

the Jenny Revue

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"F" Monday!

It doesn't matter whether you're a working stiff, a school kid, a Fringe fiend or a Jenny editor. Mondays suck.

And last night, so did Sunday evenings. The outdoor performers, the King's Head and all the other places with lovely sidewalk patios, the food vendors, they all got rained out.

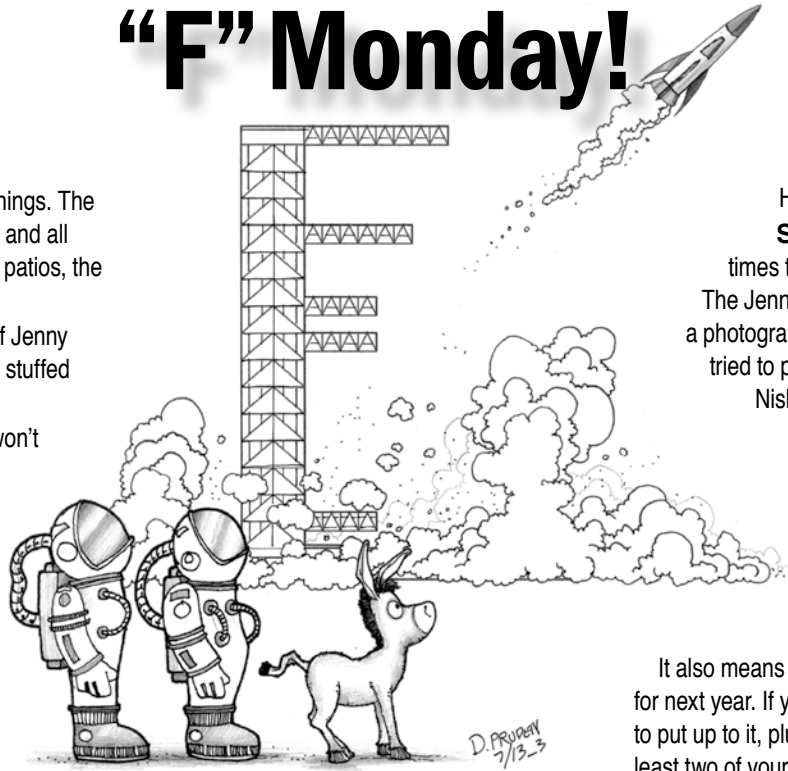
It didn't dampen the enthusiasm of Jenny reviewers, however, and this issue is stuffed with evidence of that.

A couple of reviews we received won't be seeing any ink, however. We have one review that tells us nothing except that Lorraine and Chris Leo liked it. Thing is, we have no idea what "it" is.

And while we're certain about another reviewer's less than great opinion of *How to Be Canadian*, it's signed only with a first name, so no ink for you, Esther.

We also have heard from an Australia-based company on a North American Fringe tour, who fully expected to be a part of our festival since they were first on the waiting list in Winnipeg, but since none of the other internationals dropped out, they found themselves stranded, venueless, between their Toronto and Saskatoon Fringe engagements.

Their show *playactually* has found a home at



The Purple Room at Frame performance space, 318 Ross Avenue, where they will be doing performances Wednesday through Friday at 9 PM nightly.

The Purple Room is also hosting a Stand-up comedy night featuring J. D. Renaud, Pat Thorton, Shelby Bond, and Melanie Darling, among others, at 8 PM on the final Sunday of

the Fringe. (They just better be done in time for those performers to get to The Jenny Awards at the King's Head 11ish).

Shutterbugged—Sometimes things work out in an odd way. The Jenny Revue found itself without a photographer this year, and while we tried to pressgang musician, David Nishikawa, into taking on the task, scheduling conflicts uh... conflicted.

The result is that we have fewer actors' pretty faces peeking from our pages this year—but we also have scads of copy to fill them up.

It also means we're looking for a new photog for next year. If you have an eye, and a camera to put up to it, plus a willingness to spend at least two of your mid-July weekday mornings next year, shooting pix of actors mugging for the camera, we want to hear from you. We will pay you a pittance for your trouble

(Let's see: getting up early, dealing with dozens of actors, lousy pay. Who could resist?)

