



Under The Jello Mold

A One-Woman Comedy

Written and Performed by Jennie Fahn

Directed by Tom Cavanaugh

Her mom hid her post-mortem instructions in a specific spot...

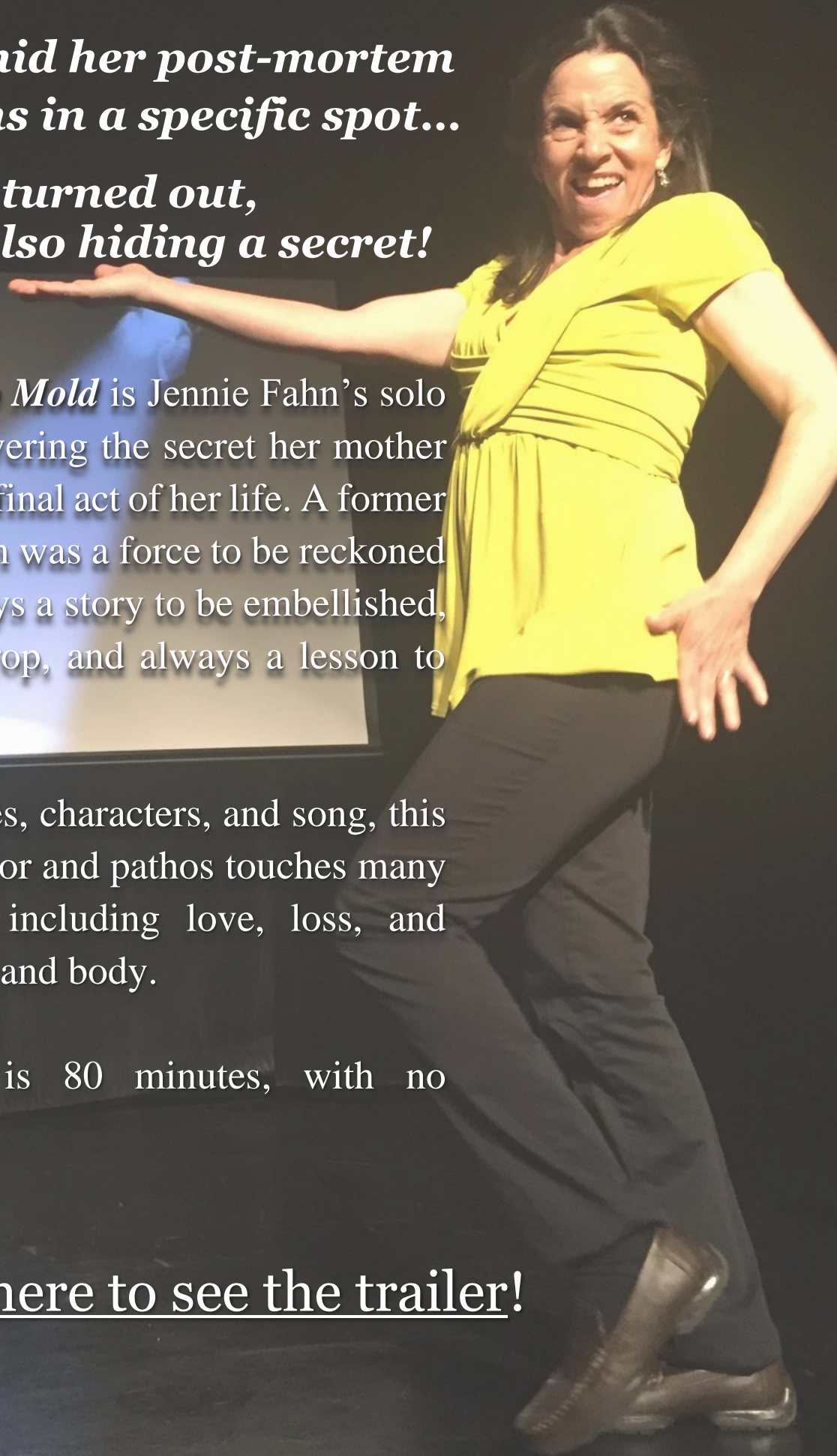
It turned out, she was also hiding a secret!

Under The Jello Mold is Jennie Fahn's solo comedy about discovering the secret her mother kept hidden until the final act of her life. A former dancer, Jennie's mom was a force to be reckoned with: there was always a story to be embellished, always a name to drop, and always a lesson to teach.

