



[Shades of Diva](#) by Lloyd Eyre-Morgan

Performed at [Three Minute Theatre](#) , Afflecks Arcade

Reviewed by [Simon Belt](#) June 2012

I'm not quite sure what I was expecting from Lloyd Eyre-Morgan's **Shades of Diva**. Accurately described as a *musical drama*

, it was being performed in a converted shop under Afflecks Palace which is now Manchester's funky new

Three Minute Theatre

. What I experienced was a refreshing and delightful reminder of the creative and dedicated passion people have for theatre, and the effort they will put in to make sure the show goes on, and that it's quality.

Three Minute Theatre is a small, intimate theatre that has a wonderful buzz about it, and although it is obvious that a number of the clientele are regulars, it has a warm, friendly and wonderfully inviting atmosphere. My wife, who continues to surprise me, said that it reminded her of a bar in an old TV series called Eldorado, not the actual look of the place, but the feeling and atmosphere of a community space where people drop in, relax and join in. The personalities behind Three Minute Theatre are clearly responsible for helping facilitate this, and the audience they attract are a credit to them and their efforts - people who live and breathe the Theatre.

Shades of Diva is primarily focussed on the personal struggle a young man has with his own developing identity and sexuality. It is personalised through the character of Adam, originally from Manchester and living Brighton in the late 1970's, and his other self, the Drag Queen

Diva

whom he is becoming. Diva, is perched above the everyday proceedings of Adam's storyline and provides a reflective commentary to the audience on the feelings, emotions and dilemmas Adam is experiencing. It's definitely a quirky and innovative way to narrate and contextualise the story-line, filling in the gaps in the estranged relationships Adam has with others. The all-knowing Diva looks back on what shaped his development with such delightful fondness, maturity and at times acerbic wit, such that almost everything happening in the main story is forgiven as simply shaping the desired and destined future.

The separation of narration and verbalising Adams thoughts and feelings by Diva, worked well on the whole but became a little confused with the parts where Diva was reflecting back from the future, such that I felt the finger wagging, from the present, of Diva towards Adam's Mum rather than from the self-centred Adam, which didn't sit so well with Diva's character. Maybe it was the perching of Diva on Brighton Pier that gave this impression, but only a relatively minor aside, in case the production and script will be reworked before being performed again.



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