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[CTRL+click to see Jennie interviewed on GOOD DAY SACRAMENTO](#)

[CTRL+click to see Jennie interviewed on Fox40 SACRAMENTO](#)



FEB 07



ELIANE ELIAS

FEB 08



UNDER THE
JELLO MOLD

FEB 09



OAKLAND
JAZZ CHOIR

THE AWARD-WINNING SHOW!

Best Solo Performance
Pick Of The Fringe
Encore! Producers' Award
2017 HOLLYWOOD FRINGE FESTIVAL

Under The Jello Mold is Jennie Fahn's solo comedy about how she dealt with her very colorful character of a mother during what turned out to be the final act of her mother's life. Jennie's mother was a force to be reckoned with: a former dancer, never content to merely rehash her past, there was always a story to be embellished, always a name to drop, and always a lesson to teach. As it turned out, not only did her mom hide her post-mortem instructions in a very specific spot, she was also hiding a long-held secret. Told in anecdotes, characters, and song, the show has proven to be highly relate-able to audiences. Running time is 80 minutes, with no intermission (show can be arranged to have one intermission if preferred).

Under The Jello Mold is simple to present: one actor, one story. There is no set, no costumes, no props, and very light technical requirements (1 lav microphone, projections/sound in PowerPoint file of 31 cues). It can be presented in large auditoriums and intimate salons.

Projection Screen or Blank Wall

Small
cube or
chair

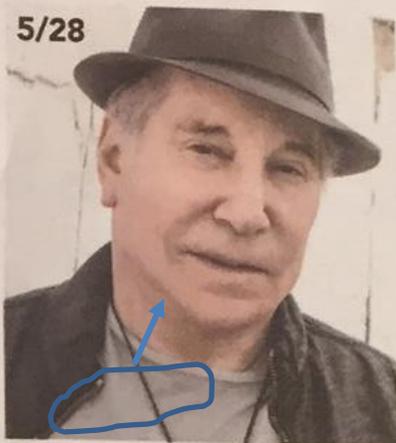
Small
cube or
chair

Stage Set-Up for
Under the Jello Mold

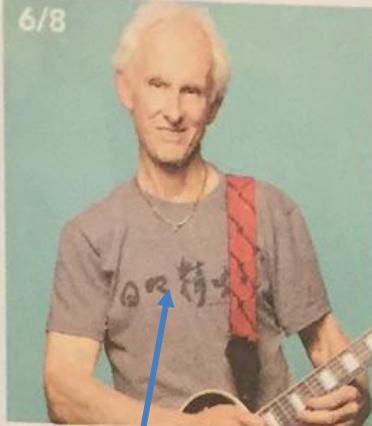
CALENDAR

by RYAN TOROK

5/28



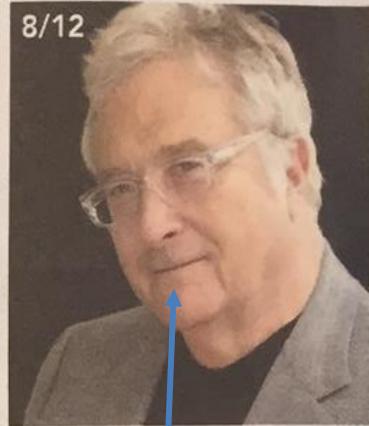
6/8



6/17



8/12



MON MAY 28

PAUL SIMON

In the 1960s and early-1970s, folk-rockers Simon and Garfunkel harmonized on hit after hit, including "The Boxer," "Mrs. Robinson" and "Bridge Over Troubled Water." Paul Simon was half of the legendary duo and, after they disbanded, became an accomplished solo artist in his own right. He performs his career-spanning repertoire of timeless hits and classic songs at the Hollywood Bowl.

scribed "biggest culinary event for Israel in the United States," showcasing Israeli wines and cuisine from celebrity Israeli chef Eyal Shani; acclaimed chef and TV star Meir Adoni; local modern Israeli restaurant Jaffa and more. Certified kosher menu. Proceeds benefit Larger than Life, which serves Israeli children with cancer. Black-tie optional. 7-11 p.m. General admission \$360. The tax-deductible ticket includes unlimited food from 20 gourmet chefs

ing Adventures of Cavalier & Clay") discusses his latest book, "Pop: Fatherhood in Pieces," with former Los Angeles Times book editor David Ulin. Chabon's collection of essays on parenting draws on his experience minding his 13-year-old son at Paris Men's Fashion Week in 2016. A book signing follows the program, which is organized by Book Soup. 8 p.m. \$20 plus tax and fees, includes admission and one book. Skirball Cultural Center, 701 N. Sepulveda Blvd., Los

her mother, a former dancer who was never content to merely rehash her past, during what turned out to be the final act of her mother's life. Fahn tells her story in anecdotes, characters and song. Through Aug. 26. 5 p.m. \$30. The Pico, 10508 W. Pico Blvd., Los Angeles. (800) 838-3006. undertheljomold.com.

