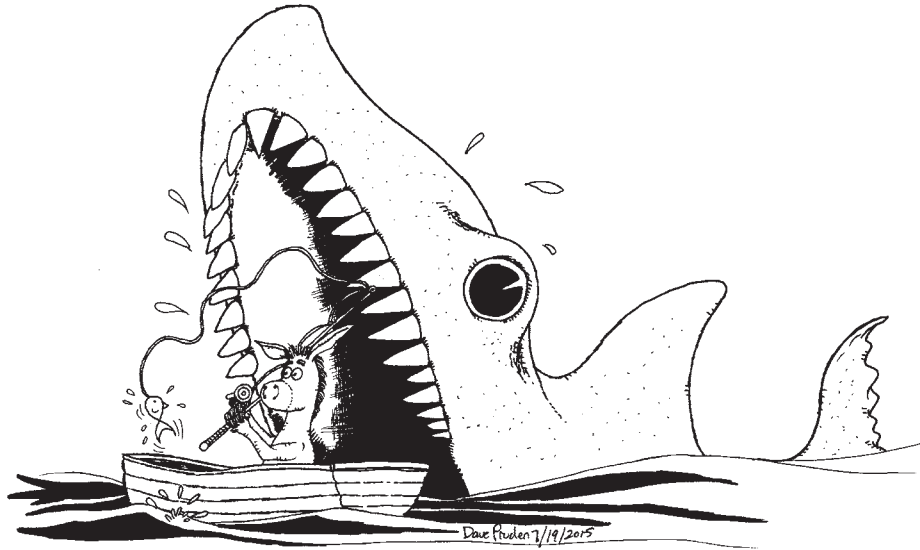


## A Fringe Tale (or two)



Theatre changed my life.

That's probably not shocking considering the company I keep, and the probable readers of this paper. Most of us are here because the arts answered questions we didn't know we had, took us places we had been too scared to reach for.

I felt like I didn't fit in, my parents didn't get me, I needed an outlet for feelings I didn't understand or I was going to explode. Theatre gave me a voice that allowed me to be who I really was. I won't waste too many words on that, because half the people here have similar stories to tell that are far more profound—of how the Fringe is their home and how being in theatre has made them who and what they are. I have at least a dozen friends who can tell you they met their partners, the loves of their lives, somehow or another via the Fringe Festival.

"By 1995, I had volunteered and attended the past few years of the Winnipeg Fringe and that summer I performed in my first show.

"That winter I was out for a friend's birthday and was seated across from a girl I had never met. We made small talk and I could see the familiar look in her eyes of 'I'm not interested in this guy,' (I was very used to that look) until something she said made me reply, 'You went to the Fringe this summer? I did a show!' She leaned forward and her eyes lit up. 'Really?

What show? I was going to go see that one but didn't make it!"

"We chatted the rest of the night, she drove me home, and I gathered enough courage to say 'Some guys I know are in an improv group and doing a show on Tuesday, do you want to go?' From that first date came 20 years together, 11 years of marriage, 2 wonderful sons and over a dozen Fringe shows between the two of us." (Josh Knazan)

So many of us talk about our Fringe family and how important all these wonderful people are to us, even if we only see them once a year. It brings to mind all the real families that have made this festival home.

"Fringe for me started 21 years ago, but it really started 13 summers ago. I was performing in a Joseph Aragon show, and bouncing my 5-month-old baby girl on my knee in the beer tent. I was talking with Joseph about this crazy, silly idea he had for a musical. With vampires.

"Now, 13 summers later, I'm still having fun, throwing out crazy silly musicals with my best friend; but this year, that beer-tent baby is acting in it. She's a Fringe baby all the way—and loves this time of year and all the experiences that come with it.

"If she takes one thing away from her Fringe experiences, I think it will always be the sense of

teamwork and togetherness that Fringe embodies." (Heather Madill)

We all have stories to share of how important this festival is and how theatre has helped us, saved us, so mine is nothing new. But a big part of what the Fringe has done for me is how the Jenny Revue saved me.

I've never told Coral and Michelle this, but they offered me a branch to grab onto during one of the worst times of my life. I had spent a year in Australia, but that and the relationship that took me there ended very badly, very quickly. My flight home took me to Vancouver, despondent and in debt up to my ears. I had to borrow money from my sister to find food and a roof there long enough to get a flight back to Winnipeg, also on her dime. And so I returned, for the first time in over ten years, to the charity of my parents home in Beausejour, alone, with no job, my debt now bubbling up over my head, and more depressed than I've ever been.

"But at least I'm back in time for the Fringe," I consoled myself. Except that I couldn't afford to see any shows, and the friends I had hoped would cheer me up had mostly moved on to other things in the year I'd been away. (The exception to that being George, Alan and Audra, whose charity and friendship at that time I will never forget.)