Told in anecdotes, characters, and song, this roller-coaster of humor and pathos touches many relate-able subjects including love, loss, and being of sound mind and body.

Running time is 80 minutes, with no intermission.

[Cntrl+click here to see the trailer!](#)



Cntrl+click to see
Jennie interviewed
(and perform
'Hospice Hottie') on
GOOD DAY
SACRAMENTO -
2020

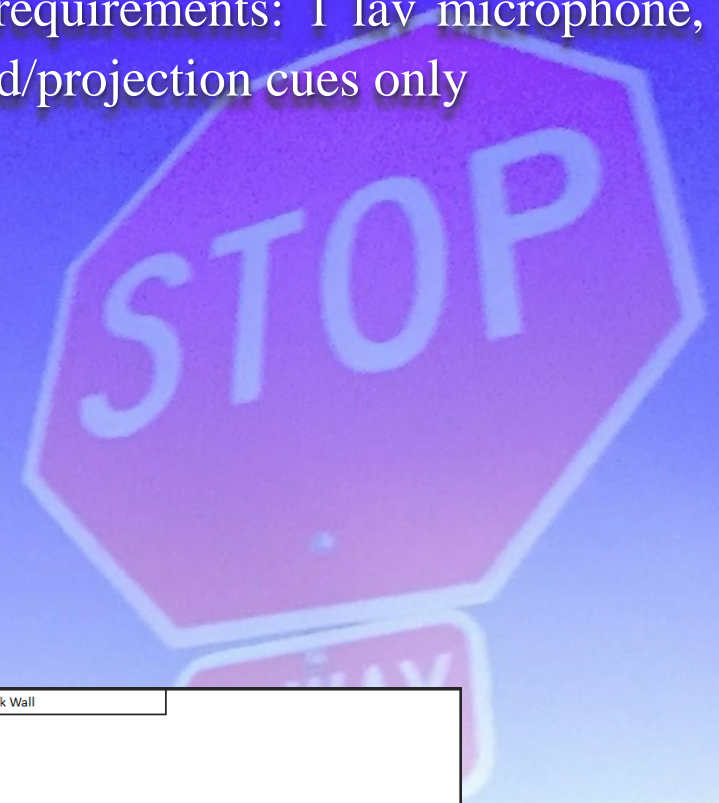
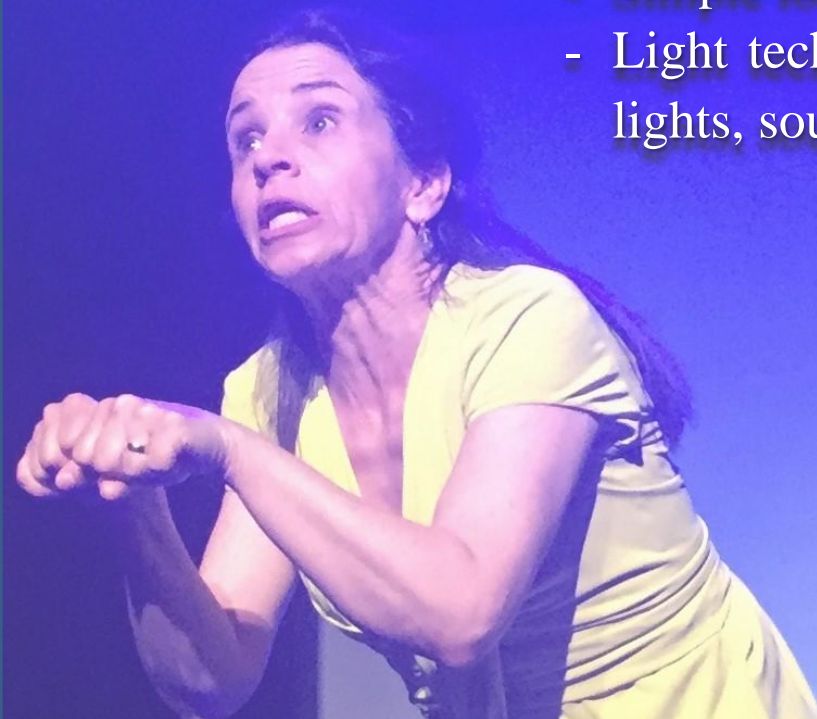
Cntrl+click to see
Jennie interviewed
on Fox40
SACRAMENTO

Cntrl+click to see Jennie interviewed on
GOOD DAY SACRAMENTO - 2019



Under The Jello Mold is easy to present:

