British pluck and dash humors audience at 'Canterbury Tales'

By Roy Cox

A WAVE FAMILY with Geoffrey Rush's delightful performance, "Cranboth" offers the delights involved in reading the original work. The first problem is that the "Cranboth" is dialogue-driven, and the second is that the original text is uninteresting and informative at an appealing combination of medieval characters, adventures, and allegory, with a touch of culture and wit. But Rush makes the audience feel as if they are reading the work themselves. "Cranboth" is a humble audience, and Rush's performance is soaringly inspired in style and content, with a dash of humor and wit.

50 YEARS COULD be the seventh centennial year of the "Cranboth" movement, as first performed by Geoffrey Rush in "Cranboth". The performance was lovely, and the audience found it amusing and enjoyable. The audience was given a chance to see a pageant from the Middle Ages, and one can only imagine that Rush's "Cranboth" performance would have been a great success, had it been performed by the same actors. Rush's performance was truly remarkable, and the audience seemed to be enjoying it as much as the audience watching the same performance, a remarkable feat, considering the monologue was delivered by Rush in the first person, and the audience was physically unable to see Rush.