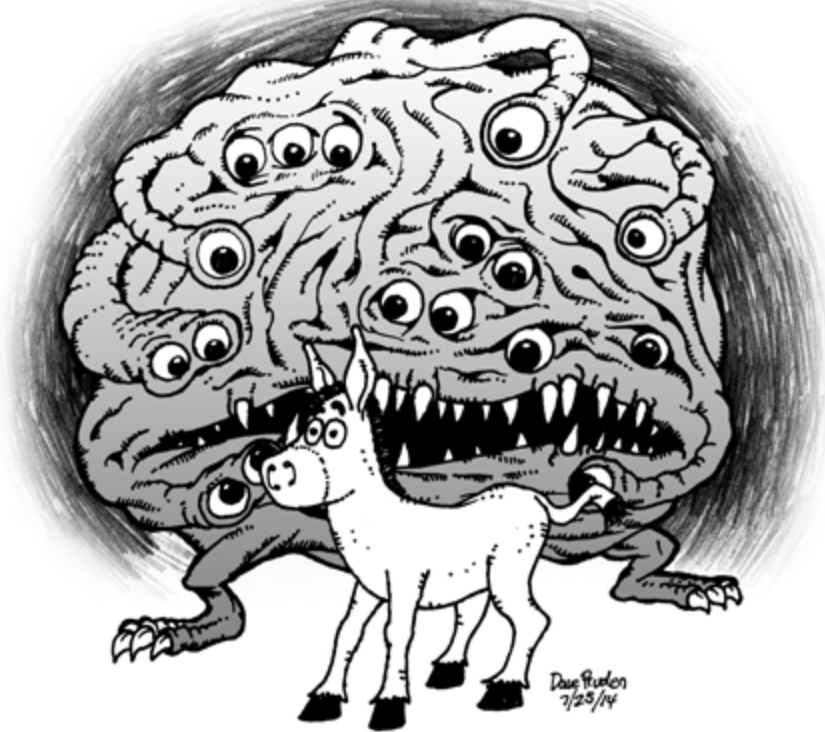


the Jenny Revue

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Suggested Donation
50¢

THE END



It's the final weekend of the Winnipeg Fringe Festival; and to start it off here is the final Jenny Revue of 2014.

Of course, it's possible that it's the final Jenny Revue ever.

We started the Jenny 23 years ago because, at the time, the local companies were getting short shrift from the mainstream media.

But now that the Festival is sponsored by CBC and the Free Press and they each have a team of paid reviewers to cover everything on the lot, (though occasionally the Freep covers the shows as they were on other cities' fringe lots) it seems Fringers, or at least those who use reviews as a guideline when making their entertainment choices, are content with that.

I thought that perhaps we were losing contributors to web reviews on the sponsors' sites, but while the Freep allows readers to choose how many stars to award a show, and while it has a comment section after news items, such as the coverage of Lies of a Promiscuous Woman, I could find nowhere to click to access user reviews or comments. Ditto for the CBC.

It could be that I somehow missed an invitation to review on either site. I know in year's past, Fringers were accosted in the beer tent by young ladies bearing laptops, who would cajole them into writing reviews.

No blame—The Jenny used to do the same thing. Well we wandered around handing out scrap paper and pens to late night King's Head patrons who were just trying to get their drink on, but the concept is the same.

This is the day when I tell Jenny readers how many shows we covered (98), how many reviews (119) and SSPs (45) and letters (3) we published and how many contributors we had, outside of Jenny staff (12).

It's that last number that tells me two things: one, Ray Yuen, Arden Pruden, and Kevin Longfield did incredible work this year. Special thanks to Ray, who took over the entire scheduling of the Jenny Revue coverage, and did an excellent job.

And two, the emptying of the outlying Jenny boxes suggests either there's still an interest in reading The Jenny, or someone has a papier mache art project and needs supplies.