- One actor, no crew
- No set, no costumes, no props
- Simple load-in, load-out
- Light tech requirements: 1 lav microphone, lights, sound/projection cues only



Projection Screen or Blank Wall

Small
cube or
chair

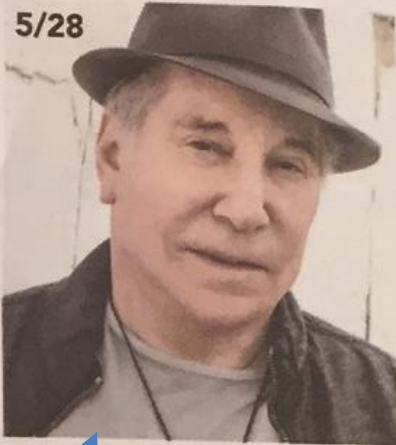
Small
cube or
chair

Stage Set-Up for
Under the Jello Mold

CALENDAR

by RYAN TOROK

5/28



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 as part of his "Homeward Bound — The Farewell Tour." 8 p.m. \$39-\$250. Hollywood Bowl, 2301 N. Highland Ave., Hollywood. (323) 850-2000. hollywoodbowl.com.

WED MAY 30

"BENNY GOODMAN: AHEAD OF HIS TIME"

Legendary bandleader Benny Goodman's music comes back to life thanks to acclaimed clarinet soloist Ken Penlowski. The member of Goodman's band from Goodman's first big band concert, which included the famous "Ain't She Sweet" conversation piece. The UCLA Jazz Ensemble from the UCLA School of Music performs a program of jazz accompaniment of a music from Goodman's repertoire. 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.

SAT JUNE 3

"THE SOUL OF RICHARD RODGERS"

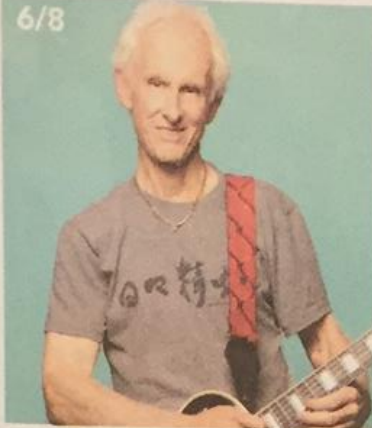
Tony-winning performer Billy Porter, who depicted drag queen Lola in the Broadway musical "Kinky Boots," offers a fresh take on composer Richard Rodgers' classics, from "My Funny Valentine" to "Edelweiss." The live concert draws on Porter's 2017 album, "Billy Porter Presents: The Soul of Richard Rodgers." 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-

6/8



FRI JUNE 8

ROBBY KRIEGER

The Doors guitarist Robby Krieger celebrates 50 years of his iconic L.A. rock-and-roll band's music. Krieger, raised in a Jewish family in California, co-wrote many of the Doors' most

described "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 \$60. The tax-deductible ticket includes unlimited food from 20 gourmet chefs and 20 of Israel's finest wineries. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles. tasteofisraella.com.

WED JUNE 13

MICHAEL CHABON

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

6/17



FRI JUNE 15

GAD ELMALEH

The hardest working Moroccan-Jewish stand-up comedian in the business performs five shows in three nights at the Irvine Improv. Gad Elmaleh started his career performing in small shows for the Montreal Sephardic community and rose to prominence in France af-

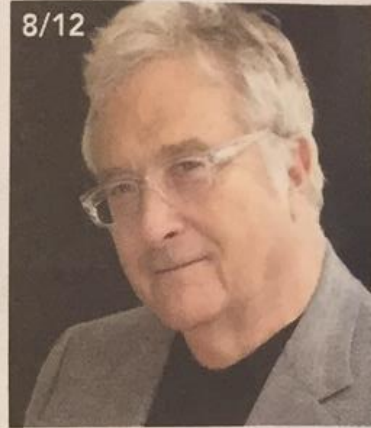
ter her mother, a former dancer who was never content to merely rehash her past, during what turned out to be the final act of her mother's life. Fahn tells her story in anecdotes, characters and song. Through Aug. 26. 5 p.m. \$30. The Pico, 10508 W. Pico Blvd., Los Angeles. (800) 838-3006. underthejellomold.com.

