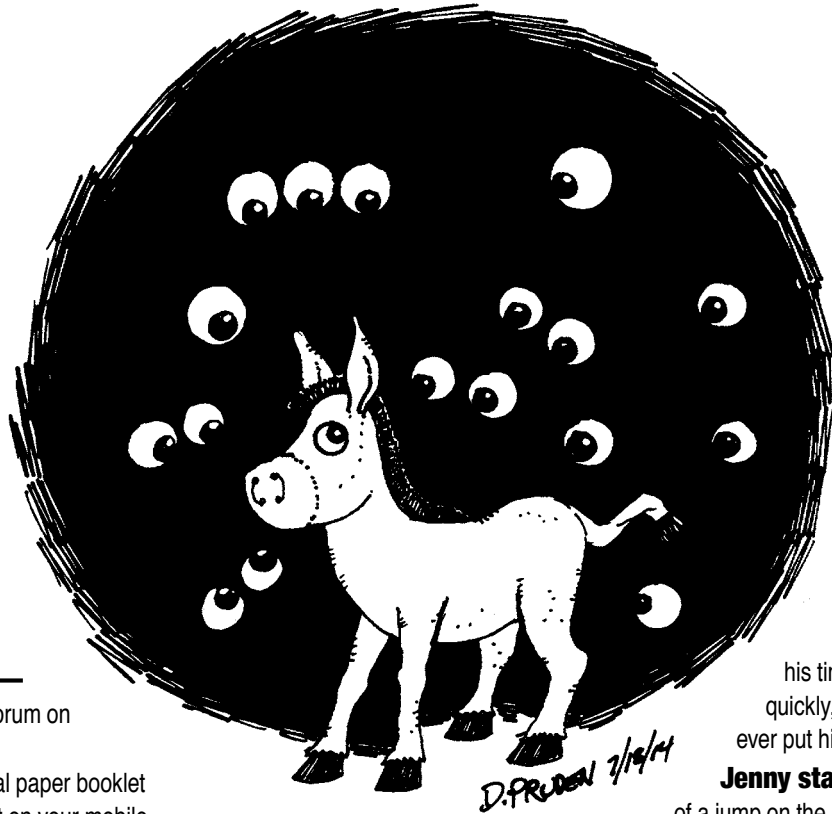


We Like When You Write



Here it is for the 23rd time—

The Jenny Revue, your Fringe forum on paper and on-line.

You could be holding an actual paper booklet in your hands or checking us out on your mobile device, where you can also access our own on-line Fringe program, at www.jennyrevue.com/schedule/

There you can sort alphabetically by the first letter of the show title or by venue. It also has a groovy search component where entering just one significant word in the title, company name or description gets you the listing for that show—as long as it's a unique word like Starbucks or Marketplace.

Words like dance or comedy will give you every show with that word in its title, company name, or show description. A less broad search, i.e., 'devil' brings up six shows, one with devil in the title, four with devil in their hellishly inclined show descriptions, and one group that describes itself as "devil-may-care."

The Jenny Revue's web weaver, Murray Hunter put this easy-glide site together when he

tired of scrolling endlessly through the Fringe's own on-line program which lacks a quick search component. And I, for one, was always forgetting to un-check the boxes that sort by genre, audience classification, date, and venue, leading to unsatisfying search results.

I think you'll like it. I also think we should call it the Hunter (the Hunter Show Hunter being a trifle unwieldy) since it describes both its function and its creator.

Ch-ch-ch-changes—Intrepid Jenny reporter Kevin Longfield crossed the bridge to the Basilica last night to view *Quo Vadis* and found Ross McMillan, "script in hand," having replaced the hospitalized Kevin Klassen only two days before opening. He describes McMillan's performance as "an admirable job, which I expect will only get better as time passes."

Let's hope Mr. Klassen also gets better and

his time in the hospital passes quickly, toward recovery from whatever put him there.

Jenny start-up—Some of us got a bit of a jump on the rest of you at the July 6th Jenny Prevue. Taking the stage at the King's Head to serve up tasty tidbits of their shows were *Damn Your Eyes*, James & Jamesy in *High Tea*, *Bizarro Obscure*, *According To Harry*, *Understudies: A New Musical*, *WANDERLUST*, *Head of a Youth*, *The Storyteller*, *GOD: A Comedy In One Act*, *There are Two Errors in the the Title of This Show**, and *The (Improvised) Bachelorette*, all hosted by our Horrible Friend, Shawn Kowalke, who did not, on this occasion, (or ever, come to think of it), supply *Free Beer*.

It's time to try to impress our new printer All Nations Printing, by being something close to on time.

Don't forget to send your reviews, SSPs, letters and random thoughts to us at jennyrevue@shaw.ca or drop a paper missive in a Jenny box. I look forward to reading you.

Coral McKendrick

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



Congratulations to The Jenny Revue for over 20 years of reporting on the Winnipeg Fringe Festival!



Greg Selinger
 MLA for St. Boniface
 Premier of Manitoba
 204-237-9247
 GregSelinger.ca



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



Rob Altemeyer
 MLA for Wolseley
 204-775-8575
 RobAltemeyer.ca



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



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



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



Dave Chomiak
 MLA for Kildonan
 204-334-5060
 DaveChomiak.ca



Kerri Irvin-Ross
 MLA for Fort Richmond
 204-475-9433
 KerrIrvinRoss.ca



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



Die Roten Punkte—EUROSMASH!

Button Eye Productions—Pyramid Cabaret

Astrid: "They were killed by a train."
 Otto: "A lion."
 Astrid: "Train!"

Now there's your problem, folks, right there in a nuthouse shell. If you can't agree on how your parents died, where does that leave you?

Apparently, it leaves you playing to a packed and cheering crowd of fans at the Pyramid Wednesday night, delighting in the rawk power, the humour, the pathos, and the musical chops and tight vocals of Die Roten Punkte, Berlin's Prince and Princess of Rock and Roll.

The one part of their story they seemed to agree on was how horrible it was being raised by their relatives after their parents died (somehow). But then, as their story goes, they went. Astrid took Otto in the middle of the night and they ran away to Berlin, home-schooling, and ultimate fame, loved by their devoted fans as Die Roten Punkte, German for The Red Dots, although to our English-speaking ears it carries a hint of something more, something about rotten punks, perhaps?

