

# the Jenny Revue

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## Did It! (and we'll do it again)

We're done like the dinner we didn't have time to eat this year.

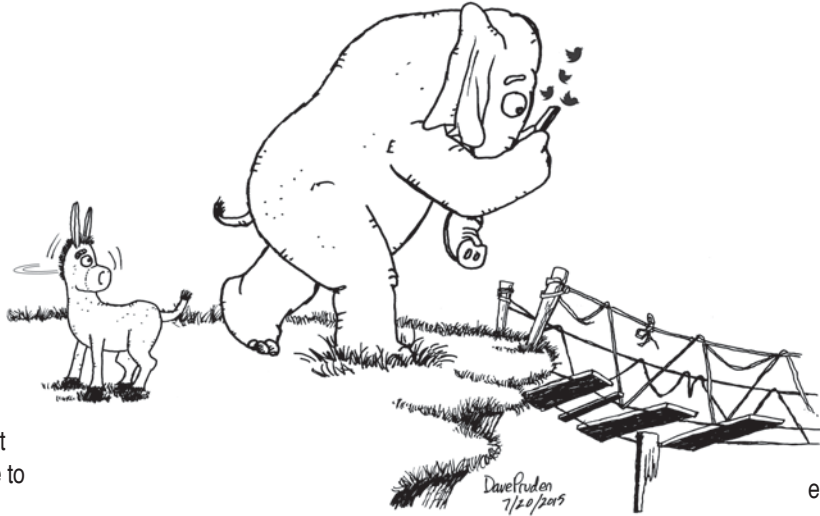
It's been weird. We were so rich in copy that I was worried we were too poor in cash to print it all, or worse, wouldn't manage to print every submission.

I shouldn't have worried. Jenny has her own odd magic, and this issue contains every last word that you sent us.

Of course a huge chunk of that coverage was provided by our own Jenny slaves, er, scribes: Ray Yuen, Arden Pruden and newcomers, Kaitlin Kriss, and Erica Mitchell.

I never would have had the energy and determination to see as many shows, much less to write about them, even if there had been a Fringe when I was the age of our three gal reporters. And they're all also performing in shows, by the way. (Yikes!)

Of course, Arden was literally born to this, attending her first Fringe in utero, and helping fold and sort papers (adorned with her dad



hectic shout fest where audience response, measured by our human sound meters, determines who wins a lovely donkey trophy for god-knows-whatever categories we come up with.

### Forever Grateful—

As always, we must thank our advertisers. Without the long time support of The King's Head, the Members of the Manitoba Legislative Assembly, Scirocco Drama, FemFest, Jenny Gerbasi, and our Fringe performer friends, we would not be here—or able to afford Sunday night's bar tab.

And a tip of the hat to the patience and skill of All Nations Printing who made us look so darn good.

So we'll see you at the Jenny awards on Sunday, and again next year when we reach our silver anniversary. Feel free to gift us appropriately.

*Coral McKendrick*

Dave Pruden's cartoons) since she could stand, adopting each new herd of donkey trophies as her mother Michelle Cook, (Queen of Production and Distribution) made them.

**Your Just Awards—**And she's made more so that we can hand out 13 of them for dubious distinctions in a raucous tumult known as The Jenny Awards, held, for the 24th time, this Sunday, July 26th, 11ish, upstairs at the King's Head.

It's not a well planned and juried awards show with gold statues awarding high art. It's a

Sunday Night  
July 26, 2015  
STARTS 11:00-ish  
MC: Shawn Kowalke  
The 24th Annual  
Jenny Awards Show  
...upstairs at The King's Head



Categories You've  
Never Seen Before!  
Categories You'll  
Never See Again!  
Categories That  
Defy Categorization!

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

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FRINGE FESTIVAL**

on 28 years of

# DEFYING THE NORM!



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**James & Jamesy in the Dark**

**James & Jamesy—Sch. of Cont. Dancers (Crocus Bldg.)**

This is a charming show, and while it was completely different from last year, it had the same feel—just two guys playing with each other, and the audience.