*Cont'd on page 3...*

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



Congratulations to the  
**WINNIPEG  
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on 28 years of

**DEFYING THE NORM!**



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...Cont'd from page 1

Then one night at the King's Head found me at a table with the folks from the Jenny Revue. We had gotten to know each other a little bit in previous years, at least enough that they were happy to let me help them type up reviews, which back then all came scribbled illegibly on scraps of paper. They asked if I had anything to review, but I told them honestly I had seen nothing due to my financial situation (except for Improvisation,

who had comped me in twice by then). They very graciously offered me a media pass, for a day, if I could see the list of shows they gave me that had not been reviewed yet. And they bought me a beer.

Such small gestures. And really they were helping themselves more than they were helping me. But they invited me into their family and made me belong to something. I was home.

The Jenny Revue has such a rich history in this festival. It helps us create a community that we can all be a part of rather than just a collection of plays. We are performers, audience members, reviewers, and friends. We all have voices, and we are all ready to hear them, and the Jenny has helped me find a voice here. And a family.

Shawn Kowalke

**the BUZZ** *Reviews* *Reviews* *Reviews* *Reviews* *Reviews*

**Happiness™**

**May Can Theatre—Rudolf Rocker**

I still don't know how to feel about this show. It started out as hilarious with some rather high kicks and acrobatics as they greeted us all.

Then it became sad as the characters started to reveal themselves. I laughed a lot but it also left me thinking a lot about my own numbness in certain situations.

The two actors were very versatile and I really felt for both of them.

I did get very, very confused when the actors went back and forth from the past to the present. I was confused as to what point in the story's timeline we, the audience, were in, and that really took me out of the story.

Kaitlyn Kriss

**UnCouth**

**The Cinematheque—Windy Wynazz**

Ok, *UnCouth* is the perfect title for this mish-mash of gags and antics. While some of it isn't that funny, some of it gets you laughing—and it's the kind of humour where there's no earthly reason why you should be laughing.

If I describe the show to any of my friends, they'd frown and tell me it's not funny. And yet, a lot of it works, to the point where she got a standing ovation (well, from two people anyway).

The finale is a lot of fun, but it's always fun for me to throw things at people!

Ray Yuen

**Subway Stations of the Cross**

**Ins Choi—Planetarium**

What can I say? It was amazing. He's a wonderful speaker, switching between characters,

and from storytelling to poetry seamlessly

His poetry is chilling, and completely draws you in. When he's not performing his poetry, he's a hilarious storyteller and seems extremely easygoing. It's easy to laugh at his jokes. He makes everything feel familiar. Even during an on-stage costume change, I was totally immersed in his actions.

Arden Pruden

**Hot Pink Bits with Penny Ashton**

**Penash Productions—WECC Ventura Hall**

Holy heck this show was hot! Sex is the name of the game with this show and there was a lot of it.

Penny created a safe environment where she educated us about the sex trade but did so using dick puppets, audience stripping, porn scripts, and a quiz show. This show surprised me (especially when she climbed onto 3 of the male audience members) and I liked it a lot.

This show is absolutely not for the less open-minded individual. It's definitely not for the faint of heart and requires a very open mind with regards to sex. Anyone else should follow their curiosity and come learn a thing or two about sex.

Kaitlyn Kriss

**Journeys**

**Sheep On A Mission—MTC Up the Alley**

This is a nostalgic romp through a couple's relationship—first glances, dating, fighting, and parting—presented through original, folksy music, performed live, in combination with poetry.

It's a little preachy at times, but heartwarming all over.

D. Penner

**Shirley Gnome: Real Mature**

**Heartichoke Arts—Eckhardt Gramatté**

I really enjoyed Shirley Gnome's performance, and yes she can really sing and play guitar. Her songs are of a more adult nature but are all fun and very well written.

As long as you are not easily offended, I highly recommend her show.

Murray Hunter

**Jennys of the World, Unite!**



**JENNY GERBASI**

**Councillor**

**FORT ROUGE/EAST FORT GARRY WARD**

**TEL: 986-5878**

**jgerbasi@winnipeg.ca**

**www.jennygerbasi.ca**





**Drinking & Dragons**

**Monkey Centurion Productions—MTC Mainstage**

What an adventure! I played a game or two of Dungeons & Dragons (D&D) when I was a kid, and I wish that I had played with these characters!

That's the part that's unbelievable. Most D&D kids were the geekiest of the geeks, and you surely would not have found an assembly of characters that included a nympho, and a guy with a hot girlfriend, all of whom are hard-swiggling sots. D&D never (NEVER) ended with a drunk, hot blonde wanting to have sex with the other players!

While the players provide an entertaining background, the "warriors" steal the stage. Bill (B'ayle) is ludicrously hilarious and he carries the rest of the adventuring party. The Dragon-Wizard-Monkey-Whatever character's emoting evokes great enjoyment, especially during the fireball showdown. The Elf's character seems like an afterthought and the Mercenary's "skimpy outfit" isn't nearly skimpy enough if you're going to keep referring to it as such. In a world where Xena's corset is the norm, her outfit falls short of geek fantasy.

