

Jenny-ing 101 (again)

You'd think after 23 years we'd have figured out how to do this thing, but nooo-o.

Our intrepid Jenny revue-ers are doing walk-ups today because, apparently, The Jenny Revue passes were all associated solely with my Email address, which meant Arden, Kaitlin, and Ray couldn't book in advance from their own home computers... and if the booking of tickets falls into my already overflowing hands, we might as well just burn this sucker down right now. I barely know how to walk up and pay cash for a ticket, much less mastermind a reviewer schedule. (I've barely got the walking part down.)

But one thing I do know how to do is shoehorn as much copy as possible into these pages (relying on the copy fitting skills of Dave Cramer, of course).

To that end, "Welcome, class, to **Jenny-ing 101.**"

For those who missed our opening single sheet *SPECIAL* on Wednesday, submitting to the Jenny is easy—we can instruct you (being masochists ourselves).

Just say what you got to say about anything Fringe-y then send it by Email to me at jennyrevue@shaw.ca, or put it on paper and drop it in a Jenny Box, whose locations are noted in the masthead box on our back page.

Then say anything, you want, just do so succinctly,

They say brevity is the soul of wit. (Not that I would know.)

WE'RE ALL



(apologies to The Winnipeg Fringe)

HERE

Tell us the name of the show, and, if you can, the name of the group and name of the venue.

Then, say a few words about the show and how it affected you ("laughed my guts out," "affected me deeply," "slept well until the gunshots," whatever). It's not necessary to give a full recap of the plot, nor list every cast member and character name. Just let folks know enough to help them decide if they might want to see it.

Now I know this will come back to bite me in the ass, so be forewarned, we won't print the oft-quoted *Spinal Tap* line "Two words: Shit sandwich!" nor the relatively uninformative "I just loved it," unless you are such a cultural icon that your myriad followers flock to embrace anything you admire.

And forget ratings. We don't do stars. We even excise them from the groups' Shameless Self Promotions (of which there are many here today with more in the can for tomorrow and Monday).

So keep 'em short and, if not sweet, at least cogent.

Be sure to sign your real name (it's kind of our thang); and, if it's a paper submission, a contact number in case your syntax or handwriting leaves me saying "huh?" For Email submissions tell us if we have to do anything except hit "reply."

House bound — Apologies to those I told to look for me on the King's Head patio. I wasn't there because my house is demanding my constant presence until such times as a repairman calls. (Cue the porno music).

'Til I see ya or read ya...

Coral McKendrick

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



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Greg Selinger

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



Sharon Blady

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



Ron Lemieux

MLA for Dawson Trail
204-878-4644
Ron-Lemieux.ca



Kerri Irvin-Ross

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



Deanne Crothers

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



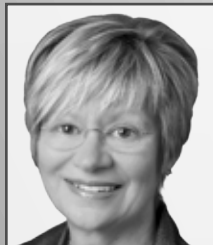
Andrew Swan

MLA for Minto
204-783-9860
AndrewSwan.ca



Kevin Chief

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



Nancy Allan

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



Rob Altemeyer

MLA for Wolseley
204-775-8575
RobAltemeyer.ca



Melanie Wight

MLA for Burrows
204-421-9414
MelanieWight.ca



Just Ed.

Leithelle Prods.—Eckhardt-Gramatté

Leith Clark's enthusiasm is matched only by his gift for story telling. This year he brings us a fresh new batch of stories from his experience as a drama teacher.

While the addition of five youngsters (former students of Clark's) help give the stories more dimension, Clark's stories tended to get a little gummed up waiting for people to transition or say certain lines. The show was less conversational but still had all the charm of Clark's similar show two years ago.

Kaitlyn Kriss

Vaudevillian

James Jordan—WECC Acu Hall

James Jordan does a great job of entertaining the crowd with some juggling, magic tricks, and comedy.

It is a show for all ages, and was really enjoyed by a couple of younger members of the audience who were enlisted as magician's assistants a couple times.