I should, at this point, give a plug for our new print shop All Nations Print Ltd. on St. James Street, who put up with our deranged schedule, and produced one of the nicest looking papers we've ever put out. With staples, yet!

Thank you Brenda Parsons and All Nations Print for an impeccable job. If we're still here next year and you'll have us, we're coming back to you.

Despite the lack of a Fringe photo call this year, David Nishikawa aimed his camera at whatever there was to see and

captured some damn nice shots. They joined the cartoons of Jenny's dilemmas by the ever inventive Dave Pruden.

Of course Dave "KC" Cramer put all these issues together with his usual artistry, and they got into your hands through the dedication of Michelle Cook. For our new enhanced online viewing, many thanks to Murray Hunter, our hard working webmaster, who also reinvented the Fringe schedule this year just for kicks.

The Jenny Awards—If you see a passel of folks yelling, writing and waving papers and programs around a table at the King's Head on Saturday night, that's us. Feel free to give us your ideas for nominations.

The Awards Show starts around 11:30 on Sunday night, upstairs at the King's Head, and it's free. Come shout for your faves,

And thanks to all our supporters, financial and otherwise, for making us happen all these years. And especially to the person or persons unknown who early in this year's Fringe gave us a substantial donation. We love 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!



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Sex, Religion, and Other Hang-ups

Gangland Productions—Cinematheque

In this comedy about sexual and religious misadventures, we follow James Gangl's troubled love life and get to see the beer commercial he was in.

This show is tight and funny and the 75 minutes flew by. He also did a great job of working with and controlling a few audience members who decided to freelance with some sound effects during the show.

He explores some common fringe ground here, but his unique take, quality writing and performance raise this work above the rest.

If you are into themes, I would suggest seeing three shows in the same order I saw them: *Quo Vadis*, this show, and then *Lies of a Promiscuous Woman*.

Kevin Longfield

Man Woman Flower

Sheep On A Mission—WAG

Were it not for the director's note I would not have known that this was more of a social commentary than a show and in fact, that's exactly what it was, a bland, however short, social commentary.

The piece centres around various couples going through a museum all stopping to focus on one particular piece of art and all examining it in their own special ways, while a poor young man is only trying to sketch and keeps getting interrupted.

The costumes changes were quick and diverse, I must say, but overall it was rather unimpressive and boring.

Arden Pruden

Making Believe

Edge of Make Believe—Kids Venue

The show starts out fun when everything goes wrong for performer Jason Broadfoot. Being a veteran presenter, I know what it's like when a tiny bit goes wrong—imagine the catastrophe when you witness cascading failure across the board. This sets the stage for hilarity as Broadfoot attempts to salvage the show.

Broadfoot's energy grabs the audience and has the kids cheering in support as they eagerly try to help him back on his feet. Through ingenuity and his tickle-trunk of goodies, he manages to scrape together enough to start the show.

That's when it all falls apart.

This twisted rendition of *Little Red Riding Hood* attempts to be comical but it's too juvenile



photo by Kevin Orr

Brad Long and Emily Pearlman of Theatre 4.669 escaping the office sharks in We Glow.

for adults and not simple enough for kids—and frankly, a lot of the jokes aren't funny (for kids or adults).

Before *Little Green Baseball Cap* makes it to the forest, the kids are already shifting restlessly in their seats. The dialogue drags on and on; there's only so much charm in puppets if there's no substance in the delivery.

On a personal note, I want to give special thanks to the kids' organization that showed up at the last minute. Otherwise, it would have been just me, a mom, four kids, and Broadfoot. Yikes!

Ray Yuen

Hell is Other People

In on the Act Productions—RRC (enter on William)

The show started slowly and carried on slowly. The script did have some good moments, but mostly it was either bland or boring.

These two guys are clearly beat poets, and the show seemed like it was set more to show

off their poetry than anything else. That really is a shame because if you want to present poetry, then set up a poetry show, rather than trying to force poems into a script.

