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Next issue: Fri 8th March
Deadline: 10am, Thurs 7th March



THURSDAY 7TH MARCH 2002

8TH WEEK!!

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PLASTISCENE / The Swan, Wantage / 8.00 p.m / free admission / www.plastiscene.co.uk / Email: john@plastiscene.co.uk
HITARUN / HIP HOP and D&B / GAMMA - SHADOW-LESS (Big Dada) / £3 b4 11pm 5 after / Genesis, Park End St / 9pm - 2am / Web: www.oxfordupfront.co.uk
THE CHRIS HENLEY TRIO / Jazz / 11pm-2am / Freud's, Walton Street; Tel: 311171

PUT YOUR EVENT ON OUR WEBSITE

GIGS, MEETINGS AND UNIVERSITY SPORTS EVENTS CAN BE ADDED, FROM YOUR OWN COMPUTER, BY FILLING IN THE FORM AT THE BOTTOM OF THE RELEVANT PAGE OF www.dailyinfo.co.uk

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CINEMA

To Thursday 7th March
Odeon George St 0870 5050007
A BEAUTIFUL MIND(15) Daily: 1.30, 5.00, 8.15
Based on the true story of a schizophrenic who won a Nobel Prize.
OCEAN'S 11 (12) Daily: 12.00, 2.45, 5.45, 8.45
Star-studded remake of 60s thriller
LORD OF THE RINGS (PG) Daily: 12.15
Best film ever etc etc. (Possibly not suitable for under-8s)
ALL(15) Daily: 4.15, 7.45
Will Smith is the greatest...
IRIS (15) Daily: 12.30
Judi Dench in biopic of authoress Iris Murdoch
CHARLOTTE GRAY (15) Daily: 2.15, 5.30, 8.30
A young Scottish woman joins the French Resistance
THE MOTHMAN PROPHECIES(12) Daily: 12.15, 3.00, 5.45, 8.45
Hollywood version of truly bizarre unexplained episode.
DON'T SAY A WORD (15) Daily: 2.45, 5.30, 8.30
A psychiatrist's daughter is kidnapped...
Odeon Magdalen St 0870 5050007
MONSTERS INC. (U) Daily: 12.30, 3.15, 6.15, 9.00
Incapable furry fright-mongers.
IRIS (15) Daily: 3.00, 8.30
Judi Dench in biopic of authoress Iris Murdoch
GOSFORD PARK (15) Daily: 12.00, 5.30
English domestic via Robert Altman
Phoenix Picture House 512526
THE SON'S ROOM (15) Daily: 2.10, 4.30, 6.50 (not Thurs), 9.20
Deeply moving portrayal of grief. Winner of Palme D'Or at Cannes this year.
BULLY (18) Thur: 2.00, 4.15, 6.30, 9.10
More unpleasant kids from Larry Clark
AN ANGEL AT MY TABLE (15) Thu: 6.45
Drama from Jane Campion, director of The Piano
CULT CINEMA: BEETLEJUICE (15) Thu: 11.30pm
Tim Burton's fantastic dark schlock comedy
CULT CINEMA: RUSHMORE (15) Thu: 11.30 pm
Quirky love-triangle with Bill Murray
Ultimate Picture Palace 245288
MULLHOLLAND DRIVE(15) Daily: 7.00
Amnesiac lesbian crime mystery, must be David Lynch
THE SIXT STATE (18) Daily: 9.45
Samuel L Jackson in Liverpool crime thriller

COMING

OXFORD SYMPHONY ORCHESTRA, Friday 8th March, Oxford Town Hall, 8.00pm. Programme: Copland Appalachian Spring, Gershwin Piano Concerto - soloist Jack Gibbons, Dvorak New World Symphony. Tickets Oxford Playhouse £10 [8], 01865 305305
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MEETINGS

TRANSFORMATION OF GERMAN CORPORATE GOVERNANCE: MANNESMANN & BEYOND, / With Dr Gregory Jackson, Max-Planck Institute, Cologne. FOR FAC & RESEARCH STUDENTS ONLY / 12.30-2pm. Seminar Rm B, East Wing, Sandwich lunch from 12pm / Said Business School, Park End Street

THIS HOUSE BELIEVES THAT NO HORIZON IS TOO FAR. / President will say goodbyes. / 8.30pm / Oxford Union, Frewin Court

HAVE YOU LOOKED AT THE CLUBS AND CLASSES SECTION OF THE WEBSITE?

