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<219/c>	<p>thanks to its ice-sharp ingenuity offers entertainment of the highest quality. A play with plenty of a body and a cast who are too cool to corpse, Murder By Misadventure fizzles with pace and precision. And in cold-blooded crimewriters Gerald Harper (Harold Kent) and William Gaunt (Paul Riggs), it has two actors with the depth to extract doubt from the gravest situation. Bizarre and brave It's at once surreal and introspective, bizarre and brave, but never loses the sense of suspicion which holds it together so chillingly. The cast's work is deceptively effortless, slowly accentuating the suspension and narrowing the focus of culpability. Plotting the perfect crime has kept the nefarious mind active since Herod had the hots for infanticide, but few malcontents have successfully mastered the art. It's much easier to write about it; to unravel how it might be done, rather than how it will be done. Then, of course, the trick is to get away with it ... OK, so it eventually becomes an obsession, and someone has to kill to get the key, but it keeps the audience alert, particularly when there's a late night knock at the door. Cold terror? There ought to be a law against it. Making fools of the fools who make fools of the police is a funny business, but Murder By Misadventure is much more than a hackneyed trawl through the dogma of yesterday's psycho-dramas. It has a brittle originality, a capacity to surprise, and that godsend for all front of house staff - the magnetism to prevent punters protracting the interval. The denouement just wo n't be delayed. Distinctive style Edward Taylor has the subtlety to realise that comparisons with Christie and Conan Doyle are inevitable, so he's steered a course that dips into the best of both camps, while creating a distinctive style of his own. Miss Marple and dear old Sherlock have given way to something more insistently cerebral - it's a world where letting the brain do all the legwork makes far more sense. Directed by Val May, this archly absorbing escapade also features Deborah Watling (Emma Kent), and Rowland Davies as the police inspector with an eye for apprehension. Be under no illusion, Murder By Misadventure deserves to make a killing. The production continues at the Arnaud until tomorrow (Saturday), but returns for a further week from April 20th. Ken Gore Gerald Harper and William Gaunt in Murder by Misadventure 'Nick Nick' comedian Jim Davidson will be on stage at Portsmouth Guildhall on Saturday, April 18th as part of a nationwide tour. Live theatre for the deaf <b><u>BRITAIN'S foremost theatre of the deaf</u></b>.</p>
<div data-bbox="252 629 304 779" data-label="Image"> </div> <p>Key:  <a href="#">Footprint</a>  <a href="#">ConEn1</a>  <a href="#">Footprint</a>  <a href="#">ConEn2</a>  <a href="#">Footprint</a>  <a href="#">ConEn3</a></p>	<p><b><u>Show of Hands</u></b></p> <p>, perform at Farnham Maltings on Friday, April 24th. 'Wilde Tales' is a powerful spoken and signed adaptation of three Oscar Wilde fairy tales. Waverley's arts and museums officer, Carol Sacha, said: 'People should not lose out because they are deaf or blind. Tactile exhibitions help blind people enjoy the magic of sculpture, and theatres like <b><u>Show of Hands</u></b> encourage those who are deaf to enjoy live theatre like everyone else. 'We are anxious that everyone who wants to come has the chance. If anyone has a problem with transport, then the Farnham Voluntary Services Council will be glad to help. They will be running a minibus service on that evening. People should contact them direct on 0252 725961.' Artistic director Michael Dray said: 'This is not theatre for the deaf but theatre of the deaf. Both deaf and hearing actors play to a deaf and hearing audience. The play integrates the language and culture of</p>

	<p>the spoken word and signing to create an magical dual language environment.’</p> <p><b>Show of Hands Theatre</b> was founded in 1989 by Michael Dray. His previous productions include <i>Hiawatha</i> at the Young Vic, <i>The Ancient Mariner</i>, <i>Twelfth Night</i> and <i>The Arabian Nights</i>. He spent two years with the Link-Up community theatre group and has directed for the Compass Theatre. On a fellowship from the Winston Churchill Memorial Trust, he trained in the USA with David Hays, founder of the American National Theatre of the Deaf. Julia Finlay and Rupert Farnfield in <i>Wilde tales</i>, from <b>the Show of Hands Theatre Company</b>. Animated playing from RAE Symphony THE RAE Symphony Orchestra’s all Russian programme drew a somewhat disappointing audience in the RAE Assembly Hall. They began with Rimsky-Korsakov’s <i>Russian Easter Festival Overture</i>, an atmospheric work where disjointed themes and ideas work to create the mysteries of the Easter vigil leading to the full splendour of the risen Christ on Easter Day. Apart from some initial instability of woodwind tuning, the orchestra, under its conductor John Forster, worked hard to achieve the necessary space in the opening and at the same time that important sense of continuity. They were not helped, however, by the unflattering acoustics of the hall, nor by the late arrivals. However, the orchestra gave a vigorous account of the work with a truly thrilling end. Young pianist Andrew Massey was the soloist in Shostakovich’s 2nd Piano Concerto. This incisive and glittering playing of the boisterous outer movements was fully matched by the orchestra, showing no signs of uneasiness with the demanding and energetic rhythms. If the first movement, with its ‘what shall we do with the drunken sailor’ main</p>
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