

**The Fabulous Miss Rosie Bitts**

**Best Bitts Productions—Warehouse**

Miss Rosie Bitts is the grand Burlesque performer of her time. Miss Bitts is tops in my books. She treats you to an extravaganza that is absolutely divine.

Miss Bitts does it all. And she does it well with class, wit and finesse. She is exquisite decked out in a long, luxurious gown, and invites the audience into intimacy with her immediately. She has a sweet, clear voice and engaging stage presence.

In her performance she treats the audience to her charms. She is both charming and sweet. And when she strips it is insatiable and leaves the audience wanting more.

When she sashayed to the mic, I was expecting her to have a mediocre voice. But Miss Bitts delivers. She is a strong singer. She entertains us with fantabulous jazz standards that are cheeky and sassy.

She sings, she takes it off with grace and beauty. The audience is all at once uplifted. Miss Bitts tells us a story using the character Vincent to play off of. Though the story was appreciated. Miss Bitts acting skills are just average. But the story is a good way to tie everything together.

You can expect 3 to 4 costume changes. Also included is a video announcer comedian who introduces her with his dry humour and a montage of Burlesque scenes on the screen to further mesmerize and titillate. On the titillation scale she is a 10. She teases, and fills her audience with anticipation for the grand finale.

In the grand finale she appears in a giant satin, velvety labia and there's a big surprise. Miss Bitts draws us in with her monologues but gives us a gift at the end. This is playful, thoughtful and charming. A magnificent performance. She shares her charms, refreshes us with her beauty, and teases us with vulnerability and grace. This performer is a master of the Art of Burlesque. This is her gift. Go take part in this glorious gift of The Fabulous Miss Rosie Bitts.

*Yvette Jones*

**Hamlet**

**Bananafish Theatre—MTC Mainstage**

Everyone knows the classic Shakespearean story of *Hamlet*. But a musical version? Probably not. Bananafish Productions has taken a classic and added something to it that could have been risky, but they pulled it off and now it's a fabulous musical. You could say that 80 minutes is a little long (or a little short, considering it's *Hamlet*), but there was always something interesting to see and the songs written by the actors themselves were quite well performed. And of course, everyone dies but Horatio.

*Arden Pruden*

**Things That Never Happen**

**Travis Bernhardt—Son of Warehouse**

What more can be said about this other than that it was quite magical? Not much. Travis Bernhardt, a magician, proves himself to be quite good at various tricks: producing limes out of nowhere to open the show, and pulling handkerchiefs out of eggs. Real eggs? Yes. A show full of audience participation, and jokes, one to bring your family to.

*Arden Pruden*

**Brain Cravers: The Curse of Extollo**

**Magic Toaster Prods.—Rachel Browne Theatre**

The title alone tells you that you're in for a fun ride, and fun it is. You're watching a movie in the making when things go terribly awry. Blood and guts fly across the stage as the characters are systematically torn apart and devoured. Meanwhile the stereotypical director forages on to finish his movie at all costs, and a Fringe usher steals the show in protecting the movie—and you.

*Ray Yuen*

I wasn't too sure what to expect when I walked into this show. The whole Zombie thing has been so overdone lately that it must be hard to make it original. The cast of Brain Cravers: The Curse of Extollo, however, were able to do just that and more. An original idea—with some of the old standby zombie plot lines, of course. They break down the 4th wall quite early in the show, which makes you feel much more engaged & part of the story. They even have one cast member playing the part of a Fringe volunteer ushering before the show.

A very well done show, good mix of humour, drama, and just the right amount of gore.

*Julie Gelmich*

**Master Orloff...**

**Theatre Incarnate—Studio 320**

There is no speaking in this story of freak-show love and obsession. But the artists of Theatre Incarnate manage to tell the story without voice quite beautifully through something that seemed like dance yet wasn't quite. As the Fringe program warns, it's not a playhouse for children. The subject matter in this piece is definitely for mature audiences, and extremely dark, with a bit of audience participation. If you have seen previous Theatre Incarnate pieces, check this one out, too. If you haven't, well, expand your portfolio. This is a fabulous introduction to their work.

*Arden Pruden*

The description says this play is neither for children nor the illiterate. Since I'm definitely not a child, I must be illiterate, because I simply don't get it. I suspect I'm not the only one, and a few Fine Arts PhDs must be scratching their heads after watching this production. As far as I can tell, Master Orloff has a fetish for small feet but I don't see how this absurd

pursuit fits in with the Lizard Girl or the Tattooed Songstress. Throw in a bit of sexist degradation and you'll leave both offended and befuddled.

*Ray Yuen*

**The Hysteric**

**Found In New York Productions—MTC Mainstage**

Pretty insane music for a pretty insane show. That was the first thing that stuck out. It was a very interesting plot, centering around insanity and a husband who likes causing it. Two actors, both clowns, use their clowning abilities to keep it interesting; and it works in a wonderful way. Combined with its dark humor, it's recommended.

*Arden Pruden*

**The Hysteric**

**Found in New York Prods.—MTC Mainstage**

This stylish production worked pretty well for me. The main storyline concerns the 19th century practice of powerful men committing uncooperative wives to insane asylums, sometimes for their money, and other times because it was easier than divorce. This sounds pretty dark, and it is in parts, but it is also a vehicle for some sharp physical comedy and arch performances. Best of all for me is that despite the broad humour, the play left me with something to think about.

*Kevin Longfield*

**Jennys of the World, Unite!**



**JENNY GERBASI**

**Councillor**

**FORT ROUGE/EAST FORT GARRY WARD**

**TEL: 986-5878**

[jgerbasi@winnipeg.ca](mailto:jgerbasi@winnipeg.ca)

[WWW.JENNYGERBASI.CA](http://WWW.JENNYGERBASI.CA)

