

# the Jenny Revue

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## "Flush Flesh"

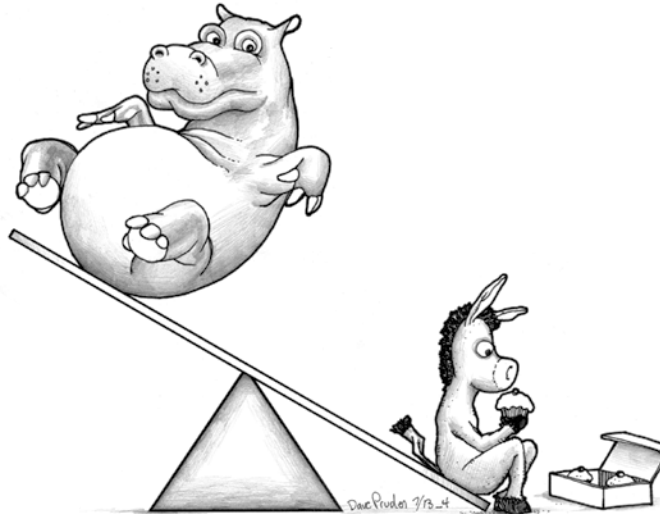
Fleshing! It's fleshing! While that sounds like it's a Zombie diet fad, it's just a spelling correction.

In our premiere issue, intrepid Jenny Revue, Lisa Campbell, wrote in her review of birdy: "... her characters needed flushing out to get us more in sync with what she is trying to convey."

**Damn Spell-Check**—Of course, to be fair, both fleshing and flushing are correctly spelled, but if Word's built-in, pain-in-the-ass syntax-checker can point fingers at every misplaced clause and sentence fragment I type, you'd think it could check definitions and context, and give me a heads up by way of that tinted, squiggly underline thing that is Word's way of saying, "You illiterate moron!"

Still, given the vast number and variety of typos and other random screw-ups perpetrated under Jenny's banner in the past 22 years, it's pretty small cheese. Nonetheless, apologies to Karie for inadvertently suggesting she plug up the toilet with imaginary people, (although it is probably easier than doing it with real people).

**Patio Talk**—Ran into Melanie Dahling (*Dirty and True*) and J. D. Renaud, (*Self-Destructivism*) at the King's Head last night. Both had contributed their talents to our Jenny PREvue show. Melanie told us that she only met



her co-star 3 weeks before opening night, (and just 10 days before PREvue!), and related their saga of trying to mesh unpaid rehearsal times with paid work schedules, and rehearsal space availability.

Really, it's a wonder they—or anyone—was able to come up with a solid five minutes 11 days prior to Fringe kick-off.

For those of you who wonder what I'm talking about (which I fear is all too many of you, all too often), the 3rd annual *Jenny PREvue* was held at the King's Head on July 6th. Seventeen companies gave samples of their works to an appreciative crowd of avid Fringeophiles.

It was a blast and provided a great opportunity to see a fabulous pool of local talent.

**Off the books**—Something you won't find in your program is this year's (not so) *Secret Midnight Cabaret*, which will run rampant upstairs at the King's Head on the final Saturday at, obviously, midnight. More details as they unfold.

Plan for a busy weekend. *The Jenny Awards* happens in the same locale, at 11ish on Sunday night—more about that later, too.

I have the night off but you don't. There're just two more issues to emblazon your Fringe experience in Jenny history. So get it to us by email ([jennyrevue@shaw.ca](mailto:jennyrevue@shaw.ca)), or jenny box before Friday at noon. See you Thursday.

Coral McKendrick

## the BUZZ

Reviews

Reviews

Reviews

Reviews

Reviews

### JURN.E

**The Lime Project Dance Co.—Rachel Browne Th. (Crocus)**

This was supposed to be a journey through time, reflecting on life, death, love, and loss. I didn't get that.

What I got was a beautiful display of talented dancers and music. The ethereal video accompaniment added another dimension to this visually stunning presentation.

Like Greek goddesses, the quintet of dancers dazzled the audience. I never thought that wiping up a spill could be so graceful. There were some minor synchronicity issues, but not enough to take away from the beauty of the dance.

The guide says 60 minutes but the show only lasted 40 minutes, which is a shame since I wasn't ready for it to end.