It's a kind of gentle exploration of creation. The show is heavily dependent on audience participation, and they have a way of just making it work. Basically, they can get the audience to do whatever they want. It's amazing. Both of them are extremely engaging. It's definitely worth a look.

*Arden Pruden*

**Spotlight**

**Coffee Guy Productions—Asper Centre (UofW)**

Despite a couple volume issues here and there, and the fact that they talked a little too quickly sometimes, this show was quick and cute enough that it was quite enjoyable.

As an actor, I found it pretty relatable, in that I'm always concerned about what part I'm going to get, and who my competition is.

Definitely check it out! It's only half an hour long and \$8 dollars instead of the usual \$10.

*Arden Pruden*

**Perpetual Wednesday**

**White Collar Crimes—Asper Centre(UofW)**

Walter and Bruce are two hapless magicians with apparently magical powers.

The one-liners and ridiculous historical references flew out of left field every 30 seconds making it tough keeping the story straight, and things became very strange very quickly.

Its best not to question the madness that is *Perpetual Wednesday* (lest you should go insane); but if you take it at face value, you get the equivalent of Timon and Pumba flying through history having madcap adventures with a ton of hilarious slapstick comedy thrown in for good measure.

*Kaitlyn Kriss*

**Baggage**

**Paul Invented Everything—RRC Roblin Centre**

This production's promo material, featuring a couple, makes it look like a two-person show but it is not. Also, the "baggage" of the title is not what you would expect either.

In this show, Trevor Campbell of Calgary gives a monologue focusing on the birth defects that caused him to spend much time in hospital as a child, and continue to affect his adult life,

particularly his love life.

He courageously talks about the insecurities he faced as a man needing to use a colostomy bag, and trying to overcome them. In the end, he bares more than his soul in his show. He can definitely be applauded for his candour. Regrettably, the show lags a little in the middle with his long digressions on pop culture.

*Konrad Antony*

**The DnD Improv Show 8**

**DnD Improv—Gas Station Arts Centre**

They're back for their 8th show, and they do not disappoint.

The improv was so good it was hard to tell that it wasn't scripted (minus a few technical errors).

These artists are true masters of their craft. I didn't like the DM (dungeon master) as much this year, and was thrown off by having a new DM, but it's hard to beat the original, who had the most epic of narrator voices.

I also thought they could have utilized the big dice a little more and thrown in some extra checks. This train is still a-running and the show is as solid as ever.

*Kaitlyn Kriss*

**Channeling Kevin Spacey**

**Wolf and Williams Prods.—MTC Mainstage**

I missed it the first time these two New Yorkers brought this production to the 2008 Winnipeg Fringe. I'm sure glad I caught this high-energy show this time.

David Michaels plays Charlie, a nine-to-five loser who uses the on-screen machismo movie stars of movie stars as a life strategy (Al Pacino mainly, brilliantly done by David), bringing him new kinds of hell!

The chemistry the two actors have is amazing, and Chokachi—who plays all other characters—was hilarious.

Go see these off-Broadways pros. They fit right into the Fringe. And go see their other brilliant play *Becoming Banksy* at the Playhouse Studio.

*Kevin Campbell*

**Life's Lyrics**

**sixeightysix productions—The Purple Room**

These guys seem more like singers than actors, which makes perfect sense because they are also a band.

As a whole the story was a little weak here and there, and there were many bits and pieces

that could have been much more developed. It's a shame because this play does have potential, but it didn't live up to it.

The songs suited the play well. They were all very well sung, and very well written. Listening to the music was easily my favourite part of the experience.

*Arden Pruden*

**Becoming Banksy**

**Off Broadway Productions—Playhouse Studio**

Is he just William Banks, a vacationing landscape painter and make-up salesman from England, or is he world-renowned, avant garde, graffiti artist, and underground art revolutionary Banksy?