WED

Legendary music clarinetist of Goodman from Good concert, wous conversic. The UCLA Jazz Orchestra and an alumni ensemble from the Thelonious Monk Institute of Jazz accompany Peplowski in this celebration of a musical revolutionary and the King of Swing. A pre-concert panel discussion begins at 6 p.m. Concert 7-10 p.m. Free. Sinai Temple, 10400 Wilshire Blvd., Los Angeles. (310) 825-4761. RSVP at schoolofmusic.ucla.edu.

Hills, 28912 Roadside Drive, Agoura Hills. (888) 645-5006. wheremusicmeetsthesoul.com.

9:30 p.m.; June 17: 7 p.m. \$25. Irvine improv, 527 Spectrum Center Drive, Irvine. (949) 854-5455. irvine.improv.com.

TUE JULY 10

"A one-person show must demonstrate diversity of character, intelligent, crisp, catchy and electric dialogue, and stage presence that catches and holds the audience's attention. This show...delivers in all three categories." – The Toluca Times

TUE JUNE 12

PHOTOGRAPHER MARK SELIGER

From behind the camera, Jewish photographer Mark Seliger of Amarillo, Texas, has captured a variety of subjects, from Jennifer Lawrence to Holocaust survivors, the Dalai Lama to Kurt Cobain. The former chief photographer at Rolling Stone magazine appears in discussion with writer, producer and director Judd Apatow about "Mark Seliger Photographs," a coffee table book featuring his best-known portraits. 8 p.m. \$30 reserved, \$20 general admission, \$75 reserved and copy of "Mark Seliger Photographs." Ann and Jerry Moss Theatre, New Roads School, 3131 Olympic Blvd., Santa Monica. livetalksla.org/events/mark-seliger.

"EATING ANIMALS"

Jonathan Safan Boer's 2009 nonfiction book of the same name inspired this documentary about the farming industry, opening in theaters today. Narrated by Oscar-winning actor and co-producer Natalie Portman, "Eating Animals" traces the history of food production in the United States, argues for a shift from factory farming to plant-based technologies and follows farmers who have pushed back against industrial agriculture by adopting humane practices. ifcfilms.com/films/eating-animals.

"SIDE BY SIDE BY SONDHEIM"

A musical revue featuring the songs of the award-winning Broadway and film composer Stephen Sondheim charts Sondheim's career up to 1976. The production includes music from "A Funny Thing Happened on the Way to the Forum," "A Little Night Music," "Follies" and more. Visit the website for showtimes. \$32-\$37. Odyssey Theatre, 2055 S Sepulveda Blvd., West Los Angeles. (310) 477-2055, ext. 2. odysseytheatre.com.

SAT JUNE 2

"THE SOUL OF RICHARD RODGERS"

Tony-winning performer Billy Porter, who depicted drag queen Lola in the Broadway musical "Kinky Boots," offers a fresh take on composer Richard Rodgers' classics, from "My Funny Valentine" to "Edelweiss." The live concert draws on Porter's 2017 album, "Billy Porter Presents: The Soul of Richard Rodgers." 8 p.m. \$38-\$98. The Soraya Valley Center for the Performing Arts, 18111 Nordhoff St., Northridge. (818) 677-8800. thesoraya.org/calendar/details/billyporter.

THU JUNE 7

TASTE OF ISRAEL

Foodies and Israel lovers unite at the self-de-

WED JUNE 13

MICHAEL CHABON

A few days before Father's Day, Pulitzer Prize-winning novelist Michael Chabon ("The Amaz-

SUN JUNE 17

"UNDER THE JELLO MOLD"

In her award-winning one-woman show, "Under the Jello Mold," actress Jennie Fahn embarks on a humorous and heartfelt exploration of her relationship with her late mother. Fahn's comedy examines how she dealt with