Ray Yuen

### Of the Stars and the Apples

**Elsa & Ellen Productions—MTC Up the Alley**

Considering that this is the first show these two have put on, I'd say they did well overall. The storytelling was beautifully done, and seemed to be from a world that had been intricately crafted before the show itself was written. These stories, however, seemed to take the front seat, and forcefully push the plot of the show into the back. I honestly had no idea what

was going on, who either of these people were, or why they were singing so much.

Perhaps it was a life story told through metaphors, but if that's the case then they went right over my head. The stories were lovely, the acting was good, but the plot was certainly lacking some.

Arden Pruden

### One (Two) Woman Show

**Rising Star Academy of Arts—Playhouse Studio**

I really, really liked it. I would watch it 40,000 more times.

Keira Jordan  
(age 10)

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# Congratulations to The Jenny Revue

for over 20 Years of reporting on the Fringe Festival



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**The Broken Ballerina****Springs Creative—MTYP Mainstage**

I have to admit, I was pleasantly surprised. When I found out that this play was an offering from a mega-church I was sceptical. My scepticism rose when I opened the program and saw a handbill for the church that looked more like an ad for an escort service. At that point I expected to see a high-pressure sales job for Jesus Saves.

Instead I saw a fairly competent, low-key, family friendly play. The performances were a cut above what you would expect from amateur actors, and the staging was inventive. The play itself borrows a lot from the *Wizard of Oz*, and some parts worked better than others, but that would not matter too much to a young audience who might not have seen the original concept.

This isn't top-drawer work (regardless of what the Freep reviewer said) but you could find a lot worse.

*Kevin Longfield*

**Room At Both Ends****Run Ragged Company—MTC Up the Alley**

Full Disclosure: I worked with playwright Dale Watts for 10 years. Dale has been offering his work at the Fringe for a few years now. Mostly he's focused on comedy, but this is a more serious effort about a man who is forced to reevaluate his life after a health incident.

Watt's trademark humour still surfaces and draws laughter from the audience. Although I consider this to be the best work I have seen Dale do, the script really needs some cutting. The text says everything, leaving the cast (and the audience) with little to add. This is most evident with his fellow patient, Angelo, who is little more than a *deus ex machina*.

Dave Pruden does a great turn as the main character, and Kevin Gabel does some good work as Pruden's son. If Watts had given the other actors more scope, they might have had a chance to shine as well.

*Kevin Longfield*

**The Show Must Go On****Random Samples Collective—  
Rachel Browne Theatre (Crocus Bldg.)**

This show does exactly what it sets out to do. One actor, charmingly and convincingly takes you along for the ride on his first acting gig, fresh out of performer's college. He's off on a cross-country tour of a three-man play, (*Rumplestiltskin*) for elementary students.

This is not deep, reflective theatre, but a very

entertaining true story that delivers great bang for your theatre buck. Ably done by a very hilarious and energetic performer from Victoria, B.C.

*Lisa Campbell*

**Television & Error****The Three Beggars—Alloway Hall (Man.Museum)**

This was a very funny and interesting pair of comedy pieces.

The first part, *Television*, followed a couple trying to sort out the issues in their relationship while the television blares in the corner. The TV show quickly becomes a satire of the real life situation, and the two situations begin to intermingle in ways that were quite humorous.

The second part concerned a dying man and the debate on which direction his soul would take when it departed.

The Devil represents his domain, while all that heaven sends is a substitute guardian angel. They review the files and debate whether he is a fine gentleman or a scoundrel. Which one to believe? In the end, the Devil makes a deal, but not before the old fart wakes up and changes the rules!

Two great plays in one, both written by Logan M. Stefanson who was in the audience at our show.

*Kevin Campbell*

**Radio: 30****the night kitchen—Warehouse**

Chris Earl plays a radio commercial announcer. You know the one—he has that control and the silky, soothing voice.

We see this professional doing take after flawless take on a advertising gig. He is provided cues from his cordial producer, Dave, as they tweak the ad copy.