And with that, we'll get right into the reviews. Lots of new shows get talked about today so put on your reading glasses and get to reading.

Coral McKendrick

the BUZZ

Reviews

Reviews

Reviews

Reviews

Reviews

Dirty and True

Delirium Flower Productions—MTC Up the Alley

If you've ever met the beautiful and hilarious Melanie Dahling and wanted to get the dirt on her dating history, this is the show for you. Plus she sings and there's a guy named Lukas Thiesen who plays guitar!

Ms Dahling's wit and timing are on full display in this 60-minute show about her relationship ups and downs. Woven between her hilarious and candid stories are the songs of Hawksley Workman, each capturing a moment, feeling, or memory for the actress/comedienne.

Thiessen and Dahling share a great back and

forth, and that easy partnership pays off again and again.

But this (mostly) one-woman story-telling show is at its best when Dahling is recounting her moments of naïveté with quick-witted charm and sharp self-deprecating humor.

Get ready for a cathartic rollercoaster through unfiltered adolescence and lost love.

Sebastien Ball

Grim and Fischer

WONDERHEADS—MTC Mainstage

I remember seeing *Grim and Fischer* the first year it came here, and I fell in love with it. When I saw it in the program again, I flipped.

Walking into a show and already knowing what's going to happen can sometimes heighten your expectations of the show, and such was the case with me. I can assure you that *Grim and Fischer* not only met my expectations, but surpassed them.

Once again, the full mask is used to portray so many expressions in an hour that I was left not knowing quite what to feel, but ultimately satisfied.

I should mention that the pre-show entertainment was considerably more adorable than I expected. Just like last time, but better.

Arden Pruden

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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One (Two) Woman Show**The Rising Star Academy of Arts—Playhouse Studio**

The premise is that two ladies have shown up at the venue, each one thinking she is going to be doing her one-woman show. Each proceeds to trick or bully the other into doing the two-person scene or song she wants to do, or getting the other off stage for a one-woman bit.

Kami Desilets and Chelsea Rankin bring an amazing amount of talent to the stage in this medley of musical and non-musical scenes; unfortunately the mechanism they use to bring them all together is strained. I found it hard to suspend disbelief when they go from being flustered because they don't know what scene they're going to do next to performing a perfectly choreographed duet.

There are definitely some funny moments in between the scenes, and Desilets and Rankin are entirely believable in their antagonism toward each other. The problem is not the performers, but the method they've chosen.

That being said, these two are ridiculously talented and the thread that strings these scenes together is just that, a thread; the majority of the show is spent watching Rankin and Desilets "desperately singing, dancing, and acting their hearts out". The edge that the competition added to some of the scenes is evident without being used as a hammer to beat the audience over the head.

In short, two very, very strong performers fill the hour with amazing performances, with bits in between that can be funny, but stretch the audience's ability to suspend disbelief. I enjoyed it. You probably will too.

*Eric Rae***Comedy Plus Time Equals Tragedy****See Smay Run—Rachel Browne Theatre (Crocus Bldg.)**

I don't know if shows like Saturday Night Live have a "no hanky-panky" policy instituted upon cast members, but the fact none of those performers appear to have ever rocked each others world while being part of the show's cast suggests volumes. A small traveling live comedy troupe with no hierarchy is a different matter, however.

Dana Smith and Tim Gray, two of the people involved in Shaw TV's *Week Thus Far*, star in this raucous but thoughtful romcom about two sketch performers who decide to take things to a whole 'nother level when they finally arrive at the point where both are single at the same time.

Subsequently, this takes their sketches to another level, too, to the audience's detriment. A Hall And Oates spoof is one example of a piece that gets desecrated. Watch out, boy, she'll chew you up.

Writer Smith has a keen grasp of the self-awareness of today's culture, and uses that to the couple's advantage with a bunch of crisp, sharp-edged lines. Add to that a chunk of the best element of comedy—cornball—and *Comedy Plus Time Equals Tragedy* achieves the tickling of your funny bone and the tugging of your heart strings at the same time, which hopefully doesn't produce any brain aneurysms.

Beau Hajavitch

This show is actually two plays cleverly woven into one presentation. One side explores the relationship between the characters and the other shows a series of hilarious sketches.