Despite some problems, I roared in laughter through much of this adventure. If D&D was this much fun, it would have a lot larger following.

I don't get the monkey. Seeing as it's from Monkey Centurion Productions, I'll assume it's an inside joke.

*Ray Yuen*

**Sound & Fury's "Lord of the Thrones"**

**Sound & Fury—WECC Ventura Hall**

This show was hilarious! After years of hearing about their shows, I finally got to see what all the hype was about and Sound & Fury did not disappoint.

The set was stripped down and the focus was solely on the comedy. The jokes flew a mile a

minute and the audience was left in stitches.

Every night they pick an audience hero so the show will be a little different every night. The jokes were well written and the cultural references were a plenty! This is not the show for mom and dad or small children (although one brave 12-year-old seemed to enjoy it a lot), but it is a heap of fun. Definitely a must see!

*Kaitlyn Kriss*

**Blink's Garden**

**Siloam Mission—Kids Venue, Crocus Bldg.**

There are some very talented kids in this show. It's an adorable fairy tale presentation that has the potential to be a slightly unnerving concept.

I did appreciate the live music, it added an almost folksy, homey feel to the show, and the songs were quite catchy.

The only issue I had was it seemed to be sending the message that, if fate doesn't want you to have something, then no matter how hard you work, you won't get it. And even if/when you do get it, it won't be what you hoped for. That's not a great message to send to kids.

*Arden Pruden*

**The Manic Pixie Dream Girl**

**Peachy Keen Productions—PTE Studio**

*The Magic Pixie Dream Girl* opens with the promise of a safe, comfortable, typical love story, then goes on to demonstrate exactly why we've had far too many.

The titular character is trying to salvage her mission to deliver a safe, saleable love story to a struggling playwright who insists on writing a story that features plausible characters instead.

The writing is spot on. When things are safe and predictable, the playwright is a success. When he tries to create characters with actual depth, he's being shredded, all at the hands

of a cookie-cutter character archetype fighting desperately for relevance.

As a second effort from a company that debuted last year, this is very promising stuff. Watching them grow and develop is going to be a treat.

*Ryan Hauff*

Romantic comedies, as a rule, tend to follow certain formulas. And that's what the writer in *Dream Girl* is desperately trying to avoid. Unfortunately, it's resulting in a huge writer's block. Enter the title character to aid in writing his newest play—a muse who will not take no for an answer.

Justin Otto and Sydney Hayduk are magic in this play that takes the romantic comedy and turns it on its ear. It's intelligent, funny and original, and very high energy.

Oh yes, and they take a wrecking ball to the fourth wall with hilarious effect. It's in the Colin Jackson, so expect there to be few seats left as the Fringe progresses.

One of my top three so far at the Fringe.

*Karl Eckstrand*

**Breadcrumbs**

**R-G Productions—MTC Up the Alley**

This show does its best to emulate a story being told by an aged relative, and while physically this cast was on point, the delivery had several ups and downs that I couldn't ignore.

You can easily tell which scenes the actors preferred rehearsing, as those two or three are the strong ones. It was a grim show, covering a very dark and topical (to an extent) subject, and while I commend them for tackling that doozy of a theme, they were lacking somewhat in presentation. It feels like a show that needs work.

*Arden Pruden*

**World's Greatest Dad\***

**Morgan Cranny—Son of Warehouse**

Dad humor is in abundance this year at Son of Warehouse! If you don't know what dad humour is, Morgan is happy to explain it, as well as all other things required to become the worlds greatest dad.

Morgan is endearing and gave a delightful performance as a dad just trying to do his best. The stories were genuinely funny and made me reminisce about my own dad.

This play is very cute. There was a little bit of mature content, but all in all it was a fairly tame (and cute) show.

*Kaitlyn Kriss*

**340ft up close**

**Winnipeg Shibari Theatre—Eckhardt-Gramatté**

Winnipeg Shibari Theatre Company chose "unclassifiable" for its genre listing in the Fringe guide, and it makes me wonder if they had any clear idea of what they were trying to accomplish. The beginning was good and the end was strong, but the middle portion lacked focus.

The initial set piece features a man intricately tying up a woman, dressed in a gold-coloured skin-tight outfit, and then hoisting her up on a wooden bondage suspension frame while she is seated in the lotus position.

After this, one man gives a short introduction explaining that this group wants to give people a behind-the-scenes peek at their activities. He also explains that he is "not an actor", which made me wonder if this is "theatre." He passes some ropes around to the audience and encourages them to move up closer to the equipment if they want to.

What follows is like peeking into a workshop, where almost a dozen people are engaging in tying-up activities. Most involve men tying up women, but there is at least one example of a woman tying herself up and managing to swing on one of the frames all by herself.

