

# the Jenny Revue

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## Fringe Fraternizing



**I'm getting old.** How else do you explain that an hour of road hockey followed by doing a show has me sore for days?

We hosted what I hope will be our first annual road hockey challenge last Sunday afternoon. We invited all of the hockey themed shows down to Albert Street, threw down the gauntlet, and played an exhibition game between *Hockey Night at the Puck & Pickle Pub*, *Charlie: A Hockey Story*, and *The Horrible Friends' Quest For The Cup*. Our good friend Satan was the referee, and once we'd thrown around enough trash talk to exert our dominance, we offered to take on all challengers. A few members of *Macabre Tales* joined the fray, as well as a few friendly fringe faces not engaged in shows this year.

More than a couple of us have bumps and bruises to show for it but it may be the most fun I've had at the Fringe so far this year. The determination it took to get up the stairs into our venue afterwards was testament to the fact that I'm not as young as I used to be, but we're still doing it all again on Saturday.

But that's not really what I want to talk about. There was a day not so long ago that I couldn't walk into the beer tent without recognizing people at almost every table, and could very quickly get myself into one drinking game or another.

Those days have been gone ever since they stopped insisting on a ticket stub or a

performer ID to get you into the beer tent oh so many years ago. (Jesus, HOW many years ago?? I am getting old!)

But that's not exactly what I want to talk about, either. I've had more than one conversation this year about how sad it is the festival keeps changing, and how diluted the audience base is becoming with the number of shows and venues constantly expanding, and how the evils of pre-reviewing shows from other festivals are the Fourth Sign of the Apocalypse.

I could go off on that rant for days, but I've had a change of heart. I took Red Bastard's advice and stepped outside of my bubble. I turned off my preconceived notions of the evils of all-things-new, and shelved my anxiety just long enough to say hello to some people I didn't know. Not to handbill them or because I needed someone to drink with, but just to say something nice to them.

So I approached this group and told them they looked great and like they were having a lot of fun, and that I hoped they were enjoying the festival. And Fringe folk being who we are, they were very receptive to meeting someone new as well. So I asked where they were from (Toronto) and if they were doing a show (yes) and what it was (*The Beaver Den*). And we talked about how much they were enjoying Winnipeg and everyone they'd met so far, and how happy they were with their first fringe experience.

And we ended up joking around most of the night until I gave them all a ride to their respective billets and they told me that no one

### From The Editor...

You're getting a break from me today so we can let Horrible Friend, and Jenny Awards host, Shawn Kowalke, pontifi... I mean, wax all maudlin about the Fringe, and how he wants to embrace everyone's face.

This is our penultimate issue. Final Friday usually means the final Jenny of the season, but somehow a deluge of rain turned into a trickle of copy, with intermittent sprinkles of Internet access. (If you live in the West End and are on Shaw, you know what I mean).

I will fill you in on Saturday's *Midnight Cabaret*—though their ad, in today, should give you a hint as to the probable cast—and Sunday's *Jenny Awards*, in our hail and farewell issue, tomorrow.

That's Saturday. Anything you hope to have squeezed into our final pages has got to be on my screen by 7 PM, tonight, Friday, July 26th.

'Til then: eat breakfast, (beer doesn't count), mine your last veins of stamina, and Fringe til you drop...no doubt asphyxiated by some guy embracing your face.

Coral McKendrick

in Toronto would have done something that nice for them. And I now have another best moment of the Fringe so far.

I'm sure I'm not done bitching about how the times they are a-changing, but for now I'm making a point of embracing every new face I see as someone else keeping this festival vibrant, rather than as a young upstart or any sort of competition. So take Red Bastard's advice, or if you haven't seen his show, then at least take what portion of it I'm sharing with you.

Step outside of your comfort zone, embrace the unknown, and ignore your preconceptions. Our festival is getting better and better every year, and every new face is just someone else who knows it. Say hello to every one of them you get a chance to, and thank them from the bottom of your hearts for learning what we already know about the best festival in the world.

Shawn Kowalke

**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



**Peter Bjornson**

MLA for Gimli  
204-642-4977  
1-866-253-0255  
PeterBjornson.ca



**Rob Altemeyer**

MLA for Wolseley  
204-775-8575  
RobAltemeyer.ca



**Deanne Crothers**

MLA for St. James  
204-415-0883  
DeanneCrothers.ca



**Flor Marcelino**

MLA for Logan  
204-788-0800  
FlorMarcelino.ca



**Nancy Allan**

MLA for St. Vital  
204-237-8771  
NancyAllan.ca



**Jim Rondeau**

MLA for Assiniboia  
204-888-7722  
JimRondeau.mb.ca



**Kerri Irvin-Ross**

MLA for Fort Richmond  
204-475-9433  
KerriIrvinRoss.ca



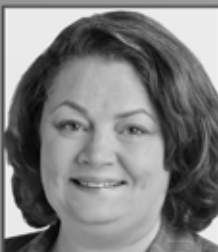
**Sharon Blady**

MLA for Kirkfield Park  
204-832-2318  
SharonBlady.ca



**Kevin Chief**

MLA for Point Douglas  
204-421-9126  
KevinChief.ca



**Jennifer Howard**

MLA for Fort Rouge  
204-946-0272  
JenniferHoward.ca



**Matt Wiebe**

MLA for Concordia  
204-654-1857  
MattWiebe.ca

## Grumpus Gets Revenge!

### THEATRrePUBLIC—MTYP Mainstage

Ken Brown is a witty and charismatic storyteller.