Between takes, Chris shares his humble beginnings as an actor prior to getting into voice-overs. He felt an acting career was just not his bag, and there were commercial speaking jobs aplenty. He says that doing voice-overs is actually an easy job, so he'd rather, "Do a stupid job that's easy than an important job done lousy". As they continue to do takes, he shares the story of one famous voice-over king who, after a time, was no longer in demand, losing his edge and his style, but Chris would never fall in that trap, he's versatile, he's what the ad agencies want!

Now the advertisers suddenly aren't quite happy with the series of takes coming from Chris, who slowly starts to lose it, missing takes, adding alternative dialogue, having pitch prob-

lems, just falling apart. He starts to attack and insult the advertisers and his producer going completely off keel, until, near the end, we start hearing that golden voice again.

*Kevin Campbell*

**My Grandfather's Dresser****Mochinosha, the Wishes Mystical Puppet Co.—  
PTE Mainstage**

Take a piece of paper and write down all the different kinds of puppets you can think of. Every kind appears in this show, and more.

The transitions are a bit slow and awkward, and the puppetry a tad clumsy, but that doesn't take away much from the enjoyment of the show. Through the eyes of the young girl, we experience her grandfather's life via a series of folk tales—some ludicrous, some funny, and some sad, but all entertaining.

*Ray Yuen*

Please tell parents that this is a kids' show that they too will love.

Sweet Japanese folk tales brought to life with ingenious puppets of all shapes, sizes and materials.

It will entertain your children and tug at your heartstrings.

*Kat Rother*

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## The Hound of Ulster

### The Struts and Frets Players—RAW Gallery

They're back...although it may be a while before we see them again.

No myth is safe when S&F gets a hold of it; and this time Ireland's great hero Cuchulain is given a reverential and modern referential going over.

The jokes and swordplay are fast and furious (be sure to keep your feet and hands in tight). Better than that, the change that war and bloodlust can wreak in a young man is starkly present and by the end of the show the Ireland of then and now have merged. And yes... there will be blood.

Ron Robinson  
Pages/CKUW FM 95.9

This might be my favourite offering from this company ever, and that's saying something. They're one of Winnipeg's secret treasures, a truly unique theatre company. I cannot think of anyone else who can move from absolute silliness to intense personal drama without jarring the audience.

Their work always comes out of solid research, and their execution is always thorough. This production explores Irish mythology, and for those of you who have never read the legends, be prepared for quite a ride. Seating is limited in this venue, and some sight lines are not the best, so I would recommend buying advance tickets and arriving early.

Kevin Longfield

## Quilters

### Shoestring—Warehouse

Finally—a full stage after so many solo shows! Appropriately playing at the Warehouse, there is a young four-person band playing old timey music, and a huge capable cast.

I came to this based on word of mouth only, and I was not disappointed. This is a historical

play of the hardships and struggles of pioneer life in Canada. The quilting theme ties the tales together and is told primarily from the women's perspective.

The dancing, singing, stories, and acting (along with beautiful example of the quilting art) leave nothing to be desired. A great play to take the family, or a dear older relative, out for (an airing).

Lisa Campbell

## The Frenzy of Queen Maeve

### Bzzt! Trap Door Theatre—Planetarium

This is a clear case of word-of-mouth quickly filling seats. Good thing there are a lot of them at this venue, but get there early or buy in advance.

Read the program for the detailed plot. Take my advice and see some real theatre. My guts were being yanked one way and then, boom, the other. I totally identified with the cursed character of Aisling.

She is tragically felled by her oh-so-human lust and desire to better herself despite her heart. Her go-for-the-gusto attitude towards life has you cheering for her even as her life spins out of control toward the truly gut-wrenching finale.

Lisa Campbell

## Technocult

### Zero Zero One One—MTC Mainstage

I expected great things from this play, and hoped to be bedazzled by a combination of musical electronica and visual light arrays.

The prelude held promise as ominous audio greeted the menacing, caped characters. Then, it all went downhill, and fast. The cult leader's sermon sounded like it was really meant to recruit the audience, dedicating no less than a third of the play's time allotment to

an evangelical speech about technology (I'm still not sure if it was for or against technological advancements).

When the Technonomicron came out, I thought the action would begin at last. After a tedious amount of time watching and chanting to a video tunnel, the action began—and I'm very sorry it did. The journey devolved into a cult versus demon battle employing cheap toys (most of which didn't work) and a spinning wheel. The audience applauded to determine a winner but the only reason I clapped was because I thought it was finally over.

