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Next issue: Sat 4th May
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CINEMA

Ultimate Picture Palace 245288
THE SHIPPING NEWS(15) Fri: 9.00 Sat: 4.30,
9.00 Sun: 4.30, 8.45 Mon: 7.00 Tue- Thurs: 7.15
Life and Secrets in Newfoundland
BATTLE ROYALE (18) Fri & Sat: 11.30, Sun 11.00
Japanese students on death island
TOTO THE CON MAN (PG) Fri: 7.00
Selling the Trevi Fountain
THE TWO COLONELS (PG) Sat: 7.00
Italian anti war comedy.
HAWKS AND SPARROWS(PG) Sun: 7.00
Talking crows and time travel
DOWN BY LAW (15) Mon 9.30pm
Three convicts....
MULHOLLAND DRIVE (15) Tue- Thurs: 9.30
David Lynch with typical oddness
Odeon George St. 0870 5050007
THE SCORPION KING (12) Daily: 12.15, 3.00,
6.00, 9.00.
Much sweat, little plot
K-PAX (12) Fri & Sat: 9.00, Sun- Thurs: 6.00
Is Kevin from outer Space?
THE PANIC ROOM (15) Fri & Sat: 12.30 3.30, 6.30, 9.30
Sun- Thurs: 12.00, 2.45, 5.30, 8.30
New number from director of Fight Club
BEND IT LIKE BECKHAM (12) Fri & Sat: 12.30(not
Sat), 3.15, 6.15, 9.15
Sun- Thu: 2.00, 5.00, 8.00
Women's football comedy
ABOUT A BOY (12) Fri & Sat: 1.00, 4.00, 7.00, 10.00
Sun- Thu: 2.15, 5.15, 8.15
12 year old helps Hugh Grant grow up
CROSSROADS (PG) Sat: 12.45 Sun & Mon: 11.45am
Britney frolicking across the US
SHOWTIME (12) Fri & Sat: 2.00, 4.30, 7.15, 9.45
Sun- Thu: 2.30, 5.30, 8.30
Eddie Murphy & Mr De Niro (!)
ICE AGE (U) Fri & Sat: 1.30, 4.15, 6.45
Sun- Thurs: 12.30, 3.15, 5.30
Furry animation
RETURN TO NEVERLAND (U) Sat, Sun, Mon:
12.00 noon
Peter Pan in WWII... animated
SENIOR SCREEN: SWORDFISH (12) Wed
Doors 10.15,
Film 10.45 Refreshments included.
Incoherent but flashy fun

Odeon Magdalen St. 08705050007
ROADKILL (15) Fri & Sat: 1.00, (not Sat) 3.45 6.30, 9.00
Sun- Thurs: 12.15(not Sun & Mon), 2.45, 5.30, 8.30
A trucker's revenge.
JIMMY NEUTRON: BOY GENIUS (U) Sat: 1.00,
Sun & Mon: 12.30

Phoenix Picture House 512526
ITALIAN FOR BEGINNERS (15) Daily: 2.20, (not
Sat), 4.40, 7.10, 9.30
Social comedy about close-knit community
THE OFFICERS' WARD (15) Daily: 1.45, 9.20,
except Sun: 4.15, 9.20 & Thu: 9.10
Story of human courage away from the battlefield in WW1.
THE CONVERSATION (15) Daily: 7.00 (except
Mon: 4.15 & Thu: 2.00)

Gene Hackman in surveillance thriller.
WARM WATER UNDER A RED BRIDGE (15) Fri &
Sat: 4.15
Extraordinary adventure of down-on-his-luck business-
man Yosuke.
SLEEPER (PG) Fri: 11.30pm
Woody Allen in excellent cryogenic weirdness.
CRONOS (18) Fri & Sat: 11.40pm
Original vampire story
BLUE VELVET (18) Sat: 11.30pm
David Lynch's horrifying depiction of the real suburban
America.

KIDS CLUB: THE FLINTSTONES (U) Sat: 2pm
Prehistoric humour. No unaccompanied adults.
BLOODY SUNDAY (18) Sun: 12 Noon
Death in Derry
HAAN MAINE BHI PAAAR KIYA (U) Sun: 12 Noon
Love triangle
FRENCH CINEMA: POT-BOUILLE (15) Mon: 6.30
Penniless draper's assistant conquers Paris
PRAGUE STORIES (18) Thu: 7.00
Four contemporary Czech stories.
THE SHINING (18) Thu 11.30pm
Hotel-based axe fest
GREASE (PG) Thu 11.30pm
Johnny, Livvy, singy, dancy.

