

Lizzie Allan's White Rock one-woman show both funny and relatable

(Un) Expecting exceeded expectations

It would be wrong to say that *(Un) Expecting* was an unexpected pleasure.

White Rock resident Lizzie Allan's one-woman show – which ran for two performances only, on Aug. 9 and 10 at White Rock's Playhouse Theatre – simply exceeded expectations that were already high.

The British born-and-raised Allan's credentials as a stand-up comedian – and her online videos – suggested that it would be professional and technically slick, but, above all, down-to-earth and funny.

It was all of those things and more, thanks to Allan's wry, dry humour and impeccable timing, the sure guiding hand of director Jennifer Perrin and

Alex Browne
sight lines



the spot-on technical work of Allan's partner (in production and life) Elaine Cheung, in collaboration with White Rock Players Club staff.

And the packed house with whom I saw it Saturday night enjoyed every second of it immensely – giving it a well-deserved standing ovation.

Allan, creator of the White Rock-



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Lizzie Allan, creator and performer of the one-woman show *(Un) Expecting* at White Rock's The Playhouse, drew on her own personal experiences of being gay and trying to become pregnant for an evening that was both funny and poignant.

based therapeutic program Addictive Comedy, has used her attempts to become pregnant as a springboard for her own form of therapy, exploring both the comedic potential of the situation, but also offering a deeply emotional examination of her feelings as a woman contemplating parenthood as a partner in a committed gay

relationship.

Some might think that would limit the accessibility of such a show, but the fact is – no matter your orientation or life situation – *(Un) Expecting* is thoroughly relatable to any unprejudiced human being with a pulse.

More than that, it is hilarious – and

genuinely touching – at almost one and the same time.

Blending video, lighting, music, rapping, singing, ukulele playing, stand-up and dramatic dialogue – and a wee bit of forgivably coarse and suggestive language – it demonstrates Allan's unerring eye for the ridiculous in any situation.

But it also presents some heartbreakingly honest moments in which she confronts some personal demons, including the fear-driven homophobic voices in our society and that inner voice of negativity – attacking and undermining every decision – that all of us can recognize from our own lives.

It's hard not to stand and cheer for a show that presents that inner saboteur as a huge video projection and has Allan, life-size on-stage, interact with it and tell it to – how shall I say it politely? – go somewhere else.

Given the intensely personal, cathartic nature of *(Un) Expecting*, it would be understandable if this were the show's only appearance, but I do hope it is repeated somewhere and sometime, because I would recommend it to many more people who would not only enjoy the humour, but also derive affirmative benefit from what Allan has to say about the human condition.