Press, hoteliers, and myriad other characters (all played by Jamil Chokacki) scramble to discover the truth.

This show is from the same duo who brought us *Channeling Kevin Spacey*. I don't know how David Michaels (Banks/Banksy) does not bust up from the hilarious characters played by Jamil Chokacki

Go see this fun play.

*Kevin Campbell*

**Jennys of the World, Unite!**



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**Councillor**

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**3...2...1**

**SpeakEasy Theatre—Playhouse Studio**

This is a gut wrenching show performed by two fine young actors, Tom Krushkowski and Markian Tarasiuk, who put their hearts and souls into this project.

3...2...1 is not for the faint of heart. The story examines several difficult topics in a very real way that may not be easy for you to accept.

If you are looking for an easy, relaxing, fun 75 minutes of entertainment, this is not the show for you.

If you are looking for intense, exhausting, raw emotion in a fringe show you will enjoy 3...2...1.

I think this is Fringe theatre at its best. Well done.

*Richard Ball*

**The Orchid and the Crow**

**Button Eye Productions—MTC Mainstage**

Daniel Tobias, of Die Roten Punkte fame, turns a true life ordeal with stage 4 cancer into a hilarious, riveting tale.

His performance is smooth, professional and the time flies by, as you are not allowed to be bored. He is an incredible musician, with a

lovely voice, and I would go just to hear him sing and play.

Articulate, intelligent and supremely entertaining, this show won't disappoint and appeals to a wide audience. This is definitely not to be missed

*Lisa Campbell*

I overheard a loud, enthusiastic Fringe-goer telling the hotdog man, "You have to go and see *Die Rotten Punkte!*" Not quite...but this is the engaging and funny story of how Otto Rot, aka Daniel Tobias, grew up as an atheist Jew in Australia, faced death, and returned from a 2004 battle with testicular cancer.

And yes, sitting in the audience is enough to make you withdraw into your pelvic cavity, just as the word cancer may make you think twice about putting your hand in your pocket outside the venue...and by that I mean to buy a ticket. It's a journey filled with humour and music, and trust me, it deserves the ultimate Winnipeg accolade—value for money.

*Ron Robinson*

**All I Really Need to Know I Learned...**

**MTYP Summer Studio—MTYP Richardson Hall**

The MTYP Summer Studio has once again brought a solid show to the Fringe, as the comedy and love of theatre in such a young group of performers repeatedly brings the house to a standstill.

The talent and maturity of this group is phenomenal, and the choice of show really gives this group a chance to shine. I encourage you to see this performance by the next generation of Fringe heavyweights.

*Christina Fawcett*

Every transition there could possibly be was clean, and quickly done, that was the first thing I noticed, and they used the entire space extremely effectively.

While there are some volume and pacing issues here and there, the show as a whole was hilarious and very well put together.

I will say, as a performer, things got a little too real sometimes in an oddly exaggerated way, but I could relate very strongly to some of the things that went down. It ran short at 45 minutes rather than the promised 60, but it felt like just the right amount of time.

*Arden Pruden*

MTYP's Summer Studio has not only mounted an hilarious show, but right out of the gate demonstrated comic chops and timing that have escaped many fringe performers years their senior.

Working from a solid, funny script by Werner Trieschmann, the company uses the play within a play to bring all aspects of the terrifying life of an actor into vivid focus. With energetic delivery and skilled choreography, the play trips merrily along.

Watch for true melodrama on the railway tracks, a heartbreaking small parts support group and an all-too-fleeting tableau of the ascent of man.

Go see this show and save the program. You will be seeing more of these gifted young actors.

*Barbara Fawcett*

**One-Man Lord of the Rings**

**One Man Lord of the Rings—PTE Mainstage**

In this 75-minute show, Charles Ross quickly runs through the action of the *Lord of the Rings* trilogy.

In this minimal production, he is dressed in black, uses a wireless headset microphone and uses no set pieces or props. He also uses no sound effects other than those skillfully produced by his own voice, but he does depend heavily on frequent lighting changes.

