually, the lifestyle catches up with him. Hospital tests show he's had a heart attack, which gets his attention. An older dude at the hospital helps him see he's heading down the wrong path. He reconciles with his wife and son.

Several poignant life lessons and a happy ending!

Jim Sands Presents

CHARLIE: A Hockey Story—RRC

Hockey meets Shakespeare for an hour of rock 'em sock 'em theatre!

CHARLIE: A Hockey Story is a personal story about how I found forgiveness for my father by reading Shakespeare and researching the NHL career of his older brother, Charlie, who played during the '30s and '40s for the Leafs, Bruins, and Habs.

Whether you are too cool for hockey or too far into sports to care about the theatre this play will have something for you.

Man Dance

8:Bit The Videogame Dance Show—Warehouse

This isn't just a dance, it's a Man Dance.

The guys of Man Dance have danced about love, relationships, and—shudder—their feelings.

Finally, it's time for video games, dance fights, and bromances to take the spotlight in a fast-paced physical theatre explosion!

Come see how many references you can catch as Man Dance gets sucked into the twisted mind of a video game system and must survive the most iconic games of all time!

Springs Creative

The Broken Ballerina—MTYP Mainstage

Step right up and enter the world of a 1930's carnival sideshow—but like you've never seen it before!

From the half-human/half elephant girl to the Parisian conjoined twins tumbling act, audiences will leave wanting more—and may even run away to join the circus themselves.

Including recent BEST OF FEST performers, award-winning puppetry, dance, acrobatics, comedy, and drama, this show has something for everyone.

Proceeds go to Springs Inner City's Kids' Programs.

Injoy Theatre

Winnipeg Is Beautiful—Kids Venue (Crocus Bldg)

Injoy Theatre premieres *WINNIPEG IS BEAUTIFUL* at the Kids Venue!

We hope kids feel bigger and braver after seeing how seven-year-old Winnie overcomes the fears on her east and west—plus there's lots of fun metaphors for big people, too, about the importance and awesomeness of our beautiful city!

Grumble Productions

Poe and Mathews: a Misadventure in the Middle of Nowhere—PTE Studio

Poe and Mathews: a Misadventure in the Middle of Nowhere is an absurd comedy about the famous American writer, Edgar Allan Poe, (That's right! A comedy about Poe!), trapped on a deserted island with his loathed contemporary, Cornelius Mathews.

If you have been waiting for a hilarious NEW genre, well then your dream has come true with LITERARY CLOWNING! Come see a smash-up of literary greatness and Abbot and Costello silliness peppered with a touch of loony tunes.

Corporeal Mime Theatre

The Washing & The Carpenter—Planetarium

Talking about my Corporeal Mime performances of *The Washing & The Carpenter* is revelatory and deeply satisfying. My methodical and fastidious approach to movement and performance is inspiring and my strength and control is found to be impressive.

The work is fascinating and original with an imaginative approach to performance. A unique and powerful art that deserves to be experienced by as wide an audience as possible. Visit: www.corporealmime.com





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SHOWS REVIEWED

7 Stories	Hockey Night at the Puck & Pickle Pub
Adult Entertainment	I Hate Bill Pats Too: Almost Homeless
Battle of the Bastards	I Love You, You're Perfect, Now Change
birdy	Keeper
Charles Presents: Moby Alpha (2)	Kissing Sweet (2)
Confessions of a Fairy's Daughter	Lovely Souls
Dead Wrong	Promise and Promiscuity...
Dirty and True (2)	Self-Destructivism
Forget Me Not (3)	Soaring Height of Marshall Malone, The
God Is a Scottish Drag Queen	Solid Gold Moore
Hamlet as Told on the Streets	Strange Day at the Fringe
Hear Lies Henry	Wonderfully Amusing

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7 Stories? Which stories? The ones you tell? Or the ones you fall? Presented by Theatre by the River.

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:

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