Along with listing meetings, gigs, cinema and theatre we also have details of many regular clubs and classes. Find them at: www.dailyinfo.co.uk/listings/classesandclubs.htm

LIFE IS A DREAM

by Pedro Calderón de la Barca, translated by John Clifford
Burton Taylor until Saturday 9th March

This play is set in the royal court in Poland, though this is only the setting. The play itself is about political tyranny and intrigue in Spain during a particularly turbulent period of its history. The stage set comprises a single chair in a blackened room. Only haunting musical interludes relax the intimate atmosphere between actors and audience, who surround the stage.

Segismundo has been chained up in a tower by his father, King Basilio, since the day he was born. He is gripped by mental torture and the lunacy of feeling that being alive is a crime. He craves the freedom which he sees in nature, but which is denied to men. The king was guided by the stars and superstition to imprison his son and he feared Segismundo would overthrow and enslave him. Now he is caught in a conflict of God's prophecy, and his power, against his son's freedom. Basilio decides to set Segismundo free for just one day, which happens to be the day Rosaura, who has turned up seeking revenge over her lover, stumbles upon the secret prince and so faces death herself.

The question central to the father/son conflict, and the play as a whole, is to what extent human beings may guide their own lives freely, and whether they are able to use the power, that follows, wisely, and with humility. On release, Segismundo's first act is to kill a man and almost rape Rosaura. Yet it soon becomes clear that his lack of restraint stems from imprisonment. In the end, the people come out on the streets in favour of Segismundo over the king and his tyranny. He brings his father and the old political regime to his feet, but refrains from taking revenge.

The play delivers a strong Christian message that there is little wisdom in revenge or further provocation or cruelty. Now the insurrection has passed there is no time or space for the traitors and rebels who must remain locked in the tower. Only forgiveness, the real expression of Segismundo's power, and the restoration of a belief in human goodness will bring about the possibility of permanent happiness and freedom.

In prison Segismundo was only able to dream of possibilities and ambitions in the world, not live them. It is only at the end of the play that he concedes that life, although shaped and driven by dreams, may be more than just the fiction and illusion he once conceived it to be. It takes Clarin, the fool, and on stage and in a world of madness, the voice of reason, to point out that without dreams and ambition there can be no real change.

Life is a Dream is a 17th century play from the Golden age of Spanish literature. This is a courageous choice of play for an end of term student production, and the actors, many of whom are at Magdalen college, deliver a courageous and sustained performance. The play seemingly offers little time or reason for laughter, although Clarin, the enlightened fool, is an inspired exception. The players, with some notable individual performances, engage an appreciative audience in plot, ideals and passions of the period, and demonstrate they still have currency today.

Stephanie Kitchen 05.03.02

ADVERTISING

DISPLAY: £24 +VAT (min.) BY THE WORD: 30p + VAT (min. 10 words)

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Apollo Theatre 0870 6063500
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Old Fire Station 297170
COPACABANA Tue 5th - Sat 9th
Daily: 7.30 Sat mat: 2.30
Barry Manilow's spectacular song and dance number £8/£6
Pegasus Theatre 722851
LOVE ME TENDER Tue 5th & Wed 6th: 7.30
A new play about friends and lovers from the Rose Hill Drama Group.
£5.50 (£3.50)
Playhouse 305305
RELATIVE VALUES Mon 4th - Sat 9th Daily: 7.30,
Fri 8.00, Thurs & Sat mats: 2.30
Susan Hampshire stars in this portrayal of Hollywood and hardline England. See review.
Burton Taylor Theatre 305350
LIFE IS A DREAM Tue 5th - Sat 9th Daily: 7.30
Calderon's 17th century masterpiece £5/£4
KRAPP'S LAST TAPE Tue 5th - Sat 9th Daily: 9.30
by Samuel Beckett £5/£4
BMW Group Plant, Oxford 245 745
MACBETH by Creation Theatre Company
Fri 1st - Sat 23rd Daily: 7.30, plus 2.30 Sats
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Moser Theatre, Wadham 277900
THE VAGINA MONOLOGUES Tue 5th - Sat 9th: 7.30
Eve Ensler's smash. Elsinore Theatre Company in co-operation with V-day (www.v-day.org)