James takes a few common magic tricks in new and unusual directions; and, using his self-deprecating showmanship, catches the audience off guard when he ends a trick in a spectacularly unexpected manner.

Murray Hunter

3...2...1

SpeakEasy Theatre—Playhouse Studio

This play starts with best buddies in a serious drinking fest, heavy on the booze and drugs. Expectedly, the two start with wisecracks and name-calling, typical of tippled testosterone.

There are some genuine giggles here, but really, you're just laughing at the absurd and not anything deep or thought out.

As the dialogue develops, the characters spill their secrets and their guts are all over the floor. There's some trouble with the believability of the plot, but overall, it's executed well.

Ray Yuen

Pulling Pints

Cagey Productions—Warehouse

When a show is based entirely around narration it can either be very good, or very boring. Unfortunately, *Pulling Pints* falls into the boring category.

This show could easily have been a monologue about a trip to England, but with a full cast it dragged, and a 75-minute runtime was

completely unnecessary for this show.

What truly made me realize I was bored was when I watched a character describe, through narration, an image that was being projected onto the stage.

It certainly had its funny moments, but when the show dragged it really dragged. The actors were committed, but at the end of the day, I'd rather not go to a show and see people going through standard job training.

Arden Pruden

Steven Brinberg is Simply Barbra

Theatre LaB Houston— Planetarium

Simply Barbra is simply very good.

After all, she's done it all and has the voice to prove it. She is still a "a funny girl" and her one person duet is simply the best yet.

Where, but in Winnipeg, can you get \$150 seats to see Streisand for \$10.

Frank Martin

The Great Canadian Tire Money Caper

Corin Raymond—WECC Acu Hall

What's an icon, daddy? Well, in this case it's a small piece of paper bearing the image of Sandy McTire, issued by Canadian Tire and transmogrified by a wonderful storyteller, Corin Raymond (*Bookworm*, several Fringes ago).

Imagine if you will, a world in which you could pay for your art-making (in this case, time in a recording studio). And imagine if other Canadians shared your dream, or at least wanted to put their shoulder to the wheel and their 5¢ scrip into your pocket.

It's always been a tough slog to work in the arts, but Raymond sums it up with, YOU HAVE TO WORK YOUR ASS OFF not to have a job (a job as the term is understood by his Presbyterian grandmother). The opening night audience certainly got their money's worth, and the love flowed both ways.

Ron Robinson

VIOLET, the Musical

Winnipeg Broadway Th.—CC Franco Manitobain

The gospel is alive in the Franco this year!

This musical featured up-tempo gospel songs that left me tapping my toes. There were numerous times where one soloist would out-belt another, making lyrics really hard to hear, but I was still able to follow along pretty well. Quirky dance moves and characters kept my attention throughout the show.

Kaitlyn Kriss

Trampoline

Weeping Spoon Prods.—Playhouse Studio

What do you do when life throws you a pineapple? When your dreams are so vivid that reality and dreams become blurred— what do you do?

Your relationships are fraught with failure because of your affliction. Even your therapist pokes fun at you. Is it real or just a dream? Maybe all you really need to make you snap into reality is a bag of frozen peas? Think about that for a while.

Frank Martin

Beau & Aero

A Little Bit Off—Playhouse Studio

This is another great family-friendly show that features the physical comedy of Beau and Aero, played by David Cantor and Amica Hunter. The mime/clown aviators take the audience on a fun-filled 60-minute ride with some impressive acrobatics and a lot of unique balloon tricks. I had no idea you could beat-box or make puppets with a balloon. I salute their creativity!

Murray Hunter

Jennys of the World, Unite!



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Councillor

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TEL: 986-5878

jgerbasi@winnipeg.ca

www.jennygerbasi.ca



At Your Own Risk

Alexandra Elliott Dance—Dragon Arts Collective*

Before committing to this show, be aware you need to climb 50 steep steps to this venue, and (if that's fine with you) be sure to book early! This is the smallest Fringe venue I've ever seen (capacity 25).