SUN AUG 12

RANDY NEWMAN

Songsmith Randy Newman's catalog includes the classic tunes "Short People," "I Love L.A." and "You've Got a Friend in Me." Tonight at the Hollywood Bowl, the legendary songwriter performs songs from each of his 11 studio albums featuring accompaniment by the Hollywood Bowl Orchestra and his own band. 7:30 p.m. \$14-\$70. Hollywood Bowl, 2301 N. Highland Ave., Hollywood. (323) 850-2000. hollywoodbowl.com. ●



Jennie Fahn's 'Under The Jello Mold' exposes mother-child dynamic

SEPTEMBER 20, 2017 [THEATRE REVIEWS](#)

One-person show winner of Best Solo Performance at this year's Hollywood Fringe Festival

Review by RadomirVojtech Luza

If you want to see a one-person show rich in imagination, humor and color make a beaten path to Under The Jello Mold performed and written by Jennie Fahn at The Whitefire Theatre on Ventura Boulevard in Sherman Oaks.

This is the story of Fahn and how she deals with her hurricane of a mother. It fills the heart with an onslaught of stories about love, loss and motherhood.

A one-person show must demonstrate diversity of character, intelligent, crisp, catchy and electric dialogue and stage presence that catches and holds the audience's attention. This show, winner of the Best Solo Performance at this year's Hollywood Fringe Festival, delivers in all three categories with a uniquely comedic turn by Fahn and transparent direction by Tom Cavanaugh.

Cavanaugh, The Actors Studio Drama School M.F.A., molds the play into a showcase for Fahn's hysterics, dramatics and linguistics in a manner that unearths the show's deeper meaning. The language is natural, genuine and never contrived. It suits Fahn the performer brilliantly.

In the end, Under The Jello Mold succeeds because of its spontaneous and tender spirit, charm and courage, not despite it. Yes, we all have mothers, but few children dare dive into the choppy waters of the mother-child dynamic and mine as much comedy, joy and wisdom as Fahn.

"Under The Jello Mold" plays Saturdays at 8pm through November 9 at The Whitefire Theatre located at 13500 Ventura Blvd. in Sherman Oaks. Tickets are \$25. Visit UnderTheJelloMold.com for more information and reservations.



Jennie Fahn's 'Under The Jello Mold'— Perfectly Set, Firm To The Touch

October 24, 2017 By Ernest Kearney — For those of a certain generation, **Jennie Fahn's** piqued but perfectly prancing paean to her late mother roars with resonance.

"My mother didn't wear sneakers," Fahn proclaims at the opening of her one-woman show, ***Under the Jello Mold***, on-stage thru November 12 at **The Whitefire** in Sherman Oaks. And though she is an East coast Jewish daughter and I a West coast Irish son, both of our mothers were of a type unique to 1950s.

Mad Men partially captured the period of sexism enveloped in a miasma of nicotine, but there was so much more, and, paradoxically, so much less.

It was a time when clothes weren't worn for comfort, hair wasn't natural, furniture was encased in plastic, and mirthless sit-coms were layered in canned laughter, when nothing was spoken of that bore any importance, and conversation was the white noise that filled the intervals between the Pink Squirrels and Gin and Sins at the weekend cocktail parties. Glass ceilings were plentiful and all but shatterproof, and opportunities that didn't involve "kinder and küche" nearly nonexistent.

For Fahn's mother, on whom either title of "little woman" or "Gal Friday" would be an ill-fit, it was likely a rough time.

It was for my mother.

With a closet full of backless high heeled mules, such as Marilyn had popularized, a row of coiffed wigs for all occasions and her "face" ready, at-hand in a train case of cosmetics, Joyce was a constant source of fascination and anguish for her daughter.

There are brief cameos by Fahn's father and others during the narrative, which is a slight construct woven of mother and daughter arguing over a mugging, over Thanksgiving Dinner, on a visit to dad's grave during which "mom" grills his spirit as to the dead floozies he's dating in the hereafter. Eventually, with little fanfare and less impact one dark family secret arrives on stage; though it seems placed there in hopes that the presence of a denouement might cloak the fact that the evening is basically a string of vignettes. This doesn't detract from the show's appeal, which is anchored in Fahn's lovingly etched portrait of her mother.

The audience, too, comes to share Fahn's fascination and frustration with the loud, brassy pint-sized panzer tank in pantyhose whom she called "mom."



Under The Jello Mold

Fahn is a joy to watch as she sidesteps with an economy of effort seamlessly between characters, distinguishing instantly the persona of each.

But it is in her characterization of her vain, vivacious and vibrant mother that Fahn captures her audience, by evoking those emotions we all have encountered and endured when faced with a parent's passing.

