

The Horror of Macbeth strips Shakespeare 's masterpiece down to its dark , brooding ≈heart

S & M

out of line theatre—WCD Studio

Visual feast—out of line theatre is by now renowned for creating visually stunning performances, and S & M is no exception: it will leave a permanent trace on your retina. There are plenty of scenes that are extremely well choreographed and breathtakingly executed. The shifts in lighting, costumes and perspective, and the gradual intensification of visual elements and humour make for a very captivating hour of theatre.

Great writing—Ian Mozdzen's writing is simple, to the point and yet poignant with rich symbolism. The shifts in the narrative perspective (playing the game, snapping out of the game, telling stories, meta commentary, and plain absurdity) are all very smooth and easy to follow.

Sidesplitting humour—Embarrassingly hilarious.

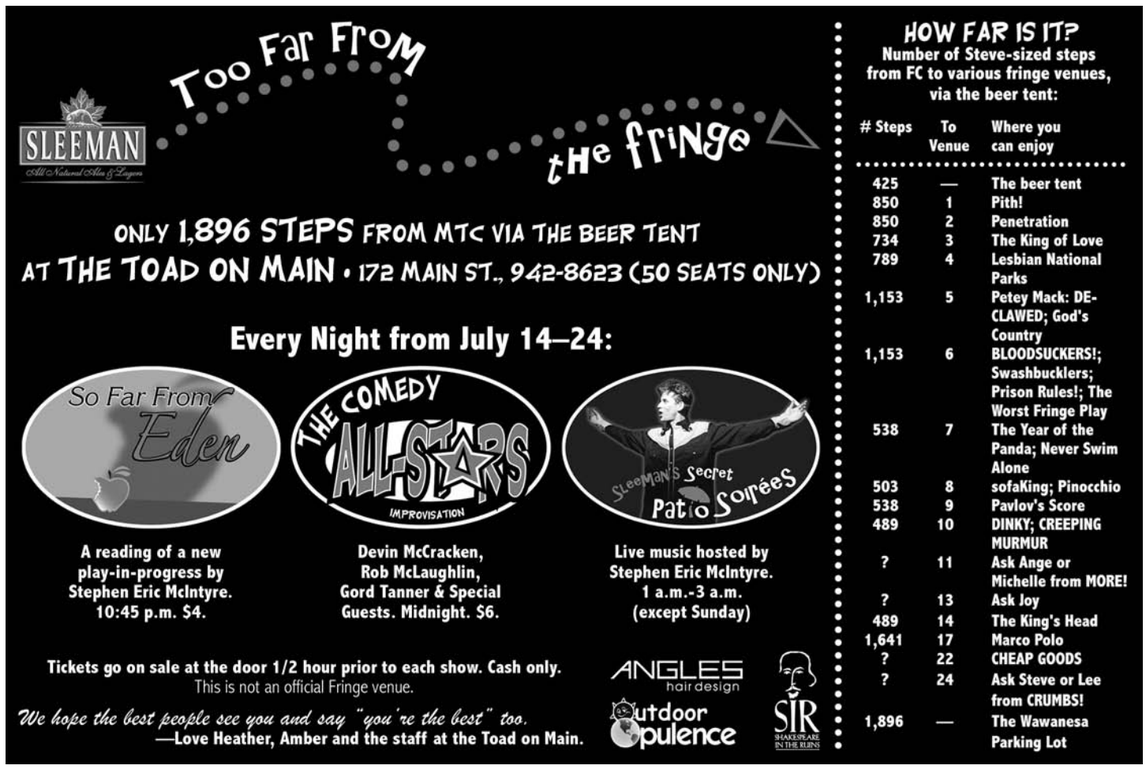
Rich content—The show is a juxtaposition of two specific sexual configurations.

In the first part you meet Masoch's submissive man, who is in control of a dominating woman. Or is he her victim? Or perhaps the victim of his own predicament? In the second part, the slimy, neurotic, and extremely blasphemous monk feasts on the rear of a young prostitute. Again who is the master and who is the slave is far from straightforward, especially because she is him and he is her.

The big question—The show compares and contrasts the power of law as established by men who open the doors for women, and by women who open their legs for men. So who is in control? The end answer is neither, suggesting that we are mere vehicles of a larger life force. It is thus the director who conspires with nature that is in control. Or is he? Perhaps the control is in the hands of the audience? Perhaps even I have a little bit of control as I sit in front of my computer and write this review?

A must-see.

Darek Dawda



Heracles—The Mythologically Accurate Adventures

Scorpio Productions—MTC Up The Alley

The scariest thing in this ferocious send-up of Greek mythology is one of the more accurate summaries of the life of Heracles I've seen outside the textbooks.

It's also pretty funny.

Okay, I admit, much of the humour is a bit sophomoric, and much of it is self-deprecating, based on the difficulty of putting on even a mockery of an epic (with hydras and centaurs, no less) without a special effects budget. Both can get wearing in large doses.

They also break character as part of the script, a technique I do not recommend. And the 'hydra' joke dragged on too long.

And at the rate I'm going, this is sounding more critical than positive. But I laughed at most of it, and I would recommend it to those looking for a quick-moving, light, show, and most especially for fans of a certain British science-fiction comedy series. (The music left me tongue-tied.)

Leanora Rose

Two Browns Don't Make a White

i_rose_productions—WCD Studio

Having enjoyed Primrose Madayag Knazan's previous Fringe hit "Shades Of Brown," I was anxious to see what she offered this year.

Her characters, Paul and Anna, look deep into what it means to grow up a 'coconut' in the Filipino community, while struggling with who they are and what their place is.

Mom, the friend at school, and others in the community help show Paul and Anna who they are and where they belong. And whether you are brown, yellow, black, white, red, or blue, the message rings true.

I look forward to more from this playwright.

Tim Hogue

Primrose Madayag Knazan is one of the best of a large crop of talented young playwrights to emerge in Winnipeg in the past few years. Her scripts are intelligent, courageous, and evocative.

This latest effort examines the dilemma everyone faces when they become part of a larger society: How much of the old self do you retain, and how much do you abandon so you can fit in?

The protagonist of this play has willingly accepted the label "coconut," someone who is brown on the outside and white on the inside. She is more or less OK with this situation until her boyfriend, a fellow coconut, starts learning Tagalog and taking an interest in his culture. Her sense of abandonment finally causes her to look a little deeper into her background.

I loved a lot of elements in this show: the narrative structure, the use of language, and the scene composition. The script got a little preachy at times, and it needed some editing, but it still delivered the goods. What I'd like to see for Primrose next, though, is a performance that reaches the same standard as her writing. Although the cast worked well together, much of the physical acting was weak, and occasionally the staging was too static. Primrose has proven that she has the talent for a fully professional production, and I hope a local theatre gives her that chance soon.

Kevin Longfield

And you thought your cousins were bad.
Two Browns Don't Make a White
Venue 9