This show is worth the trip to the Forks for any fan of *Corner Gas* humour or witty sci-fi fun reminiscent of *Hitchhiker's Guide to the Galaxy*. Any young comedy or sci-fi fan should get over here and witness the magic!

Vera Watson

## Apocalypse Clown!

### Xanadoo Ink—MTYP Mainstage

I'm glad I didn't bring any kids to this clown show. If they would have asked me "what happened?" I would have had to reply, "I don't know."

As far as I can make out: clown meets clown—clown falls for clown—clown dies—clown falls for chicken—chicken dies—clown dies.

It's not exactly kids' material and it's not adult material either (since it's not funny). The best scene involves a parallel to *Romeo and Juliet* but that segment didn't last very long. Neither did the show, as the 40-minute span is well short of the advertised 60 minutes (mercifully).

Ray Yuen

## The Washing & The Carpenter

### Corporeal Mime Theatre—Planetarium

This elegant and professional mime artist is amazing to watch.

Giuseppe Condello, brings a history of mime with his presentation of Etienne Decroux's 1931 *The Washing and The Carpenter*.

He shared some serious art with us, both in his two stage presentations and a film.

He took in some Q & A at the end of the set and someone asked about "40 Below Mime," a troupe Mr. Condello founded here in Winnipeg before moving on to the world stage—an amazing artist and a rich history.

Kevin Campbell

## Taxidermy: The Musical

### Shawawawa Productions—MTYP Richardson Hall

This was one of the most ludicrous things I've ever seen at the Fringe, and I loved every minute of it.

The zany concept is handled ably by the four young actors, who all gave impassioned performances. The songs were so catchy and engaging that I would've happily bought a cast recording if one were available.

There were a few minor issues, but nothing

too bad. At times, the cast could've used microphones to be heard over the music. And the script would benefit from further editing, and possibly expansion, as the characters' motivations are not always clear.

All in all, it was absolutely hysterical and thoroughly entertaining.

Dan Augusta

## May & Alia do Pirates! (of Penzance)

### May & Alia—Son of Warehouse

Even the bits where they were off harmony didn't take away from their superb voices. The songs carried this show, although the gags and comic routines were entertaining as well.

This mostly fast-moving show had a few lulls, but some audience interaction got things rolling again. If you like musicals, you'd definitely enjoy it.

Ray Yuen

## Hot Thespian Action

### Hot Thespian Action—Gas Station

Wow! This is how to do sketch comedy. There was nary a dud in the dozen or more sketches this Winnipeg quintet packed into their 60-minute show.

The only down side was sometimes the laughter overwhelmed the performers' voices. Get there early as they have been selling out.

Murray Hunter

## Canuck Quixote

### Colin Godbout—Duke of Kent Legion

Anyone who loves the guitar—especially Spanish style—will adore this. (We are weirdly swamped with great guitar shows this Fringe).

Colin Godbout is a serious musician who touchingly assumes we all share his great depth of musical knowledge. He is so in love with music, and passionate about his instrument—a beautiful, rich six string, made by Alejandro Cervantes. How appropriate for Quixote adventures!

He has lovingly crafted this show with such care and attention to detail. The program itself is a work of art. He changes attire to suit each Canadian artist he is honouring, and has fascinating pictures, albums and audio tracks of some of them.

The audience was totally appreciative, and full of loud praise at the end of the show.

Please attend this if you have a love for music and music history.

Lisa Campbell

## Dirk Darrow: NCSSI...

### Tim Motley—MTC Up the Alley

As you expect, Dirk is slick and smooth and delivers a well-presented and entertaining solution to a murder mystery. There's a lot of audience participation that leads to some genuine hilarity.

He executes the slight-of-hand tricks expertly, especially the suicide number. The only "what the heck" moment came from a meaningless dance routine to an equally meaningless combination of hit songs. Fortunately, the dance portion only lasted a couple of minutes and we returned to the gist of the show.

This show sold out very quickly, so I would reserve early to avoid missing this clever effort.

Ray Yuen

## Rope

### The 28th Minute—Alloway Hall

Any show with a running time over 75 minutes makes me nervous, but this particular 90 minutes went by faster than any other 90 minutes so far at the Fringe.

Even the banter during the before dinner scene was fascinating, the actors were interested and so was I. The script flowed from relaxed to tense beautifully.

I would like to give a shout out to the director, Thomas Toles, for jumping in, last minute, as Mr. Wilson, due to the original actress being hospitalized—and to the cast for the on-the-spot pronoun shift.

