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> Next issue Fri 11th May Deadline 10am, Thur 10th May

Words@30p (min 10), display@£8/cm (min 3), all + VAT

THURSDAY 10TH MAY 2001 (4TH WEEK)

Kidlington Amateur Operatic Society & Woodstock Music Society with the Greycotes Chamber Choir

Oxford Town Hall, Saturday 12 May at 7.30pm Berlioz: Te Deum and Roman Carnival Overture Walton: Coronation Te Deum

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REVIEW: THEATRE

Blank Verse. by James Kettle. **Burton Taylor Theatre** until Saturday 12th

Four would-be poets meet to read and discuss each others' work in this piece of new writing by James Kettle. Three of them are engaged in a love triangle - Mary has left her husband Stan for the charismatic Joe - but Stan is determined not to drop out of the poetry society of which they are all members. At the evening's meeting he hopes to impress his ex-wife and her lover with his poetic skills.

The scenario provides plenty of scope for satire - the figure of the poet-mentor, always a feature of such societies, is transformed into a knitting granny whose comments on each character's work are variants on the theme of "very nice dear" - but the tone is light rather than sharp, and it is none the worse for that. Blank Verse is genuinely very funny - even if the odd joke is drawn out too long - and enthusiastically played. Rob Francis as Stan stood out in his handling of the comedy: his dead-pan delivery ensured him lots of laughs and made him convincing as the jilted husband who has lost all hope in life.

The writing is stronger on parody than on pathos: it's easy to laugh at the characters, but less easy to sympathise with them. This is not too much of a problem, however. Blank Verse is essentially a comedy about literary pretensions a theme well-chosen for Oxford - and very enjoyable for its often hilarious take on how ridiculous people can be when they try to be deadly serious

Emma Dummett, 8 / 5 / 01

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THEATRE

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ABC George Street 723911

Ultimate Picture Palace 245288

DUNGEON AND DRAGONS (12)

AUDITION (18) Daily: 8.30, 10.45 See review at www.dailyinfo.co.uk

CAPTAIN CORELLI'S MANDOLIN (15) Daily: 2.00

Mediterranean wartime romance

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The Cuban missile crisis

Pegasus Theatre THE GOLDEN DOOR Thur 10th - Sat 12th 7.30 Two tribes and a stranger discover the Golden Door.

Merton College Chapel

Thur 10th - Sat 12th 8.30 Shaw's drama of ideas.

Magdalen College Gardens THE RIVALS Thur 10th - Sat 12th 7.30; Sheridan in the President's garden.

GIGS + NIGHTLIFE

Thur 10th May

GRAND WESTERN, MEDIUM 21 & THE PRESERVA-TION SOCIETY / £5/4 / 8pm-2am / Backroom @ The Bully, 162 Cowley Road; Tel: 244516, Fax: 202457 Email: info@thebully.f9.co.uk

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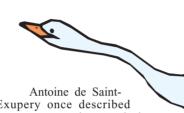
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REVIEW: THEATRE

The Little Prince, by Antoine de Saint-Exupery

Old Fire Station Theatre until Saturday 12th



Exupery once described progress as the gradual discovery that your questions have no meaning. The Little Prince, written by Saint-Exupery in 1943 just a year before he died, is best appreciated in this way - in the spirit of a transient story beautifully told The challenge of staging Antony Clark's

adaptation is to allow the audience to inhabit the magical worlds Saint-Exupery creates - worlds in which geese fall from the sky to interrupt businessmen counting stars on an abacus. Alex Clifton's production succeeds in this, taking us out of ourselves for a few short hours. The traverse stage is floored in cratered

purple. The end walls are littered with paraphernalia like a child's playroom: toy dressing up box of clothes. Four actors sit clustered in the centre - the Prince sits cross-legged alone. Even before the play begins the space is one of opportunity; one that allows us to use our imaginations.

