

The Tragedian Trilogy Reviews

“O'Loughlin upholds a well constructed text with passion and a strong stage presence... this extraordinary actor effortlessly changes from Kean's aunt to the manager of Drury Lane... Through the grace of the action – acrobatics, mime and fencing - this masterful and majestic performance shows O'loughlin's innate elegance and skill at playing the round.”

El Pais

“...As with any Fringe festival there is an eclectic stew of highs and lows... At the high end, those who caught the festival last year may already have experienced Alister O'loughlin's fierce talent in the first part... Happily for this years audiences, O'loughlin returned with the second part of the trilogy – *The Fall to Infamy of Edmund Kean*, and his interpretation of Kean – “Bastard. Drunk. Actor. Genius” – is mesmeric...”

Prague Literary Review

“O'loughlin's golden talents for graceful movement and sonorous poetic expression have an unfettered path to a highly satisfying Kean shrine. [his] voice is soft, or rich, full of candlelit tones, or the steely ones of anger... a master of accents... passages from Shakespeare and Milton as rendered by O'loughlin pierce the soul... The show is as witty as it is majestic... beautiful to watch and of high intellectual integrity.”

The Scotsman

“Impressive... epic... O'loughlin embraces Kean's demons so wholeheartedly, you can see why Steven Berkoff has been raving about him.”

The Sunday Times

“His show deeply impressed me; not only its skill and audacity, but the ability to bring all those aspects of acting together to serve his purpose in creating this extraordinary drama-documentary on Kean. It is inventive, imaginative and dynamic.”

Steven Berkoff in The Independent

“Seethes with passion and crackling energy... O’loughlin’s performance is deeply intelligent, cerebral and sophisticated theatre that shines in its simplicity... Every look and every movement is judged to perfection... a seemingly spontaneous choreography that is as subtle as it is gracefully perfect... I could sit through this ten times, and still not be bored.”

Three Weeks

“...A virtuoso performance that frequently sidesteps into the darker side of comedy... O’Loughlin uses every inch of the stage... somersaulting while bemoaning the fact that he makes more money as a tumbler in the intervals than playing Shakespeare on the main bill.

“O’Loughlin’s script alone is worth the money... Seamlessly integrating the great soliloquies into the action, he is compelling as he recreates Kean’s Shylock, Othello and ‘Richard the Hunchback’ for his adoring fans. Equally, he is simply rollicking as he louchely dismisses the hordes of detractors, creditors and cast-off lovers he leaves in his wake.

“A strangely familiar, indeed rock’n’roll tale of the excesses of celebrity and the fall that inevitably beckons, served up in a study that is as thought-provoking as it is entertaining.

“Thankfully, as performer, O’Loughlin offers no melodrama... the insertion of contemporary and original source material into his script becomes a poignant focus...

“A Dickensian masterpiece. No mere exercise in stamina, the trilogy reveals O’Loughlin to be a remarkable modern talent - actor and writer in equal parts.”

From a series of Reviews on the Trilogy in THE STAGE. O’Loughlin was nominated for the Best Actor Award at the Stage Awards for Acting Excellence.