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

8/12



SUN AUG 12

RANDY NEWMAN

Songsmith Randy Newman's catalog includes the classic tunes "Short People," "I Love LA" 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. ●

"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



Rabbi Dara Frimmer
Senior Rabbi

January 15, 2020

Rabbi Zoë Klein Miles
Rabbi

Mrs. Jennie Fahn
2045 Prosser Ave
Los Angeles, CA 90025

Cantor Tifani Coyot
Cantor

Rabbi Jaclyn Cohen
Cantorial Soloist

Dear Jennie,

Rabbi Robert T. Gan
Rabbi Emeritus

What a fantabulous event on Sunday! I am truly over the moon and ‘Under The Jello Mold’

Cantor Evan Kent
Cantor Emeritus

Thank you so much for bringing your incredible show to our temple ‘stage.’ The audience was fully engaged and riveted, as I expected they would be. Your show imprinted on my brain since my husband and I attended it last spring, and I am so glad Isaiah Women was able to bring it directly to our members. I thought it was meaningful, and it inspired people to think about their own stories. It is amazing when a personal story with all of its particular unique details is shared so well, that everyone somehow can relate to it!

Mike Diamond
President

Jessica Dabney
Vice President

It was just wonderful to have you perform UTJM in our temple home. A perfect mix of sugar and spice, love and grit. I am thrilled we were able to make this happen, and I hope that your show continues to be experienced for a long time to come. I am grateful so much of our community has been able to experience it!

Sam Surloff
Vice President,
Administration

Janet Hirsch
Vice President,
Community Affairs

Abundant blessings and thanks,


Rabbi Zoe Klein Miles

Kristen Lonner
Vice President,
Education

Sharon Halimi-
Eshaghoff
Vice President,
Membership

Suzanne Solig
Secretary



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 Radomir Vojtech 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>



Outreach

A woman with dark hair, wearing a bright yellow t-shirt and black pants, is captured in a dynamic, physical pose on a stage. She is leaning forward, with her right arm extended and pointing towards the right side of the frame. Her expression is one of intense focus or passion. The background is a dark, textured wall, possibly made of stone or brick, which is lit with a soft, warm light. The overall atmosphere is one of energy and performance.

Jennie offers a variety of engaging workshops, for adults as well as for children, enthusiastically guiding participants to unleash their inner storytellers.

What's Under Your Jello Mold? A Journey Amid Personal Stories

In her solo show, *UNDER THE JELLO MOLD*, Jennie reveals a long-hidden secret. Audiences relate to the show because most families harbor secrets of one kind or another. How and when is the right time to reveal them? Jennie describes her own process, and offers participants insight on how to walk the path.

The Story of Something: Crafting a Monologue Using Personal Artifacts

Acting often involves creating characters who perform monologues. In this workshop, Jennie guides participants through crafting personal monologues, using familiar objects.

Jello Jiggles: Exploring Physicality in Storytelling

Jennie's solo show - which is for mature audiences - is performed without any props or sets. In this active, participatory workshop for children, Jennie demonstrates how the physicality of acting enhances storytelling. (This workshop is an option for audiences too young for the show itself. It can be adapted for mature, yet young-at-heart, audiences as well!)

Under The Jello Mold Q & A: Post-Show Discussion

Jennie is always happy to host a post-show conversation with an audience.

Production History

Premiered - Hollywood Fringe Festival
June, 2017

Ruby Theatre at the Complex, Hollywood, CA
Winner: Best Solo Show, Producer's Encore, Pick of the Fringe

Whitefire Theatre, Sherman Oaks, CA
September 9 – November 18, 2017
Encore performance February 13, 2018

6-month Engagement at The Pico Playhouse, Los Angeles, CA
March 18 – August 26, 2018

Engagement at Del Rey Yacht Club, Marina Del Rey, CA
September 29, 2018

The Sofia Tsakopoulos Center
for the Performing Arts, Sacramento, CA
February 9, 2019

Los Angeles Women's Theatre Festival, Venice, CA
March 9-16, 2019

Santa Monica Binge Fringe Festival, Santa Monica, CA
October 29, 2019

Temple Isaiah, Los Angeles, CA
January 12, 2020

The Sofia Tsakopoulos Center
for the Performing Arts, Sacramento, CA
February 9, 2020

Scottsdale Center for the Performing Arts
Scottsdale, AZ
September 23 – 26, 2021



Named Best of Los Angeles Theatre – 2017

by TheTVolution.com

www.UnderTheJelloMold.com

For booking information, contact

Producers, Inc.

www.producersinc.com