He takes quick breaks between the action of each movie to get some much-deserved water, and he also uses this opportunity to check in with how the audience is doing and to promote his other shows.

He freely admits that if you are not familiar with the films, you will have a hard time following him. I saw the films some time ago but I still had a hard time keeping up with him as he moved from character to character almost without taking a breath.

However, if you are intimately familiar with the extended versions of the films, you will probably get the most from this show and understand the inside jokes that I am sure were there.

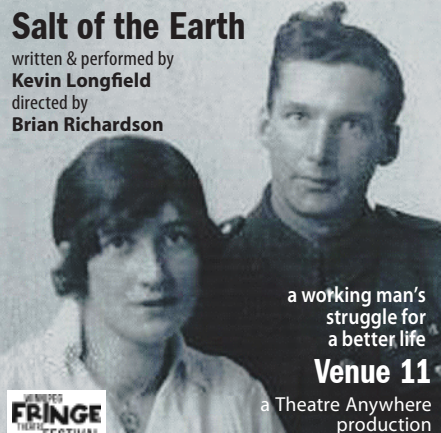
*Konrad Antony*



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**FEM FEST 2015**




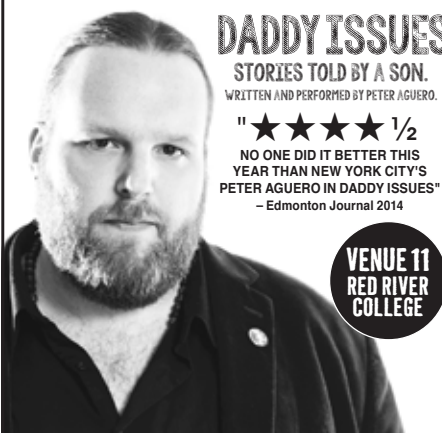
September 12-19  
Asper Centre for Theatre and Film (at U of W)  
www.femfest.ca



**Salt of the Earth**  
written & performed by  
**Kevin Longfield**  
directed by  
**Brian Richardson**

a working man's  
struggle for  
a better life

**Venue 11**  
a Theatre Anywhere  
production

**DADDY ISSUES**  
STORIES TOLD BY A SON.  
WRITTEN AND PERFORMED BY PETER AGUERO.

"★★★★½"  
NO ONE DID IT BETTER THIS  
YEAR THAN NEW YORK CITY'S  
PETER AGUERO IN DADDY ISSUES\*  
— Edmonton Journal 2014

**VENUE 11**  
RED RIVER  
COLLEGE



**Safe and Sound**

**Tasty Streets—MTYP Richardson Hall**

I was told by some of my friends that the show was different every night, and I certainly got it on a good night.

While the show had hiccups here and there it was extremely entertaining as a whole. I would be lying if I said I wasn't laughing the whole way through.

While the show was scripted, for the most part, it felt less like a serious theatre production, and more like a show you can just kick back and relax during, and I liked that. As long as you don't take it too seriously, because it certainly doesn't take itself seriously, you'll have a great time.

*Arden Pruden*

**Susanna Bird and Other Stories**

**bikecircus—Asper Centre (U of W)**

A skydiving accident has a young woman hurtling towards earth. She reflects on her life as the air rushes past her, and unfortunately her mind won't turn away from a troubling incident in her youth.

Morgan Johnson gives a sensitive performance in this intriguing script by Natalie Frijia, assisted by occasional appearances by Zita Nyrady as her mean-girl friend Tiffany. Johnson makes good use of a trapeze as both the tree she climbs as a 13-year-old and the wind resistance in the more mature woman's plunge to her fate.

I have no idea what the other reviewers have said about this show, since I have not read a single review this fringe, but judging from the sparse crowd at 10:30 Thursday night, they have not received rave reviews. All the same, I highly recommend this performance.