I could feel my attention drifting as the show went on. The poetry was good, it really was, but I wasn't at all invested in the story or the characters.

Arden Pruden



DIE ROTEN PUNKTE EUROSMASH!

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

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 See Fringe guide for times

ALL NEW SHOW! **BOOK NOW!**



Lies of a Promiscuous Woman

Monkey Centurion/The Company of Women—Eckhardt-Grammaté (UoF)

This is the play that made headlines both when a couple of creeps attacked the lead actor and when it made the short list for the Harry Rintoul award. It also attracted a sold-out crowd on Thursday night that gave Audra Lesosky's work a thunderous ovation.

As you probably know, this is a retelling of the Virgin Mary's story. It is also an outstanding theatrical achievement. Theresa Thompson is utterly convincing as the sharp-tongued mother of a precocious prophet. Her timing is impeccable and her delivery is committed and sincere.

Her analogy of early Middle East prophets as a version of the modern-day Fringe company went down well. She is accompanied by a choir, with a couple of members who also assume small roles. I wish I had a programme so that I could name the young woman whose prayers to the blessed virgin go mostly unanswered.

Lesosky does a great job of putting the Jesus story in historical context, and has some good rejoinders for those who selectively quote the Old Testament.

This seems to me to be a larger work constrained to the Fringe format. I'd like to see the young modern woman's character and story fleshed out more, and it would be interesting to have Mary explain how sexually obsessed early leaders like St. Augustine of Hippo and Saul of Tarsus chose to blame women for their inability to suppress their natural urges.

At one point in the play she claims that the message Mary and her son bring is one of peace and kindness, but it would seem that many modern adherents do not believe her. In the final line of the play, she also says that every Jewish mother thinks that her firstborn son is a god, so what is the truth? What do we believe?

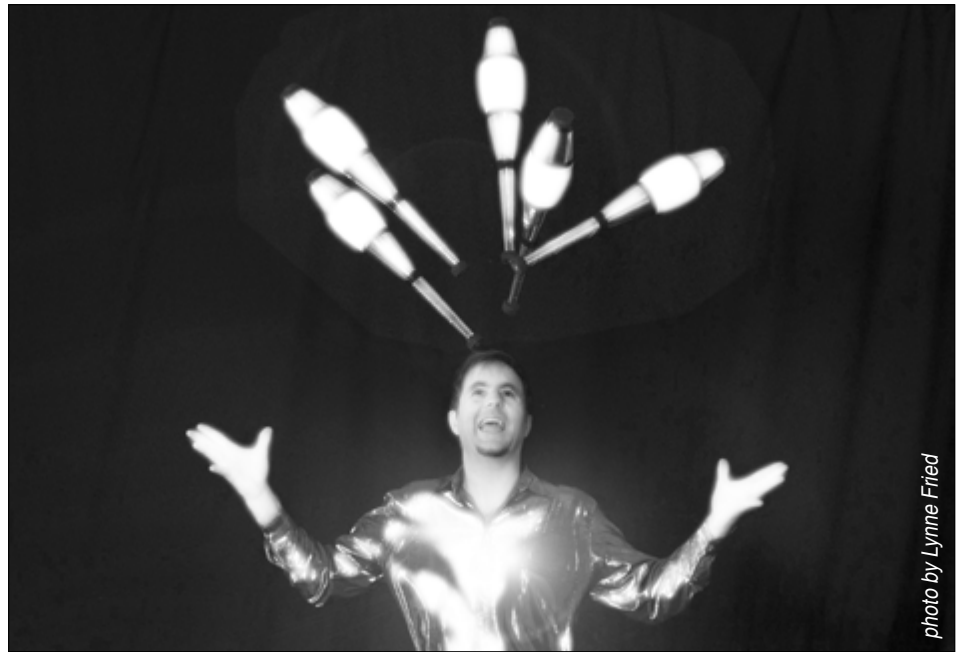


photo by Lynne Fried

Audiences can expect to be uplifted by Aaron Jessup's performance in *Flying Dreams*. Join the club.

