

Fringe Festival reviews

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Greed

Loser's ups and downs a winner

Poor Hubert. A lowly office clerk who ornaments his pencil with a troll doll, he's clearly a loser until he straps on his wonder boots. Ka-pow! He's transformed into a business superstar, the admiration of his formerly scornful colleagues.

Then, whoops, he's back at the bottom of the vicious corporate pile. Then he's on top again. Then he's, well, you know.

Seems that certainty is not one of the business world's defining characteristics, at least not according to this broad, clever comedy by Australia's Weeping Spoon Productions.

A frantic and funny ensemble piece, Greed is about exactly that: insatiability -- for money, power, adulation (but those Aussie accents sometimes make the dialogue incomprehensible).

It's deliciously overacted physical theatre where cheap props such as a giant cardboard telephone underscore the emptiness that greed produces. It's also got a fine piece of choreography set to Bonnie Tyler's Total Eclipse of the Heart, a song title that just might reference one result of greed.

Greed, Academic Hall until June 25.

-- Patrick Langston