The intimate sidetrips into their personal life helped us come to accept Astrid's reliance on sausages, and Otto's idealistic dreams of a world dancing and singing together. But their appeal (like a banana) also relies on the sweet taste of rock and roll inside the Fringe Festival skin.

Astrid makes her miniature drum kit sound huge, especially in her big, and I do mean BIG, showpiece BODY SLAM)

And Otto plays a rare instrument, a ruby red Flying V, but not just any Flying V, this is a half-sized version made by Epiphone called the Epiphone Flying Vee Wee. And yet Otto turns it into a monster power pop axe with his impeccable playing.

Die Roten Punkte play and sing hard and fast and brilliantly and manage to riff their way through a mountain of rock history tropes, all while bubbling over with bawdy humour and entendres single, double, and more.

At one point Astrid picked an unsuspecting guy out of the audience to help her remove her new costume top designed for the show's opening blast-off. The undressing process practically screamed wardrobe malfunction; and there was a moment when there was a noticeable holding of breath by everyone, particularly by the guy who found himself holding one end of twenty feet of sash fastened to Astrid's décolletage.

Rock musicians are known for being loud and, dare I say it, a little arrogant—volume to eleven and all that. In that respect the Die Roten Punkte show, *EUROSMASH!* deviated significantly from the usual rock concert. In addition to obviously being extremely comfortable communicating directly with their audience, Die Roten Punkte displayed an impressive amount of empathy.

It worried both Astrid and Otto that, as the show got underway, one woman near the front might be seated too close to the speaker, as Astrid thought she had seen the woman put her hands near her ears. The band immediately stopped the show completely and made sure that the woman was feeling no pain before continuing. As Otto said apologetically, "We are having a lot of fun, but it could be a long show for you."

Lots of fun indeed. Buy a banana machine. Rock Bang!

David Cramer

Bizarro Obscure

Peachy Keen Productions—MTC Up the Alley

Between them, Sydney Hayduk and Christy Taronno are a triple threat and the most fun you're likely to have this Fringe. I know, I know, it's only the first day, but I will be very surprised if I have more fun at a show this year than I did at *Bizarro Obscure*.

Great original music and a variety of characters bring this strange tale to life. What you get from the play's message depends on how important you think it is, but it hit home for me and added some importance to this otherwise crazy-fun show.

The set is non-existent and the props minimal. The world is brought to life by two energetic performers and a little bit by effective lighting. Costumes are a ton of...you guessed it, fun!

This show is what Fringe is all about: minimal trappings, great performances, weirdness and character. Fun.

Eric Rae

Fake News Fangirl

Third Beat Productions—PTE Studio

Sharilyn Johnson tells her personal story of how her early love and obsession with comedy has shaped her life.

It is an interesting story that delves deeply into her finding her personal comedy idols, namely Jon Stewart and later, Stephen Colbert, and her descent into the often weird fandom world. She fearlessly goes into detail about

parts of her life that others might not have the courage to talk about. Overall, it is an entertaining ride.

Murray Hunter

Damn Your Eyes

The Placeholder Show—Playhouse Studio

J.D. Renaud is back with another great one-man show that combines his brilliant combination of video, cartoons and storytelling to draw the audience into his world. The focus of this year's show is the things he hates the most about himself, that are also a large part of his character, and how he used them as stepping stones to try to grow as a person and become who he wants to be.

I was blown away by his show *Self-Destructivism* last year, and this year's show is just as strong, and if you didn't see him last year, it stands on its own. His stories about his life experiences, which are complimented by his animations, are very well crafted and told with great passion. The humour throughout keeps it fun, as he does delve into some dark times in his life.

Murray Hunter

Vampire Lesbians of Sodom

Dramatic Th.—Eckhardt-Grammaté Hall (UofW)

This 45-minute story needs more time to develop the characters. The protagonists jump from setting to setting quickly and not enough happens at each stop. It feels like watching the climax without seeing the plot develop, so you never really dig your heels into the characters.

There were some laughs as well as some catchy gags (the facial expressions made the show) but the plot was too fractured to mould any continuity. While the main characters put on a great show, some of the supporting cast struggled somewhat.

Overall, it's an enjoyable romp, but there's potential for so much more.

Ray Yuen

African Folk Tales with Erik de Waal

YAP Theatre—Kids Venue

This man knows exactly how to please a crowd, no matter the crowd, no matter the age.

Watching his shows give you an incredible sense of being brought together, not just as an audience, but as a family. Take the kids, take the grandparents, take who ever you want. It's a good 45 minutes of entertainment.

Arden Pruden



Communion

The Almost Theatre Company—Playhouse Studio

This local production features a 2009 script by Canadian playwright Daniel McIvor. Each of its three scenes features two of three female characters. All combinations are seen, but we never see them all together.

The three characters are Leda, the mother, (Karen O'Brien), Annie, the daughter (Kristen Einarson) and Carolyn, the therapist (Carly Galant, who is also producer and director).

The first scene, the longest, is a therapy session between the talkative and frustrated mother and her therapist. The second is a tense reunion between estranged mother and daughter, in which they learn uncomfortable things about each other; and the third, which takes place several months later, features the daughter and the now-former therapist.

I was not sure of the focus of this play. Was it about how alcoholism (on the mother's side) or religious fanaticism (on the daughter's side) can create a family rift? Or was it about the failures of therapy to help a client, or even the therapist herself? Or was this play, written by a man, a showcase of how even women can fail to communicate amongst themselves? So much for the Bechdel test!

Some of the best parts of the play were hearing the venomous one-liners lobbed by either the mother or the daughter, at each other or at the therapist. The therapist, for her part, doesn't have any verbal bombs, as she maintains a professional distance with the mother or finds her personal boundaries to be a little too porous with the daughter.

As for the particulars of this production, I found the blocking quite static, with a lot of sitting around by the actors and not too much movement except when things got heated, at which time they moved and settled into another static arrangement. That was too bad, as the energy by the three actors was strong and compelling as they spoke their lines. Sometimes there seemed to be too many props for the action, especially in the third scene, where an excess of filing boxes were scattered about to indicate that the therapist was moving from her office, even though this was clear from the dialogue.

I liked some of the psychodynamics showcased in this production but I thought it could have used a little more polish.

Konrad Antony

Lies of a Promiscuous Woman

Monkey Centurion/The Company of Women—Eckhardt-Gramatté Hall (UofW)

I love theatre that challenges my thinking and delivers a strong message. Lies of a Promiscuous Woman does both, extremely well.