The narrator repeatedly called for the electro-style music to be turned off or down, but it continued. Was this a technical glitch or was the show trying to communicate something? The man walks around to talk to people in the audience and collect the ropes that have been circulating around the house.

During this time, I had an interesting one-on-one with him about the different types of rope that they use, and I appreciated that. Unfortunately, it was also during this middle part of the show that there was much audience chatter going on, as there was little to truly engage them.

Fortunately, dramatic focus returns in the last set piece. All but one man and one woman leave the stage, the lights are dimmed, and a string rendition of *Every Breath You Take* replaces the generic techno music.

The woman drops her robe and appears topless. The man blindfolds her and gently ties her up and lifts her on the frame. Later, he gently lowers her, unties her, and gives her a hug.

This was by far the strongest part of the show, especially for the palpable sense of relationship between the participants, both as characters and as performers.

*Konrad Antony*

**The Famous Haydell Sisters...**

**The Famous Haydell Sisters ...—MTYP Mainstage**

I'm not a country music fan but I still enjoyed this performance.

The lyrics were clever, harmonies were pretty, and the songs catchy; some are still in my head days later (in a good way)!

I loved that although the setting of the show was a concert on the comeback tour, it wasn't JUST a concert. Through their song introductions the audience learns about their family life, upbringing, love affairs (presumed and otherwise), while each song reinforces those "values."

Good fun. And remember YOLO!!

*Joanne Nuys*

**No-Nonsense**

**Possible Poutine Prods.—Alloway Hall (MMMN)**

This one started out a little slowly, but it definitely picked up speed as it went. These five performers set about exploring the five senses using sketch comedy, and the result is hilarious.

Unfortunately, at the beginning, and at times throughout, they spoke a little too quickly and a little too quietly for me to hear them, and I missed a few of the jokes that other audience members closer to the stage picked up on, and I couldn't really tell which sense belonged to which sketch sometimes, but if you just sit back and enjoy the show you'll definitely get more than a few laughs out of it.

*Arden Pruden*

**Magical Mystery Detour**

**Gemma Wilcox—MTYP Mainstage**

I have always been awed and amazed by Gemma Wilcox's ability to not only create and portray different characters in her one-woman shows, but in the odd and wonderful characters she creates out of other objects and animals.

Her latest show contains several human

characters as well as a car, a tree, a couple of dogs, a fly, an owl, a penny and more.

Sometimes one-person shows are hard to follow if you cannot easily identify which character is which. You will never have that problem with any of Gemma's shows.

She is in the top tier of my favorite one-person show performers of all-time, that includes Julia Mackey (*Jake's Gift*) and Tara Travis (*Til Death: The Six Wives of Henry VIII*).

*Murray Hunter*

**Searching for Dick: A Paranormal Comedy**

**Sticky Fingers Prods.—Sch. of Contemp. Dance**

When I attend a show called *Searching for Dick*, I expect a lot of tongue-in-cheek and a lot of sexual innuendo. There isn't much of either.

There are some funny parts, and some heart tugging. The brownies taste great, and I'm starting to wonder what's in them!

This fragmented story jumps from black light to psychic without much cohesion. It's funny, it's sad; it's emotional, and it's conversational. I get that she's trying to tell the story like you're sitting in her kitchen, but the story she tells jumps frequently and often you wonder, "What was the point of that?"

Still, you should see this show, and you should bring some extra money along (voluntary of course) for a good cause.

*Ray Yuen*

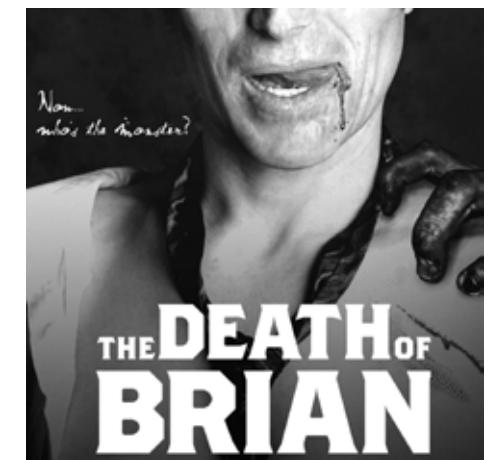
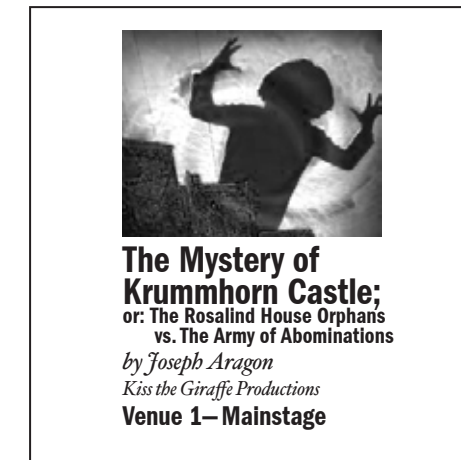
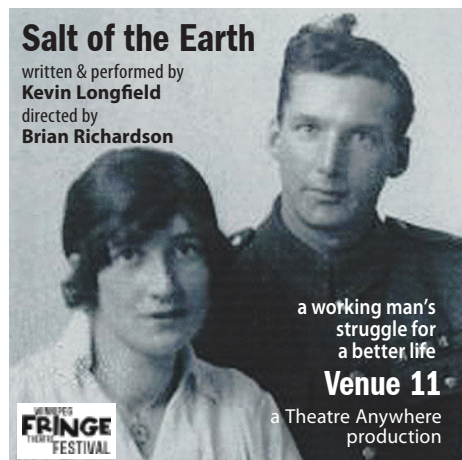
**On The Next Page**

