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Review: I Miss Communism

04 September 2007

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FOR a one-woman show, I Miss Communism engaged the audience exceptionally well.

Considering the lack of other actors, props and scenery, Ines' story was remarkably captivating.

Actress Ines Wurth used different voices, facial expressions and costumes to maximum affect to present her autobiographical journey through life growing up in communist Yugoslavia, followed by becoming an actress in capitalist America.

The different characters who influenced her young life are also cleverly presented using different accents and characterisations.

Through her touching narration and anecdotes, I really was picturing Ines as a young girl growing up in a difficult world trying to please her mother and grandmother she lived with.

There was also some song and dance with music coming from Oliver, which the communists saw as anti-capitalist.

Although her story was pretty gloomy in parts, chuckles of laughter did fill the studio theatre as Ines pulled light-hearted jokes and changed into some amusing outfits, including a cheerleader's outfit to herald her arrival in America.

While in the role of her guardian in Los Angeles, Ines highlighted the differences of capitalism by playing out a very funny scene where the woman is after a new Gucci bag, much to the annoyance of her daughter in the back of the car who Ines plays to much amusement.

From the concentrated expressions on the audiences' faces, I could tell they were as impressed as me with the variety of events Ines could present while playing out such emotive scenes.

It was a strong performance and Ines made it look like a piece of cake to change roles so quickly, while keeping the audience eager to know what happened next.

Theatre

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- Dickens' carol voice sings out
- Review: Canary Wharf Comedy Club
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- Review: Lip Service Presents Jane Bond
- Gondoliers - well worth a bit of a punt
- Ibsen's classic explores female psychology
- Review: An Unexpected Guest
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- Review: Five Tanks
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- The hidden side to life in a call centre
- Review: The Shape of Things to Come
- It's 30 years old, but still a theatre classic
- Review: Bad Girls The Musical
- Fascist wartime setting for Juliet and her Romeo
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- See dark but witty love story at The Space

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or halibut with olive tapenade & water potatoes
or four-cheese filled ravioli garnished with ratatouille & green oil

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