Audra Lesosky has written a brilliant play that is thoroughly thought provoking and a little shocking.

While the play has a cast of six and an on stage accompanist, it is really a one-woman play with a supporting cast. Theresa Thomson is completely captivating in the lead role and delivers a truly outstanding performance. I must also note Kerri Porter's heart-wrenching delivery of her role as Donna.

The musical numbers are well chosen and at times caused a much-needed chuckle from an attentive and appreciative audience. If I have one criticism it would be that the piano was a little too loud, but perhaps it was only where I was seated.

This is a new venue for the festival this year and it seems like a good addition. Kudos to the Fringe staff for making it very easy to find with plenty of good signage starting at Portage Avenue and leading you right to the theatre.

If you appreciate having your thinking challenged; if you are not afraid to take a different look at what you may or may not hold sacred; you will enjoy Lies of a Promiscuous Woman. This is fringe theatre at its very best!

Richard F. Ball

The Hudson Bay Epic

Frivolous Fools Performance—MTC Mainstage

This show has it all, and they serve it well. The crew competently sings the catchy songs while you sway in your seat like you're on a sea voyage. The rhyming couplets are not quite poetry, but they are not forced either. The sound effects resound crisply but they still take a backseat to the makeshift instruments.

I'm not sure how valid the historical content is; Henry Hudson probably didn't face some of the challenges that this crew endured. The historical validity is irrelevant as the strong story line keeps you hopeful for the characters.

I loved everything about this show, including the wonderfully built ship. Bravo!

Ray Yuen

Flying Dreams

Aaron Jessup—Eckhardt-Gramatté (UofW)

Aaron Jessup starts the show by "setting the bar low," and indeed he did. After the first few minutes, I desperately hoped that things would pick up.

Pick up it did. Jessup has talent and each act grows progressively more difficult to accomplish. He's entertaining enough that he leaves the hungry audience wanting more. It was a small crowd but the people who were there enthusiastically participated in the fun.

Oh yeah, and there's a touching story to go with the action as well. My expectations were low to start but Jessup cleared the bar by a mile with his somewhat humourous, moving and acrobatic show. Running time is closer to 45 minutes, rather than the listed 60, which is too bad because I hadn't had enough yet.

Ray Yuen

Dr. Frightful Presents: Dead Air

Neverending Highway Theatre—Rachel Browne Theatre (Crocus Bldg.)

This quartet of performers are putting on a chiller-thriller radio play sometime in the late 50s, as well as dealing with their own interpersonal relations when off the air.

I really enjoyed the radio play part of the show, as they were doing all the sound effects and voices live. It was also fun to see what you wouldn't see on the radio. Who knew crunching lettuce sounds like a zombie biting someone? I didn't think the off-the-air scenes were as strong, but I guess it is meant to reflect some of that era's corny stereotypes.

Murray Hunter

Cruising in September

Marketplace Players—Planetarium

If you've ever been on a cruise, you'll immediately connect with the characters and the situations. I felt like they were telling my story as we tried to avoid that obnoxious American couple—and I probably had the same misgivings as the characters, the first time I took a turn on karaoke aboard a cruise ship.

Some of it was a little corny, reminiscent of Three's Company type of humour, but it still evoked good laughter from the audience.

Most of the show was a light and fun romp, although it took a deeper turn towards introspection as it moved on. It was a pleasant adventure but now I want to book my next cruise.

Ray Yuen



Davy the Punk

The Old Folk Singer—PTE Studio

A one-man show performed by Vancouver-based author and folksinger, Bob Bossin, this is a nostalgic recollection of a world that no longer exists. Using projected black-and-white photographs, silent-film-style title cards, melodically sung and fingerpicked songs, personal narrative and the occasional acting-out of various characters, Bossin tells the story of his father Davy. This is a history that Bossin had constructed through research over many decades, and which he wrote about in his book of the same title.

In this production, Bossin admits that he just scratches the surface, but it still makes for an engaging story. As he sings, speaks, and acts, Bossin tells the story of the rise of his father, born in 1905, to a position of prominence in the world of gambling in Toronto in the 1930s and 1940s, his maneuvering to keep his operation going against the entrapment strategies of politicians and police, and his final decision on what to do about the career he has built up. We also get a sense of Davy's philosophy, as his son sings the song, "All Horse Players Go Broke", which illustrates that Davy's idea of moneymaking was not gambling per se, but providing services to gamblers as a bookie.

Konrad Antony

A Small Affair

Shoestring—Gas Station Arts Centre

If you want to see large cast productions at the Fringe, your options are few. Obviously touring companies can't afford it. *A Small Affair* is the second such show I have seen at the Fringe. Shoestring is a local community theatre group who have been presenting theatre for a long time. They take great care with their productions and you can count on them to choose a strong script and to do their best to give it justice.

A Small Affair is a behind-the-scenes look at an underfunded television production. The playwright Bob Larby wrote a number of hit British shows including *As Time Goes By*. Here the CBC stands in for the BBC, and it seems to fit, although I am not sure that younger audiences would remember *The Beachcombers*.

Director Katherine McLennan did a great job of keeping the show moving, and the cast did some of their best work, especially the leads.

Kevin Longfield

MITTELSCHMERZ

Kimmy Zee—Studio 320

Be prepared to be captivated. KimmyZee once again takes her audience on a thoughtful, poignant, raw, exposing and HILARIOUS journey through motherhood and middle age.

The night I attended, there was a whole pack of college boys seeking an honest sex education and boy did they get it!!!! Even the Jehovah's Witnesses were laughing! Throw in her Asperger's diagnosis and you'll understand why she's been so quirky all these years, and not just 'awkward'.

The script is tight and evidence that Zeglinski isn't afraid to stare bold faced into her inner child; inner bitch; inner critic; inner everything... and share with us. How many of us can say that we can do this and put ourselves up there on stage, basically naked, and openly laugh at ourselves? Brilliant. It's not easy to hold an audience for 60 minutes but Zeglinski does this seamlessly, effortlessly and radiantly—in all seriousness, she held my gaze the entire time.

When it was over, I wanted more. You'll not be looking at your watch to see when the next show starts. Part of the brilliance is that this script and performance reaches well beyond a middle aged demographic and provides us all with a very clever and uproarious sex education—PHEW, answers to things I was pondering.