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THEATRE

Oxford Playhouse 305305
SCARAMOUCHE JONES Fri 3rd & Sat 4th.
Fri: 8pm Sat: 2.30pm, 7.30pm
Pete Postlethwaite is the clown. See review, right
PEER GYNT Wed 8th - Sat 11th
Wed & Thu: 7.30pm Fri: 8pm Sat: 2.30pm, 7.30pm
OUDS present Ibsen's epic tale of a lovable rascal.
Music by Grieg and new Oxford-based composer
Amorot Abis. £6-£12
Old Fire Station Theatre 297170
THE WINTER'S TALE Fri 3rd & Sat 4th.
Fri: 7.30pm, Sat: 2.30, 7.30pm
Shakespeare set in modern times by ODT
Productions. See review, right
PICASSO AT THE LAPIN AGILE Tue 7th - Sat 11th
Daily 2.30, Sat: 2.30, 7.30pm
By Steve Martin

Apollo Theatre 0870 6063500
CHUCKLE BROTHERS Sat 4th May: 1.00
Raiders of the Lost Bark. Family comedy. £8.50
THE MOODY BLUES Sun 5th May: 8.00
They're back, they're blue, they're moody... £21.50 /
£23.50
Pegasus Theatre 722851
ROME AND JULIET Fri 3rd: 1.30 and 4.30
Comic adaptation has group of puppets kidnapping
Shakespeare's play. For ages 4 and over/ £3.50
RHINOCEROS Thu 9th - Sat 11th Daily: 8pm
Spectacular and ridiculously funny - Sunday Times/
£7/£4.50
Burton Taylor Theatre 305350
SEXUAL PERVERSITY IN CHICAGO Fri 3rd &
Sat 4th 7.30pm
David Mamet's comedy of, erm... See review at
www.dailyinfo.co.uk
DUCK VARIATIONS Fri 3rd & Sat 4th:
9.30pm
Of ducks and men... See review at www.dailyinfo.co.uk
SCENES FROM AN EXECUTION Tue 7th - Sat 11th
Daily: 7.30pm
By Howard Barker. Single show with interval

Oxford Brookes University 749549
GRASS - SIMON RAE Thu 2nd - Sun 5th
Daily: 7.30pm
Radical one-man show starring David Keller / £5 / £4

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THEATRE REVIEW

The Winter's Tale, ODT Productions
Old Fire Station until Saturday 4th
The Winter's Tale, one of Shakespeare's late
"problem" plays, is a virtuoso story of friend-
ship, jealousy and betrayal, packed with special
effects and mystical happenings. Given the
importance of song, dance and performances
within the play, the attraction for Oxford
Dance Theatre is clear, though dance is rarely
foregrounded. Most of the attention is instead
focused on a few key performances, most
notably Alex Nicholls' powerful and disturbing
Leontes, who slides effortlessly from loving
father and gracious monarch to jealous hus-
band, betrayed friend and murderous tyrant.
Bold, uncluttered staging, simple lighting and
basic effects pour attention onto the actors,
and sometimes the strain shows, particularly
during the longer speeches of the earlier acts,
though gems like Jonas Walters' pert and
assured Mamilius hold the attention.

After the interval, and sixteen years into the
future, the court world of suits and suspicion is
exchanged for a vibrant tie-dyed folk festival of
free love, noisy songs, and funky dance cour-
tesy of Pegasus-based dance duo Joe English
and Sam Coren. The younger actors also get
the opportunity to shine here; Michelle Madsen
and Isobel McCall swing courtly winterset for
jeans and heels and have a fine time tarting it
up as village maidens teasing ribbons and bal-
lads from Rhys Morgan's lugubriously clownish
young shepherd, while the young lovers make
a pretty couple. King Polixenes (Geoff Baker),
playing the angry father who has caught his
son misbehaving at a festival, firmly ends their
fun and games, and the action moves quickly
back into the grimly adult court, where Deirdre
D'Arcy's Paulina, dripping with morbid author-
ity, and sharp-suited Delphi Oracle consultant
Adrian Porter divide up the dénouement confi-
dently between them.
The Winter's Tale is a tough play, and one that
keeps on surprising right to the very end. Very
rewarding for actors and audiences alike.
Jeremy Dennis, 01.05.02

THEATRICAL NEEDS

ACTORS (M & F) WANTED for sketch
show in September. Auditions on
evenings of Tues 7th and 14th
May. Contact Adam on 773134 or
adam.potterton@otc.ac.uk for
details.