**Broadway Bound—Rachel Browne Th. (Crocus Bldg.)**

This was a good idea in concept, but a little lacking in execution. While the kids' performances were endearing, they weren't enough to carry the show.

I love fairy tales, I really do, but all in all, the show was rather weak. It might be fun for your little ones though.

*Arden Pruden*





## Photo Montage of Pics Submitted to The Jenny Revue by Fringe Companies in the 2015 Winnipeg Fringe



*Cast Members of LORCA  
Bolero Dance Theatre*

*Penny Ashton in Hot Pink Bits  
Penash Productions*

*Rosie Bitts in Stories of Love and Passion  
Best Bitts Productions*



**For You. For Me. For Nicolas.**

**Flotsam Theatre Co.—Rachel Browne Th. (Crocus Bldg.)**

This play gives a unique take on the tribulations of three female roommates trying to make it in Toronto.

A live narrator gives the impression her own personal post-college experiences are more or less represented by all three roommates, which would have made it easier to construct dialogue from the opposing voices in her head—except the narrator isn't the play's writer (two of the roommates are).

If this sounds like an all-female episode of *Friends*, think again. Personal dramas reach boiling points here, and reality trumps happy endings in the girls' various conflicts and crises.

Watching this felt like those nightmares where everything goes wrong and gets worse and worse before you finally wake up. ("Nicolas" is a boyfriend who died in another driver's DUI crash.)

But it's not hard to watch: The actresses' performances are compelling and create interest. Light comedic lines are sprinkled here and there, and the snappy pacing prevents it from becoming overwrought.

By the end, I wanted to see a sequel to find how these characters ended up.

*Beau Hajavitch*

**Stories of Love and Passion**

**Best Bitts Productions—Eckhardt-Gramatt**

This woman is incredible. She's everything she promises in the program. And more.

She immediately drew me into her world and I honestly forgot for a time, that I was watching a show in the Fringe festival.

Rosie Bitts is a woman of the world. She is a seductress, or an innocent, or a loving mother at a moment's notice.

It was comfortable, we were just there to have a good time, no strings attached, and I definitely left wanting more.

*Arden Pruden*

**Ms. Sugarcoat**

**Alice Nelson—PTE Studio**

Ms. Sugarcoat is funny, smart, irreverent, accessible, and masterfully executed.

Super fave.

*Tara Dewar*

I cried I laughed so hard in this show. Nelson's portrayal of a new age, fresh-faced teacher was wickedly funny and had mile-a-minute jokes everywhere!

Her trusty sidekick Pat the Beaver (a talking hand puppet) with a political agenda of his own upped the anti and kept this show from becoming too sickly sweet.

The juxtaposition of the absurdly inclusive, and the potty mouth of the puppet, made for a great combo.

This show is definitely not one to take the kids or your mom to (there are quite a lot of dirty jokes and language), but it is one you should take some of your buddies too for an hour of pure fun! Definitely one of my highlights from the festival.

*Kaitlyn Kriss*

**A Girl's Guide to War**

**Quake Theater—Playhouse Studio**

Prepare yourselves for battle! This hilarious and endearing play was absolutely charming.

Millicent Gulch is probably the goofiest kid you will ever meet, but that is only matched by the courage and fire she possesses.

The character's best friend ditches her, and Millicent decides she isn't going to take this betrayal!

The show features shadow puppetry, and a 5-foot-long string of guts. The entire audience is invited to Join Millicent's army.

Our "troop" had a ton of fun during the show. There is a bit of mild language, however this is a great play about taking leadership and standing up for what you believe in. Definitely a highlight from this festival.

*Kaitlyn Kriss*

**Die Rotten Punkte...The Best Band in the World**

**Die Rotten Punkte—MTC Mainstage**

They may not be the best band in the world, but they must be the funniest. We have seen them every year, and their zany antics and hilarious sibling rivalry always provide fresh fun.