The minimalist staging approach intentionally draws our focus to Zeglinski's focused and passionate delivery, and is enhanced with the clever use of minimal props - Director Andrea von Wichert has outdone herself. This is 60 minutes of ONE WOMAN on stage (no easy feat!) yet, the jocularly you will experience will leave your sides splitting, your own inner critic questioning and your inner comedian wishing you had thought of putting on this show yourself. Not to be missed!!

Raven Heck

340 ft

Winnipeg Shibari Th. Co.—RRC(enter on William)

The ropes and bondage purport to emphasize love and trust. The opening enactment sees the (what's the right word here? Not victim, or target. Let's call her...) submissive party, trusting the dominant party implicitly.

It starts off benign enough but after a while, I couldn't help but feel claustrophobic for the submissive person. Although she looked relaxed and at ease, I felt squirmy.

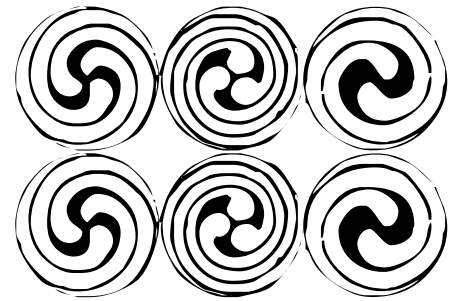
The second segment downright disturbed me, since it depicted an abduction/kidnapping. The

narrator explained that ancient law enforcement used shibari to detain criminals and suspects, but the abduction was nothing of the sort.

The third installment, featuring a person in a gold body suit, showed more of the elegance and the beauty of a willing and athletic participant. This is more like what I expected.

At times, I felt like a voyeur and, at times, I felt like pulling out a knife and cutting the bound person free. The show had some beautiful moments to go with its beautiful music, but there were also some icky moments. Maybe it's just me—and as a feminist, perhaps it tweaked me somewhat that this is a return to a time when men were always dominant and women were always objectified. You'll have to make your own judgment.

Ray Yuen



DIE ROTEN PUNKTE EUROSMASH!

★★★★★ "Pants-wettingly funny!" Uptown Magazine

16 - 27 JULY
THE PYRAMID CABARET
 176 FORT ST
 See Fringe guide for times

ALL NEW SHOW! **BOOK NOW!**



ChubRub Cabaret

ChubRub Productions—Warehouse

Tall girls are gorgeous; short girls are gorgeous; thin girls are gorgeous; and fat girls are gorgeous. That's what this play focuses on—the ability to love yourself and feel beautiful, even though you do not fall into the dictum of what Vogue deems as beauty.

As a feminist, I love this show—I love that bold and brave women willingly come on stage to show their beauty, despite society's censure about the "perfect" body. This complete package has heart-tugging moments, when a girl wonders why she's rejected because her legs aren't as slim as sticks. It has confident moments when you feel comfortable enough to come out and say, "I'm fat—and I'm gorgeous." Importantly, it has bold moments, when you find out that "f**king a fatty" could be the ride of your life.

I enjoyed the show immensely, but the opening night presentation did not go off without its problems. The faulty microphone cut out more often than it stayed live. The actors had a rough time maintaining audibility—but they maintained their composure effortlessly. Some work needs to be done with their synchronicity routines and the scene breaks last a little bit too long.

This effort started five minutes late and ended ten minutes early, essentially making it a 45-minute cabaret, rather than the advertised hour. It's short, but it's brave, bold and beautiful—cheers to *ChubRub!*

Ray Yuen

The Devil's Circus

The Wishes Mystical Puppet Co.—Rachel Browne Th.

If I'm honest, (and normally I am), I was hoping for something more. The idea was an interesting one, a re-telling of Orpheus and Eurydice with a slightly different ending, and in a circus hell-scape, and that sounded pretty cool.

Unfortunately, the execution was lacking

some. The show itself felt less like a story, and more of a showcase for the puppets, operated by one man and one woman. The show itself was slow, and felt like it took second place.

The puppet work was very good, and there were certainly some interesting puppets to look at, but it was executed slightly awkwardly, and had a hard time keeping the audience's attention.

Arden Pruden

Brain Cravers: The Curse of Extollo...

Magic Toaster Productions - Warehouse

"Extollo kills the audience," it certainly does! The shtick isn't new; in fact, I've seen it used at Fringe a lot, but that doesn't take away from their excellent execution. The gags are great, leaving you giggling, and sometimes roaring in laughter.

The show could have been a serious satire mocking Hollywood and its directors but it wouldn't be the same without the zombies. The acting is superb but the undead steal the scenes.

The sound effects were a bit off synch, giving it that vintage Godzilla dubbing effect but I'm sure they'll have that worked out by their second performance. This is an entertaining and funny show that's bound to amuse everyone.

Ray Yuen

You Can Do Magic

Comedy Illusions of Greg Wood—Kids Venue

The tricks are geared for kids so there's probably nothing you haven't seen before, but Greg Wood executes them well, leaving both adults and kids to wonder how he pulled them off.

Wood invited a lot of audience participation so expects kids to be very eager to assume roles as assistants and magicians. As a polished presenter, Wood fills the show with laughs, jaw-drops, and witty comebacks to kids' off-the-wall remarks.

This is an adventure that's fun for all but I'd probably be doubly amazed if I was a kid.

Ray Yuen

The Middle of Everywhere

WONDERHEADS—Asper Centre (UofW)

I am a regular of WONDERHEADS productions, and for good reason. This year their wonderful cast of 3 opened to a completely sold out audience.

These people have an amazing way of making you feel more than you'd like to, in less time than one would expect. Every show with this company is an emotional roller coaster, and I mean that in the best possible way.

Once again it's made very clear how amazing and beautiful full face mask can be, especially when it's done as well as it is by this company.

Arden Pruden

Dolores a Mime Opera

Coi2smiles Productions—WAG

The Winnipeg Art Gallery is a challenge for performers. It is too far from the main action for audiences to decide to see a show on a whim. You have to plan to be there, and that hurts walk-up, especially for relatively unknown performers.

At the opening performance this production had about 10 witnesses. I don't know the fine points of mime or opera, but I really enjoyed this performer. She has real presence and to this lay person a fine mastery of her craft.