Extremely well done!

Arden Pruden

## Fracture

### Good Women Dance Society—MTC Mainstage

Broken (or fractured) into two segments, the show starts with characters emerging from their embryonic sac, backgrounded by music à la Pink Floyd during their heavy stoner days. The struggle lasts a little long, with the first dancer appearing fifteen minutes after curtain-up.

The routine uses the sac as a metaphor, first as a protector, then as a suffocator. You get glimpses of the obviously talented dancers, but the sac ends up in the way of any liberated movement.

The second half gives the actors more opportunity to showcase their abilities. Aside from the sounds of fracturing glass, I don't see any other connection.

Ray Yuen





Photo by Dave Nishikawa

Jazz Squared Theatre members entertain the lineup to their show *The Beaver Den*, a tail-slap-happy dam musical that eats trees for lunch.

## Jesus' 13th Video

### Forget-Me-Not Productions—The Playhouse Studio

See the program for the complicated plot description. Had heard nothing about this, so doing my duty I plunged in.

The play, well-written by Frank Bowman, is based upon a clever concept. The premise is unique, intelligent, and thought-provoking.



What would Jesus have to say if he returned to present-day earth and went viral?

Hilarious, as well as believable, Jesus' comments were exactly what you would expect from a truly wise, compassionate and thoughtful son of Mary and Joseph. He states that he prefers to be called this, rather than Son of God. Did you know Jesus was GLBT friendly?

The one thing that spoiled this otherwise pleasing play, was the imbalance of talent between the three actors. The two males (James Fehr as the TV host, and Vince Thoreson, as Jesus) were superb. They were well suited to their roles, doing them full justice.

Unfortunately the sole female, Adrienne Windfield, was stilted and flat. I just wanted to shake her, and scream- "Emote woman emote, this is your chance!!" For Christ sake, she has a riot, never mind a potential disaster, on her hands, and she sounds like she's making pedicure appointments.

Otherwise an interesting, cerebral effort that could have been much more.

Lisa Campbell

This show, a Winnipeg-based production, had one of my favorite casts that I have seen at this year's Fringe.

Vince Thorson is the hirsute "Jesus", speaking with a Middle-Eastern accent and dressed comfortably in a white button-down shirt, shorts, and sandals. He really looks and sounds like Jesus, only slightly modernized in his appearance and knowledge, talking about things like *The Matrix*, the 2008 financial crisis, and using the Internet to "set the record straight."

James Fehr is Adam, a TV talk show interviewer, whose professional code needs him to ask the hard questions, while his own personal need to believe in something seems to conflict with that.

Rounding out the cast is Evelyn (Adrienne Winfield), Adam's efficient and businesslike young producer who tries to reign in his slight tendency to let his interviewee go on wild tangents. All three actors embodied their roles superbly.

This Jesus takes the point of view that "his" teachings were corrupted by the churches that came after him. (This is not a completely original point of view; Nietzsche expressed similar ideas in his 1895 book *The Antichrist*). Still, the conversations between Jesus and Adam, with Evelyn struggling to encourage Adam to stay on course via an earpiece, are interesting and thoughtful.

One thing that I found a little hard to follow, was the plot point that dealt with Jesus' thirteenth YouTube video. I got that this Jesus had posted several YouTube videos, and that this thirteenth video had something to do with knowledge about the September 11th attacks, that the US federal government wanted to suppress. This leads to a crackdown, but the exposition was not very clear to me.

I much preferred the acting of the three performers, as well as the earlier philosophical discussion, to this attempt to inject some action into the proceedings.

Konrad Antony





Photo by Dave Nishikawa

The Circus Firemen from Australia demonstrate that when it comes to entertaining friends and family, nothing beats a big red nozzle.

## Timeless

### Drive Dance—Rachel Browne Theatre (Crocus Bldg.)

Drive Dance is always a Winnipeg Fringe must-see, and this year is no exception.

There are three kinds of dancers in the world. The first are non-dancers, (basically people who can't dance). The second are dancers who follow choreography, basically move their bodies as they are told. The third are dancers who embody the choreography. They radiate sorrow or joy or anger or whatever emotion the piece conveys.

Drive Dance falls squarely in the third category. In *Timeless*, they show a good range of their emotional capabilities.

*Timeless* consists of six dance pieces, three solos and three ensemble performances. The pieces range from very energetic to very simple, funny to sombre, and uplifting to crushing, all performed with unparalleled artistry.

The three solos really highlight these extremes, with Kathleen Hiley's *Twilight* being a slow, simple, mournful dirge of a dance, and Robyn Thomson Kacki's *Mini* being an upbeat, fun, playful romp. Arlo Reva's *Feathers* sits somewhere in between, and while it is more open for interpretation, I saw a beautiful, dedicated dancer start to show the toll such life can take (intentionally, as part of the piece). Reva is wonderful throughout

I only have one real problem with the whole thing. Before the final performance, a short film plays of Hiley, Reva and Thomson Kacki performing other pieces. At the end of this performance, the show times are listed for *Timeless*. While I enjoyed the short film, this made it seem like a commercial, which seemed really out of place.