Drummer Astrid Rot, zaftig, to put it mildly, clambers up and down the aisles, lap dances on the edge of theatre seats, which is very acrobatic and impressive on its own, leaps on and off the stage, all the while keeping her brother on a very tight leash.

Astrid always picks some poor male to be her "Second Best Friend" and direct this extremely sexual song towards him.

Otto, known for his rock 'n roll high kicks and guitar playing, plays the shy innocent to Astrid's brazen sexuality. She pretends to be jealous when Otto receives the prettiest pair of pink panties thrown at him from one of his fans. Their repartee and improvisation are always rapid fire and very clever. These are two very talented, professional performers who will never disappoint. We wouldn't miss them.

Otto is also in the same venue in *The Orchid and the Crow*, which I am looking forward to seeing. It should be great. He's so talented, it will be interesting to see what else he can do!

*Lisa Campbell*

**Chess, The Musical**

**Ethereal Fantasy — MTC Mainstage**

This 90-minute show has a cast of 14, as well as live music provided by a four-piece band.

This is a big show about American and Soviet chess grandmasters dueling for the world chess championship crown, and the love of a woman, in a proxy Cold War of their own.

The source material was composed by Tim Rice and the male members of ABBA in 1984 after the demise of that group.

This Fringe production has pleasant singing, but unfortunately the players don't use mics and are often overpowered by the band. With it being difficult to hear everything clearly, it is easy to lose important story elements.

*Konrad Antony*

**Guilt Ridden Sociopath**

**Byron Bertram—Planetarium**

Byron is an incredibly endearing and relatable man. His show handled very dark subject matter, but due to Byron's storytelling, it felt more like an hour-long conversation with a friend who has been going through some rough patches.

That being said, there was no real ending to the show. Gears were switched when all of a sudden the sound of a clock was heard and a sloppy ending was made. I feel that if the end had been planned out a little more, I would have left feeling more satisfied. All things considered I definitely laughed a lot, and in my books this stand-up show did its job.

*Kaitlyn Kriss*

**No Belles**

**Portal Theatre—Son of Warehouse**

This is an important topic: why is it that women only won 2.7% of Nobel Prizes when females comprise 54% of the population?

The answer is simple: we live in a patriarchal society. Yes, attitudes have started to change in industrialized countries but the change is slow. As well, we need to recognize the achievements of women in the past. That is what *No Belles* is all about.

I'm a social feminist and I applaud works like this; however, I find it troubling that—in a work dedicated to the achievements of women—the actors use terms like "man," mankind" and "brotherhood." Recognizing the importance of women's work should include the eradication of sexist terms.

*Ray Yuen*

**Barely Living**

**Shelby Bond - MTYP Mainstage**

The premise here had so much potential but so much of it wasn't delivered.

The characters are human survivors trapped after a zombie apocalypse—and the audience members are the zombies! This could have been hilarious, but they didn't make nearly enough use of the audience. They traveled up the same aisle a few times, but they could really have exploited the hams in the crowd.

As far as the plot goes, there were a lot of moments that dragged on and on, like a zombie dragging a broken leg in pursuit of warm brains. The execution was adequate, bordering on poor.

This is their third performance of the show in this year's Fringe; and by now they should not have microphone problems. There were also a lot of dialogue problems, enough where it started to feel like improv. I understand that there will be issues when you recruit an audience member to be a made-up zombie, but you should not have those same issues among your own actors.

And the singing! Jeez! There were moments when these actors showed that they could actually sing, but through most of their songs, they sounded little better than karaoke night.

This was a show that could have been so much fun. Instead, it was unnecessarily hammed up, poorly prepared, and not that funny.

*Ray Yuen*

A zombie musical? This almost felt like a Kids' Fringe show, in spite of the content.

The three performers from Los Angeles give a lengthy spoken introduction before the show proper, asking people to make certain sounds when certain actions occur, and to not be bothered by them moving about the audience to gently hit them with plastic weapons as if they (the audience) were zombies.

When the show begins, we meet slacker roommates Caleb and Toby, who barely leave the confines of their home, a more adventurous survivor named Mariah, who shakes up their routine, and finally an actual zombie named Emily.

This fourth character is played by a woman picked from the audience and given extensive zombie face makeup before appearing in the story.

There are also some well-sung songs that appear intermittently throughout the show, but the plot itself tends toward the perfunctory.

*Konrad Antony*

**The Nurdables**

**Smartesque Productions—Planetarium**

This show was very cute. The sketches were original and surprised me in places. The two actors committed to their characters and sold me on the sketches.

That being said, it was not as nerdy as I thought it would be and most of the jokes were incredibly predictable. It was a very cute g-rated show but not one that I would pound the pavement to see again.

*Kaitlyn Kriss*

**Together and Aloof**

**H, H & M Group—Rachel Browne Th. (Crocus Bldg.)**

The unfortunate thing about having a live string quartet is that you need to be able to be heard over them. They were integrated very nicely into the show, but I found it difficult to hear the actors more often than not, and I missed a good chunk of what was being said or sung at the time.