If you get past those two obstacles, you'll be glad, as this engaging show will keep you entertained.

The presentation has two discrete parts. The first, "to be alone", is hauntingly beautiful and eerily graceful. Look deep into her eyes and you see an Exorcist type of emptiness. While the drapery and veiling has a sultan's palatial look, the desolation of the character starkly contrasts with the warmth of the room.

I can best describe the second segment, simply called "MAN", as primal and savage. This mysterious interaction leaves you wondering what's coming next.

This is day one of Fringe; I can't imagine what these actors will look like at the end of the festival.

Ray Yuen

*91 Albert St. 3rd Floor

The Orchid and the Crow

Button Eye Productions—MTC Mainstage

I really didn't know what to expect here. The show opens with a toe-tapping number, leading me to believe that it's going to be a fun and humorous romp. While there are many fun moments, the air of the piece is a somber, introspective look into faith—faith in Jesus, God, no one, or Lance Armstrong.

This powerful, thoughtful story is one person's brave recital of a somewhat taboo topic. Don't let this one fly under your radar.

Ray Yuen

Armageddon Fk Fest**

Heaving Bosom Productions—Warehouse

With a title like Armageddon F**k Fest you go in expecting something, and I don't think I got quite what I expected—not in a bad way of course. I did enjoy the show. It feels like it hopes it's insightful enough to make you think. It also feels like it's trying just a little too hard.

Characters all have their introspective moments—some just a little too lengthy—and there's very good chemistry amongst the four actors.

One of the biggest issues I had was discerning the difference between what was supposed to be funny, and what was supposed to be meaningful. Maybe that was purposeful, and maybe I was supposed to come out not knowing whether I liked it or not.

Arden Pruden

Mr. Flannery's Ocean

Shoestring—MTC Up the Alley

A sleepy ocean-side guesthouse in the south of England is the setting for this funny and heart warming production, Mr. Flannery's Ocean, by Winnipeg's own Shoestring.

As the self-proclaimed owner of the ocean, the cranky, crusty, and crude Flannery fiercely

protects his beloved waters. It is only with the appearance of new houseguests that we learn of his true spirit and commitment.

The strong, opening night attendance reflects the consistently, excellent productions we have come to expect from this well-seasoned company.

Do not wait to get your tickets to this well crafted and beautifully acted show.

Richard & Karen Howell

The 11 O'Clock Number

Grindstone Theatre—MTC Up the Alley

An improvised musical is a daunting task, and when a group promises an hour long one, you tend to take it with a grain of salt.

But this group delivers. They have incredible comedic timing, and are completely in sync with their pianist. They quickly craft an hilarious musical out of the life of someone in the audience and the chemistry between the cast, the pianist, and even the tech is fantastic. Hard to be unimpressed when you see an improvised 5-part harmony.

Arden Pruden

ESSENTIA

Hacault and Crist Prods.— R. Browne (Crocus Bldg.)

I love watching dance shows for several reasons: the dance is beautiful, the choreography is beautiful, the dancers are beautiful, and the music is beautiful.

Not here—one of the opening pieces sounds like fingernails on a chalkboard and it seems like an eternity before that number ends. For several minutes I couldn't connect with the movement because of the sound.

The second piece captured my attention much better. While the show is enjoyable, it's not up to the standards of other truly engaging and ethereal pieces.

Ray Yuen



The Sama Kutra

Jacqueline Russell—MTC Up the Alley

If there is one thing I regret it's that I saw this show at 12 noon on a Thursday. This is definitely a show to see in the evening.

The two performers are excellent clowns, and their comedic timing is amazing as they stumble their way through trying to save their marriage through sex.

Just be prepared to have things thrown at you.
Arden Pruden

Ain't True & Uncle False

ManDamsel and FellaLady—Cinematheque

A wacky world woven from words; that's what Paul Strickland invents and delivers. Trailer Park tales with just enough logic to have you nodding your head, and then shucks, there they are on stage, Uncle True with his wonky eye, Poppa Ganda, Ma Ganda, the Siamese twins who were one year apart in age, and the black-eyed pea factory with it's own way of processing, canning, and marketing.

