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The Middle of Everywhere

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Mask masters Wonderheads are back, this time with a whimsical story about two disparate bus riders who find themselves on a wild ride, thanks to a magic radio.

This company uses oversized, full-faced masks to create a living cartoon with stony-faced characters whose expressive movement more than compensates for their frozen expressions. Winston is a finicky, cerebral fellow whose permanently raised eyebrows allude to his general uptightness. He wears a bow tie and vest, but not in an ironic hipster way; in fact I'll bet he's got some vicious B.O. under all that wool and rigidity.

Penny, by contrast, is an 11-year-old sweet pea with a mischievous streak who's ignoring her mother's phone messages.

There's a hilariously icy vibe between Big Heads 1 and 2 at opposite ends of the bus bench, who are soon drawn together by curiosity (and later fear, and joy, and sorrow, and love).

The Middle of Everywhere is about connections within the chaos, it's about letting go, it's about determinism and escape and seeing the ordinary through new eyes. The sound effects are especially excellent, as are the humorous jabs at selfies, group hugging and Goldfish crackers. We travel with our protagonists (and their tagalong Wild Thing) through time and space on a captivating, wordless journey of physical theatre. Spin the old-fashioned radio dial and boom! They're gunning down zombies. And boom! Their toes are getting wet on a beach. And boom! They're a rock band onstage performing Thunderstruck. And boom! They're nose-to-nose with a hungry dinosaur (who likes to play fetch). Predictably, they soon land in mortal danger. The results are sweet and wonder(head)ful.