Because of that, it felt like the show wasn't sure what it wanted to be, or that it was trying to be to many things at once. It felt unfocused, and that's why it lost me.

*Arden Pruden*





**Hole Punch Productions**

**Hey '90s Kids, You're Old—Planetarium**

Calling all '90s kids! Hole Punch Productions brings their award-winning comedy *Hey '90s Kids, You're Old* to the Planetarium Auditorium.

This '90s nostalgia sketch comedy show features your favourite '90s characters and products in modern day situations, including Power Rangers, Midnight Society, S Club 7, and many more that will test your '90s IQ.

Come celebrate the best decade ever—the '90s (duh!) - and relive the days of dial-up Internet, TGIF, and Dunkaroos!

**Wonderheads**

**LOON— Warehouse**

Eleven time Best of Fest winners and mask imagineers, the WONDERHEADS are back with their whimsical and wordless love story, *LOON*.

Francis is a lonely bachelor looking for love but he can't seem to find it through earthly means. Instead, he falls in love with the moon...but can the moon bring him the happiness he is searching for? Fans of Pixar, Jim Henson, and *Triplets of Belleville* will love this multi-award winning show.

**Empty Sea / Invincible Emu Prods.**

**Georama—Son of Warehouse:**

From the mind of Jackie Torrens, Gemini-nominated screenwriter for TV's *The Trailer Park Boys*, comes *Georama*, a compelling story of two best friends who make a life-changing discovery that threatens their life-long friendship.

Unable to resolve the situation themselves, they face off in a "friendly" debate in a theatre full of strangers, but it's hard to win a debate against someone who knows about the time you peed your pants at the bank...

**James Jordan**

**Vaudevillian—WECC Acu Hall**

James Jordan fell in love with vaudeville as a young boy watching *The Muppet Show*. The music and comedy combined with magic, juggling and the death-defying stunts from Gonzo the Great enchanted and inspired the young hyperactive boy.

Two circus schools, 3 theatre companies and a lifetime of street performance later, he was finally ready to step onto the boards to be the vaudevillian he always wanted to be.

Bad news—Vaudeville has been dead for 50 years. The only way to reach his life-long dream was to create his own one-man Vaudeville variety revue.

**Best Bitts Productions**

**Stories of Love and Passion—Eckhardt-Gramatté**

Almost BANNED in Saskatchewan and protested by a pastor, too!!

Recently hauled off stage during a bit questioning Saskatchewan's laws, Bitts knows controversy.

"I don't plan to be heavy-hitting or subversive, but it seems to end up that way."

*Stories of Love and Passion* isn't just a controversial show, it's filled with love, heartbreak, and sexuality. If you want titillation, uncomfortable subjects, a reason to cry, and to laugh uncontrollably, this is the show.

Plus the singing and striptease ain't bad!

**Kathleen Denny**

**Nice Is Not What We Do...—Planetarium**

It's a funeral, with dark humour aplenty. You meet the deceased, who liked to boast, "I don't get high blood pressure. I give it to other people!"

He charmed most of the world far better than his own family. You spend time with Kathleen and her family, who come right out and say things that Other People might keep to themselves. Even if raised by rabid penguins, this show might shift how you think about your own family.

**Dance Naked Productions**

**Lust & Marriage—Son Of Warehouse**

You know those late night conversations you have with friends about what it would be like to have an open marriage? *Lust & Marriage* is like a window into someone else's life/relationship.

Dance Naked Productions has been making shows about sex for the last 10 years (maybe you saw *Inviting Desire*? We won a Jenny for that one!). Our shows are smart and funny and real. They inspire thought and conversation. You'll love this show. Trust me.

**Improvision**

**Improvision: Cardboard Robot...—Duke of Kent Legion**

Forget about our show; come to the Duke of Kent Legion!

Seriously, y'all: this great place deserves your love before, after and during the Fringe. They welcomed us with open arms (and bar!) for 2 Fringes because they believe in contributing to the neighbourhood (us saying "keep the bar open during our show," didn't hurt).

Post-Fringe, meat draws are Fridays, friendly faces and the area's cheapest beer are every day.

Uh, you don't have to forget about our show, though.

**Antiscian Productions**

**Tourology: A Mindy and Marge Adventure—Walking TOUR (meet at Market/Lily)**

Prepare your fanny pack and charge your selfie stick! We're going on a tour—not just any tour, one featuring the hidden gems of China Town!

We are such expert travelers that we can lead a tour in any city! We will even share our wisdom with you so you too can become expert travelers.

Come walk with us. rain or shine!

