Characterisation was a huge challenge in this production. Four contrasting characters were created who performed with confidence and skill throughout. The cast were split, two and two, and required to be reined in by the direction with regards the observation or not, as the case may be, of the theatrical convention we’ve come to know as the fourth wall. This affected the overall stylistic approach of this production moving back and forward between a Brechtian and Stanislavskian approach. Bernard and Margaret put across strong selfless performances while Gordon and Joyce required more performance discipline encouraged through rehearsals and with a strong directorial vision of the intended interpretation. In this case, with gestures in particular – less would be better. Explore fully the contrasts between the four characters to fully realise the potential of this piece.

The set, while simple and effective were lost on this vast stage. We spoke of extending the stage further back (as utilised in Window Pain) and using scattered rostra perhaps instead of the chairs in a semi-circle by part three to explore the range of levels more effectively.

Costume and in particular costume changes were excellent in helping portray characters and passage of time. Sound effects were worthy too of a mention particularly as the play openedthat clearly established period.

An audience pleaser all round with some great comic moments.

Kevin Boland

**MARKS**

**Acting** 30/40 **Direction** 25/35

**Stage Presentation** 10/15 **General Achievement** 7/10 **Total Marks** 72/100



**One Act Play Festival**

**ADJUDICATOR’S MARK SHEET**

**Highland Divisional**

**Team – Buccaneer Theatre**

**Play – Lockdown in Little Grimley by David Tristram**

**At – Nairn Community & Arts Centre 25th Feb 2022**