

Killing Time

Intermission Magazine, 2022, Jessica Watson

“Nothing could have prepared me for the side-splitting, tear-streaming, guffaw-inducing hilarity that unfolded on stage before me on preview night. And it wasn’t just funny: this murder mystery show about a game show was tight. The stunning cast of eight hit every note, every punchline, every exaggerated pose and expression with a commitment and conviction that would have felt right at home on a Broadway stage.”

“Whoever cast Killing Time: A Game Show Musical deserves a substantial raise. Every actor felt perfectly suited to their character, both vocally and with regards to their performance. Musicals as a genre tend to be heightened, performative; somehow, each of the performers manages to find naturalism in characters who might be better described as caricatures.”

“Margot Greve’s choreography is timed perfectly with the music, and the actors hit every beat without exception, a particularly impressive accomplishment considering Greve is also the show’s director and book writer. Ben Kopp’s music is nothing short of brilliant lunacy, with off-the-wall lyrics and an eclectic style that manage to meld together perfectly into a cohesive show.”

“Greve and Kopp make a dynamic duo, and are definitely voices to watch in Toronto’s theatre scene.”

“The successes of Killing Time: A Game Show Musical are threefold: astounding, solid direction and production, effective design elements that heighten the action without distracting, and thoroughly committed performances that bring the whole thing to life.”

Glenn Sumi, So Sumi, 2023

“The good news? The Dora Award-nominated show lives up to its buzzy (or should that be buzzer?) reputation.”

“Greve’s book cleverly spoofs not just the breezy world of TV game shows – beautifully captured by Theo Belc’s handsome set – but also the various tropes of the murder mystery. Kopp’s songs are catchy and fun, and most importantly each number seems tailored for its particular character(s).”

“The creative team, cast and three-person band get bonus round points for providing one of the slickest, most entertaining shows at the festival.”

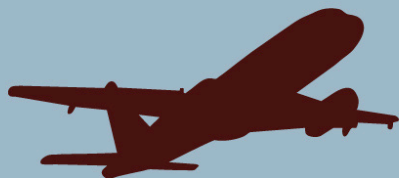
Steeltown Girl Reviews, 2022

“It’s clue meets family feud with singing and dancing and boy can this cast do both”

Istvan Reviews, 2022

“It is impressive how much attention the script gives to each character. Never rushing, nor plodding, the story moves at a brisk pace and everybody is given their chance to shine.”

“In her choreography and direction, Greve maintains a fine balance between earnest spectacle and self-aware schtick.”



IRIS

(says goodbye)

Music and Lyrics by Ben Kopp.
Book by Margot Greve.



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Adam's Prize for New Musical Theatre

(winner 2025)

Patron's Pick, Toronto Fringe Festival

(Michael Young Theatre,
2025)

Best of Fringe, TO Live (winner 2025)

"There's a seminal Canadian musical tucked just beneath the surface of this impressive, wrenching work - let's hope an artistic director or producer gives Mixtape Productions the time and resources they need"
-Globe and Mail, Aisling Murphy

"The final product very much lived up to the anticipatory hype, using an inventive dramaturgical conceit, a knockout cast and stunning musical numbers (some cheeky, others heartbreaking) to tell a poignant story about life, loss and free will."
-Next Magazine, Ryan Borochovitz

"Kopp's music has a distinctly Sondheimian flair to it without being derivative [...] I was moved to tears by the time IRIS (SAYS GOODBYE) was over, and I hope it has a future beyond the Fringe so I can see Iris' many other endings."
-Broadway World, Ilana Lucas

"A buzzy, smartly
designed new musical
with a truly stellar
ensemble, Iris is poised to
be a big commercial hit"
-My Entertainment World,
Kelly Bedard

"IRIS (SAYS GOODBYE)
is a bold and beautiful
experiment"
-Broadway World, Ilana
Lucas

"Iris (Says Goodbye) is a
high concept outing with a
familiar what if purgatory
was (insert here) premise
that leads to both glorious
comedy and poignant truth
bombs"
-Istvan Reviews, Istvan
Dugalin

"It's remarkably polished: tightly rehearsed, visually cohesive,
and musically rich [...] It's a show about endings, told with
invention, sincerity, and a clear affection for the weirdness of
being alive."
-Intermission Magazine, Hunter Weaymouth

"Ben Kopp's Sondheim-like score shimmers with mystery"
-Toronto Star, Glenn Sumi

"There's a case to be
made that Iris (says
goodbye) was in a league
of its own this year. A
poignant, open-hearted
chamber musical with a
score in the vein of
Jeanine Tesori, Carole King
and Stephen Sondheim,
the show could play
Crow's Theatre or
Canadian Stage
tomorrow"
-Globe and Mail, Aisling
Murphy