I hope that the company took care to secure the rights to Madonna's music. It would be less than fun to have HER coming after you.

Kevin Longfield

Theresa Thomson stars as a reimagined "Virgin" Mary in this local production. Thomson does not sing, but backing her up is a sweet-voiced chorus of five other women and keyboard player Süß, who use either complete or—more often—excerpted portions of various Madonna songs to highlight elements of her story.

Most of the time, this Mary, dressed in her traditional white and blue, delivers an ongoing monologue of her story while maintaining a magnetic rapport with the audience.

This play, by Audra Lesosky, is a clever, and possibly blasphemous, retelling of the story of Mary, Joseph, and Jesus, who is here

called by his Hebrew name Yeshua. The focus is not on the promiscuity of the main character, as the title may suggest, but instead on how this astute young woman—with little power in an ancient male-dominated culture—is able to use guile and marketing genius to live her life fully and create something powerful.

She is not only Jesus' mother, but also his spiritual tutor, business advisor, and the guardian of his legacy. Like a marketing wizard of two thousand years ago, she looks at previous Messiah legends and succeeds at finding potent new angles to captivate the attention of the masses.

Effectively mixing comedy and pathos, monologues and music, this production is a courageous rebooting of the familiar New Testament story.

Konrad Antony

2 Ruby Knockers, 1 Jaded Dick: A Dirk Darrow Investigation

Sideshow A GoGo—Son of Warehouse

This man plays the audience exceptionally well, and I suppose that's necessary when you're a magician. But in addition to that, he is an incredible performer.

He has a way of always leaving people guessing, and seems to have some snide comment (that ultimately will be funny) for every possible situation. Go see this man. He's incredible.

Arden Pruden



340 ft

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

When you see a performance that is classified as “unclassifiable” it makes you want to see it, if you are a true Fringer. This is an experience, not a play.

No program, but if you are a prude you will be scandalized, and if you are adventurous you will never forget this. A tender, thought-provoking, and totally different presentation dealing with the Japanese art of rope bondage known as Shibari, which was originally a form of humanely restraining prisoners and evolved into a form of bondage that actually hits healing spots and is extremely sensual.

The audience was so cute on the way out; smiles from ear-to-ear, yet not wanting to make eye contact with anyone else. Unlike any other thing I have ever seen at the Fringe, and I’ve seen more than most. The five-member cast handled a subject most would never attempt with the utmost skill and charm. Fringe on!

Lisa Campbell

The show opens with an obviously affectionate couple entering their living room, sharing a drink and a cuddle.

Then the woman opens a cupboard and brings her partner the bundles of rope.

He ties her up with obvious affection checking regularly on her comfort and stroking her gently between knots.

This is the first introduction the audience is given to the art of Shibari, and this same couple continues through the entire performance—the woman left bound still during other set pieces and tied in increasingly complex and demanding poses until a stunning finale—but with the man always checking and double-checking her comfort and or consent.

The second set piece, involving a seemingly unwilling victim, is far less comfortable, although it has some aspects—the woman’s alleged offense and her pleas for Superman (an audience member) to come save her—that suggests it’s a fantasy role play scene.

There’s nothing actually shown that proves her consent. While it would be difficult to include in the scene, a preview or a follow-up scene would do much to remove the obvious discomfort of watching apparent non-consent.

The third scene, begun while the narrator explains the history of Shibari, is a gorgeous demonstration of suspension and nearly spiritual calm and probably the most attractive and acceptable to viewers uncomfortable with either

the erotic consent or the possible unconsent.

Overall, a fascinating demonstration. My largest complaint is that all the submissives are female and all those doing the binding are male. This is not true in either the greater BDSM or Shibari communities and it would improve things greatly to include either a female dominant pair or a same sex pair of either gender, nor do I think this would be in any way problematic for any audience already willing to look at a demonstration of Shibari.

