

Party Worth Crashing

JoHaKyu Productions—MTYP

After Finn and Rachel and the gang become old enough to graduate high school in TV's Glee, they might want to consider a college that has a glee program that puts on productions like *Party Worth Crashing*. This spirited dialogue-free musical explores the life of a group of twenty-year-olds, examining the multiple points of view arising at the kind of New York City party you might see on Sex And The City. Relationship issues, both of the romantic and fellow-man variety, and matters of growing into who you are and being comfortable in your own skin are also explored.

Admittedly, it's all through the rose-colored glasses one of the cast members might be seen wearing at the party, because the action all centres around the party, with no mention of how college and employment fit into the mix. Some of the ground covered here should have already been experienced by these characters in high-school and post-high school bashes, but in this American-style story, the ridiculous U.S. drinking age of 21 probably figures into it. Still, the cast is appealing, and the award-winning New York theatre songwriting team of Kait Kerrigan and Brian Lowdermilk gets kudos for their witty lyrical material that has the female revellers wondering in rhyme if the house the party is at in the Hamptons is the home of Peter Frampton. With the show's catchy title song appearing three times during the show, I still have it stuck in my head as I'm writing this. An awesome, off the chain show. Crunk.

Beau Hajavitch

So You Think...

White Rabbit Productions Inc.—MTYP

This parody of reality TV competition shows has it all. Razor-sharp characterizations. Running gags. Pop culture references and cornball humor. The premise here is that these contestants—of Music Theatre Idol—have already been on this show in previous seasons, and have been selected to come back to compete one more time because it was thought they had a bit more to offer. Kind of like

the current season of WWE NXT. The difference in this show, in keeping with its slogan of "Bigger, Harder, Cheaper", is that the show's episodes are shot in the house the contestants share as roommates. That's why J Lo can't be one of the judges, as surely her dressing room demands could not be met in that forum. The subject is musical theatre, so both American Idol and So You Think You Can Dance are sent up here, as is Survivor (no, really). We see immense pre-production in the form of pre-tapes, audio inserts, sets, and props, with extremely effective results. The constant pre-tapes showing the contestants'/roommates' house interactions and tribulations are especially funny. The dialogue, especially the judges' critiques, is creative without sounding stupid, which can be a fine line. The audience procedure for voting for the performances, all of which have the featured singer backed up by other contestants (to delightful results) is unique and original. And, to cleverly solidify these characters in the audience's mind, the actors' names are never mentioned in the program or on the production company's Facebook page, replaced by extensive bios and videos of the characters, as if these characters really exist. Wonder if Claw is standing behind my door with her triangle right now. Easily the best Fringe parody of all time. As Steven Tyler would say, "Well, hellfire, save matches..."

Beau Hajavitch,

I am a huge fan of most reality TV and a huge fan of stage musicals, so combine these two things together and I was very much looking forward to this show. I was not disappointed. Excellent singing, although there were a few technical issues where the music drowned out the voices. For reality TV fans, you'll recognize elements of many different shows: American Idol (of course), Big Brother, So You Think You Can Dance, and even Top Chef. Each show ends with the audience voting for their favourite idol, so, of course, each show has a different outcome. A good excuse to go more than once!

Julie Gelmich

Death Farmer

YerStory—MTC Warehouse

Whether his dad approves or his mother understands, Sam (played adeptly by Quinn Greene) is making his own way in the world. This show is heartfelt and looks for a deep connection with its audience. Greene makes this connection early with a welcomingly relatable performance; and the scene between Sam and his father are some of the best moments in the show, and on a stage this Fringe. The pacing is a little light and the scene changes a little slow, but overall i enjoyed this show.

Sebastien Ball

The Birdmann

The Birdmann—Alloway Hall*

This weird Australian lounge liz...I mean Bird, man, is a tad cool, bizarre, and quite silly! The tie and hairdo is worth the admission. The Birdmann taunts us with silly jokes, poses, and stories of this famous tour of nothing. Throughout the performance, he is accompanied by a great catchy jazz soundtrack. Included are some simple feats and tricks you would see in any one-man circus with the obligatory, standard jokes, Badapp-ting! Oh, this act really works his tech, lotsa lotsa musical cues and lighting!

Be cool, and go see cool, in a strange way.

Kevin Campbell

The Crosseyed Rascals
improvised comedy


SPIN THE RASCAL

BEST OF FEST 2010

VENUE #11
Red River College
160 Princess

Wed July 13 - 6:00 PM
Fri July 15 - 7:30 PM
Sat July 16 - 12:00 PM
Sun July 17 - 9:15 PM
Mon July 18 - 3:30 PM
Thu July 21 - 11:15 PM
Special "Dark Rascal Hour"

Sat July 23 - 3:30 PM



It's another (not-so) SECRET MIDNIGHT CABARET

This giant moonsnake bird went into every
every bar once or twice with pissed life-doc-
Donnelly, happy lucky mango-hog, and
Princess Scarlet Houdini 2C Alphonse Moses P.

—OR—

Dr. Caligari's Sideways Cabaret



Midnight
Wed, July 20
The King's Head
Tickets: \$10
On sale at the door
starting at 10:30pm