Some of the skits are downright ludicrous, and yet you can't help but laugh at them. In between the laughs, Dana and Tim explore the emotional path from friends to more-than-friends.

This smooth and well-portrayed script will leave you happy you saw the show, but angry that you have those awful Hall and Oates tunes in your head.

*Ray Yuen***Jumpman Bros....****Daryl's World Industries—Planetarium**

I'm so confused! I saw it and I don't know what it is I saw.

There was a green screen (cool!), a bunch of crazy people in weird costumes (neat!), some musicians (good!). The play got rolling, and then, Boom, the main actor confessed, "everything that could go wrong tonight—did." After that was divulged, the play ground to a halt!

All the elements mentioned above piqued my interest. It has all the ingredients for a very interesting show for those with a goofy playful spirit.

*Lisa Campbell***Parking Lots Improv: Stranger and Fiction****Parking Lots Improv—The Cinematheque**

What can I say? It's an improv show!

I saw this crew last year—the same five guys—and I must say, they really have stepped up their game.

I was laughing through nearly the whole show, and when I wasn't laughing I was grinning ear to ear. These guys are hilarious, and they're just going to keep getting better. I can tell.

*Arden Pruden***Love's Trajectory****The Dreamlife Players—Son of Warehouse**

We never find out their names but I sure lived the life of the male character—unfortunately—through every bad relationship I had. Funny that when I'm the stooge, I try to make things work, but taking a step back and watching this poor schmo, I kept urging him in my mind to LEAVE!

It took a long time for the actors to connect with the audience, perhaps because they rarely looked our way. Once it got going, you couldn't help but feel for the characters. The play is a bit of an emotional roller-coaster ride, and it ended a bit abruptly; I would have liked to see an additional scene tug at the heartstrings.

*Ray Yuen***The Good Hustle****Third Jerzy—MTYP Mainstage**

Baseball is my least favourite sport: it's sedentary, no contact, and wholesome.

Leigh Anne Parry and Megan Sekiya's devised comedy brings slapstick, butt slapping, and a twisted sports therapist to the game. Be prepared for gross-out humour and no narrative.

It's hilarious.

*Shelagh Pizey-Allen***Jennys of the World, Unite!****JENNY GERBASI****Councillor****FORT ROUGE/EAST FORT GARRY WARD****TEL: 986-5878****jgerbasi@winnipeg.ca****www.jennygerbasi.ca**

The Sparrow and The Mouse...

Sisterscene-Planetarium

Melanie did herself a great disservice by not mentioning in the Fringe program that she is THE Melanie Gall!! Famed for the hugely popular hits from last year: *More Power to Your Knitting*, *Nell!* and *Ne Me Quitte Pas Piaf* and *Brel: The Impossible Concert*.

We were completely drawn into the tragic tale of Edith Piaf's (the sparrow) life and loves. This tale is related through the eyes of her half-sister (the mouse), who shared Edith's life and career side by side. Melanie is a superb, mega talented opera singer, full of raw emotion.

The highlight of my Fringe—absolutely heavenly.

Lisa Campbell

The Beaver Den

Jazz Squared Theatre - MTP Mainstage

A Canadian small-town, small-time children's show called *The Beaver Den* can't compete with new-fangled Japanese anime and is in danger of being cancelled.

This subject elicits mixed feelings: Certainly these kinds of shows can provide a local (or in this case, Canadian) education mixed in with local entertainment to give children a needed understanding of their local environment. (And if it can be done using Winnipeg TV's greatest anti-hero, Marvin Mouse, all the better.)

On the other hand, you couldn't pay my 1972 10-year old self to watch *The Beaver Den* when the Flintstone Comedy Hour or the animated New Adventures Of Gilligan was on. So it's tough to watch this and root for the show's cast, knowing the proverbial other shoe is going to drop at any moment.

Everyone is cheerful and upbeat, although the songs are average and the play is a touch too long. Most interesting is the occasional out-

of-the-blue jab that suggests the writers have an acute itch to write something else a tad more cutting edge. Someone comments that Ryan Reynolds started his career in the show's cast; presumably his replacement was Reynolds look-a-like Richard Ferreira.