Fahn infuses the confrontations between the mother and child with great humor and a meticulous pacing.

It is like watching a match at Wimbledon with Fahn playing both sides of the net.

The production benefits from a pristine starkness in staging, a bare stage lit by **Derrick McDaniel** is provided just the right accent by **Stebor Louanne's** graphics, undoubtedly with guidance from technical director **David Svengalis**.

Melissa Fahn is listed as choreographer, and likely contributed to the gracefulness of the overall staging.

Recognizing the delicacy of Fahn's piece, director **Tom Cavanaugh** has wisely structured a clean, crisp and very streamline production here, assuring there is no impediment to Fahn's performance.

In the final analysis, Cavanaugh and his company have delivered a thoroughly crafted and engaging evening for their audiences. And while Fahn's piece may suffer from a deficiency of aspiration, it and Fahn's performance display a surfeit of humanity.



Under The Jello Mold

Directed by Tom Cavanaugh

Written and performed by Jennie Fahn —
five-time nominee and winner of the 2017 Hollywood Fringe Festival Solo Performance,
Pick of the Fringe, and Encore! Producer's Awards

Running now through November 12:
Saturdays at 8pm
two added performances on Sunday, November 12 at 3pm and 7pm

Whitefire Theatre
13500 Ventura Boulevard
(on the corner of Sunnyslope /
between Coldwater Canyon and Woodman)
Sherman Oaks, CA

Monday, 11 September 2017

Under the Jello Mold

Written by Robert Axelrod



"UNDER THE JELLO MOLD" plays Saturdays, now through November 12, 2017 at The Whitefire Theatre.

Jennie Fahn's "UNDER THE JELLO MOLD," now playing at The Whitefire Theatre, is an energetic reminiscence of a mother, part philosopher, part yenta, who dotes and pries on Jennie throughout her life.



Ms. Fahn is a compact dynamo, holding us rapt for an hour and a half with anecdotes of her experiences with her Mom, taking both roles of herself and Mom with aplomb.



The set is bare and simple: two wooden cubes down left and right, and a big film screen up center upon which images are projected. The first image after the title dissolves is that of a big high heeled backless and strapless shoe, called a mule. Ms. Fahn then launches into a factual story of Mom's vast collection of mules. It's quite amusing as Fahn then segues into Mom "putting on her face" to go shop at N.Y. City's Waldbaum's supermarket. Other anecdotes present Mom as both crude but truthful. At times Mom will go off on hilarious tangents but somehow makes sense of them. Always an influential force in Jennie's life, the anecdotes can both endear you to this colorful character or make you think "feh!, what a witch of a mother!"

The anecdotes lead up to Mom's death. Seems she left complicated instructions placed under the jello mold in the kitchen of what to do in the event of her passing. Jennie discovers more than just burial orders under that mold!

Being with her mother could be somewhat of a frightful tornado but Jennie manages to find the humor in every situation. She throws in a charming song and dance number to boot.

The segment when she discovers that Mom has passed is done with taste and strikes a nerve in the viewer.

Winner of the 2017 Hollywood Fringe Festival!

UNDER THE JELLO MOLD

Saturdays, 8pm, through November 11th with 2 special perfs Sunday November 12th, 2017, 3pm & 7pm

The Whitefire Theatre 13500 Ventura Blvd, Sherman Oaks, CA. 91423

For tickets call 800-838-3006 or visit www.UnderTheJelloMold.com

Writer/Star: Jennie Fahn

Director: Tom Cavanaugh

Choreographer: Melissa Fahn

Composer: John T. Mickevich

Lighting: Derrick McDaniel



by Tracey Paleo, [Gia On The Move](#)

“Go drown ya’self...in tears!”

It’s something one could imagine coming out of the mouth of *Under The Jello Mold* actress Jennie Fahn’s mom, whose ever caustic yet hilarious persona would hardly seem embellished by the quote.

The one-woman comedy starring Fahn, directed by Fringe veteran Tom Cavanaugh captures, in infamy, nearly everyone in the world’s idea of the almost the Seinfeld version of mother/daughter relationships. It’s exasperating and often painful and embarrassing for they who are living through them, and laughably mouth-gaping for the rest of the world to witness. I mean, who could live like that right? The nagging about the tiniest details for no apparent reason, the oversharing that makes the simplest directions overly complicated, the flirting with every remotely good looking guy including the E.R. doctor while on a stretcher, the dolling up even when not leaving the house, the bragging – you know, that story she’s told a million and a half times like it’s the first, the upbraiding – in Jennie’s case – from how she cooks her beans to how she puts on her child’s socks to practically the unsaid notion of not erecting a shrine to the woman whose genius has raised the entire household to greatness. (sigh)

If you have this mother, you would know. If you don’t, well, this is the show that will imprint your eyes, your imagination, and mostly your heart, in the most loving, humorous way.