The final performance, *The Beating of Wings*, stood out for me, but I went with a few other people, and each had their own favourite piece. I can't say which one is 'best'. You'll just have to go see it for yourself.

Eric Rae

## Limbo

### Andrew Bailey—Cinematheque

YEAH! He's back from Victoria. I did not realize this was Andrew Bailey, who absolutely charmed us with his play *Adversary* in 2012. (Remember the inner church caretaker?) I'm so glad I didn't miss this one by accident.

This guy's witty style of monologue, based on real life, is reminiscent of (gasp!) T. J. Dawe.

He plays with us like a rubber ball. Up, tears of laughter—down, his (aborted) suicide attempt. Hell—he even makes that funny.

I'm too Fringed out to try and tell you how great this guy really is. Just go. You can thank me later at the King's Head.

Lisa Campbell

## Jennys of the World, Unite!



## JENNY GERBASI

Councillor

FORT ROUGE/EAST FORT GARRY WARD

TEL: 986-5878

jgerbasi@winnipeg.ca

www.jennygerbasi.ca



Photo by Dave Nishikawa

Winnipeg's Dirty Catfish Brass Band having a blast. They've got all the right sizes and shapes, and the sound is all brass, all big, and all in time.

## Poe and Matthews...

Grumble Productions – PTE Colin Jackson

This is a truly fun show for anyone looking for physical comedy and general silliness

I was a bit apprehensive of seeing a show with only two actors and a trunk on stage, but I was wonderfully surprised.

I normally don't like slapstick comedy or anything Three Stooges, but they carried it off brilliantly, and kept the audience laughing and engaged for the entire play.

I strongly recommend this for anyone looking for a good time. Anyone who liked *Sherlock Holmes: The Case of the Hansom Cab Killer* should definitely see this!

Fae Wyvern

## Fat Sex! Steve Larkin's Body...

Steve Larkin—Planetarium

Yes, that's Steve Larkin's body in the program...well, maybe not. But he's back in fine

poetic shape as he shares his life through prose and rhyme.

He tells us about the poet in society and different cultures, and why he has to tour with his real name versus the fake names he's used at festivals.

Steve is funny, but thought-provoking. World issues and politics are constant themes in his prose.

He attacks the women's magazine publishing world with a wonderful send-up, filled with convincing concepts about what sells woman's sexuality in *Fat Sex*.

And of course, what would a Steve Larkin show be without having some fun clapping and dancing, and singing drinking songs.

Go see this working class poet and you will not be let down.

Ok, you'll have to sing along a couple of times, but he's worth it!

Kevin Campbell

## My Dad's Deaths

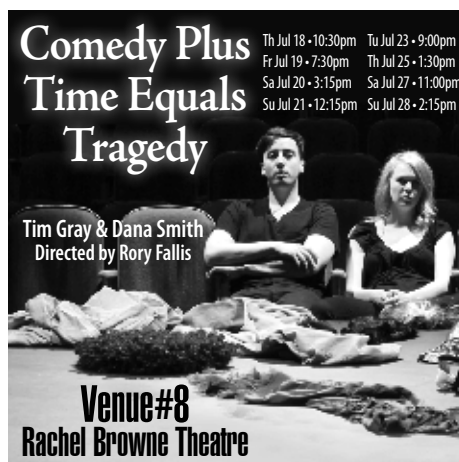
JonBennettComedy.com—Shannon's Irish Pub

Jon Bennett is back with another comic tour de force after last year's *Pretending Things are a Cock*. For those who didn't see his show last year, don't be afraid of his previous title. Jon is a master storyteller and comedian whose multimedia performances are hilarious.

In his new show, we're treated to more stories about his family and how they were all convinced that Dad had died many, many times, usually due to some odd accident/occurrence. Not to give any spoilers about the deaths, but each time it happens Jon reflects back on their relationship and the ways he disappointed his Dad.

There was not a huge crowd, which is a shame. The Pub is only a 6-minute walk from Portage Place (the same as the Art Gallery), and you can enjoy a frosty beverage and some pretty good Irish Stew as well, so go and check out this very funny man.

Murray Hunter



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\*\*





## Jem rolls ATTACKS THE SILENCE

### big word performance poetry—King's Head

Dear Jem:

Kev and I just wanted to thank you again. Do you realize you've been having us over for dinner for 11 years? We look forward to the laughs and food every year. Don't know how you manage to throw it together as you're never in the kitchen, just outside telling strangers how great 'our' evening is going to be!

The conversation is always hilarious, though mostly one-sided- you do tend to monopolize the conversation. We are allowed to chime in here and there between howling with glee, and you do ask our opinion from time to time.

We always look forward to finding out what's new with you and what's presently on your mind. You really have changed a bit over the years. You don't yell quite as much as you used to, but you've lost none of your edge—just refined it.