The production also has elements of red-nose clown and modern dance. It has a strong message that requires from the audience some patience and perseverance. It's a great intimate show. For those tuned in to this style of theatre it is rewarding, but I worry that the size of the venue and the distance from the square will work against its box office potential.

Oh, and for those of you wondering if you can make it back to the square in time to see another show, it ran about 10 minutes less than the advertised time when I saw it.

Kevin Longfield.

SLAVES OF STARBUCKS
PLANETARIUM AUDITORIUM

"It's time for the people of Winnipeg to know the truth: we were separated at birth. He was raised by our parents, I was raised by sea otters. He's the mayor, I'm a struggling artist. I want my share of our joint inheritance. Come to my show, Mr. Mayor, and correct an old injustice."

— Peter Aterman,
Writer and Performer
Slaves of Starbucks



Sam Katz
Mayor of Winnipeg



Peter Aterman
Performer

www.peteraterman.com

"A Small Affair" - Shoestring - Gas Station Arts Centre



Frisolius Foods Performance presents...

THE HUDSON BAY EPIC

July 17-July 27
VENUE #1
John Hirsch Mainstage

A Musical mash-up
of love, mutiny and arctic adventure

Alberta Foundation for the Arts



The 11 O'Clock Number!: An Improvised...

Grindstone Theatre—MTC Mainstage

Improvising a musical is a gutsy move, and I've always been impressed by those who can improvise scenes let alone songs. Needless to say, I was hoping for the best but preparing for the worst. And then they pulled a perfect improvised harmony out of nowhere and I was content to settle in for the show.

They take a random audience member, learn a little about them, and immediately proceed with the show, making it up completely as they go along, as promised. All six members are fantastic, but I must say that the ladies are especially on point.

Fantastic show, hilarious actors— definitely worth checking out.

Arden Pruden

Jem rolls ONE-MAN TRAFFIC JAM

big word performance poetry—Planetarium

I will admit, I had never seen Jem Rolls perform. I've wanted to for ages, just to see what everyone's talking about, and this man is incredible! He grabbed my attention immediately, and jumped right into the meta, describing the audience to the audience. He doesn't just play with words, as most poets do, but with syllables and letters, which can completely change the word sometimes but somehow you still know exactly what he's going on about.

His flow is perfect, from one thought to the next, and it's so difficult to concentrate on anything but what he's telling you. The pace was fast, and I left with my head spinning, but I don't think I minded all that much.

Arden Pruden

The Horrible Friends: Free Beer!

The Horrible Friends—Duke of Kent Legion

The Horrible Friends have been around for some time, and if you've ever seen the show,

you already know the formula. They've tossed in a couple of curves but essentially, the format's the same.

There's an adage about not screwing around with something that works—and what they do definitely works. The crowd roared with laughter and giving away drinks in return for volunteering can only help.

The show ended 15 minutes early. To me, the extra time would have been a perfect opportunity to test out some new routines. Yes, what they have works, but you never want to milk something until it gets stale.

Ray Yuen

Play Piano Play

other hand productions—WAG

Here is a great example of truth in advertising. The program tells you exactly what to expect. Jan Janovsky delivers what he promises, and he does it well.

He had a small audience on opening night, but I expect that will build as word gets around. Humour is a personal taste, so I don't expect everyone to enjoy his bad puns and nightclub style jokes. His piano virtuosity should please everyone, though. I particularly enjoyed his boogie-woogie (perhaps that explains the company name). He earned the huge response he got from the small crowd, and I would recommend planning an afternoon or evening at the Wag venue where you can see him and some other great performers.

Kevin Longfield

Quo Vadis

That Way Productions—St Boniface Cathedral

The bad news is that a sudden illness forced Kevin Klassen to leave the production two days before it opened. The good news is that Ross McMillan stepped in to replace him and did an admirable job of playing the part script-in-hand.

If you saw the Oscar winning 1951 movie, you know the story about Roman persecution of Christians. This is a different telling with music and songs added. The vocal work and choreography is outstanding, and indeed the chorus is one of the show's highlights.

The lead performances are all great, the setting in the open-air ruins of St. Boniface Cathedral is spectacular, and it's difficult to imagine a better way to celebrate a fine summer evening. I wouldn't say that any of the tunes had me humming when I left the theatre, but they worked dramatically in context.

With a cast of about 25 to 30, this is an amazing accomplishment. I am sure that the producers have visions of a bigger budget production, and I hope that their dreams are fulfilled. Congrats to director Ron Jenkins and the rest of the crew for pulling this off.

Kevin Longfield

only just...

Broken Still Prods.—Alloway Hall (Man. Museum)

Shows like this are why I come to the fringe every year. This is a well-written, well-directed, well-performed gem.

I realize that it might not be to every taste. The narrative is not linear, which means that you have to pay attention. At the same time, the non-linear time line really enhances the experience if you stay with it. It's the best choice for this show.

All four actors give great performances in this triangular love story. The comic and serious elements blended well, and I also love that it did not have a pat ending. The set design serves the story well and allows us to travel to three locations seamlessly.

Congratulations to playwright (and actor) Megan Andres, Director Chris Johnson, and the rest of the cast and crew.

Kevin Longfield

MARKETPLACE PLAYERS
present

Cruisin' in September

A one-act play by Denis Thornton
(COMEDY—SONG—DANCE)

**With cameo appearances by
on-air personalities from
ENERGY 106 RADIO

Venue 10, Planetarium Auditorium
(Come Sail on the SS Columbia)

Flying Dreams

by Aaron Jessup
Theatre & vaudeville,
hilarity & heartbreak.

Venue#9

July 17–July 27
Eckhardt-Gramatté Hall (UofW)

"A hit-not-to-miss!"
– Fresno Bee
"People can't stop raving!"
– Producer Santa Cruz Fringe



photo by Lynne Fried

SARASVATI
FEM 2014
FEST



SEPTEMBER 13-20
U OF W ASPER CENTRE FOR THEATRE AND FILM
WWW.FEMFEST.CA



Marketplace Players

Cruising in September—Planetarium

Marketplace Players get a scare: Rehearsing for *Cruising in September*, the cast was regularly visited by a ghost. Madam Kara Nina, a medium, believes the reason for the manifestation is the fact that the play is set on a ship called the SS Columbia. Apparently, the ghost is the spirit of a silent movie star who traveled on the original SS Columbia. The cast fear the spirit may appear during a Fringe performance. Now there's a scary thought.