Beau Hajavitch

Kempe's Jig

Damsels & Swains Productions—RRC

If you are the fan of the Elizabethan Age, and the music of the time (as I am) this charming performance will leave you well pleased.

My interest began at the wonderful Jenny Prevue, where I fell in love with Josee Vaillancourt's full rich soprano voice. She is playing off impish Will Kempe (Brian Richardson), who is a lively musician and jigger who has just had his falling out with the Globe Theatre. He comes to Josee's tavern to drown his sorrows and incidentally entertain us all for the while.

The tale is not the thing—be prepared to sing, ring (bells provided), dance (free lesson), and enjoy.

Lisa Campbell

The Pit

Concrete Drops—WAG

Martin Dockery and Vanessa Quesnel play two lovers who wake up to discover their lives are not going anywhere any more—literally.

She can't pick an outfit, and he can't get out of bed. This stylized exploration of modern life benefits from great writing and terrific performers with great mutual chemistry. I particularly appreciated the way the characters slipped seamlessly into their alter ego characters and back.

Well worth the trip to the Winnipeg Art Gallery.

Kevin Longfield

This Prison: Or He Came through the Floor

Theatre of the Beat—Playhouse Studio

The show was engaging right from the start. The prisoner character was clearly mental, but the script was written so well that his madness wasn't overbearing, and was just an element of who he was.

The actor did a fabulous job of portraying this character. From the moment he began, I was interested. The visitor as well, though not as mental, played an amazing straight man throughout the piece, showing wonderful contrast between the two. Both performances couldn't have been better.

Arden Pruden

Outside Joke Lets You Be the Captain

Outside Joke—Rudolf Rocker

Outside Joke, along with a couple of folks from Lorax Improv with whom they share the venue, started with a great Ellen DeGeneres style warm-up prior to curtain.

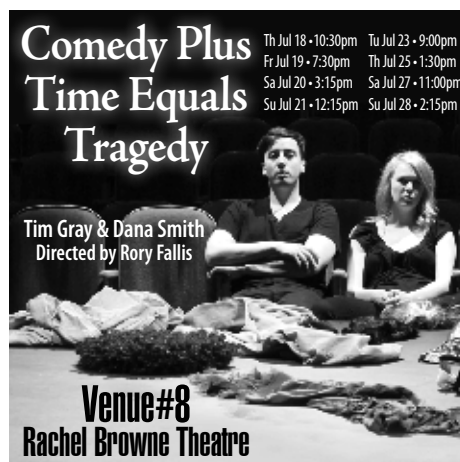
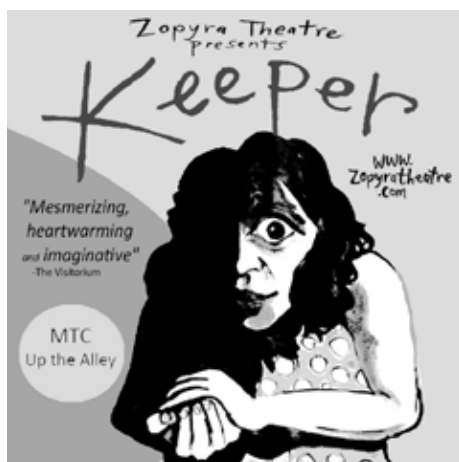
The title *Outside Joke Lets You Be the Captain* is a tad misleading. Usually the improv game involves taking several suggestions from the audience. Outside Joke decided to take only one item from the crowd and run with it.

They did tell us their speciality was "musical improv". I have to admit, these kids took this one item and were able to tell quite the elaborate story off the top of their heads, showing how talented they are at improv.

These 5 quite capable performers, (3 girls and 2 guys), were accompanied by a great supporting keyboard player.

The songs the group puts together were hilarious and fun to watch. The whole group looks like they have some great chemistry. So go be the captain, and give these kids one suggestion to play with and you will leave laughing!

Kevin Campbell



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



Dog Act

Nancan Boogie Productions—MTC Mainstage

Last night I saw two shows in a row where a man inhabits a dog's personality, *The Hound of Ulster* being the other one. What are the odds? Did playwright Liz Duffy Adams borrow from Irish mythology when writing this allegorical, post-apocalyptic play?