Jennie has been growing up with a monstrously insane mother, a former dancer and New York City ad woman, who is divinely glamorous, incredibly outspoken, and knows how to get what she wants if she has to bully or guilt you into it, without remorse or shame.

When mom has one of her routine breakdowns and is hospitalized in the *crazy* ward, Jennie is ready to leave her there, *but*, for a shocking impromptu revelation about her mother’s life.

Fahn’s story is deeply moving as it is funny. Her priceless characterizations of her mother, father and everyone else passing through this tale are endowed with so much detail and love. The fantasies, the secrets, the fights, the instructions ‘in case of death’ ... what Fahn ends up with is a bigger revelation about them both than the one she’s handed.

(Geez, I’m crying as I write this!)

Highly Recommended!





[FRINGE SHOWS](#), [HOLLYWOOD FRINGE FESTIVAL](#), [REVIEWS](#), [SEE IT C](#)

HFF17 – SEE IT OR SKIP IT (DAY 4) PART 1
BY BOB LEGGETT

TITLE OF SHOW: [Under the Jello Mold](#)

VENUE: Ruby Theatre at the Complex

REVIEW: What more can be said about a show that has already won Pick of the Fringe, and is consistently sold out – only that the hype is true – **Jennie Fahn** has captured the heart and soul of HFF 17 in a way no one has in several years. This masterpiece was directed by **Tom Cavanaugh** and written and performed by Fahn. Her characterizations are truly memorable and heart-pulling, while her message is crystal clear – love your family and spend as much time with them as you can, because all too soon they are gone. Don't be surprised to hear Fahn's name called a few times at next Sunday's Fringe Awards. She deserves nothing less.

RECOMMENDATION: Do whatever it takes to See this show. It is one of the best productions at HFF 17. Tickets are available for June 21 and 24 at 7 p.m., but are sold out for June 22.



Under The Jello Mold

Combined Artform & Fringe Management

**PICK
OF THE
FRINGE**

“Fahn’s story is deeply moving as it is funny. Her priceless characterizations of her mother, father, and everyone else passing through this tale are endowed with so much detail and love.” – GiaOnTheMove.com



EPIPHANY EPIPHANY EPIPHANY AT THE FRINGE, PART I: FOUR SOLO SHOWS

06/13/2017 6:13 pm PDT

By Stephen Fife

Writer, Editor in Chief, Better Lemons

UNDER THE JELLO MOLD by Jennie Fahn

Jennie Fahn is another master storyteller, though very different from David Rodwin – less hip, less edgy, more in the female Jewish comedy tradition of Joan Rivers, though very much her own person. (She actually reminded me most of Chandler Bing’s girl-friend Janice on Friends.) The day I saw her perform, the A/C had gone out, and the Ruby Theatre at the Complex was packed to the brim. While producer Tom Cavanaugh distributed fans to the audience, it was still going to be a task to keep interest in her show. But Jennie had no problem with it, she had the audience laughing and hanging on every word from the start, as she weaved her tale about her deeply eccentric (to the point of actual cuckoo-ness) mother, and how Jennie dealt with her, both in life and in depth. It is very rich material, and I assume that there’s an 80-90 minute version as well. Judging by her huge success here, I certainly think there’s an audience for such an evening. My only advice would be to loosen up a bit and relate more to the audience, to the here and now. But maybe she does in other circumstances. When the A/C is out on a hot day in LA, the here and now may be something to keep at bay.

- See more at: <https://better-lemons.com/featured/epiphany-epiphany-epiphany-fringe-part-four-solo-shows/#sthash.QtMhyOwC.dpuf>



A woman with long dark hair, wearing a bright yellow short-sleeved top and black pants, is captured in a dynamic pose on a stage. Her arms are raised, and her head is tilted back, looking upwards. The background is dark with purple and blue stage lights. The text 'NAMED BEST OF LA THEATRE - 2017' is overlaid on the left side of the image in a large, white, serif font.

NAMED BEST OF LA THEATRE - 2017

by TheTVolution.com

www.UnderTheJelloMold.com

For booking information, contact
jenniefahn@yahoo.com