

# **LIFECOACH**

Press Cuttings (as of 26/5/08)

## **For Lifecoach/Phill Jupitus...**

“Jupitus rises in stature on the West-End stage... Nick Reed’s richly amusing new play... briskly entertaining 90 minutes... the big revelation is Jupitus... Clean shaven, bespectacled and heftily imposing in a pink shirt and pin striped suit, the bloke who is usually sitting behind a desk on *Never Mind the Buzzcocks* shows he can stand on his own two feet on stage. He handles the character’s bullish, not to say bullying, patter with comic confidence (5-stars)”

**Daily Telegraph**

“This new comedy is a Pygmalion for the BlackBerry generation... smart, zippy dialogue... polished and pacy script by Nick Reed”

**Chortle**

“Comedian Phill Jupitus... delivers a forceful performance as the expert who, predictably, has troubles, too... But it is Amy Darcy as Wendy who holds things together, morphing from dormouse to powerhouse. Jason Denvir's neat white set and writer Reed's choppy direction complete the package. At a fashionably brisk 70 minutes you won't need Colin to find your way to the bar by 9pm.”

**Evening Standard**

“Jupitus has more than adequate acting ability... *Life Coach* calls for astuteness in pitching and developing a performance style. Jupitus, directed by author Reed, makes this progression superbly... It is a fascinating performance to watch, and indicates that if he chose to, Jupitus could be one of the more accomplished to tread the comic-to-actor route... Fun, and worth seeing, not just to fans of the big fellow (4-stars)”

**Financial Times**

“The play is funny and often quite moving... there's an underlying sense of fun about this show which is both refreshing and wholly therapeutic.”

**Whatsonstage**

“A good evening out is assured... Jupitus is a genial lead and Darcy is delightfully vapid”

**Time Out**

“Reed's production is slick, and it's cunningly designed with a chic minimalism by Jason Denvir”

**The Times**

“It’s Jupitus’ and Darcy’s show though, and come the end, the professional and personal tables fully turned, it’s been a pretty funny and quite emotional journey. And, at just over an hour, a well judged and rewarding one to have taken”

**The Stage**

## **For Amy Darcy...**

“But it is Amy Darcy as Wendy who holds things together, morphing from dormouse to powerhouse.”

**Evening Standard**

“Particularly fine work from Amy Darcy as Wendy, growing by degrees from gibbering wreck to becoming her own woman”

**Daily Telegraph**

“Darcy is wonderfully watchable as she gradually turns from tremulous klutz trapped in the memory of a miserable childhood to confident and capable young woman.”

**The Times**

“Jupitus may be the famous face, but it’s his co-star Amy Darcy, making her West End debut, who is the star. As her character, Wendy, blossoms under Colin’s tutelage – from fragile, mousey doormat to a woman in control of her own destiny - she becomes increasingly compelling as an actress, never more so than in the emotional scene in which she tearfully confronts her demons... a defining performance that is sure to put Darcy on the map.”

**Chortle**

“Amy Darcy pulls off a comparable transformation as Wendy. We see from early on that, like many who suffer from low-self-esteem, the character is not altogether timid and tentative, but wraps herself with some tenacity round a kernel of screw-up. There is imagination in the way Darcy’s Wendy vexes Colin, as well as an appealing mouse-that-roared sensation when she finally stands up not only to her boss and her exploitative ex-boyfriend, but to Colin himself”

**Financial Times**

“A delightfully vapid Amy Darcy... Darcy has a scintillating solo scene in which Wendy lays into her long dead alcoholic mother”

**Time Out**

“what really makes this 70 minutes a success is the chameleon performance of Amy Darcy as the initially scatter-brained, confused and trod-upon PA Wendy”

**The Stage**

“Darcy is perfectly cast as the luckless Wendy”

**Whatsonstage.com**

## **For Jason Denvir’s design...**

“Jason Denvir’s neat white set and writer Reed’s choppy direction complete the package.”

**Evening Standard**

“cunningly designed with a chic minimalism by Jason Denvir”

**The Times**

“Set designer Jason Denvir has made the most of the small space available using the classic Ikea trick of hidden storage devices. Large white letters spelling out Colin’s mantra ‘BLT’ (believe in yourself, let go of your past, take responsibility for your future) open to reveal hidden cupboards filled with props used to create the illusion of different locations, including a white board that, over the course of the evening, becomes a schizophrenic list of Colin and Wendy’s beliefs.”

**Officiallondontheatre.co.uk**

“Jason Denvir’s set design, predominantly made up of a wall of letters, “BLT” (Believe, Let Go, Take Control) seamlessly transformed into a white board, a desk and even an oven. It was simple and slick.”

**Remotegoat**