The script also has echoes of *Waiting for Godot* and *Mother Courage*.

The two main characters, Rozetta Stone and Dog, are on a quest to take their fading vaudeville show to China, and are beset by challenges along the way. Saying anything more would take up too much time and spoil the adventure.

Director, Kevin Klassen, does a great job of moving the actors through the story and makes great use of the MTC mainstage. The performances were all very strong in this challenging piece, with great physicality and total commitment to the text. My favourite moment was probably the four-part harmonies in the song. That, and perhaps the way that Coke and Bud shattered the "no saying Fuck on the mainstage" rule.

If I can work it in, I hope to see this production again. I know a second viewing will give me insights I missed the first time.

Kevin Longfield

2 for Tea

Superhero Boy Band Prods.—Son of Warehouse

I can sum up this wacky production with three observations:

1. The line-ups were not just for the tea!
2. These two UK oddballs brew up a hell of a show!
3. These zany characters just beg to be at the Fringe!

I was thoroughly entertained by these absolutely hilarious, mesmerizing characters, created by Aaron Malkin and Alistair Knowles.

Now go see this tea party and say cheese!

One other note: they are taking in signatures, email, etc. at Son of Warehouse for people who might have missed them (since they are selling out!). They are trying to setup an additional show after the Fringe at yet-to-be-named venue.

Kevin Campbell

They Call Me Mister Fry

Sew and Sew Productions —MTC Up The Alley

We are introduced to Mr. Fry, substitute teacher from Compton, Cal.

There is a world map on the far right, and another screen showing several artifacts. Mr. Fry proceeds to tell us the story of teaching in neighbourhoods with completely different social backgrounds. He uses clown-like teaching methods (i.e., balloon swords) through his alter ego, King Author.

He introduces us to two kids, Jasmine and Anthony, who are quite a challenge to teach. Mr. Fry feels he is in way over his head, and that he's working for combat pay as he refers to it. He's there through pain and hardship as these kids deal with loss.

Throughout the actor used real examples of schoolwork—notes and other documents he unfolded and showed to the audience.

He also told us one thing about this story—that was a true story he was sharing with us. Brilliant.

Kevin Campbell

Fire Women

Saucy Gal Productions —Playhouse Studio

Leigh-Anne Kehler (*Tales My Mother Never Told Me*- 2012 Fringe) never disappoints. A natural story spinner, she uses all of her body and one shawl to utmost advantage. Her shawl effortlessly, and—most important—so believably becomes anything she needs it to be—even hand puppets.

Every movement has clear and definite purpose and meaning.

She relates five enchanting tales from five different eras and cultures. She had the audience in the palm of her hand eliciting actual sighs and gasps and whispers of "Isn't she wonderful!" throughout the production.

If you wish to be transported, totally entertained and excited—be here. Exquisite!

Lisa Campbell

Serving Bait to Rich People

botwot productions--RRC

I'm not sure who to feel more sorry for: Alexa Fitzpatrick, because there were few bodies in the seats, or the few bodies, for having to endure the show.

The material was repetitive and not very funny. She struggled at times, and at other times, looked lost. Her props included a hefty glass of wine, which she drank greedily. She should have passed some out to the audience as well—I certainly needed one by the end of the show.

Ray Yuen

Never Own Anything You Have to Paint or Feed

Howard Petrick—RRC

I can tell that Petrick can be a great storyteller, but he wasn't today. He had spurts where he delivered convincing social messages, and then he seemed lost and unsure. These are the sorts of bugs you expect to see on opening day but I would have hoped for a better delivery by the third show.

Despite the hiccups, the message and social commentary are still quite clear and they give you reason to think again about society's less fortunate.

Ray Yuen

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



Good People Bad Things

Moving Target Theatre Co.—Rory Runnels Studio

The title of this production brings to mind the famous 1978 book *When Bad Things Happen to Good People*, in which Rabbi Harold Kushner explored the problem of evil. Winnipeg playwright Daniel Thau-Eleff, the writer and presenter of this work, is also Jewish and he also proceeds to examine the nature of evil, but unlike the former work, the question of God barely enters into the discussion.