And that's to say nothing about the hills and valleys that make a life, and the flat line that you want to avoid with its one note promise of a full stop. Only that doesn't stop the stories from being told and passed down.

Fringe means edge and edgy and Strickland will take you there and back if'n you're willing to go.
Ron Robinson

Tape

The 28th Minute—Asper Centre (U of W)

I was hooked on this show right from the get-go—really strong actors in a believable story that I could definitely understand.

Towards the end of the play however, things started to get a little muddled. It seemed like the actors weren't certain of what they were trying to say, and the show boiled down to miscommunication as a plot device.

It certainly felt like 75 minutes, especially, towards the end of the show, and so much of it felt like it was padding out the runtime to be able to advertise a 75-minute show.

The actors were believable, the direction was very good, but it really needed an editor for those last 20 minutes.

Arden Pruden

The Birdcage

Crosswalk Productions—Warehouse

Considering where this play originates from, it had some enormous shoes to fill. How do you top Nathan Laine's and Robin William's performances in the classic film? While I wouldn't go in expecting anything new (especially if you've seen the movie a few hundred times like I have), I would expect to see a production with a lot of heart, and a good integration of local drag performers that made the show seem a lot closer to home.

Expect fun classic drag numbers and a few hearty laughs, courtesy of the very flamboyant live-in maid.

Kaitlyn Kriss

The Mystery of Krummhorn Castle...

Kiss the Giraffe Prods.—MTC Mainstage

This presentation has everything you want in a musical, including some of the best props ever seen at the Fringe. The songs are fun and catchy, the heroes are adorable, and the villains are charismatic. What more could you want?

Oh yeah, monsters—and they're cute, too. Throw in some quirky humour and they have you engaged for the entire ride.

While the main characters all have powerful vocals, some of the minor characters are a bit weak and hard to hear in the back rows. If you want to catch all the lyrics, stick to the front half of the theatre.

Ray Yuen

From Broadway to Obscurity

Winnipeg Studio Theatre—PTE Mainstage

Where do you go after Broadway? After being cast in the lead of Jersey Boys, the only way is up...or...obscurity?

Why walk away from success when you spent so much time to get to Broadway and have dealt with rejection after rejection at audition calls? Is the Fringe the end? Is it Winnipeg now or bust?

The singing is superb, so go and hear Eric sing and tell his story.

Frank Martin

Rumble Pak Returns

Rumble Pak—Eckhart-Grammetté

While the point of the show was to be all over the place and shift from scene to scene, it almost felt too all over the place.

The boys were funny certainly, and they act well together, but they seemed distracted, and as an audience member it's hard to keep track of a show when it's constantly shifting and slightly unclear.

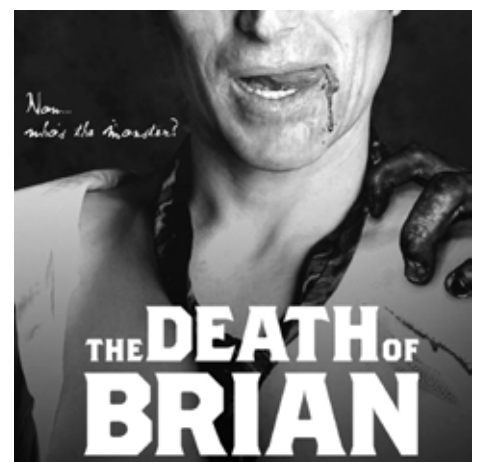
In a sense, though, I liked it. It felt like they were playing. They used the entire theatre, and it was easy to be charmed by the show.

Arden Pruden



The Mystery of Krummhorn Castle;
or: **The Rosalind House Orphans**
vs. **The Army of Abominations**

by *Joseph Aragon*
Kiss the Giraffe Productions
Venue 1—Mainstage



by Gian Carlo Menotti
The Telephone

Love is on the line in Menotti's bite-sized comic opera.



