

THE OCTOBER REVOLUTIONS – INDUSTRY FEEDBACK

October Revolutions was a quiet revelation for me. A beautifully crafted story of a romance that never quite blossoms between the two tenderly rendered characters. Bursting with the earnestness and idealism of youth but told with the clarity, resigned humour (and truce?) of retrospect.

The characters are complex and contrary, creatures from different worlds that somehow never collide at the right place and time to allow requited love to blossom.

The play feels full of this sense of the characters being out of time with each other. Their frustrations and longings reflect our own as they yearn for, but never manage to achieve the connection they desire.

Somehow we know from the start they are not destined for each other, but it doesn't stop us from wondering if somehow it might still all work out. We are as foolish and hopeful in love as the characters.

October Revolutions is funny, tender and moving, yet doesn't shy away from the little cruelties and lies that undermine trust in a relationship, or the violence of feeling that sits beneath our language sometimes. It seems to reveal the anatomy of so many present moments free of the fog of nostalgia, yet still in celebration of the tremendous pain and joy of LOVE!

Brian Mitchell has plucked a raw story from the base metal of his heart and rendered it into finely crafted gold. Excellent stuff.

Rachel Blackman - Artistic Director, StillPoint Theatre

It was wonderful to see the creative development of 'The October Revolutions' evident in its recent three act performance at the Nightingale Theatre. The play was acted, produced and directed superbly, with two strong leads and magnificent script. Lloyd was exemplary as Philip in particular and held the attention, sympathy and humour of the audience from the beginning. The subtle depth of Brian Mitchell's script was a joy to behold and it is to his credit as a playwright that he has created something that so successfully communicated the delicate shifts and turns of a couple's relationship in a believable way - one that we can all empathize with - and that, but doing so, has left a mark in the memory.

Cara Courage - Director, The South - Brighton Writers' Centre

Having seen The October Revolutions through three stages of development, I can confidently say that it is ready to go out into the world. The script remains a delight. The relationship at the play's centre is enormously frustrating and that is what provides the fun; there are some very keen observations with laugh out loud moments. Yet it also has a bite that puts bitter ahead of sweet. It was performed with elegance by actors who have a proper chemistry and has broad audience appeal.

Lisa Wolfe - Producer for Tim Crouch Theatre, including 'An Oak Tree' and 'The Author'

The October Revolutions is a beautifully felt yet painfully real play, made with all the ingredients that go into a good piece of theatre: humour, believability, passion and grace. It's a love story that any of us who have banged our heads against the wall of incompatibility, with bloody, forehead-flattening results, will recognize and yet this production, with strong performances from its two young actors, far from perpetuating a head ache, is funny, poignant, skillfully crafted and well worth a watch.

Maggie Nevill – Playwright, writer of “The Grizzled Skipper” and “Shag-a-round”