You've also become more handsome and dapper in your attire. Our summer would never be complete without our visit together.

We'll see you one more time at the *Secret Midnight Cabaret* on Saturday.

Wishing you great success in Edinburgh!

Regards, Lisa and Kevin Campbell

P.S. You still owe me that drink you promised (in front of all those witnesses).

Lisa Campbell

## A Steady Rain

### Yellow Bird—Planetarium

*A Steady Rain* is one of the best-acted dramas I've seen at the Fringe for some time.

Joey and Denny (played brilliantly by Kris Novak and Jimmy Elston) are Chicago cops in this story of intrigue, deception, and comradeship in this gritty story of police procedure.

The story is augmented with simple backdrop

slides of rainy weather and different locales, backgrounding the actors as they switch from scene to scene effortlessly.

With earthy street dialogue and true to life police drama, they performed the script flawlessly with a twisting plot that keeps you riveted to the end.

These two fine actors will go far in this business, and this production is one of the most refreshing shows I've seen in a while.

Please go see this, you will walk away very, very pleased at seeing something this well presented at the Fringe.

Kevin Campbell

## Against Gravity

### Mind of a Snail Puppet Co.—Son of Warehouse

This show has an odd charm to it, and you need to put yourself into a certain mind set to truly appreciate it. Being as tired as I was when I saw it, this show left a spectacular impression in my mind. However, you don't need to be tired to see this, seeing as the rest of the perfectly awake audience was enjoying themselves as well.

While one woman told the story with shadow puppets and a retro-projector, the other was the lone guitarist and actress for the entire soundtrack and all the characters.

Long story short, this ever so slightly trippy show was brilliantly put on, especially considering there were only two women.

Arden Pruden

## BE A MAN

### RabbitRePublic Theatre—MTC Up the Alley

The program description is completely accurate. This is a remount of this sold-out show, well worth seeing for the first or second time.

They opened the show with *Barrett's Privateers*, a folk anthem, joined uninvited by enthusiastic audience.

They cover various types of men and their experiences from the male perspective. It was moving, and poignant to share the point of view of a father not-to-be as he supports his girlfriend through an abortion. They cover so much: rappers, gang members, teens, drunk, sober or high, monster truck rallies, beat-downs; the list goes on and on.

Honest, hilarious, touching, they never lose your attention. All four members are overflowing with talent as they sing, dance and perform their way into your hearts.

Lisa Campbell

## EPIC PITCH

### A Vagrant Theatre—Cinematheque

Wow. This was a show—an amazing one-woman show. The actress was extremely engaging, and the show was full of audience participation.

The bigger the audience, the better the show. She gets everyone involved at least once, and seems to have an infinite supply of energy while doing so. This woman deserves bigger audiences.

Arden Pruden

## African Folk Tales with Erik de Waal

### YAP Theatre – Kids Venue (Crocus Bldg.)

Once again, Erik de Waal has succeeded in engaging and entertaining the kids in his audience, as well as the adults.

While most people, especially storytellers, want audiences quiet and respectful, Erik knows that kids don't want to be quiet, and the more chances to pull them into the story with him, the better.

Arden Pruden

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



## Quickies With Chekhov

**This Reality Theatre Co.—Rudolf Rocker Cultural Ctr.**

This is a series of six quickies—short shows inspired by the works of Anton Chekhov—so, six short reviews to match.

*Anyuta* was basically a reading of a short story, with the characters acted out as it is read. The actors hand the roles off seamlessly, switching gender and status with ease—a very good concept done very well.

*After the Theatre* was the reading of a short story over a looped video that played three or four times. There is no acting of characters, and while the story is read in a very lively and expressive way, it didn't really hold my attention.

*At the Barber's* is a scene of a man going to get a shave. Doesn't sound super interesting. Wrong! On stage, the actors create a mirror effect where two people speak the words and go through the actions of the scene, and two others mirror them. That's not interesting—it's a boring scene twice. Wrong again! After a short time, a bombshell is dropped (not literally) and the mirror effect takes on a new life. Very well done.

*The Chorus Girl* is a short scene where a wife confronts her husband's mistress. Now that is inherently interesting. It is performed well. Not much else to say, it's just classic theatre done well.

*Savages* was the most stylistic piece of the show. It was grotesque (in a good way) and disturbing. I'm not exactly sure what happened (not a bad thing), but it had something to say about masks people wear to please others. Disturbing, but intentionally so.

*The Siren* was about a group of people trying to get through a door that wouldn't open and a man describing the finer things in life with such zeal it is absurd and hilarious.

OK, seven short reviews. The transitions were done right there on stage, in the open, but made interesting in various ways by the cast. Performances were strong, though to varying degrees.

Overall, a fun show that runs the gamut from disturbing to hilarious.

Eric Rae

I studied Chekhov in University, so I was eager to see this. Turns out all that studying wasn't necessary to enjoy this sweet, enthusiastic romp.

A nice young cast of five took us through six short plays (they promised us quickies). Though young in years, this able team whizzed through this with seamless scene and costume changes.