*Kevin Longfield*

**From Broadway to Obscurity**

**Winnipeg Studio Theatre—PTE - Mainstage**

Eric Gutman has a voice like an angel and is wickedly funny. I did not expect this one-man show to be a one-man musical, but I loved it!

Eric has a gift for impersonations and that talent was well displayed in this show.

The show was a little heavy on the musical theatre jokes, but there were still jokes that someone out of the loop would love. At times some of the songs seemed to drag and could have been cut down, but every song did have a meaning and a ton of feeling behind it.

The surprise ending was fantastic and left the entire audience with no choice but to give a standing O!

*Kaitlyn Kriss*

**Mulligan's Island**

**sb & me productions—MTC Mainstage**

This take-off on *Gilligan's Island* centers around a plot twist that presumably finds singer Kay Dee Paury on the island to film a music video, with the island's headhunters having other ideas for her.

Unfortunately, this play seems to be put on by a church group, so anything edgy or violent is verboten, rendering the execution of their own narrative so muddy it creates confusion all around, along with a meandering second half. The cast never seems to get in the pocket, either.

Their effort and perkiness, along with some decent writing, some sharp clean jokes in a few individual scenes, and the show's musical numbers (with some Katy Perry lyrics cleverly rewritten), save the show, however—even if the songs just stop out of nowhere with no ending after one verse and chorus.

Maybe the cast needed that crated lion that washed ashore in a *Gilligan* episode to truly scare and inspire them. Kay Dee, too, if all this jungle-ness is what inspired the Roar video.

*Beau Hajavitch*

**Oni**

**Mochinosh Puppets—245 McDermot**

I have seen all of the shows Mochinosh Puppets Co.'s have brought to Winnipeg, and I always enjoy them.

This year they bring to the Fringe a much more adult-themed shadow puppet show based on a number of Japanese folk tales and ancient Japanese erotic art. The finely crafted shadow puppets act out many hilarious stories.

The narration is partially in Japanese but then either translated or easily understood by the context.

It is definitely worth the climb up to the venue.

*Murray Hunter*

**Subway Stations of the Cross**

**Ins Choi—Planetarium**

This show was written and performed by Ins Choi, the playwright behind RMTC's 2014 production *Kim's Convenience*. Unlike that play, this one lacks a consistent tone or clear, linear structure.

Choi begins with a lengthy introduction of himself, explaining his name, his mother's expectation of him becoming a preacher, and his path to the arts. There is a fair amount of comedy in this section. Later on he plays a ukulele-like small guitar and sings a humorous song about 1980s sitcoms, after talking about considering what his life would have been like if he had become a folksinger.

At other times, he undergoes some onstage costume modifications and portrays another character (or are they two or three different characters?) who is a homeless and dead-serious master-rhyming poet with some sort of connection to the divine.

Choi does each of these parts with skill and stage presence, but it was unclear what it all added up to.

*Konrad Antony*



**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

**VENUE 9 U of W**  
Eckhardt-Gramatté Hall  
Naomi Forman Productions



formanproductions.ca





*"Are My Hands Too Big?" More than just a finger of speech for Leland Klassen.*

**340ft up close**

**Winnipeg Shibari Theatre Co.—Eckhardt-Gramatté**

Wow, was this show a spectacle! It was more like watching a stunt show than anything else. Don't go in expecting any plot or story, it's a demonstration and nothing more.

The rope was worked skillfully and several people were suspended in what looked like really painful positions. The red marks all over the artists bodies were even more proof that these folks don't mess around.

The MC was very friendly and available to answer any audience questions throughout the show. He even added some humour by dangling scissors to the tied up who clearly could never grab them. While the tricks were cool, the opening act did take quite a long time to set up and I became antsy waiting (which maybe was the point).

The MC also needed a few less "ums" and maybe some more practice with public speaking. This show is definitely not for the squeamish and does feature nudity. It was also very busy and I didn't quite know where to focus my attention and probably missed a lot.