MEETINGS

OXFORD HUNGARIAN SOCIETY / The Political
Conflict between RW Seton-Watson and CA Macar-
tney over Hungary / 8pm in MacGregor Room / Oriet
College, Oriet Square, Tel: 276555
K.E.E.N. (KIDS ENJOY EXERCISE NOW): ZIG-ZAG /
First meeting of music/drama workshop, setting theme
for the term. / 5.15-6.15pm / St Aldate's Parish Centre,
40, Pembroke St

GIGS / CLUB NIGHTS

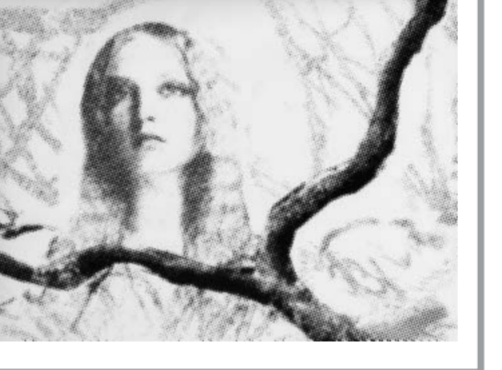
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30 mins later / The Zodiac, 190 Cowley Road; Tel:
420042
BOOGIE BASEMENT / Vintage soul, funk & psychel-
delica. £5 / 10.30pm / The Zodiac, 190 Cowley Road;
Tel: 420042
IAN GILES / Oxford Folk Club, £3.50 (unwaged £2.50)
/ 8.30 / Port Mahon, St. Clement's
THE BACKGROUND BOOGIE / Soul, funk, party
70's retro style with djs Tony Naked Nanton, Jason
Blinx, & Mc Oz / £5 / 10-2am / Bullingdon Arms, 162
Cowley Road, Oxford
SLIDE / House. Rhythmicque presents Henry Green-
wood. £6 adv / £7 door (incl. Boogie Basement)
/ 10.00pm / The Zodiac, 190 Cowley Road; Tel:
420042
DJ AFICO MAN / Music and Dancing / 11pm - 2am /
Freud's, Walton Street; Tel: 311171, Fax: 311171

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THEATRE REVIEW

Scaramouche Jones
Oxford Playhouse until Saturday 4th

"Fifty years to make the clown. Fifty years to play the clown."
Scaramouche Jones is the swansong of a clown who has
chosen to die on the eve of his hundredth birthday. Having
played the mime for fifty years, he chooses to break silence
and share his life story with us, the audience. In a beguiling,
beautiful, heartbreaking hour-and-a-half, we experience the life
and death of theatre's tragicomic Everyman.

Pete Postlethwaite's portrayal of the clown Scaramouche is masterful. He has the tired,
windblown feel of someone too-long exposed to the world, yet tells his story with humility,
wisdom and whimsy. Scaramouche is Postlethwaite's clown, not the clown of the writer or
director. He plays the myriad cast of his life story with ease and affection. He responds to and
engages the audience and is infinitely comfortable in the role of performer.

His story begins with his birth in a Trinidadian port, the pale-faced child of a Gypsy prostitute
who traded from a fishmongers slab ("she was a bottomless receptacle for the sloshing semen
of many nations"). Justin Butcher's prose is poetic and evocative. Through it Scaramouche
transforms the backstage-circus-paraphernalia of the set into a cornucopia of locations. Entire
worlds, rich in colour, noise and smell are crafted for the audience from his imagination.
Magical, shifting lights and sound create a space that grows and shrinks with the ebb and flow
of the story. Scaramouche takes us over the seas to Africa and a snakecharmer with a penchant
for Gilbert and Sullivan; to sea with a Rear-Admiral of the Italian Navy; to a Krakow jail and the
concentration camps of Split, and finally to the eaves of Westminster Bridge.

It is here at the end of his journey that he reflects on his life. Each episode has ingrained
on his its own white mask - masks of emotion or environment; layers of the world he carries
with him. Like his Romany predecessors, he has become legion, the product of many times
and many places. He has become ridiculous. In a moment of revelation, he buys a pot of
face-paint and makes all of these white masks manifest. He becomes his final incarnation:
Scaramouche Jones, the clown.

This story of creation is undercut by the gradual stripping away of the trappings of Scaram-
mouche's clown. In the transient surroundings of the circus tent, with its trestle table and
riggings of ladders and acrobatic hoops, it is only the clown's possessions that have any
permanence. As he tells his tale he loses his red nose, his tattered wig, his tailcoat, and
eventually his trousers and oversized shoes. The play ends, and he closes the book on the
final chapter of his life.

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