They also use a screen to add to some scenes and even included some puppetry.

I was surprised to see one of the actresses reading from a script (albeit it was a really long piece) this far into the Fringe. I found one of the vignettes (*The Chorus Girl*) particularly memorable.

One of the actresses (the wife) besides being very talented, was also the owner of the most beautiful face I've seen anywhere on stage. I had no complaints with this play as it does well what it sets out to do.

Lisa Campbell

## Macabre Tales of Horror and the Macabre 3D

**Puppy in Pants Productions—Warehouse**

Loved the first two instalments, so I couldn't miss the third. This play actually delivers exactly what it claims in the program. The pre-show antics were scary with the show starting as soon as you entered the theatre. The performers are creeping around spooking us as they mingle pre-show. All the huge cast deserves credit for their work but, as usual, the drunken devil steals the show everytime. George McRobb, just personifies Satan to perfection. He revels in the pleasures of the flesh—alcohol, sex (solo as well), and just plain murder and mayhem. He is listed first of the three writers, deservedly so. He

runs this 3D creep show from his skeletal throne (worth a look on its own) with wit and wickedness. I was pounced on, scared, sprayed, and hit by props on two occasions. You will NOT be snoozing during this multi-media horror extravaganza as is it grabs you and does not let you out of its claws. Bravo!

Lisa Campbell

Definitely the best Fringe show I have seen this season. If you are looking for a night of fun and hilarity with clever props, fabulous delivery, and Satan himself as a guide, see this show! They deserve to fill the whole venue, as the fun and laughs increased with each story to an epic finale. Sheer brilliance.

Fae Wyvern

## Quest for the Cup

**The Horrible Friends—Studio 320**

Luke and Shawn have compiled a great number of games which allow audience members to wail on them with plastic bats. They've also built a great rapport over the last few years and their back and forth is like a championship ping-pong match.

*Quest for the Cup* is an outstanding formula for an improv show, pitting the 'friends' against each other head to head. The addition this year of referee and improv grandmaster Alan McKenzie, on hand to score the games and lend a hand when the games go awry, puts these guys over the top.

No subject is taboo. No innuendo is left alone. And both men will quickly drop an f-bomb whenever they warrant it necessary, but it's clear these two are having fun and so does their audience.

The next four shows pit the Boston Bruins vs. the classic Winnipeg Jets. So get out there and support the home team or join in and be a horrible friend by crushing Shawn's spirit.

Sebastian Ball



## It's another (not-so) SECRET MIDNIGHT CABARET Doctor Caligari's Bristly Cabaret

—OR—

Bo Dirk Explores Grim Little Pickle Pit And Lets Pro-Hockey Circle Save 66 Red Sparrows, As Melody Hitchcock Asks "Possible For Epic Show Melody To Thread True Yarn Nowhere, Please?"

**SHOWTIME: SATURDAY, JULY 27, MIDNIGHT**

**PLACE: THE KING'S HEAD**

**TICKETS: \$10<sup>00</sup>**

Tickets go on sale at the door at 10 PM

Proceeds to Winnipeg Harvest







Photo by Dave Nishikawa

A live Jenny Box captured in the wild.

### Comedy Plus Time Equals Tragedy

#### See Smay Run—Rachel Browne Th. (Crocus Bldg.)

I enjoy sketch comedy, laughter, drama, and two great performers who display sincerity and honesty in what they do.

Join Tim and Dana as they show the audience what it means to put on a great show and suck the audience into their world. Solid performances, side splitting laughter, and, above all, honest, heart felt delivery makes this show a must see at this festival.

Get in line now before it's too late.

Joel Passante

### Here Lies Henry

#### Murball Productions—Studio 320

Upon hiking up 3 flights of stairs to get to the venue, I was wondering what kind of show I was getting myself into. We are introduced to Henry, a bundle of nerves, who is planning to share some very deep dark secrets with us. This nervous Nelly proceeds to lie his way thru this highly kinetic script, and makes you wonder 'is he for real, or is this all just a big wopping fib?'

Did he really murder someone? Does he have a sister? Or is he just trying to have some fun?

Henry has some big issues to unburden himself of or burden us with, depending how he delivers them.

Wild, wacky, and nerve-wracking! Just try to read between the lies this fine actor spews out.

Kevin Campbell

### 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

### Confessions of a Redheaded Coffeeshop Girl

#### Black Sheep Theatre—Warehouse

I recently saw *Confessions of a Redheaded Coffeeshop Girl*, and I must say I was quite impressed.

Although this show does not have sword fights or adventurous twists, it does have this: an honest look at a rite-of-passage that EVERY graduate must surpass. She brings you through her year at the 'Coffeeshop' with humour, light-heartedness, and just the right amount of cheeky wit. Her 'world view' is accurate for someone her age and she just tells it like it is.

