

KATHERINE WYETH: CRITICAL REVIEWS

Girl in the Loft

"A beautiful show, wonderfully performed by Wyeth, it gives a glimpse into another way of being...

The non-linear narrative and mixed media evoke a feeling of dipping into someone's dreams and memories. A personal take on a famous slice of London theatre history, it's endearing and wonderfully executed."

Sonya Stewart, The Dominion Post

"As the house lights come up, someone nearby pronounces *Girl in the Loft* "a gem" – and that is a good description. Its gentle glow is enhanced by different facets of presentation as Katherine Wyeth tells her story, re-enacts her story, sings... uses shadow puppetry and dances with her accompanist J R Ballantyne."

John Smythe, Theatreview

Peter Pan

"Katherine Wyeth's Peter has impressive, almost alarming emotional depth. This is a 'Pan' that doesn't seek to conceal the darkness at the heart of Barrie's tale... Wyeth is the star of the show."

Robert Shore, Time Out

The Shadowmaster

"Katherine Wyeth is Mabel, a vivacious actor who brings energy to the role" *Graham*

Hassel, What's On

The Fantasticks

"The abundant acting complements the sparse set, but the best I keep 'til last; Katherine Wyeth... is an outstanding prospect for the future. As fragile as the 'inside of a leaf' she shows a maturity beyond her years and commands such incredible stage presence that you can't help but dare to think she will have the world at her feet before too long"

Alistair Baker, Theatre Magazine

The Secret Garden

“A captivating performance by Katherine Wyeth whose amazed look is constantly chased away by spasms of temper and flashes of warmth.”

Jewish Chronicle

“Katherine Wyeth’s Mary is especially appealing, a beanpole waif who can spit tacks and radiate warmth.”

Benedict Nightingale, The Times

The Effect of Gamma Rays on Man in the Moon Marigolds

“Katherine Wyeth’s Matilda is fine: frail limbed but unbroken, largely silent yet the concentrated focus of the piece.”

Kate Bassett, The Times

Romeo and Juliet

“Katherine Wyeth’s Juliet is the awkward, peevish and feisty object of Romeo’s desire. “...Wyeth hurdles the poetry with deceptive ease. There is a deliciously ambiguous distance between what she speaks and what she might feel.”

James Christopher, The Times

A Day in the Death of Joe Egg

“Special praise must go to Katherine Wyeth’s hypnotic Josephine”

William Cook, Mail on Sunday

“And as the wretched deaf, dumb and blind kid for whom there will never be any hope of escape through pinball wizardry or anything else, Katherine Wyeth gives a performance of profound intensity.”

Jack Tinker, Daily Mail

This Property Is Condemned

Katherine Wyeth as Willie has a voice consistently on the point of fracture. She encapsulates the spirit of Tennessee Williams's women, who find their full expression in Streetcar and The Glass Menagerie.”

Piers Eady, Highbury & Islington Express