

Noda review

The Tamaritans

Agatha Christie's And Then There Were None

Jodie Wilson

It was a pleasure to be invited to watch what is arguably one of Agatha Christie's most iconic works. Having been raised by a mother who is a huge fan of classic murder mysteries in the style of Jessica Fletcher, I arrived with high expectations, and I certainly wasn't disappointed.

From the moment I arrived, I received a warm and friendly welcome from the Front of House team, setting the tone for an enjoyable evening.

The use of music throughout the production helped to establish both atmosphere and period. There was, however, one small issue at the very beginning where the opening music was a little too loud, making it difficult to hear the first few lines of dialogue as it faded slightly later than I would have liked. This was only a brief moment, and the sound balance was excellent for the remainder of the performance.

The recurring motif of the toy soldiers was particularly effective. Their gradual disappearance alongside each victim cleverly reinforced the narrative and was beautifully incorporated into the set dressing with the display cabinet. Despite spotting this detail early on and making a conscious effort to watch for it, I never actually saw the soldiers disappear—a lovely piece of stagecraft that added to the mystery.

The cast worked exceptionally well as an ensemble, with every performer demonstrating a clear understanding of their character's place within the story. As each revelation unfolded, I found myself constantly trying to identify the murderer, only to be proven wrong time and again—a testament to the performances and the storytelling. During the confessional scenes, the exchanges between characters almost felt like watching a tennis match, with accusations and suspicions bouncing effortlessly across the stage, keeping the audience fully engaged.

The pacing was consistently strong throughout, allowing the tension to build naturally without ever feeling rushed or drawn out.

Despite the dark subject matter, there were well-judged moments of humour that provided welcome relief. These were delivered with excellent timing, particularly by Captain Lombard and Anthony Marston, whose lighter moments helped balance the intensity of the production.

The set and costumes transported the audience convincingly to the 1930s. The set made excellent use of the available stage space, with thoughtful attention to detail throughout. The costumes complemented this perfectly, helping to establish both period and character. One detail that particularly stood out for me was at the beginning of Act Two, when two characters entered after being caught in the storm wearing visibly wet coats. It may seem a small touch, but it demonstrated the care and consideration that had gone into creating a believable world.

Similarly, the opening of Act Three, Scene One was beautifully realised. With the loss of power, the remaining characters each carried candles, while the lighting design reflected this choice to create a wonderfully atmospheric and tense scene.

Among the individual performances, Vera Claythorne's emotional journey throughout the production was compelling and believable, allowing the audience to connect with her increasingly fragile state. William Blore's reactions, particularly as he repeatedly questioned whether he himself could somehow be responsible, were consistently engaging and added another layer to the growing paranoia within the group. Sir Lawrence Wargrave was superb throughout, delivering a wonderfully controlled and convincing characterisation that anchored the production from beginning to end.

Overall, this was a thoroughly enjoyable production, with strong performances, excellent pacing, thoughtful technical design and impressive attention to detail. The company should be very proud of the standard they achieved, delivering an evening that kept the audience guessing right up to the final moments.