Ray Yuen

## Murder and Other Trivialities

### Rocket Summer—MTC Up The Alley

This fine trio of actors did a splendid 3-act play on murder and misdemeanours.

One was with a cranky old man taking care of his neighbour's home, which happens to be a meth lab. The neighbour has to leave town, leaving the old guy to watch for any funny business. And that's exactly what the old bugger, played hilariously by Colin Connor, gets himself into.

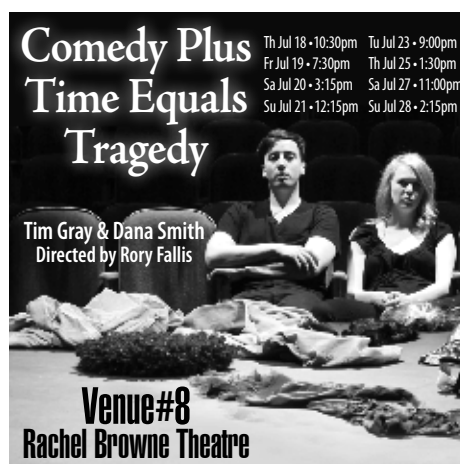
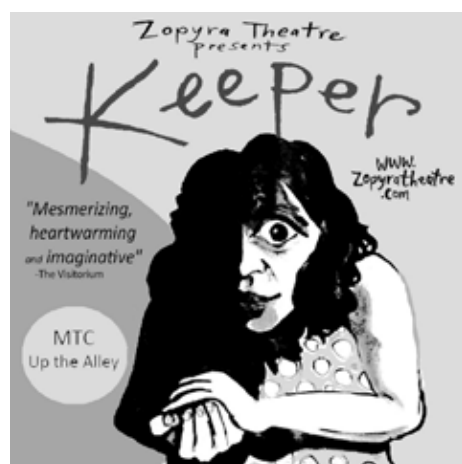
The 2nd act is about a fire investigator (again, a very funny Connor) trying to get the truth out of a restaurateur and an El Camino.

The 3rd act involves James and Elsie, a rich couple played wonderfully by Gonzalo Riedel and Cynthia Wolfe-Nolan, who are dealing with a failing marriage.

Elsie has a rather extreme solution. Hilarity abounds in the murder scene alone. And of course, Colin shows up as Dr. Peter Ivanovitch, the supplier of the poison.

All three acts were on the mark, funny and a slight looseness that made it fun for both the audience and the performers.

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\*\*



## Good Friday (Music & Madness)

David Parkin—Playhouse Studio

What I thought was going to be musical madness, ended up being a clinical depression concept album. What can I say? Toe tappin' this was not.

David Parkins proceeds to play (and I use that term "play" loosely) the piano through these depressing songs he languishingly wrote over time, sharing his depths of depression with basically a 3 cord progression...and I'm not a musician. Nor is he.

There was one depraved ditty that he virtually banged out on the piano, about him going on a "Killing Spree."

There wasn't much in this. David sang or, should I say, talked, his way thru his dark mind of depression in stories and ballads of depravity. At about half way through this um...performance, he asks us to stretch and flap our arms about just to make sure we were alive and still listening to this dribble. I think he put this whole production together more for his own therapy rather than us few poor saps. When you have to ask for applause, the show is over.

Oh, I'm not too nervous he'll find me and cut my throat or anything like that cause he says he doesn't like flyering...so I'm think I'm safe.

The Fringe Festival circuit is not really friendly towards therapy theatre. Now back to UK you go... where's Mr. Gee when you need him.

Kevin Campbell

## Lovely Souls

Seismic Shift Productions—Planetarium

His one-man shows have become must-see at the Fringe, but Winnipeg native Brent Hirose threw us a delightful curve ball this year when he dropped into town with the adorable Jenny David and *Lovely Souls*, a two-actor exploration of lying and loving in the Internet age. While Hirose's outstanding monologue skills are on

display in this show, Ms David, at times, outdoes him—with his own material. The scenes they share are some of his best-written work.

Both real and touching, while at times schmaltzy, Hirose and David give us glimpses of the intimate and sometimes frustrating task of being together when you have fallen apart.

