

## Little Orange Man

**SNAFU Dance Theatre—Sch. of Contemporary Dancers**

This is what Fringe is all about! This play is so unique (edible props), weird (Heidi as Damien?) and hilarious. It was late, but we howled with laughter. If you have a good imagination, you will fall in love with this one-of-a-kind show.

Meet Kitt, a precocious, strange, yet adorable young lady whose inventiveness knows no bounds. You will be amazed at her extremely clever use of props and shadow puppetry as she shares story of her unusual life in elementary school. Not to be missed.

Lisa Campbell

## Social Dialysis

**Whether to Fly—Cinematheque**

I went to this play based on the description in the program. Only the first sentence is true. I am disabled and went because it claimed he dealt with the Canadian healthcare system. Other than this being in a hospital, this is not the case.

Mildly amusing, this play has nothing new to offer. The fact that being really sick affects your social and love life is not news.

Lisa Campbell

## This Town

**Found in New York Prods.—MTC Mainstage**

*This Town*, by Found in New York Productions, (which last year presented *The Hysteria*), has a central scenario that is presented from sundry viewpoints while being re-enacted many times.

The kernel of the story concerns an elderly woman, Betsy Morgan, who uses a walker, and is one day hit by lightning and does not die, but subsequently develops a penchant—and a remarkable ability—for making pies.

About a year later, while pursuing her extremely successful new pie-baking career, she mysteriously dies. Was it a heart attack or was it murder? Was someone after her secret recipe?

The two actors, Carol Lee Sirugo, (who wrote the play), and Jonathan Kaplan, effectively portray a range of different characters who, in various monologues and with a minimum of interaction, explore different interpretations of these questions and other related matters

Some scenes, including a silly dance with two of the characters and a scene in which Kaplan quite credibly gives a rap version of the story, elicited healthy laughter from the audience.

Unfortunately, this Rashomon-like story has, at its core, a story that perhaps could have been more gripping, in spite of the considerable skill of the players presenting it. One of the characters

says early on, "This is not a David Lynch movie." Too bad. A little more weirdness could have helped to move things a little further along.

Konrad Antony

## Danny and the Deep Blue Sea

**Qster Productions—MTC Up the Alley**

*Danny and the Deep Blue Sea* is the work of Edmonton-based Qster Productions. It is a tense and well-acted two-hander drama chronicling the hesitant attempts at connection between the titular Danny, age 29, and Roberta, age 31, who are both seriously damaged by the past.

At the beginning, in a dive bar, Roberta begins to talk to Danny and despite him telling her, "Leave me alone, everything hurts," she persists and eventually assures him, "I will help you." But she has her demons too, including a shameful act that haunts her, and this causes her self-doubt that affects her ability to help.

The actors cover a range of emotions from defensiveness to aggression to tenderness and vulnerability, being almost a range of different personas within the same two characters, as the polarity of pursuit and retreat fluctuates between them. This is a consistently engaging production that is difficult to watch at times, not for any lack in the direction or acting, but for the rawness of the emotion that the players so dynamically bring to the stage.

By Konrad Antony

## Airship

**Femmes de Feu—U of W**

I missed seeing this group's show a year or two ago, and after all the good talk on that one, I had to see this. This is a must-see winner!!

Yes, there will be the obligatory comparisons to Cirque du Soleil and not without merit. If Cirque had a back-alley, dark, and edgy experimental stage this would fit right in—and I mean that in all the best possible ways.

This is one of those great Fringe experiences where it's best to let the show wash over you and just let your eyes and ears experience something special. There is a story—it may be more fair to call it a "theme"—of a human-powered airship in a steampunk-inspired world.

Great costume choices and makeup enhance the audience experience. Recorded music and live keyboards provide an appropriate and haunting soundtrack for some of the amazing physicality portrayed on stage.

At the risk of sounding sexist, the show is sexy, bordering on erotic at times, but not by employing nudity (there is none) or steamy conversation (there's virtually no speaking). Instead, the mood is created by four very attractive and very athletic women, who move about the stage apparatus as if it were a second home. Having said this, it's also a show you could take the kids to, it is so visually compelling.

For a greatly satisfying Fringe experience, go see *Airship*!

G. Walker

## Burnt at the Steak

**Burnt at the Steak—Rachel Browne Theatre**

Carolann Valentino tells her story of starting out in New York working in a steakhouse to pay the bills while she sets her sights on becoming a star on Broadway.

The story is told through her becoming more than a dozen diverse characters that form the staff and customers of the steakhouse and includes many original songs sung to various well-known melodies.

You can tell she is a seasoned performer as she has a great rapport with the audience, which makes this a funny and very enjoyable show. She also does a masterful job of involving members of the audience in some of the numbers and scenes, so if you are shy you may want to sit further back. Bon appétit!

Murray Hunter

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Thursday, July 19 - 10:45 PM  
Friday, July 20 - 5:15 PM  
Sunday, July 22 - 12:00 PM  
Monday, July 23 - 9:00 PM  
Tuesday, July 24 - 7:15 PM  
Wednesday, July 25 - 1:45 PM  
Saturday, July 28 - 7:15 PM

The Playhouse Studio  
Venue #3