**Letters to Jenny**

**Dear Jenny,**

I had a very frustrating experience at the 9 PM performance of *Tape* on Saturday. I listened to the pre-show recording about "turn off all cell phones; if you leave you can't return." Then I watched two different patrons get up at two different times, (one at the 50-minute mark, and one at the 65-minute mark), wander across the front of the floor-level stage—they were actually onstage with the actors—and past the ushers sitting in the audience, and leave, letting the door slam shut behind them. Each walked back in, five minutes later, the door slamming behind them again, and walked across the stage back to their seats.

The ushers just let this happen. I volunteered as an usher at the Winnipeg Fringe for 8 years and the Edmonton Fringe twice and I remember sitting by the door at the back of the venue with an obstructed view of the stage, because your priority was to keep people from walking in during the performance—not to just watch the show. That was a bonus. I feel these volunteers need to receive more training. The usher should have followed the patron to the doorway and informed them that there was no re-admittance upon leaving, and stayed by the door to ensure there were no re-entry attempts.

Josh Knazan



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# SHOWS REVIEWED

|  |   |  |
|--|---|--|
| 3...2...1                                    | Girl's Guide to War, A                          | Oni  |
| 11 O'Clock Number, The                       | God Is A Scottish Drag Queen III                | Opera Mouse                                |
| 340ft up close                               | Great Canadian Tire Money<br>Caper, The         | Orchid and The Crow, The                   |
| Ain't True & Uncle False                     | GUIDE TO SURVIVE A GREAT<br>FLOOD by Noah..., A | Pulling Pints                              |
| Armageddon F**k Fest                         | Guilt Ridden Sociopath                          | Rumble Pak Returns                         |
| At Your Own Risk                             | Happiness™                                      | Salt of the Earth                          |
| Bar Scene, The                               | Heart Puppetations                              | Sama Kutra, The                            |
| Barely Living (2)                            | Hey '90s Kids, You're Old (2)                   | Sea Wall                                   |
| Beau & Arrow                                 | Hitler's Li'l Abomination (2)                   | Searching For Dick: A Paranormal<br>Comedy |
| Behanding in Spokane, A (2)                  | Hot Pink Bits with Penny Ashton                 | Seven Lives of Louis Riel, The             |
| Birdcage, The                                | Inescapable (2)                                 | Shirley Gnome: Real Mature<br>Snack Music  |
| Blink's Garden                               | Japanese Samurai...                             | Sound & Furies "Lord of the<br>Thrones"    |
| Breadcrumbs                                  | Journeys  | Squirrel Stole My Underpants               |
| Butt Kapinski                                | Just Ed.  | Steven Brinberg is Simply Barbra           |
| Chess, The Musical                           | Kids vs. City                                   | Stories of Love and Passion                |
| Daddy Issues                                 | LOON (2)  | Subway Stations of the Cross               |
| Death of Brian, The                          | How Often Do I Dream...                         | Susannah Bird and Other Stories            |
| Die Roten Punkte: Best Band<br>In The World  | Jon Bennett: Fire In The Meth Lab               | Tape                                       |
| Die! Shakespeare! Die!                       | Magical Mystery Detour                          | Teddy Bears and Tidal Waves                |
| Disco Pigs                                   | Manic Pixie Dream Girl, The (2)                 | Telephone, The                             |
| Do I Have To Do Everything<br>F**cking Self? | Mars One  | Three Men in a Boat (2)                    |
| Drinking & Dragons                           | Me, the Queen, and a Coconut                    | Together and Aloof                         |
| Dumb Waiter                                  | Mr. Flannery's Ocean                            | Trampoline                                 |
| ESSENTIA                                     | Ms. Sugarcoat (2)                               | UnCouth                                    |
| Famous Haydell Sistes<br>Comeback Tour, The  | Mulligan's Island                               | Vaudevillian                               |
| Folk Lordz                                   | Mystery of Krummhorn Castle, The                | Village Ax                                 |
| FOR BODY AND LIGHT<br>PRESENTS...            | No Belles                                       | VIOLET, the Musical                        |
| For You. For Me. For Nicolas.                | No-Nonsense                                     | Who Killed the Applebottoms?               |
| From Broadway to Obscurity                   | Nurdables, The                                  | World's Greatest Dad*                      |
|  | On The Next Page                                |  |

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 Production Queen . . . . . Michelle Cook  
 Web Wiz . . . . . Murray Hunter  
 Comic Superhero . . . . . Dave Pruden

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Email it: [jennyrevue@shaw.ca](mailto:jennyrevue@shaw.ca) (words)

[dacramer@shaw.ca](mailto:dacramer@shaw.ca) (words & pictures)

Mail it: The Jenny Revue, 804 Alverstone St., R3E 2H2

Jenny Box it:

The Beer Tent (inc. paper & pencils)

Hospo at MTC (lobby)

The King's Head

Planetarium

MTC Warehouse

PTE (near Fringe ticket tables)

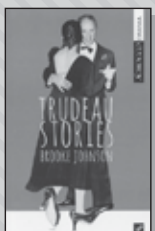
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