



ENSEMBLE: Actor Joshua Mensch, assistant director Libby Drake, director Michael Eustice, actor Kyron Weetra and stage manager Heather Jones. Picture: SAM WUNDKE

Reviews

Michael Eustice directs a tight *Titus Andronicus* that deserves a good run

Peter Burdon, The Advertiser
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DRAMA doesn't get much more disagreeable, or indeed tragedy more tragic, than in Shakespeare's *Titus Andronicus*, often maligned for its grisly story that is so antithetical to contemporary mores.

Or is it? If *Titus* is about one thing, it's revenge, pure and simple. Revenge that is so cold and blind that it transcends humanity.

Michael Eustice directs a forthright and uncompromising account, and it's a measure of his success that his very lightly edited version fairly trips along. The leads are fine, in the most part, with Brant Eustice rich and complex in the title role, all bluff and bluster as the conquering hero, driven to near madness tinged with steely calculation as the enormity of the tragedy surrounding him unfolds.

Also very impressive were Tracey Walker in an effectively feminised Marcus, Mat Lynch whose Lucius was declaimed with great nobility, and Adolphus Waylee as a well-judged Aaron.

The production does not shy away from gore, with the depiction of the mutilated Lavinia (Anne Bampton) especially gruesome (though not so much as a recent revival in the UK, when half a dozen members of the audience fainted!)

With a large cast, seventeen in all, and a lot of bit parts, there is a little unevenness, and one or two performances need to be wound back — the horrible brothers Chiron (Kyron Weetra) and Demetrius (Joshua Mensch) being a case in point, they are overcooked — but all told, it's a tight *Titus* that deserves a good run.

Titus Andronicus

Holden Street Theatres

until August 27