This adaptation is very faithful to the original text, and the cast found it difficult at first to paint the scenes as vividly in actions as Saint-Exupery does in words. Wonderful ideas such as a watering can that pours glitter sit uneasily within a narrative that relies very heavily on reciting the prose of the original - the actors didn't seem to believe completely in the world they created. It was only just before the interval, when the Prince's flight with the birds was recreated with hand puppets, that we got a glimpse of what was to come. It was the first of many moments in which the performed story transcended the written word.

in-Wonderland journey as the Prince travelled between inhabited by a variety of characters. As the cast relaxed they invested more energy in their story and allowed the audience to become complicit in it. As

their excellent ensemble work became evident. Jessie Burton drew in the audience with engaging, honest eyes; Tom Green was ingenuous, endearing; Leander Deeny cheeky and familiar and addressing the audience like a stand-up comedian; Gwyneth Glyn-Evans was more playful and seductive. Each member of this group demonstrated considerable versatility as they played the characters that the Prince

tempering youthful exuberance and fascination with the world with the wisdom that make the character so compelling. She was at once vulnerable and inquisitive.

entire cast was in maintaining their modesty when given such beautiful lines ("It is only with the heart that one can see. What is essential is invisible to the eye"). Delivered too knowingly, the play could easily descend into sickly-sweet rhetoric. It is tribute to the actors' maturity, and to Clifton's light touch as director, that this never happens and the story is allowed to shine.

To search for meaning in *The Little Prince* is, I think, to miss the simple pleasure of immersing vourself in this beautiful fantasy. It is probably something that grown-ups would do. So don't think too hard - just drift. This is magical storytelling for children from 5 to 105.

TO LET

COMPETITION LAW IN THE TWENTY-FIRST CEN-TURY: AN INTRODUCTION / Prof. George Hay / 5:00 / Balliol College, Broad St; Tel: 277777

Thur 10th May

MEETINGS

CAMELS AND CANALS; ART, TECHNOLOGY AND TWENTY-FIRST-CENTURY CARTOGRAPHY / M Spence / 5pm / School of Geography, Mansfield Rd BOOKS FOR SECULAR INSTITUTIONS AND INDI-VIDUALS / Prof R Thomson / 5pm / St Cross Building THE PRACTICE OF IMAGINATION: EMBODIED THOUGHT IN SEVENTEENTH-CENTURY FRANCE John D Lyons / 5.15 / St John's College, St Giles

LITTÉRATURE ET PEINTURE: L'ESTHÉTIQUE DE LA BRUTALITÉ / With Arnaud Rynker / 5pm / Maison Francaise, Norham Rd, Oxford. OX2 6SE; Tel: 274220 Fax: 274225, Email: maison@sable.ox.ac.uk

MATERIAL CULTURE: ON CINNA, STATIUS, A GOOD BOOK AND A DES. RES. / Prof. S Hinds / 5pm / Exami nation Schools, High St

PHILOSOPHY DISCUSSION GROUP / Free thinking and free coffee / 6.30pm / Borders bookshop, 9 Magdalen St, Oxford OX1 3AD; Tel: 203901

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The second half began an Alice-

they put us at ease with effortless, artless playing,

As the Prince, Danni Mason succeeded in

Perhaps the greatest achievement of the

Harry Smith, 8 / 5 / 01

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REVIEW: THEATRE

Lone Star.

by James McLure

until Saturday 12th

Burton Taylor Theatre

Sitting boozing with a bag of Mars bars? Eating peanuts by the light of the stars? Going out

cruising in your '59 pink Thunderbird, fighting and

looking for forty dollar whores? Well, the first

bit might sound familiar, but the second doesn't

happen so often in Oxford, at least not in the parts

Star for attempting something a little bit out of

the ordinary: a student play which transforms the

Burton Taylor into the back yard of a small-town

Texan bar. This convincing comedy, written by

James McLure, centres around an encounter

between Roy, Ray, and a crate of Lone Star beer.

And for added realism, the audience can drink

and Ray, we slowly realise that there are secrets

behind the red-neck camouflage. Roy and Ray

As we drink with the two brothers, Roy

along with the characters - beer's provided

are still marooned in the

town they grew up in, but things have changed since

the days when Roy, the

high-school hero in

the cowboy shirts,

could reel in the girls

just with the power

of his Thunderbird

convertible. Back

fromVietnam, and

going nowhere,

he has to come

to terms with the fact

and patronises by turns.

that other people have things to

with vaginal-orientation worries.

some great comic moments

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hide - not least the little brother he bullies

The script has some rather forced jokes

but the acting is wonderfully timed and genuinely

funny. Nick Pierpan as Roy, reliving his days of

glory, gives a stunning performance, knocking

back the whisky and howling at the moon. The

sweetly gormless Ray is endearingly played by

Michael Sommer, forming a great double-act with his friend 'Skeeter' (Paul Minarik), the social misfit

popcorn, settle back with a beer and enjoy the

show: a poignant look at family relationships with

So don't forget the peanuts and the

visit. So credit goes to the team behind Lone

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