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### **Dirty SHINE Has Makings of a Cult Classic**

Omigawd, what rude fun. Bushels of sequins. Cascades of tasselled pasties. Pillows of flesh. But if you don't want to hear the stripper's lament, "There's glitter from your tits/ Down to your lady bits/And it's giving you a nasty rash," stay away. Or if you won't join in the refrain, "You gotta hold on tight/And keep on humpin' the dream," take a pass. If you're under 18, you can't go--this is "adults only."

Burlesque isn't mainstream entertainment. And that's part of the point. There's a move afoot to revive burlesque, but to date that revival has been relegated to sleazy bars, Legion halls and old dance halls. So Screaming Chicken Theatrical Society (a burlesque company), The Wet Spots (comedy duo Cass King and John Woods) and writer Sam Dulmage have packaged bump-and-grind with song-and-dance, called it a burlesque musical and moved it into the Waterfront Theatre where it has all the makings of a cult classic.

Another point being made is that gals come in all shapes and sizes. When Lulu Von Doozy (Noelle Pion), blessed with "God-given double Ds," is described as "large" by Richard Suit (Michael Smith), Shine Mionne (King) cuts through the crap: "You mean she's fat. How fat is she? She's so fat she looks like a normal woman. She's so fat she looks like she eats. She's so fat she looks like 30 per cent of the audience."

Shine is the hard-drinking owner/manager of the Aristocrat, a down-on-its-heels burlesque house, an "illegitimate theatre since 1885" now facing the wrecking ball. Shine turns down entrepreneur Suit's proposal to save the place by gentrifying it, doing some marketing, making the content more acceptable to Mom and Pop by reducing the smut--and getting rid of Lulu. Shine won't do it: "We're family," she says.

Various two-ways, three-ways, hetero and homo couplings later--including actor Frankie Avid (Teddy Smooth) and Emily Carr graduate student Grace Anderson (Gemma Isaac)--the show goes on.

Talent goes further than cute butts and gorgeous boobs in this production, beginning with director Jen Cressey who keeps what she calls "this fabulous beast" on the prowl. Dozens of feathered, spandex and/or frou-frou costumes by Melody Mangler, Andra "Diamond Minx" Norton, King and the cast require quick changes. (Putting it all on is needed before you can take it all off, eh?) Music and lyrics by The Wet Spots are so catchy and risqu? you might fear breaking inappropriately into song the next day while, say, squeezing peaches at your local produce counter.

It's not all T&A. There's dancing. For example, lovely, leggy Keri Horton (as Feral who arrived from Borneo "wearing only a crate") executes sinewy, catlike moves to April O'Peel and Mangler's choreography.

And there's singing. Isaac and Smooth hook up in the lovely "Breezy/Cheesy/Three-Way Broadway Love Song" and later in the very, very naughty "Nasty" and its melancholy refrain, "I miss doing the nasty with you."

As buxom Lulu, Pion is well endowed with double D pipes to go with those aforementioned body parts: "I'm large and in charge," she belts out and that's no lie. Whatever Lulu wants, Lulu gets.

At the centre of it all is black-corseted, black-stockinged, high-booted King as Shine. With about five pounds of turquoise glitter on her eyelids it's a wonder she can keep her eyes open. This is a dynamite performance: sexy, tough on the outside, soft on the inside, gloriously outrageous, even Judy Garland-ish when, under a spot, she wonders songfully "Where are the perversions of yesteryear?" And then, in a series of tableaux, shows us.

Check out the show's trailer at [www.shinemusical.com](http://www.shinemusical.com). If you're up for seeing SHINE, glam it up: wear a boa, a corset, or at the very least, racy underwear. I won't tell a soul.

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