*Lovely Souls* is a simple story with complicated characters and snappy dialogue. Brent Hirose brings sincerity and laughter to the plight of the misguided Jack, while Jenny David as Alice pulls at your heartstrings with ease and grace.

Together they bring life to these average looking misfits, and have you pulling for their relationship to succeed.

Sebastien Ball

*Lovely Souls* is an engaging two-handed relationship comedy. It is somewhat ironically titled, because, although the two characters are interesting, they are probably not "lovely souls", in that they sometimes behave in seriously bad ways.

The two leads, Jack and Alice, are charmingly played by Brent Hirose (the playwright), and Jenny David, in her Fringe debut. We see their first encounter and the progress of their relationship (even though Alice maintains that she is not Jack's girlfriend).

One of the best, most lifelike, scenes occurs when Alice shows up at Jack's apartment and asks a favour of him. Their initial awkwardness, with both of them holding wine glasses as some sort of defensive shield, as well as their transition to greater comfort, are very skillfully done by the actors.

Somewhat less successful, though, are the occasional monologues by each of these characters. Most of these speeches, though funny and well delivered, have nothing to do

with the main story of the relationship, and they seem to provide unnecessary breaks from seeing the chemistry develop between the leads.

To be fair, these short one-person segments do highlight the stresses that each character carries into the relationship. All in all, one of the most interesting aspects of this play is the idea of how people sometimes wear masks, and tell lies in relationships, and how difficult these falsehoods are to sustain.

Konrad Antony

## 7 Stories

Theatre by the River—WAG

This is a fabulous production of a great script. It's 90 minutes long, and some distance away from Fringe Central, but well worth the trip. I'd recommend planning an afternoon or evening over at the Winnipeg Art Gallery, because there's some really fine work on offer there.

In *7 Stories*, a man stands on the ledge of a seven-storey building, planning to jump if only the people who appear in the other windows would stop interrupting him. This production is everything a theatre production should be: an intelligent, script, beautiful language, sharp characterization, great pacing, and effective set design, the whole works.

I have just two minor complaints: the 100-decibel laughter who visited *Macabre Tales* was there, and he obscured some dialogue with laughter that sometimes left me mystified as to its motivation.

The other thing is that in one scene an actor embraced the window frame, putting her arm through an imaginary wall to do so. This gesture destroyed the illusion of a real building, and with it some of the tension created by the setting.

Kevin Longfield

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 18<sup>th</sup> to 28<sup>th</sup>  
Various times



## Little Pussy

John Grady—Playhouse Studio

This coming-of-age tale about a young wuss, who is bullied from the start of junior high to adulthood, has great delivery, excellent storytelling, wit and charm—all the essentials!

Yet I saw this gorgeous, tall, fit, lightly-muscled man who could have used his more than ample wit to talk or joke himself out of 99% of the predicaments he complained he found himself in.

He moans about being mislead into finding himself in the GIRLS sport of gymnastics. Think about it—thirteen-year-old boy, hormones, and 99% girls—who's in the better place, him or the so-called bullies?

Sympathy? He should have just smirked at the guys calling him pussy, and asked who was spending the most time with dewy young girls in leotards?

I didn't find this a tale of being bullied as much as a case of lack of confidence. You'd think the eighth out of nine siblings would have learned to stand up for himself quite naturally.

Great acting, didn't quite buy the premise.

Lisa Campbell

## Better than Bong Water

Slanty Shanty Prods.—Alloway Hall (Man. Museum)

This one attracted me because of the title... and it didn't let me down.

What unfolded on this busy, messy stage was a look at the drug culture. Upon finding their stash stolen, dealers Mary and Dave, investigate, along with their friend Jane who helps complicate the situation.

Though there were some holes in the script, the actors had great stage presence. Although the characters are involved in a shady lifestyle you kind feel for these lowlifes, particularly for Mary as played by Erin Essery. There are some poignant scenes with the relationship of these three characters. What ever you take from this play, it's a lot *Better than Bong Water*.

Kevin Campbell

## La Charade

Fantastico—MTC Mainstage

I went to a late night Monday show that did not have a big crowd, though it was fairly enthusiastic.

The premise is that the entire troupe of a variety show is missing except for a 'Reserve Reserve Assistant' (Rani Huszar) who must

fill in and do the entire show. The evening was hosted by Dandyman's Daniel Oldaker, who entertains the crowd during costume changes between bits.