You should see this show—it is worth seeing simply to hear her sing (she retreats into the charming world of song with guitarist Alan Wong as a means to rid herself of the 'real world' (Who doesn't distract themselves when bored at work?) Through her singing, cute vignettes about customers, life at her shop, and past experiences, Perry brings us on a touching journey worth way more than a \$10 ticket. I hope to see more of her.

Tess McLean

### The Broken Ballerina

#### Springs Creative—MTYP Mainstage

I had high expectations for this show, based on what I had heard, but I'm sorry to say they were not entirely met. It looked to me like a first-time performance for many of the actors, and most of them seemed hesitant to really flesh out their roles as much as they could. Their script was decent, if not a little predictable; but it seemed like something that had a lot of potential, but didn't quite get there. Some actors were strong, some were not so strong, but overall it was simply decent. I hope this group tries again next year.

Arden Pruden





# Letters to Jenny



## Dear Jenny

After two days of Fringing, I have seen more shows that were dead on arrival than I can remember from other Fringes. The common flaw is playwrights who try to do everything with words and leave little for the actors and director to contribute.

Some of the performances and direction leave much to be desired, but I can't fault these artists too much when the playwright has put them at such a disadvantage. Sadly, these plays have often had a strong premise.

For instance, in *Raising Roger* we have a play with a solid core about the responsibility a parent has towards a child. Unfortunately, much of the time on stage is given to each character delivering a speech instead of acting to influence the other characters.

Also, a lot of time gets wasted with side issues, such as the playwright's apparent concern over the dangers of home schooling, and indeed, on education and book knowledge in general, to the detriment of putting real people and human interaction on stage.

Instead, scene after scene has one person talking and the other actors standing and listening.

Similarly, in *Jesus' 13th Video* we have a script that serves as a means for the playwright to present his political positions on a number of issues. This treatment is highly unlikely to persuade anyone with opposing views, and it will likely bore those who agree, and any tension that might have developed is undercut by the lengthy speeches and gapping holes in the cues.

*Trust Me!* suffers from overwriting and an unfortunate venue assignment. The long speeches were exacerbated by a wide stage that lengthened entrances and exits, slowing the progress of the story to a crawl. There's a strong story here, but the playwright unfortunately allowed his characters to express their thoughts fully, something that almost never happens in real life. We never get to know the characters as people, but instead have their plans and motives spelled out to us.

Kevin Longfield

## Hiya Jenny!

### To Fringe performers, volunteers, staff, patrons and friends!:

The Winnipeg Fringe 2013 is quickly rolling on to it's final weekend, so it's once again time to remind all of you about BEACH MONDAY!

This year will be the fourth year that tired fringers get together to relax and have a day at the beach with familiar faces. Can you think of a better way to unwind?

This invitation is open to EVERYONE and the numbers have been steadily growing for this fantastic day since 2010, after being started by a small handful of touring fringe performers.

Many touring companies have taken small detours on their way out of Winnipeg, volunteers have shown up in their fancy fringe shirts, fringers run ragged have dropped in for an hour or so, and die hards have stayed out all day. I really hope that this little thing we've started continues to catch on. I've even had people stop me in Old Market Square this year to ask "Hey is this beach Monday thing still a thing?"

## Enough setup, here are the details:

**WHERE:** Grand Beach, EAST SIDE. (That is the side without the boardwalk, a.k.a. the campers beach which is less packed so easier to find familiar faces, and it is a much nicer beach in my opinion.) Eats are a short drive or a long walk away, so come prepared with your own snackies and water. Please note that no alcohol or glass is permitted on the beach.

**WHEN:** All day drop-in kinda thing. Come for a bit, stay for the day, visit early on your way out of Winnipeg, or come late after work. A bunch of us will be there all day, and usually go for burgers and ice cream in Grand Marais just outside of the provincial park on our way home.

**HOW TO GET THERE:** Drive North on highway 59 for about an hour and a half(ish) and follow the road signs. Once inside the provincial park, head to the East Beach (to get eats first, stop in at the West Beach ). Once you get to the parking lot you'll have to walk through a sand path to get to the beach area, and we usually set up to the left of the path. You can't miss it.

**SUPPLIES:** Come prepared. Towel, sunscreen, bugspray, warm clothes, beach toys, bathing suit...you get the idea.

Hope to see you there!

Kami Desilets  
One (Two) Woman Show

Sunday Night  
July 28, 2013  
STARTS 11:30-ish

MC: Shawn Kowalke  
The 22nd Annual  
Jenny Awards Show  
...upstairs at The King's Head



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Defy Categorization!