Naomi Forman
soprano



David Klassen
baritone



Madeline Hildebrand
piano



formanproductions.ca

VENUE 9 U of W
Eckhardt-Grammetté Hall
Naomi Forman Productions



selardi productions

Daddy Issues—RRC

I'm 10 years old and I'm on my way outside to play basketball. My dad motions for me to sit down. "You're getting older. You're going to start getting curious about your body. That's OK. Just don't do it at the dinner table."

He crushes out his cigarette in the heavy glass ashtray. "Do what I do. Do it in the shower."

I was 10. That's when I stopped taking showers.

Theatre Anywhere

Salt of the Earth—RRC

Kevin Longfield steps front and centre to tell the story of William Cliffe, his grandfather.

Bill Cliffe was a child labourer in England before apprenticing as a blacksmith and coming to Canada in 1911. He worked on the Winnipeg Aqueduct before enlisting with the Royal Engineers and serving in Baghdad in World War I. Then his life became interesting.

Brian Richardson's direction and Nancy Drake's voice coaching helped to bring this story to life.

theater simple

The Death of Brian—MTYP Mainstage

Who has: a zombie puppet? The tastiest guts in town?

A near-mythic desire to find his wife?

BRIAN SMITH!! Who doesn't know he's dead. Yet.

THIS is the show for those who get EVERY Zombie trope pop-culturally available.

This is ALSO the show for folks who are squeamish or zombie-averse.

Horror-fest guest Ricky Coates is "a cross between a feral animal and a Balanchine dancer" and the show is "deliciously gruesome"

Brian S—Not your average Post-Human.

Naomi Forman Productions

The Telephone—Eckhardt-Gramatté Hall

Two hilarious and classically trained professional opera singers bring you a delightfully 1950's, bite-sized, comic opera by Gian Carlo Menotti.

Ben desperately wants to marry Lucy but every time he gets down on bended knee, the telephone rings and chaos ensues! *The Telephone* has the distinction of being the first opera to be presented on Broadway. Brought to you

by the company that created *StarBach's: The Coffee Cantata* (4 Stars), this is the only opera offered at the 2015 Fringe.

Crazy Dog Face Productions

Biggest Little Child Star—CC Franco-Manitobain

Roberta Townshend, or "Little Robbie T" as she was once known, has had a bit of a...trying time in the big city. She'll bounce back though. She's going to go home and show everyone that she's still got it...by auditioning for the part she lost out on at the tender age of 9. What could go wrong?

See Roberta battle a series of obstacles from flashbacks to frenemies. This show will make you giggle and chuckle and everything that feels good.

Well, not *everything*—But there will be donuts!

Watson Arts

Teacher in the House—Alloway Hall (MMMM)

Fringe Veteran Susan Jeremy (*PS 69, Brap-pzil Nuts*) brings back her 2012 Best of Fest Winner, *Teacher in the House*.

This production features NEW characters and NEW scenes. And has been totally re-written since it's world premier in Winnipeg Fringe 2012. If you liked it before, you will LOVE it now. An action packed 45 minutes featuring 12 characters. This is a DRAMA with laugh out loud lines.

It WOWed Edmonton and will WOW you too

Big Sandwich Productions

Marathon—WECC Ventura Hall.

Hey Winnipeg,

I'm back.

It's been a while.

TJ

Heartchoke Arts

Shirley Gnome: Real Mature—Eckhardt-Gramatté

Are you someone who likes clever, insightful, satirical musical comedy? Good. Do you also think sex is hilarious? Great! This show is for you. A mixture of profane and profound, Shirley Gnome's saucy song stylings will have you in stitches. She sings of the things we often think, but dare never say. Delivered in a folk-country style, even the most salacious truths go down easy - it's a night you'll not soon forget. She won awards for this stuff and everything!

Randy Ross

The Chronic Single's Handbook—RRC

The *Chronic Single's Handbook* is a one-man show by Randy Ross about a never-married hypochondriac who travels the world looking for the woman of his dreams. Remember *Eat, Pray, Love*? This is nothing like it.