In this presentation, which was 47 minutes in duration, Thau-Eleff stands on a small platform. Photos that illustrate his points are occasionally projected on the wall to the left of him, and a sound effect is heard now and then.

As he talks, Thau-Eleff seems to take a very nuanced view to the Holocaust as well as the Arab-Israeli conflict, as he tries to grapple with the nature of evil. He spends a fair amount of time trying to understand the psychology of Adolf Eichmann, one of the major organizers of the "Final Solution", but answers are not easy to find. Eichmann was not found to have any psychological pathology by the Jewish psychiatrists who examined him after World War II,

Thau-Eleff points out. With regard to present-day issues, Thau-Eleff shows some sympathy for the Palestinians in their conflict with the Israelis.

Throughout this serious historical and philosophical presentation, Thau-Eleff also weaves in his own story, mostly of when he worked on a potato farm, and he talks about a couple he knew there named Don and Madison. When he focuses on these people, he somewhat oddly has various photos of cute pairs of frogs in various positions displayed on the wall. It was comic relief, I suppose, in the midst of some very heavy material. Though I liked his energetically delivered talk, I had a hard time understanding what his tale of the potato farm and Don and Madison really added to his main topic, other than these two people were "abusive." Maybe he was talking about smaller-scale evil in personal relationships.

Konrad Antony

Erik de Waal's Tales from the Twilight

Ariel Angels--Warehouse

Reading Edgar Allan Poe is creepy; reading Poe in the dark is scary; having a master storyteller recite Poe is downright chilling.

De Waal's eerie tales will have you sitting on the edge of your seat, and sometimes jumping out of it with fright.

Ray Yuen

Once again Erik de Waal has succeeded in blowing his audience away with his tales, opening with a classic, The Tell-Tale Heart, and immediately pulling everyone in with his velvet voice. If there is anything that proves his mastery, it's the collective breath in towards the end of his first piece, as though the entire audience was holding their breath for nearly twenty minutes, myself included. The other three stories were just as enthralling, as one would expect them to be. He's done it again.

Arden Pruden

Bulls Heart

RA RA WAI Production--Warehouse

Veenesh Dubois creates an emotional ride where you grow to despise a corporate monster, only to feel for her later.

The show spends quite a bit of time developing the character as despicable and heartless, and not enough time on her redemption.

Overall, it's still an enjoyable effort.

Ray Yuen

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CHARLIE: A Hockey Story

Jim Sands Presents—RRC

This was a wonderful, unique story of hockey's past glory. Jim Sands tells us about how he grew up around hockey and it's famous history. He tests our hockey knowledge with song and story, about times with his dad growing up in Calgary. He also relates a major part of his love of hockey from his own heritage, in Charlie Sands, his uncle, who played with the 1932 Maple Leafs, (later for Boston, and finally Montreal).

He shares stories of his uncle playing with King Clancy, Ace Bailey, and the big bad Bruin himself, Eddie Shore. Included in the stories of these famous years, Jim relates this love for hockey with his love of the Bard, and his acting years. But he was always fascinated with the great hockey history of his uncle, including the notorious Shore-Bailey incident. Now I have read a few accounts of that infamous hockey history, and Jim was able to tell the whole story quite accurately. Oh, and in the interest of Shakespeare, and of hockey performed so passionately, I'll say one word, "Puck".

Kevin Campbell

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Beaver Den, The	Hear Lies Henry	Quest for the Cup
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birdy	I Hate Bill Pats Too: Almost Homeless	Self-Destructivism
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Confessions of a Fairy's Daughter	Kissing Sweet (2)	Strange Day at the Fringe
Confessions of a Redheaded... (2)	Little Pussy	They Call Me Mr. Fry
Dandyman	Love's Trajectory	This Prison: Or He Came Through the Floor
Dead Wrong	Lovely Souls	Titanic, The
Dirty and True (3)	Macabre Tales...	Water Wings
Dog Act	Miss Mumford's...	Wonderfully Amusing
Erik de Waal's Tales... (2)	Never Own Anything...	

MAKING CONTACT

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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
CanWest Global Performing Arts Centre (MTYP)
Planetarium

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