

## reviews

# Rich and compelling

"GEESE" has a depth and polish that belies its brief gestation. The story takes place in the mind of its protagonist Simon Weigl as imagined or remembered by a young woman, Anais, who witnessed the last moments of his life at a train station in 2003.

"Geese" is a new, one-act play that draws on theatrical traditions from Europe and Asia and owes its existence to Canberra's intergenerational culture of independent theatre-making. "Geese" was written and directed by Joe Woodward with movement design by Hannah Cormick, costumes and styling by Jessica Fairbairn and an original score by Damien Foley. The text is dense and sometimes formidable, but its meaning is conveyed through seamless integration of movement, music and stylistic elements.

Woodward is a renowned authority on early 20th century French author and actor Antonin Artaud who coined the term "Theatre of Cruelty" and who was profoundly influenced by Balinese dance. Hannah Cormick is mentored by acclaimed Balinese

### THEATRE

#### "Geese"

Shadowhouse Pits, Canberra Theatre Courtyard Studio, season ended.

Reviewed by Simone Penkethman

mask maker and performer Ida Bagas Anom. Other cast members have expertise in a range of theatrical traditions as well as in psychology, anthropology and languages.

"Geese's" greatest strength is that it creates a rich and compelling experience for its audience regardless of their knowledge of the traditions it incorporates. The audience can easily connect to its cast of archetypal characters and to the unfolding of its disjointed plot that can be pieced together retrospectively. "Geese" is a vibrant and impressive piece of contemporary theatre that deserves to reach new audiences across Australia and the world.

*Playwright Joe Woodward is a drama reviewer for "CityNews".*

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