***The stage presentation was excellent with appropriate selection of furniture and properties and the lighting of the room was suggested by a large window, stage right, in the fourth wall. The lectern DS right worked well for the “captions”, with the appropriately pompous chorister – perhaps once or twice he might have been in a hurry? Also the gobo with the crucifix shape above the lectern set the “scene”. The property changes were efficiently facilitated principally by Mrs. Armitage; this was a sensible, creative, production device. Unfortunately the passage of time was not convincingly reflected regarding costume changes. Rachel’s dress with its black and white pattern was too intrusive hence further discussion should take place to facilitate changes that would occur over some four weeks – I’m not being flippant but Velcro (and an ASM in attendance) would be invaluable in coping with this problem. Nevertheless when the production, even b y a few seconds, can save time in scene/costume changes there would be a benefit to the play’s overall momentum.***

 ***The accident prone Purvis’ “incidents” were well executed – I especially admired the timing of the sequences with the expensive looking Chinese vase! Outside of the “accidents” the emphasis in this play is on character and language and it was the communication of the latter which, at the Nairn performance, gave me serious concern. Language was considerably over paced so much so that I was frequently trying to keep up with you; though processes (until the excellent last scene) frequently ceased to exist – there was little time given to hesitations, pauses, or even a significant silence. It was as if you were trying to beat the clock and it was only later when I was given your running time, close to 47 minutes that I realised that consciously or not this had possibly been your problem? This also affected the communication of the play’s gently humour and some of the pathos. Rachel is obviously a very capable actor and I was able to identify with some of her frustrations but she played rather too much on one vocal note – the performance required much more vocal light and shade. Purvis looked wonderful, the cloth cap worked wonders! (Change of tie perhaps for the first and last scene?) The early timidity was right and generated humour and he sustained the fact that he was quite impervious to being so ineffectual. However this would have been more clearly “charted” if the scenes had not been over paced.***

***Nevertheless you worked confidently and securely together within this delightfully observed play – a lovely choice and I saw the quality of your work in the beautifully observed final scene. I’m very sorry, that for the reasons given, for me the play didn’t come fully to life.***

***With all good wishes for all your future theatrical endeavours and at SCDA festivals.***

***Tony Rushforth***

**MARKS**

**Acting** 26/40 **Direction** 23/35

**Stage Presentation** 13/15 **General Achievement** 6/10 **Total Marks** 68/100



**One Act Play Festival**

**ADJUDICATOR’S MARK SHEET**

**Highland Divisional**

**Team – Buccaneer Theatre**

**Play – Purvis by Nick Warburton**

**At – Nairn Arts Centre 5th April, 2013**