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**Third Floor is BYOV Venue #14**  
**ENTERTAINMENT NIGHTLY**  
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big word performance poetry performing  
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CRUMBS performing  
***CRUMBS: BASED ON A TRUE STORY***

Ryan Gladstone & Jon Paterson performing  
***Hockey Night at the Puck & Pickle Pub***

**DISCOUNTS FOR VOLUNTEERS & PERFORMERS**

**120 KING STREET, WINNIPEG MB R3B 1H9**  
**PHONE 204-957-7710**

# SHOWS REVIEWED

2 for Tea	God Is a Scottish Drag Queen	One (Two) Woman Show (3)
6 Guitars	Good Friday (Music & Madness)	One Dollar & THE KEY
7 Stories (2)	Good Hustle, The	Outside Joke Lets You Be the Captain
Adult Entertainment	Good People Bad Things	Parking Lots Improv...
African Folktales...	Grim and Fischer (3)	Pit, The
Against Gravity	Grumpus Gets Revenge!	Poe and Matthews...
Apocalypse Clown!	Hamlet as Told on the Streets	Promise and Promiscuity...
Ask Aggie—The Advice Diva	Hear Lies Henry (2)	Quest For The Cup (3)
Aspberger's; a Tale of a Social Misfit (2)	Hockey Night at the Puck & Pickle Pub	Quickies with Chekhov (2)
Battle of the Bastards	Hot Thespian Action	Quilters
BE A MAN	Hound of Ulster, The (2)	Radio: 30
Beaver Den, The	I Hate Bill Pats Too: Almost Homeless	Red Bastard
Better Than Bong Water (2)	I Love You, You're Perfect, Now Change	Room At Both Ends
birdy	jem rolls ATTACKS THE SILENCE	Rope
Broken Ballerina, The (2)	Jesus' 13th Video (2)	Self-Destructivism
Bulls Heart	Jumpman Bros. ...	Serving Bait to Rich People
Canuck Quixote	JURN.E	Show Must Go On, The
Charles Presents: Moby Alpha (2)	Keeper	Soaring Height of Marshall Malone, The
CHARLIE: A Hockey Story	Kempe's Jig	SOLID GOLD MOORE (2)
Comedy Plus Time Equals Tragedy (4)	Kissing Sweet (2)	Sparrow and the Mouse..., The
Confessions of a Fairy's Daughter	La Charade	Steady Rain, A
Confessions of a Redheaded... (3)	Limbo	Strange Day at the Fringe
Dandyman	Little Pussy (2)	Taxidermy: The Musical
Dead Wrong	Love's Trajectory	Technocult
Dirk Darrow...	Lovely Souls (3)	Television & Error
Dirty and True (3)	Macabre Tales... (3)	They Call Me Mr. Fry
Dog Act	May & Alia Do Pirates!...	This Prison: ...
EPIC PITCH	Miss Mumford's...	Timeless
Erik de Waal's Tales... (2)	Murder and Other Trivialities	Titanic, The
Fat Sex!...	My Dad's Deaths	Washing & The Carpenter, The
Fire Women	My Grandfather's Dresser (2)	Water Wings
Forget Me Not (3)	Never Own Anything...	Wonderfully Amusing
Fracture	Of the Stars and the Apples	
Frenzy of Queen Maeve	Offices	

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Editorial Goddess.....	Coral McKendrick
Computer Demiurge .....	David Cramer
Production Queen .....	Michelle Cook
Web Wiz .....	Murray Hunter
Comic Superhero.....	Dave Pruden
Jenny Photographer .....	Dave Nishikawa

*Jenny Staff Elves:* Arden Pruden, Shawn Kowalek, Eric Rae, Ray Yuen, and Lisa and Kevin Campbell.

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## 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](mailto:jennyrevue@shaw.ca) (words)  
[dacramer@shaw.ca](mailto: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

Visit The Jenny Revue website:  
[www.jennyrevue.com](http://www.jennyrevue.com)

# Letters

## Dear Jenny

Parking at the Fringe! What a joke! You know, during my 22-plus years of attending the Fringe, we Fringers have put up with miles of city blocks of construction year after year. We had the entire Main Street strip ripped up—twice! We've had megatons of re-development projects with Crocus, Red River College, and condos, condos condos, condos.

We had the old building's façade on King and Bannatyne turned into a much needed parking lot, but the construction of said parking lot took up more parking spots.

And let's not forget about ripping up the original Old Market stage for a...cube, a non-functioning Cube, (I realize that The Cube has absolutely nothing to do with parking, however, it's just too darn much fun not to include it in the developmental buffoonery around here!)

However why can't this f'ing city re-schedule this recurring curb-fixing campaign so it is not happening around Old Market Square during the busiest time of the year? It boggles the mind. Can they not just go work somewhere else in the city for these two weeks? Isn't there a merge lane curb in Transcona, or broken sidewalks off Arlington that need to be maintained?

Please, just let us find some decent spots to leave our cars while we give our much-needed support to our vibrant downtown district. Folks, I'm getting old now—can't cycle or bus down like I used to! I just want the silly, inane work to go away so I can find a decent parking place.

Kevin Campbell

# DRAMATIC PUBLISHING



**Jail Baby**  
 Hope McIntyre  
 and Cairn Moore



**Café Daughter**  
 Kenneth T. Williams



**Miss Caledonia**  
 Melody A. Johnson



**Pearl Gidley**  
 Gary Kirkham



**Trigger**  
 Daniel MacIvor



**The Lonely Diner**  
 Beverley Cooper

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