That said, I loved how much consent and trust the artists had in one another. I could feel the love that was between each partnering. I also liked that there were all sorts of combinations of artists. I will go see it again, as I'm interested to see if any other positions are tried; and I just thought it was plain cool.

*Kaitlyn Kriss*

**Japanese Samurai...**

**Hiroshi Shimizu—Cinematheque**

I thought this would be a comedy routine about cultural differences, which is always great fodder for any comedy act, but I was a little disappointed that it was less about that and more about not being able to communicate well in English.

(Note to self to not enter a show with any preconceived notions.) The performance focuses on Hiroshi Shimizu's journey to becoming an English stand-up comic, something he opted to do in Edinburgh.

The audience quite enjoyed the show but I found some of the jokes were iterated a bit too often.

*Joanne Nuys*

Don't let the title scare you away! Hiroshi's story about his struggle to become an English speaking stand-up comedian will leave you laughing a ton.

I loved that the focus wasn't on making fun of anyone (except maybe Hiroshi) and instead was focused on how all of his struggles have led him to be a success.

Hiroshi has a very thick accent, as he learned English by doing stand-up comedy which made some jokes hard to understand. He was very energetic and quick-witted and had a beautiful message at the end of the play.

*Kaitlyn Kriss*

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

**Hole Punch Productions—Planetarium**

This show is for 20-something's, plain & simple. That's the target audience and that's who enjoys this show almost exclusively.

While anyone who lived through the nineties as a grownup can take the trip down memory lane with the performers, it's not with the same exuberance and appreciation as someone who was growing up in that time.

The show is clever but baby boomers might want to save the dots on their Frequent-Fringer cards for something a little more diverse.

*Joanne Nuys*

**H.U.N.K.S.**

**Wasteland Productions—Alloway Hall (MMMN)**

This sketch comedy performance, featuring five of Winnipeg's local comics, had me laughing from the intros.

This performance was great fun, with the news report sketch being especially brilliant. The many breaks between sketches are nicely bridged by comedic film clips, so the audience isn't left in the dark for long.

This show can be enjoyed and appreciated by folks of all ages but especially by those who've ever received a phone offer for a free cruise. Kudos to the H.U.N.K.S. gang!

*Joanne Nuys*

**Inescapable**

**RibbitRepublic—The Purple Room**

In this 45-minute two-hander written by and starring Martin Dockery, and Jon Peterson, two men who are best friends find themselves in a room that they do not seem to be able to escape.

They cannot help but repeat aspects of their dialogue and interaction over and over again, with some changes, and it slowly dawns on them that this is their predicament.

The two performers display a spirited energy which sometimes approaches verbal sparring, while employing few pauses in speech. Consequently this is a real actor's play in terms of them giving their all, but unfortunately the content they have to work with is a little thin.

*Konrad Antony*



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by Ryan Gladstone

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# SHOWS REVIEWED

3...2...1 (2)  
 3 Day Rave  
 5-Step Guide to Being German  
 11 O'Clock Number, The  
 340ft up close (2)  
 Ain't True & Uncle False  
 All I Really Need to Know  
 I Learned... (3)  
 Armageddon F\*\*k Fest  
 At Your Own Risk  
 Baggage  
 Bar Scene, The  
 Barely Living (2)  
 Beau & Arrow  
 Becoming Banksy  
 Behanding in Spokane, A (2)  
 bicycle built for two, a  
 Birdcage, The  
 Blink's Garden  
 Blood Type: RAGU  
 Breadcrumbs  
 Butt Kapinski  
 Channeling Kevin Spacey  
 Chess, The Musical  
 DnD Improv Show 8, The  
 Daddy Issues  
 Dance Pants  
 Death of Brian, The  
 Die Roten Punkte: Best Band  
 In The World  
 Die! Shakespeare! Die!  
 Disco Pigs  
 Do I Have To Do Everything