Shoestring Players

A Small Affair—Gas Station Arts Centre

Perennial big-cast Shoestring (*Quilters*, Fringe 2013, **** Free Press) brings you rollicking visual and verbal comedy, when a rag-tag assortment of actors rehearse for a TV drama, and everything that could go wrong, does. Throw in the topical context of budget cuts at the TV station, and some tender moments, as the characters respond to their common plight, and you have as good value for (theatre) money as can be found anywhere. We're talking only \$10 for 60 minutes of laughter.

Frivolous Fools Performance

The Hudson Bay Epic—MTC Mainstage

Calgary's quirky collective, Frivolous Fools Performance, takes on one of Canada's most significant historic events and turns it on its head. By using their set as a musical instrument, Frivolous Fools merge fact, fiction and fantasy to reveal a forbidden romance set against the hostile backdrop of Henry Hudson's ice-locked expedition to find the Northwest Passage. As language moves between prose, rhyme and song, three actors jump between ten characters while creating a live soundscape on an acoustic ship made out of junk!

MV Entertainment

Slaves of Starbucks —Planetarium

C'mon, with a title like that do I need to do any more persuading!!?? Fine, you jaded, latte-loving, meme-tweeting uber-Hipsters, here's an organic double-soy Venti of reasons to check it out: Winner of 5 awards; killer reviews; 19 characters; and savage takedowns of everything wrong with contemporary culture. And nothing whatever to do with Starbucks—it's just an awesome title.

Button Eye Productions

Die Roten Punkte-EUROSMASH!—Pyramid Cabaret

Die Roten Punkte (The Red Dots) are Berlin's Prince and Princess of indie rock and Europop. Following sell-out shows in New York, Edinburgh, Dublin, and Montreal, the utterly dysfunctional siblings, Otto and Astrid Rot, are very excited to return to Winnipeg after four years, to unveil their eagerly anticipated fourth album, *EUROSMASH!* Fans of Spinal Tap and Flight of the Conchords, say "Hello" to your new favorite band. "Pants wettingly funny!" —Uptown Magazine. DON'T MISS OUT. BUY YOUR tickets NOW

Aaron Jessup

Flying Dreams—Eckhardt-Gramatté Hall (UofW)

A one-man show about Aaron Jessup's early life as an exotic dancer raised by a pack of wild teddy bear inseminators. Kidding! (Or not). In either case, there's music and juggling, heartbreak and hilarity. There are references to illicit activities. Join the conformist rebellion, dammit, or live to regret it. "This show blew my mind and broke my heart. I loved it. I had laughing tears through most of it." —BayAreaDanceWatch

Gangland Productions

Sex, Religion & Other Hang-Ups—Cinematheque

Sex, Religion & Other Hang-Ups is about a guy with a ravenous sexual libido (me) battling it out against a guy with a staunch Catholic upbringing (also me) for the heart of a sexy, insightful underwear model (not me) that he meets at his first professional acting gig...a commercial shoot for Coors Light. Fringe sensation and solo-show veteran, Chris Gibbs directs, mining the universal truths in this twisted and touching true story.

Yarn Productions

The Balding—MTYP Mainstage

The Balding is a coming-of-age tale that will make you explode with laughter. It's about a 20-year-old virgin trying to get laid so he can stop going bald. Come on. You're laughing already. Your neuroses and fears will pale in comparison. You will leave the theatre saying, "my neuroses and fears pale in comparison." Then you will feel good. Maybe get an ice cream? Sure, you're lactose intolerant, but who cares? This is a celebration! You just saw *The Balding!*

Magic Toaster and Soapscum

Brain Cravers: The Curse of Extollo...—Warehouse

Light sabers! Busker zombies! Mind-bending berries! Thespian zombies! Entrails! Fringe volunteer zombies! BRAIN CRAVING zombies! All that's there and more in *Brain Cravers: The Curse of Extollo - the Gorrific Edition*, a 70-minute horror zomedy showing at Venue 6. Just keep telling yourself it's only a play...it's only a play... The 2011 Fringe hit, (voted best comedy of the fringe by CBC), is back, only bigger, badder, and bloodier than before!

Theatre 4.669

We Glow—United Way

One word. CRABS. Not the kind you think—the Christmas Island kind. (Google that s**t). In our play, the characters (and hopefully, you) experience a powerful moment of Mysterium Tremendum (Google that s**t) while visiting Christmas Island during the Great Red Crab migration, set against the backdrop of a global financial collapse and infertility crisis. Zero, I repeat, ZERO MAYONNAISE EN-EMAS will be performed. (Don't Google that s**t). Not that there's anything wrong with that. Just sayin'. WINNER—Outstanding Production/Duo, Ottawa Fringe, 2013.

Improvision

Improvision: Mondo Mascot...—Duke of Kent Legion

How many Fringe shows give away meat? Probably just the one you're reading about right now. To thank the Duke of Kent Legion for lending us their space, we're honouring the Legion's tradition of meat draws. It's simple. See the show—maybe win meat. You can drink, too; the cheaper-than-the-beer-tent bar is open. Not sure where mascots come in, but... Crap! Improv! Almost forgot there'll also be short-form improv by all 3 founding members of Improvion!



Kiss the Giraffe Productions

BLOODSUCKERS! The Musical—Warehouse

Seems nowadays you can't swing a dead busker without hitting at least three Fringe musicals. But let us take you back to 2004 when the Fringe musical scene was a desolate wasteland save for one bizarre, hastily written vampire musical called *BLOODSUCKERS!* which defied the odds, became a Fringe phenomenon, and opened the floodgates for all bizarre, hastily written musicals since.

Relive the innocence of simpler days. Relive the corporate greed, the bloodletting, and dancing nuns. Relive *BLOODSUCKERS! The Musical!*

Empty Sea Company

Undress Me—MTC Up the Alley

Taking this year's Fringe theme of "we like it when you watch" to its obvious conclusion, *Undress Me* is the story of the self-absorbed Julian, who's happiest when he's getting naked in front of strangers on the internet.

Tonight, after getting a black eye at his brother's wedding rehearsal, Julian finally confronts the inner demons he's been trying to suppress and arrives at a decision that could change everything.

Undress Me is funny, emotional, and of course...damn sexy.

RabbitRePublic Theatre

Best Picture—Planetarium

When people ask me what RabbitRePublic's comedy *Best Picture* is about, I answer, "Eighty-six Oscar winners performed in one hour!"

