### The Hope Slide

**Terri-Lyn Storey—MTC Backstage**

This play covers a lot of territory and works on many levels.

First there's the obvious reference to the avalanche that occurred near Hope BC. Then there's the rebellious teenager "knuckling under," letting her hope slide until she can escape the hell that is Grade 9 the second time around. Also there is her forlorn hope her classmates will appreciate the doukhobors as she does, and the redemption of hope that her best friend Steve offers.

The adult Irene Dixon sorts through these experiences and complexities as she sneaks a post-midnight smoke at her billets', trying hard to see some light in the darkness that surrounds her.

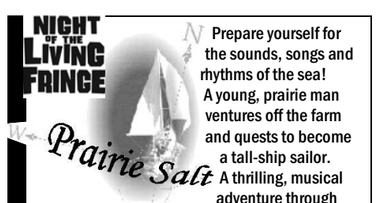
*Kevin Longfield*

Being something of a pacifist and nudist myself, I was a bit surprised to realize during the course of The Hope Slide how little I actually know about the Doukhobors.

Actress Terri-Lyn Story provides a lively and colorful history of this group of peace-lovin', land-sharin' and authority-rejectin'' Russian immigrants in Canada, through the eyes of Irene Dixon as both a quirky teenager and adult actor. Irene's identification with the Doukhobors offers her mechanisms to cope with both the social anxiety of adolescence and, later, the loss of her dearest friend to HIV.

Story flowed through the dramatic requirements of the award-winning script with ease, although excessive hand movements in the opening monologue may have delayed my full surrender to her story-telling. But not for long. As the play moved on, she was as equally capable of extracting a giggle as a tear from the audience, and did a marvelous job of bringing the vulnerability of the main character and the compassion of the script to life. Highly recommended.

*Andrea Patenaude*


Prepare yourself for the sounds, songs and rhythms of the sea! A young, prairie man ventures off the farm and quests to become a tall-ship sailor. A thrilling, musical adventure through time, tradition and myth!

*By: Jeffrey Pufahl & Andrew Auerbach*
*Original Music By: Julie Spangler*

**Venue 2— Up the Alley.**

| | |
|---|---|
| *July 16 7:45pm* | *July 21 11:45pm* |
| *July 17 4:15pm* | *July 22 4:00pm* |
| *July 19 1:45pm* | *July 24 12:15pm* |
| *July 20 6:45pm* | *July 25 9:00pm* |


### The Horror of Macbeth

**aztec theatre—Sch. of Contemp. Dance**

An interesting concept—Macbeth performed in the style of a 1920's German silent horror flick (i.e. Nosferatu, The Cabinet of Dr. Caligari).

For the most part, it worked for me. There were a few moments in the show which seemed to drag relentlessly, (scene changes and costume changes), but as it was their first show, I'm sure it is something that can be worked on in subsequent performances.

And by no means can the actors be accused of not putting their hearts into this first show; their dedication could be seen from beginning to end.

*Sarah Bennington*

### Kentucky Waterfall

**Brand Neu Works—Planetarium**

This show is the funniest of the 13 I've seen so far.

Playwright Jason Neufeld plays Clyde, a Saskatchewan kid trying to make his way in Montreal. Then he meets Janice (Alix Sobler), a too-cool art student. If you remember what you learned about magnetism in school, you can guess what happens next.

The two actors work flawlessly together, with razor-sharp timing and a genuine love for their characters. The script is punctuated by all the power ballads you love to hate, and the choreography alone is worth the price of admission.

The competition for the Harry Rintoul award will be fierce this year.

*Kevin Longfield*


A Filipino dating story about dating non-Filipinos.
A paradox or a damn good play.
*Two Browns Don't Make a White*
***Venue 9***


### The Sightless Steer

**Fancy In A Can Prods.—Red River College**

While not being a big fan of Old West stories myself, I couldn't help being swept away by this engaging ghost story.

In her first solo show, Theresa Fawcett turns in a charming performance as a woman haunted by her past and bent on revenge. This cowgirl may be rough around the edges, but her tough exterior masks a sensitive soul within.

A subtle performance; Fawcett tells the at-times complicated story with welcome simplicity.

*John Bryans*

*Brita Lind flies high in Where Was I?*










*Stars of Two Browns Don't Make a White search for identity in Winnipeg's cultural mosaic*

### My Reality

**TrEaD tHe EdGe PrOds.—WCD Studio**

What would happen if you saw your relationship through the lens of a reality TV show?

This play looks at one relationship through a lot of reality shows. I am not a fan of these shows so I loved the send-up of using them as an analytic technique.

This one relationship is the thread that ties the segments together and then all is revealed in the end. Pay attention and you get it. Lots of fun.

*Terry Tully*

### Perseus

**Purplefish Productions—Conservatory**

Who would have thought that Barbie Dolls, Pop Music, and Allusions to Harry Potter would work so well in the telling of the Perseus Story?

Moments of great fun, moments of great drama, imaginative props and masks, especially THE EYE.

For a thoroughly enjoyable time, go see this.

*K. Taylor*

### Punch and Polly

**Dancing Bear Prods.—Son of Warehouse**

Carolyn Gray is superb in this two-scene play about a puppet show gone wrong.

The first scene is a traditional Punch and Judy show, and the second is back at the puppet master's home, where she finally has it out with Punch and the gang.

This play puts Gray's many talents on display as if it were written for her.

*Kevin Longfield*

### The Reefer Man

**Big Smoke Productions—MTC Up the Alley**

I usually avoid plays about drugs because they are usually down, down, down. This one is up, up, up. Hilarious! Go! And its nice to know that not all lawyers are dried up and boring!

*K. Taylor*


You know what they say about Filipino guys.
Oh, you don't?
Then you should watch this show.
*Two Browns Don't Make a White*
***Venue 9***


### The King of Love

**Wandering Mind Productions—Playhouse Studio**

This play was at the top of my must-see list because of the people involved.

Deborah Patterson is a very under-appreciated actor in this town; Kevin Klassen has proven in the past few years that he is one of the most talented theatre artists around.

Together they make the most of Leigh-Ann Kehler's sensitive and well-observed script about a couple reliving almost six decades of marriage. This sort of vehicle can easily drift into sentimentality, but Kehler and the cast avoid that route, to deliver a more truthful and ultimately more satisfying production.

*Kevin Longfield*

### BOXCAR BERTHA

**EXIT Theatre—Playhouse Studio**

Sandwiched between two poems, is the story of Boxcar Bertha Thompson, performed by Christina Augello with Applejack Walroth providing a perfect blend of musical atmosphere.

We are invited in as students of The Hobo College. It would have been great to have taken this premise further by including the audience a few more times.

Based on a true story, Miss Augello as Bertha tells of her adventures with hobos, grifters and mattress jumpers and in the telling, reveals her deep compassion for the common man, her belief in solidarity, and her love of free speech.

Bertha is a fascinating character with a story worth hearing.

*Michelle Lagassé*


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