

The Moors – Review Clippings

“Kate Gaul has designed and directed *The Moors* and the synchronicity is spectacular.... Disconcerting is the guiding principle of the production. Gaul is bold in licensing risky flights of Surrealism from the actors, and this when they’re not eliciting guilty laughter and gasps of disbelief (she’s *not* going to do that, is she?), all grounding the show in unanticipated realism and pathos.” Diana Simmonds

<http://www.stagenoise.com/review/2019/the-moors>

“The cast and crew, under the masterful direction of **Kate Gaul** are excellent. *The Moors* is an entirely enthralling theatrical experience which I can thoroughly recommend.” Paul Kiely

<https://www.absolutetheatre.com.au/single-post/2019/02/12/Sydney-review---The-Moors-enthralling-theatrical-experience>

“ ... the cast are all enjoyable to watch, and Bartz’s delivery of Agatha’s most dismissive lines is a delight. The slow-revolve upon which the show’s single setpiece (a running gag of meta-theatricality often mentioned in the script – yes, the bedroom does just look like the parlour!) is built creates a wonderfully off-kilter, low-key foreboding Gaul’s direction does feel unified, consistent and thoughtful.” Cassie Tongue

<https://www.timeout.com/sydney/theatre/the-moors-review>

“Directed by Kate Gaul, it is a fabulously moody atmosphere that supports the play’s dark humour. A queer sensibility frees up all its characters, including animals, to become unexpected, almost beyond our grasp; they just refuse to be pinned down.” Suzy Wrong

<https://suzygoessee.com/2019/02/12/review-the-moors-siren-theatre-co/>

“Director/producer Kate Gaul has pushed grandiose theatricality to a small-scale extreme ... The play is ... unabashedly kinky, queer, and feminist (three traits seen through the only male character, a dog who is ignored and belittled). These strains are smartly integrated into the period context without contemporary indicators, subtly reclaiming countless gothic stories from dusty, heteronormative expectations ... *The Moors* is a must-see” Fred Pryce

<https://www.theatretravels.org/reviews/review-the-moors-at-the-seymour-centre>

“Without tight direction and great performances, *The Moors* could easily be lame. This production at the Reginald Theatre is anything but. Under Kate Gaul’s direction everything works a treat and the cast is uniformly excellent ... Horror has never been so horribly funny.” Carrie Kablean

<https://megaphoneoz.com/review-the-moors-seymour-centre-sydney/>

“I don't know why playwrights stopped cherishing theatricality, the lifeblood of their art form, but it's happened to such a degree that a rarity like *The Moors* socks you fair in the imagination. Rampaging through this play is the sheer joy of exploring the limitless stagecraft possibilities that exist beyond humdrum naturalism.” John Shand

<https://www.smh.com.au/entertainment/theatre/the-moors-review-mad-theatrical-fantasia-thrives-on-brontes-lives-and-works-20190210-h1b2iq.html>

"I adored *The Moors* ... It is a deliciously detailed production which ... is alarmingly disorienting and it's ferociously feminist and with some remarkably troubling hits over the head with a Bronte .. Don't deny yourself anything and have the man bring around the trap so you can get to the box office without delay." Judith Greenaway

<https://www.sydneyartsguide.com.au/the-moors-siren-theatre-co/>

"*The Moors* is a queer reckoning of, and homage to, the Victorian gothic. Kinkily erotic, dreamlike and twisted ...". Kate Prendergast

<https://www.audreyjournal.com.au/arts/the-moors-2/>

The Moors is a highly entertaining piece of theatre that examines the issues of sexuality, love, loneliness and the politics of power under the guise of a murderous gothic mystery."

Janelle

<https://www.weekendnotes.com/the-moors-sydney-gay-and-lesbian-mardi-gras/>

"*The Moors*" yields an amazing time in the theatre ... it dazzles." Kevin Jackson

<http://www.kjtheatrediary.com/2019/02/the-moors.html>

"Smartly written by Silverman, *The Moors* is a strange, darkly playful piece that comments on the frustrating, repressive life faced by most women in the Victorian era, when they had so little power and so little to keep them occupied. At the same time, it gets you thinking about women's situation today. In the end, it may not be the most powerful piece of drama, but it's funny, surprising and intriguing." Jo Litson

<https://www.limelightmagazine.com.au/reviews/the-moors-siren-theatre-co/>