When they ask me how it will be done, I answer, "Eighty-six Oscar winners performed in one hour!" When they ask me for directions, I answer, "Eighty-six Oscar winners performed in one hour!"

It stars Jon Paterson, Monster Theatre's Tara Travis, and myself, Kurt Fitzpatrick.

Thanks to the Academy for making our jobs harder by awarding best picture to *12 Years A Slave*.

Run Ragged Company

FourPlay—MTC Up The Alley

Four fantastic plays. Four formidable players. Four number four playing cards. What foresight! And a fly. What's the fly for?

It's all at venue #2 (that's half of four).

A forceful reporter has a fortuitous opportunity to interview a foresighted environmentalist. A formal politician debates a forthright activist in

a university forum. A forlorn chauvinist struggles with a foregone conclusion he must beg forgiveness in his failing marriage. A forgetful old couple try to forestall being forced into a seniors' home.

Duqamuq Productions

Wolf Trek: Alone in the Woods—PTE Studio

Funny and harrowing story of a man who walks alone for three weeks through the sub-arctic wilderness with a broken arm, channeling Mister Spock and Henry David Thoreau to pass the time.

It's got thrills and chills and laughs, a bit of philosophy and plenty of wildlife. Written by Kevin Kennedy and dramaturged by TJ Dawe!

"Easily my favourite...When he howls with the wolves, I want to howl with him. That's what good theatre can do for you." —Vancouver Province

WONDERHEADS

The Middle of Everywhere—Asper Centre (UofW)

WONDERHEADS, 8-time Best of Fest winners and makers of *Grim and Fischer* and *LOON* are back with a brand new show!

Winston is expecting a perfectly normal day when the appearance of young Penny at his bus stop upsets his steadfast routine. What he doesn't realize is that today Penny would be the least of his worries.

The universe has conspired to send these strangers on a fantastical journey through time and space...but will they listen to their cosmic wake-up call?

WestOfThePrairies

Red Hot Mama - A Sophie Tucker Cabaret—Cinematheque

When Vaudeville died to make way for moving pictures, there were only a handful of performers left standing. But Sophie was smart. She took the bawdy jokes of vaudeville, paired them with her impressive pipes, and created an act that took the world by storm.

Her songs—from *My Yiddishe Mama* to *Some of These Days*—were hits, and Sophie Tucker became the favourite of millions, including an Algerian sheik and the Prince of Wales.

Downside Up Productions

Mother Mine—MTC Up the Alley

The struggles of dealing with the absurdity of love, loss, and trying not to become your mother are all familiar battles for everyone from all walks of life, and nothing brings them out more than a funeral.

In this new work by emerging theatre artists, three estranged sisters are forced together on the morning of their mother's funeral where they can no longer deny the profound and varying impact she has had on shaping all of their lives.

Penash Productions

Promise and Promiscuity...—West End C.C.

This is THE very same show that was a Patron's Pick of 2013 and was also awarded Best Touring Production by CBC, with a 5-star review. It won Best Female Solo Show in the Victoria Fringe 2013, Best Performance in a Comedy in the Auckland Fringe in 2013—and I made my own bonnet with a hot glue gun, which is pretty cool.

I'm also giving away 200 tickets to registered charities...oh and there's Balls jokes.

Theatre & Play

This is a Play—MTC Up the Alley

A jewel of a script by acclaimed Canadian playwright, Daniel MacIvor, *This is a Play* will leave you in stitches.

This play within a play explores the interior lives of actors as they attempt to perform an "important" new work about...lettuce. All the while, saliva, bad wigs, dropped lines, and poor method acting attempt to derail their creative processes.

If you love live theatre, and all the drama it entails, you will love *This is a Play*.

The Unexpected Laboratory

Surrounded—Eckhardt-Gramatté Hall (UofW)

Why are there so many shootings in America? And why are so many of them in schools?

Coming at you from all over the US, *The Unexpected Laboratory* is 10 artists who are the same age as the UC Santa Barbara shooter. We're here to tell you a story.

KIMMY ZEE

Mittelschmerz—Studio 320

What do you do when motherhood clashes with middle age?

Why, you produce a play of course!

Take a ride down the slippery slope of the other side of the hill in this jam-packed hour of shoot-from-the-hip-replacement truth telling.

It's stripped-down KIMMY ZEE... no feathers, no fluff.



DK Reinemer

I'm This Many: a future-past comedy—Cinematheque

Come see the world premiere of my first ever solo show, *I'm This Many!*

It's about a guy who goes back in time to get his four-year-old self to tell him how to get through a looming mid-life crisis.

You will laugh. I will cry. Magic will happen while our inner-children eat milk and cookies.

Emily Windler

Gary Has A Date—MTYP Mainstage

Inspired in the vein of the great physical performers Peter Sellers, Don Knotts, Danny Kaye, and Mr. Bean, the creators of Poe and Mathews and Sherlock Holmes dish out this laugh-out-loud romp

Gary is a hopeless romantic who never comes out on top. Watch as he bumbles and tumbles, planning the perfect evening.

"A solid adventure in pratfalls and physical comedy!" —Fresno Beehive

"Both Windler and Kuwabara are professionally trained...they wield their comic skills with aplomb." —Charlebois Post

Keith Brown

The Keith Brown Exchange—Son of Warehouse

The Keith Brown Exchange is an evening filled with mysteries that will stimulate your imagination. Prepare to be engaged in extraordinary feats of magic unlike anything you have ever experienced.

Exchange is the fusion of mystery, wonder, and storytelling in an intimate and interactive theatre setting. Keith uses everyday objects to produce miracles up close and personal. Keith focuses on magic that creates relationships; this is participatory entertainment at it's finest, magic revolving around you—the audience.

Kirchmann Productions

Deranged Dating—Gas Station Arts Centre

Hi, I'm Shirley Kirchmann from South Africa. I'm the crazy lady that bought you Train Your Man a couple of years ago. I'm thrilled to be back.

My new show, *Deranged Dating*, is based on my experiences while dating and looking for love. After a particularly bad date my sister said, "Why don't you write about it. It's real funny."

I should thank all those dates for providing me with inspiration and material.

Tonic Records

Allegheny, BC (Stupid Boy in an Ugly Town)—Asper Centre (UoW)

Allegheny, BC, is performed by singer/song-writer, poet and actor, Rodney DeCroo.