EXHIBITIONS

HOUSEWORK / On until 15/03/02 / An exhibition of work by the art students at Christ Church / Christ Church Picture Gallery, Christ Church (entrance via Canterbury Gate / Oriol Square) Opening times: Mon-Sat 10.30-1.00, 2.00-4.30. Sun 2.00-4.30; Tel: 276172.

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For further details contact info@fahamu.org or call 01865-791777. Closing date 30 March 2002. For further information about Fahamu, and the newsletters we produce, visit our website: www.fahamu.org

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For further details and application forms, contact the Personnel Section, Bodleian Library, Broad Street, Oxford, OX1 3BG. Tel. 01865 287140, fax. 01865 277193, e-mail personnel@bodley.ox.ac.uk. Closing date for completed application forms is 20 March 2002. Please quote Our Ref. B2015.
(Interviews will be held on Tuesday 26th March 2002)

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COPACABANA
Copacabana is a colourful, extravagant Barry Manilow fest. And Deep Blue Theatre Company really got the spirit of the thing right. The frankly bizarre story of a young composer who imagines a musical based on the shenanigans that go on between a dancer (Lola) and a young composer (looking quite a lot like himself), with club rivalry and kidnap thrown in for good measure, actually says a lot about the nature of musicals too. Or maybe it just said a lot about glitz, and I mistook one for the other.
Now it seems to me that Oxford musicals always fall down in two areas - the dancing, and the costumes. Yes, I understand that it's hard to find people who spent their whole childhood limbering up against a bar, wearing a tutu in this University - in the school library, wearing glasses is more like it. Similarly, I realise that though everyone I met in the bar tonight could work a computer; none of us knew how to thread a sewing machine. Now we know why, Deep Blue have kidnapped all the dancers and sewers in Oxford. Thus, the stage was continually full of talented people in exotic outfits. The fabulous "I Gotta be bad" number, "Havana / Caramba" and "Dancing Fool" were particularly well choreographed, but all of the dancing was tight and together, (and there was no obligatory ugly girl who only made it into the chorus because she owned her own tap shoes). Add to this a glamorous singing chorus in cocktail dresses, tuxes and fine voice and you can't go too far wrong. (Although I thought that perhaps the design could have been bit more over the top - a few feathers and a bit of glitter wouldn't have gone amiss)
Guy Grimsley did well with the vocal

OLD FIRE STATION UNTIL SATURDAY 9TH MARCH
nightmare that is Stephen / Tony. He sauntered around the stage looking very suave, sang his songs with charm, and acted every inch the young Barry Manilow (which I hope he'll take as a compliment). Mathew Osborne shone as the dastardly baddy, rival club owner Rico, and James Harris (Sam) cleaned up laughs-wisely, putting in a great performance. Susie Braun as the aging singer Conchita did a fabulous accent, swung her hips like a real Latino and gave her some Jo Lo style. Bethan Jones, with her never-faltering New York accent seemed to enjoy "Copa girl", and made the most of her laughs. Both girls were also adept at engaging with the audiences' sympathies, which gave their characters another dimension. But the star of the show was undoubtedly Sara Rajeswaran, who belted out songs about wanting a man, and being a bad girl, like a true diva. Great stuff and worth seeing the show for her, really. The band under the baton of Kimon Daltas provided the icing on the cake. Apparently they'd only had three rehearsals, but they sounded as though they'd been playing together for years, and they swung, rocked and generally sounded happy.
Yes, it's Barry Manilow. Yes, it's a bit cheesy, but the cast play it with such confidence and charm that you can't help smiling. Wayne lives the director did a good job, and it was a fun night out.
Right, back to the bar for a pina colada with double rum and a little umbrella please, oh and do you have any of those glacier cherries ...?
Katherine Knowles 05.03.02

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