My F\*\*cking Self?  
 Dr. Caligari's Cabaret of Change  
 Dreamscape: our dreams told...  
 Drinking & Dragons  
 Dumb Waiter  
 Eleanor's Story: An American Girl...  
 ESSENTIA  
 Euridice  
 Famous Haydell Sistes  
 Comeback Tour, The  
 Folk Lordz  
 FOR BODY AND LIGHT PRESENTS...  
 For You. For Me. For Nicolas.  
 From Broadway to Obscurity (3)  
 Girl's Guide to War, A  
 God Is A Scottish Drag Queen III  
 Great Canadian Tire Money Caper, The  
 GUIDE TO SURVIVE A GREAT FLOOD  
 by Noah..., A  
 Guilt Ridden Sociopath  
 Happiness™  
 Heart Puppetations  
 Hey '90s Kids, You're Old (3)  
 Hitler's Li'l Abomination (2)  
 Hot Pink Bits with Penny Ashton  
 Hot Thespian Action: Back in Black  
 H.U.N.K.S. (2)  
 Inescapable (3)  
 Inventor Of All Things, The  
 Japanese Samurai... (3)  
 James & Jamesy in the Dark  
 Journeys  
 Just Ed.

Kids vs. City  
 Last 5 Year, The  
 Leland Klassen: Are My Hands Too Big?  
 Life's Lyrics  
 LOON (2)  
 How Often Do I Dream...  
 Jon Bennett: Fire In The Meth Lab  
 Magical Mystery Detour  
 Manic Pixie Dream Girl, The (2)  
 Marathon  
 Mars One  
 Matthew Harvey is...Dangerman!  
 Me, the Queen, and a Coconut  
 Mr. Flannery's Ocean  
 Ms. Sugarcoat (2)  
 Mulligan's Island (2)  
 Mystery of Krummhorn Castle, The  
 No Belles  
 No-Nonsense  
 Nothing to Declare  
 Now What?  
 Nurdables, The  
 On The Next Page  
 One Man Lord of the Rings (2)  
 Oni (2)  
 Opera Mouse  
 Orchid and The Crow, The (3)  
 Perpetual Wednesday  
 Peter 'n Chris and the Kinda OK Corral  
 Pulling Pints  
 Revenge of the Meek  
 Rumble Pak Returns

Safe and Sound  
 Salt of the Earth  
 Sama Kutra, The  
 Sea Wall  
 Searching For Dick: A Paranormal  
 Comedy  
 Seven Lives of Louis Riel, The  
 Shirley Gnome: Real Mature  
 SHYLOCK  
 Snack Music  
 Sound & Furies  
 "Lord of the Thrones"  
 Spotlight  
 Squirrel Stole My Underpants  
 Steven Brinberg is Simply Barbra  
 Stories of Love and Passion  
 Subway Stations of the Cross (2)  
 Susannah Bird and  
 Other Stories (2)  
 Tape  
 Teacher in the House  
 Teddy Bears and Tidal Waves  
 Telephone, The  
 Three Men in a Boat (2)  
 Together and Aloof  
 Trampoline  
 Unchosen One, The  
 UnCouth  
 Vaudevillian  
 Village Ax  
 VIOLET, the Musical  
 Who Killed the Applebottoms?  
 World's Greatest Dad\*

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Production Queen..... Michelle Cook Computer Demiurge..... David Cramer

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The only media coverage site on the Fringe that prints non-anonymous, independent, edited reviews. If yours sounds stupid we'll make you sound smart. Don't worry about spelling errors or grammatical glitches; our editor's got you covered. Just 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)

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

dacramer@shaw.ca (words & pictures)

Jenny Box it:

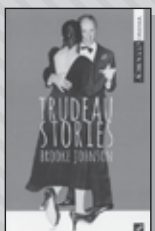
The King's Head  
 Planetarium  
 MTC Warehouse

The Beer Tent (inc. paper & pencils)  
 Hospo at MTC (lobby)  
 PTE (near Fringe ticket tables)

Asper Centre for Theatre and Film (at U of W)  
 CanWest Global Performing Arts Centre(MTYP)

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