

# THE Artful DODGER

JULY:2010

1.n. roystering young pickpocket from Charles Dickens' *Oliver Twist*. 2.n. printed handbill full of tidings from the W.M.I.&A.A. with a closing date for contributions of 25th of each month to Alan Cornell on 98444111 or alan@commercialventure.com.au

## Group reports.



Congratulations to John David for his 'fantastic fish feature'. John joined the WAA Potters via the U3A introductory course. His combination of iron and ceramics is delightful. We are looking forward to further masterpieces.

We have been working very hard on the mosaic letter boxes which are proving to be most time consuming..So much so, that a few of us are working through the holidays. For the others have a great holiday. Best wishes to Melina for her return to good health.

Third term dates are July 13th/14th to September 14th/15th. May I remind you that fees are due on the first day of term.

Marj Beecham 9844 3206



We are having a term break at the moment, returning on Wednesday 14th July - look forward to painting some golden wattle by then.

Pauline Cross 9439 1775



The OAPs are over, having enjoyed great comments and excellent audiences - it's the first time we've had to put a SOLD OUT sign in the street! Now we take to the road for a couple of OAP festivals,

Now attention turns to our October production of *Pig Iron People* by John Doyle. Watch out for Audition dates and details in next month's Dodger.

David Tynan  
9844 5727

Rosemary Climas  
9844 2154



### A HARD ONE ACT TO FOLLOW

They got the balance right. This year's One Act Play season offered three very different plays, with something to think about and plenty to laugh about.

First up was *Mental*, a slice of life inside a psychiatric ward that put the hysteric back into hysterical. Raine Dinale confirmed what we have all suspected for some time - she's a bit mad - but also a fine actress as she took us on a harrowing journey back to sanity. Jan Nance was every bit as impressive as the nurse for whom madness threatens to become an infectious disease. Adrian Rice must be commended for coaxing such fine performances in striking a delicate balance between comedy and compassion.

In recent years, Warrandyte's One Act offerings have relied heavily on the polished pen of David Ives. Most of them have been brilliant comedies, but *The Other Woman* was a very different can of worms. Graham Dodsworth gave a measured performance as a writer who did his best work at night. When his wife, nicely played by newcomer Meredith Norton, begins sleepwalking into his shady world, he is at first caring. (Continued over)



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But when her nocturnal wanderings turn sexual he discovers a whole new woman, and keeps her to himself. In the light of day, however, his wife is a wake-up and senses he's keeping secrets, upsetting his notion that "nothing bad can happen in the day". Confidently directed by Keryn Wood, this one kept me thinking, though I'm not sure I found all the answers. Jack Stringer's lighting, ably operated by Gail Macrae, also played an important role, adding an eerie quality to the night shift.

What we needed after that was a good laugh, and we certainly got it in *Red Hot in Amsterdam*, a smorgasbord of pure farce. Bungling burglars, hapless hookers and inept inspectors led us on a merry dance of diamonds, doxies, drag and double Dutch dialects - it's all so lightweight it could have flown away at any moment, but for the guile and gusto of a super experienced cast. Lea Stringer, Simone Kiefer, Darren Bowers, David Howell, Lisa Upson, Bill Connolly and Louise Phelan in disguise gave us all their tricks in exploiting every slapstick-and-tickle going, aided and abetted by Director Phyl Swindley. All set against the most sumptuous of sets, which reminds me to commend the busy backstage crew of Judith Pleasance and Blaine Oataway (who doubled as sound operator), with a bit of extra muscle from Producer Jack Stringer. Good luck in carting it all around to the other festivals guys, where I'm very sure audiences will enjoy it every bit as much as we did.

