

Adelaide Fringe 2020 review: **Baggage Limit**

5 STARS

Peta Morris's solo musical monologue, told through alter egos Wayne and Sharon, is thoughtful, whimsical, brave and funny all at once. Adelaide Fringe 2020



Baggage Limit

Cabaret / Musical Theatre / NSW

Rating: *****

Main stage, Bakehouse Theatre

Until March 14

In the sort of show likeliest to become a farrago of self-focused pop psychology, Peta Morris presents a thoughtful, whimsical, brave and funny show, entirely lacking in “poor-me”.

In reviewing her life from birth (which involves an evocative fabric sculpture through which her black-swathed head appears, much like a nun from a curious order), Morris introduces us to her family, as well as the two competing voices in her head, named Wayne and Sharon.

The first thing you notice about Morris is her stage presence.

She is neither old nor young, short nor tall. She has a huge persona, even when standing quietly and silently. Her dad's carny blood will out.

We meet her opinionated Redfern grandma, her party-animal mum who suppressed her lesbianism for years, and her struggle-street dad. Her voice and body portray these people vividly.

Together with her competing inner voices Wayne (bent on destruction and self-loathing) and Sharon (calmly reasonable and optimistic), she leads us through her life journey thus far, using simple songs to punctuate well-written monologues.

Her singing places the text front-and-centre; although she has a fine voice which is in good shape, she makes sure we hear the story first.

It's a theatrically satisfying, well-written, highly entertaining show. The kids would call it 'V relatable'.

And watch out for her merch – it's irresistible!

Pat Wilson, The Advertiser