It tells the story of DeCroo's childhood in a smoky coal town just outside industrial Pittsburgh, a tale as grimy as the corrupt Pennsylvania river from which the performance gains its title.

Allegheny, BC's haunting mood follows the undertow of the Allegheny River, an undertow that can pull, suck and hold you down. Despite the stories of a blighted childhood, *Allegheny, BC* has transcended to a defiant, uplifting beauty.

SunsetGun Productions

Expiration Date—Rachel Brown Th. (Crocus Bldg.)

Expiration Date? You know it's by the producer/performer of *AFTERLIFE* and *SCARLET WOMAN*, right?

Still not sold? Okay, fine! How about some Fringe audience reviews:

"*Expiration Date* was the 20th show I saw during Fringe, and by far my favorite."

"It grabbed me in the first minute, and never loosened its grip."

"If she doesn't make you laugh, she'll make you cry. If she doesn't make you cry, you probably have no heart."

I could go on, but do I hafta?

Monkey Centurion/The Company of Women

Lies of A Promiscuous Woman—Eckhardt Grammaté Hall (UoW)

"A man can tell a thousand lies, I've learned my lesson well." —Madonna

Backed up by her Madonna-singing Hail Mary Chorus, the Virgin tells her side of the greatest story ever told.

Millions pray to her every minute of every day, but they are forbidden to worship her. And the church has rendered her powerless to help them.

And the truth is: that pisses her off.

MegaKrenn Productions

The Iceberg—MTC Up the Alley

Angela and Gabe find themselves trapped in a coffee shop, their souls about to be devoured by monsters. Just when it seems like things can't get any worse, the devil walks in.

The Iceberg brings magic realism to the stage, reinventing the "deal with the devil" story

to have a twist ending that challenges both the characters and the audience to confront their inner fears.

Thunder Blu10 ptnder

The Quitter—MTYP Mainstage

All right, I'll level with you: there are tons of coming-of-age, one-man shows out there, and a lot of them are great. But *The Quitter* is the only one that offers you free doughnuts if you come see it.

It also won the Just For Laughs award for Best English Comedy at the Montreal Fringe.

So come for the doughnuts, stay for the laughs!

Or stay for the beard. I have a sweet beard.

Love,

Al Lafrance, Quitter.

R-G Productions

The Storyteller—Warehouse

The Storyteller is funny, intelligent, sexy, and sad. Through an engaging combination of dialogue, storytelling, and dance, this all-female cast presents a new perspective on Scheherazade, and explores the family she left behind.

This touching story about love and relationships, fate and forgiveness, is an original work by local writer and performer Heather Forgie, and features Hope Figueroa and Rachel Heibert.

Previous reactions include: "WOW!" "I actually cried," and "Oh my God! You can see her nipples."

A must-see.

Randomusings

Bits—WAG

Bits was recently selected by CBC as one of the top-ten "must-see shows of the season," featuring some of "the most promising writing at this year's Fringe."

This one-man-musical-stand-up-variety show is an eclectic extravaganza of tales, tunes, and tangents that takes audiences from woe to "Whoa!" by blending vulnerability, humour, and over-the-top scenarios. Come witness the spectacle.

"Kearns is delightfully quirky, heartbreaking, and flamboyantly funny all at the same time. See this play. Then see it twice." —CBC Radio



King's Head



Pub & Eatery

Home to
this year's
Fabulous
Jenny Awards

2014 FRINGE HOURS

Mon-Sat

Open Until 3AM

Sunday

Open Until 2AM

KITCHEN STAYS OPEN UNTIL 2AM

OFFERING FOOD BETWEEN SHOWS. EAT IN OR TO GO!

Third Floor is BYOV Venue #14
FEATURING THREE SHOWS

Room open for show & food prior to curtain

Like Father, Like Son? Sorry.
by Chris Gibbs

CRUMBS performing
CRUMBS: MADE UP TRUTHS

No Tweed Too Tight:
Another Grant Canyon Mystery
by Ryan Gladstone

DISCOUNTS FOR VOLUNTEERS & PERFORMERS

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



SHOWS REVIEWED

11 O'Clock Number...

340 ft

A Small Affair

African Folktales with Erik DeWal

Bizarro Obscure

Braincravers: The Curse...

ChubRub Cabaret

Communion

Cruising in September

Damn Your Eyes

Davy the Punk

Die Roten Punkte

Delores a Mime Opera

Dr. Frightful Presents...

Fake News Fan Girl

Flying Dreams

Horrible Friends: Free Beer, The

Hudson Bay Epic, The

jem rolls One-Man Traffic Jam

Lies of a Promiscuous Woman

Middle of Everywhere, The

MITTELSCHMERZ

only just...

Play Piano Play

Quo Vadis

Vampire Lesbians of Sodom

You Can Do Magic

The Jenny Revue is a publication of The Jenny Revue Inc., a not-for-profit corporation, funded solely by advertising and donations. It is not affiliated with The Winnipeg Fringe Festival, MTC, or any other organization.

Jenny's Higher Powers

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, Ray Yuen, Kevin Longfield, Shawn Kowalke, and Lisa and Kevin Campbell.

All submissions to The Jenny Revue remain the property of their creators. Reprinting of any part of The Jenny Revue, except as press clippings for performing groups, is prohibited without the express permission of the individual author/owner or the editor.

MAKING CONTACT

Tell us your opinions. We'll tell everybody else. Sign your written submission and include a phone number or email address where you can be reached in case we need clarification (phone numbers, etc., will not be printed or given out); and get it to us by one of these methods:

Email it: jennyrevue@shaw.ca (words)
 dacramer@shaw.ca (words & pictures)

Jenny Box it:

- 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
- Crocus Bldg, N entrance (parking lot)

Visit The Jenny Revue website:
www.jennyrevue.com



Watch the virtuosic physical comedy of Emily Windler as Gary, looking forward to his first date.

DRAMATIC PUBLISHING



Jake's Gift
Julia Mackey



The Miser of Middlegate
Carolyn Gray



Crash
Pamela Mala Sinha



Luba, Simply Luba
Diane Flacks



Like Wolves
Rosa Laborde



Salt Baby
Falen Johnson

SCIROCCO DRAMA

J. GORDON SHILLINGFORD
 PUBLISHING INC.