Leonara Rose Patrick

Trouble Walked In: An Improvised Noir Mystery

Parking Lots Improv—Cinematheque

In this particular improv show we only need to give them the event. It seems as though the characters are already planned, which definitely works to fill in the ‘noir’ portion of the title.

The flow was excellent, and at times it almost felt like the scenes were scripted. They have a collectively dry sense of humour, and when this is the case for the entire group it’s incredibly easy for them all to play off of each other. They really know what they’re doing. It’s definitely worth seeing.

Arden Pruden

Expiration Date

SunsetGun Productions—Rachel Browne Th. (Crocus)

This is another show with the tough subject matter of cancer and impending death, so it may not be for everyone.

However, it is a very powerful, well-written play that is expertly performed. Candy Simmons wrote and performs this one woman show in which the main character has found out she has her own *Expiration Date* due to an aggressive cancer.

We then see her struggles in dealing with knowing she does not have much time. Additionally, we see some deep emotional wounds from the past that are brought forward again, as her mother also died of the same disease.

There are a few funny moments and some other uplifting scenes scattered throughout which helps lighten the mood.

Murray Hunter



Shirley Kirchmann brings Deranged Dating from South Africa to Winnipeg audiences. Here’s to all bad dates everywhere in the world!

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 Lyme Fried

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)



Best Picture

RabbitRePublic Theatre—Planetarium

These people got the buzz going before the show even started, going around the line-up and picking random people to be random celebrities, setting the mood clearly.

The show itself what hilarious, While it is true that, unless you had seen every best picture since the Oscars started, you wouldn't get all the jokes they were making, it was still an exceptionally funny and very well put together show.

The transitions between movies were seamless, and it truly was amazing to watch. Lives up to its name, this show.

Arden Pruden

La Belle Laide

Lady of the Lake—Warehouse

The choreography in this show was wonderful, and very clever, but I felt as though the piece couldn't decide whether it was physical theatre or dance.

It felt like both at times, and at times neither one or the other. It was short, and it told a short story with some level of success, but I felt that dance was the wrong medium for what they were trying to do.

A nice effort on their part but it was hard to focus on what was happening.

Arden Pruden

Caws & Effect

Mind of a Snail Puppet Co.—MTC Up the Alley

Chloé Ziner and Jessica Gabriel are back with another shadow puppet show, this time with two overhead projectors, a larger screen and larger venue. I really enjoyed their show *Against Gravity* last year, and this one was even better. They tell the life story of a couple of crows, which they make into a fantastical visual display that is comprised of artistically layered backgrounds and the shadow outlines of the various creatures in the story. There is more physical theatre in this year's show, especially at the beginning, which is a nice addition. They also created the soundtrack which blends nicely with the action on the screen.

Murray Hunter

The City That Eats You

Squirrels At War—WAG

This show had a very interesting concept, and it gave me the idea that a hive mind must be a horrifying thing to experience.

The two actresses played it exceptionally well, both of them sifting through what must have been pages of exceptionally poetic dialogue to give the impression that they were examining memories.

Unfortunately, this show may not be for everyone, but is worth looking into. It is well acted, abstract, and very well written.

Arden Pruden

Dear Jenny Revue

(if that is your real name)

Party. Saturday. July 26th. Midnight. Wee Johnny's Pub. 177 McDermot underneath the sidewalk. 3am last call. Kitchen open until 4am. DJ Sacha Rosen. A bunch of formerly sadsack film and television workers from both sides of the camera (and the desks). Celebrating the new "horizon." All welcome.

And to you, Jenny—thanks for all you and your people do for the Fringe.

Stephen Eric McIntyre

PS: And before people point out that this is a trick to get free drinks on my birthday, I have to work on Sunday so "thank you for the offer but I'm just drinking free (for now) water tonight."