The story begins in Boston and goes astray in Greece, South Africa, and Southeast Asia. Along the way, audiences hear the stories "Domination for Dummies" and "One Day at the Curious Finger Body Spa." Content warnings for adult situations, adult language, and more adult situations.

Pdance

TEXT ME—Rachel Browne Th. (Crocus Bldg.)

TEXT ME is a contemporary ballet that follows the story of a teen like any other, manipulated into sexual exploitation. From cajolement to coercion, we shadow her seasoning into the sex trade, until her ultimate escape.

Choreographed by Philippe Jacques, danced by artists of Canada's Royal Winnipeg Ballet Aspirant Program and presented by Beyond Borders ECPAT Canada., You REALLY don't want to miss this! Located at the Rachel Browne Theatre.

Leland Klassen

Leland Klassen: Are My Hands Too Big?—RRC

Leland Klassen's *Are My Hands Too Big?* one-man show is more than just stand-up comedy. Leland Klassen, who is an award winning stand-up comedian with plenty of television credits including, Netflix, *Just For Laughs*, CBC television and the Comedy Network, brings something a little bit different than what he's used to.

This show goes a little deeper and reveals a side of Leland that he doesn't normally show in stand-up.

Oh yeah, and it's killer funny too!

Shelby Bond

Barely Living—MTYP Mainstage

Finally the romantic comedy/zombie musical you've been waiting for. Slackers and slapstick and succubi, oh my. Discounts and prizes for those coming attired as the undead. Get yourself down to The Forks and tap your toes to songs more catchy than a viral outbreak.



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SHOWS REVIEWED

3...2...1

11 O'Clock Number, The

Ain't True & Uncle False

Armageddon F**k Fest

At Your Own Risk

Beau & Arrow

Birdcage, The

ESSENTIA

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Orchid and The Crow, The

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Rumble Pac Returns

Sama Kutra, The

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VIOLET, the Musical

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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 Staff Elves: Arden Pruden, Ray Yuen, Kaitlyn Kriss, Shawn Kowalke, Kevin Longfield, and Kevin Campbell.

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dacramer@shaw.ca (words & pictures)

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Hospo at MTC (lobby)

The King's Head

Planetarium

MTC Warehouse

PTE (near Fringe ticket tables)

CanWest Global Performing Arts Centre (MTYP)

Asper Centre for Theatre and Film (at U of W)

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SSPS Shameless Self-Promotions Shameless Self-Promotions

Button Eye Productions

The Orchid and the Crow—MTC Mainstage

Reflecting on Daniel's real life (and almost death) experiences, *The Orchid and the Crow* features original songs from the award-winning writers of Die Roten Punkte.

– Winner Best Solo Show, Ottawa 2015

– Winner Best Performer, London Free Press 2015

– Nominated for Best Solo Show, Montreal 2015

– Nominated Most Outstanding Show, Montreal 2015

“Part cabaret and part confessional, this one-man show is expertly constructed...*The Orchid and the Crow* nails the divine triumvirate: whip-smart, hilarious and deeply moving.”

—*The Age, Melbourne*

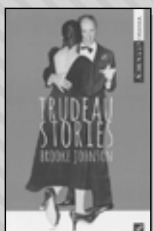
Winnipeg Studio Theatre

From Broadway to Obscurity—PTE Mainstage

Dreams collide in this hilariously revealing confessional from Broadway's JERSEY BOY, Eric Gutman. From Broadway to Obscurity is a high energy, incredibly funny musical about making hard choices for the right reasons. At the peak of his career playing several roles in the 4-time Tony Nominated smash hit Jersey Boys on Broadway, Eric made the decision to return to his hometown of Detroit so that he could raise his two young daughters.

From the company that brought you Altar Boyz, The 25th Annual Putnam County Spelling Bee, Spring Awakening and lots more. Don't miss this new exciting Canadian Premiere Musical.

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Brooke Johnson



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