



## Mistress Ginger is Campy Perfection in Solo Cabaret Show

By Derek Murawski-Harguth for Twin Cities Gay Scene  
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**The gender-expansive diva belted their way through the 1980s Broadway songbook, in a show produced by Junkyard Cabaret**

Mistress Ginger took their Broadway, Circa 1986 audience on a journey from musical-obsessed, closeted queer kid, to fully-formed, gender-expansive diva in a transcendent, camp show. She joked that their vocal range is like Bea Arthur's, but strong vocal skills were presented all throughout the show. Not once did she falter, in a show that felt well-rehearsed – yet off-the-cuff – with room for improvisation, like personally interacting with the audience on a first-name basis.

Between songs, she talked about their queer journey, growing up listening to show tunes in their bedroom. She took us from Barnesville to the big city in a compelling narrative. The Broadway songs were perfectly curated for this narrative, and lyrics within were at times changed to fit that journey. To great effect, no less.

She had a blast doing an iconic song from Phantom of the Opera with both femme and masculine vocal parts, both of which she took on with excellence. She did wild gestures, and even lip-synced some falsetto vocals. She comedically took a long drink of water while said pre-recorded vocals kept playing. It was hilarious. The intimate show had a great audience that was clearly thrilled with Mistress Ginger's performance.

There was a hilarious video interlude she presented as a faux "live" backstage peak at their dressing room. Getting ready for the second half, they suffered mishaps like smudging their makeup and ripping their costume. After being told two minutes were left by a stage manager, they skillfully fixed everything in a jiffy. She emerged back on stage in a fabulous outfit, complete with roller skates. She pretended she couldn't control their movements, in a skillful and playful way that felt inventive, all while vocalizing. She interacted with the audience, asking someone to take the skates off.

Another highlight from the show was a number from Dreamgirls, complete with puppets that tried to upstage her, so she shoved them into a pink trunk. Other great moments included music from Into the Woods, like "Hello, Little Girl." She altered the lyrics to make it even more queer. The show ended with a fantastic, disco-ball lit show-stopping number, modified especially for this fantastic performance.

5/5 stars

Source: [twincitiesgayscene.com](http://twincitiesgayscene.com)