DON'T FORGET TO VISIT

www.jennyrevue.com

AND CLICK THE LINK TO THE JENNY REVUE Online Fringe Program & Schedule

**Sunday Night
July 27, 2014
STARTS 11:30-ish**

**MC: Shawn Kowalke
The 23rd Annual
Jenny Awards Show
...upstairs at The King's Head**



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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

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SHOWS REVIEWED

- | | | |
|---------------------------------------|---|---|
| 11 O'Clock Number... | Flying Dreams (2) | Riled Up and Wasted On Light |
| 2 Ruby Knockers, 1 Jaded Dick... | Gary Has A Date (2) | Screwtape |
| 340 ft (3) | Godspell | Sex, Religion, and Other Hang-ups |
| A Small Affair | Hell is Other People | Shadow Spaces |
| Accelerate | Hobbling Buddhas, The | Slaves of Starbucks |
| All You Can Eat/The Top? | HOME | Snake Oil (2) |
| African Folktales with Erik DeWal | Horrible Friends: Free Beer, The | Spec. Ed |
| Best Picture (2) | Hudson Bay Epic, The | Speechless |
| Bizarro Obscure | Infinity or Bust | Stiltskin Trials, The |
| BLOODSUCKER! The Musical | In This House: Vice, Virtues and Vixens | Sound & Fury's Hamlet & Juliet |
| Bodybag | In Wonderland | Storyteller, The |
| Braincravers: The Curse of Extollo... | It Ends With a Bang | Suddenly Last Summer |
| Caws & Effect (2) | jem rolls One-Man Traffic Jam | Surrounded |
| Chase & Stacy's Joyride | Kitt & Jane: An Interactive Survival Guide... | Tales She Tells |
| ChubRub Cabaret | La Belle Laide (3) | Taxidermy 2: Another Musical |
| City That Eats You, The | Lies of a Promiscuous Woman (4) | Teaching Shakespeare |
| Cockwhisperer—A Love Story, The | Little Red | There are Two Errors in the the Title of... |
| Communion | Magic Unicorn Island | This is a Play (2) |
| Confessions of an Operatic Mute | Making Believe (2) | This Is CANCER |
| Cruising in September | Man Woman Flower | Two Step, The |
| Cursed | Middle of Everywhere, The | Trouble Walked In: An Improvised Noir Mystery (2) |
| Damn Your Eyes | MITTELSCHMERZ | Understudies: A New Musical |
| Dandy | Moonlight after Midnight | Undress Me |
| Davy the Punk | Much Ado About Nothing | Vampire Lesbians of Sodom |
| Devil's Circus, The | Nashville Hurricane: A Curious Tale... (2) | VERIKA |
| Die Roten Punkte | Nothing Serious | Wang Dang |
| Delores a Mime Opera | One Man Back to the Future (2) | Wanderlust |
| Dr. Frightful Presents: Dead Air (2) | only just... | War and Peace Show, The |
| Expiration Date | Pizza Man | We Glow |
| Fruitcake - Ten Commandments... | Play Piano Play | Who Killed Gertrude Crump? |
| Eating Pasta off the Floor | Quitter, The | XHL |
| Einstein! (2) | Quo Vadis | You Can Do Magic |
| Fake News Fan Girl | Red Hot Mama: A Sophie Tucker Cabaret | |

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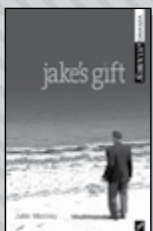
Email it: jennyrevue@shaw.ca (words)
dacramer@shaw.ca (words & pictures)

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The King's Head Planetarium	The Beer Tent (inc. paper & pencils)	PTE (near Fringe ticket tables)
MTC Warehouse	Hospo at MTC (lobby)	CanWest Global Performing Arts Centre(MTYP)
	Crocus Bldg, N entrance (parking lot)	

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Jake's Gift
Julia Mackey



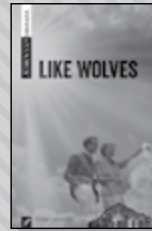
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