Some parts worked well, especially the "To the Bone Burlesque", a dancing sketch with a life-sized man puppet, and the finale where Rani folds herself into a tiny clear box on top of a platform (during which I had an 80s flashback to Yogi Kudu doing the same thing on *That's Incredible*).

I'm certain many of the miscues and rough edges were planned, but sometimes it was hard to tell. In all, there are more hits than misses, but just barely.

Murray Hunter

## Quest for the Cup

The Horrible Friends—Studio 320

There weren't a lot of bodies in the crowd, but you would never have been able to tell by the laughter. These guys come up with some lines that make you roar out loud, and hitting each other with baseball bats can only add comedy. These kinds of shows are always more fun if you participate, and there are plenty of opportunities for you to add your voice.

Ray Yuen

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**SOLID GOLD MOORE**
**birthmark\_productions—MTYP Mainstager**

For a celebration of 20 years at Fringe, it was all very underplayed. While the songs were in fact from his past shows, and fitting the theme, they tended to be very difficult to understand, mostly due to the band that was coming on and off the stage, depending on the sketch.

It's very likely that the songs would have been much funnier if they were audible over the

music. There was one interesting element, and that was that the entire show was dependant on a wheel. The audience would spin the wheel, and whatever it landed on, he would perform. It was much more suited to a late night audience, and certainly to a much bigger audience than the one at the show I saw. If anything, it's interesting to see what he'll get stuck with next.

Arden Pruden

**Random Samples Collective**
**The Show Must Go On—Rachel Browne Th.(Crocus Bldg.)**

*THE SHOW MUST GO ON* at the Rachel Brown Theatre is Jeff Leard's second solo show to be performed in the Winnipeg Fringe.

Following his wild success with *Gametes and Gonads* (Jenny award winner in 2012) Jeff brings forth a brand new solo comedy about life on the road as a children's theatre actor. If you like storytelling, physical comedy, or laughing at the misfortune of others you have to see this show!

# SHOWS REVIEWED

2 for Tea	Good Friday (Music & Madness)	One (Two) Woman Show (3)
6 Guitars	Good Hustle, The	One Dollar & THE KEY
7 Stories (2)	Good People Bad Things	Outside Joke Lets You Be the Captain
Adult Entertainment	Grim and Fischer (2)	Parking Lots Improv...
Ask Aggie—The Advice Diva	Hamlet as Told on the Streets	Pit, The
Aspberger's; a Tale of a Social Misfit (2)	Hear Lies Henry	Promise and Promiscuity...
Battle of the Bastards	Hockey Night at the Puck & Pickle Pub	Quest For The Cup (2)
Beaver Den, The	Hound of Ulster, The (2)	Quilters
Better Than Bong Water (2)	I Hate Bill Pats Too: Almost Homeless	Radio: 30
birdy	I Love You, You're Perfect, Now Change	Red Bastard
Broken Ballerina, The	Jumpman Bros. ...	Room At Both Ends
Bulls Heart	JURN.E	Self-Destructivism
Charles Presents: Moby Alpha (2)	Keeper	Serving Bait to Rich People
CHARLIE: A Hockey Story	Kempe's Jig	Show Must Go On, The
Comedy Plus Time Equals Tragedy (3)	Kissing Sweet (2)	Soaring Height of Marshall Malone, The
Confessions of a Fairy's Daughter	La Charade	SOLID GOLD MOORE (2)
Confessions of a Redheaded... (2)	Little Pussy (2)	Sparrow and the Mouse..., The
Dandyman	Love's Trajectory	Strange Day at the Fringe
Dead Wrong	Lovely Souls (3)	Technocult
Dirty and True (3)	Macabre Tales...	Television & Error
Dog Act	Miss Mumford's...	They Call Me Mr. Fry
Erik de Waal's Tales... (2)	Murder and Other Trivialities	This Prison: Or He Came Through the Floor
Fire Women	My Grandfather's Dresser (2)	Titanic, The
Forget Me Not (3)	Never Own Anything...	Water Wings
Frenzy of Queen Maeve	Of the Stars and the Apples	Wonderfully Amusing
God Is a Scottish Drag Queen	Offices	

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