Issue No. 7607

Next issue: Sat 21st May

Thu 19th - Fri 20th May 2005 (4th Week)

WHAT'S ON/COMING SOON

VENETIAN ENSEMBLE OF LONDON. Vivaldi - The Four Seasons + Mozart, Haydn, Telemann, Bach. Sheldonian Theatre, May 25th, 8.00pm. Tickets: \$30/£23/£16.50/£10 (concessions available) www.ticketsoxford.com 01865 305305

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n to all past and present Daily Informati friends and affiliates, and to everyone o tho remembers John with affection and would like to celebrate his life with us.

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CINEMA **Until Fri 20th May**

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IISSCONGENIALITY2-ARMEDANDFABULOUS[12A]

THE AMITYVILLE HORROR [15] Thu: 5.40, 7.40, 9.40p

THE WEDDING DATE [12A] Thu: 3.10, 7.30, 9.30pm Fri: 12.50, 5.10, 7.10pm THE INTERPRETER [12a] Thu: 3.20, 6.00, 8.45pn GUESS WHO [12A]

Thu: 2.20,4.40,7.00,9.20pi XXX2: THE NEXT LEVEL [12A] KINGDOM OF HEAVEN [15]

Thu: 2.30, 5.30, 8.30pm Fri: 2.40, 5.40, 8.40pm STAR WARS: EPISODE 3 – REVENGE OF THE SITH [12A]
Thu/Fri: 11.30(not Thu), 12.30, 1.30, 2.30, 3.30, 4.30, 5.30, 6.30, 7.3
With more lightsabre fights than you (sold out Thu), 8.30, 9.30pr

THE HITCHHIKER'S GUIDE TO THE GALAXY [PG] &

1164 at- Haisana and Everythian Thu: 1,40, 4,20, 6,40, 9,000 DOWNFALL [15] & Thu: 2.00, 5.00, 8.15pm Fri: 4.00ps Last days of the Third Reich, dir. Oliver Hirschbiegel.

Fri: 2.10.4.20.6.40.8.50m

Odeon George St (0871 2244 007)

ROBOTS [U] Thu: 11.45am. Fri: 12.30m Fri: 2.45, 5.30, 8.15pn

Thu: 11.30pm THE HITCHHIKER'S GUIDE TO THE GALAXY [PG] & Thu: 1.30, 4.15, 6.30, 9.00pm, Fri: 2.30, 5.15, 8.45pi

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STAR WARS: EPISODE 3 — REVENGE OF THE SITH [12A]
This: 10am, 11.00, 1.00, 2.00, 4.00, 7.00 (sold out), 8.30, 10pm
finis.

KINGDOM OF HEAVEN [15]
This: 115, 445, 8.00 (sold out), 545, 745pm
frit 1.45, 4.45, 7.45pm MONSTER IN LAW [12A] Thu: 1.45, 4.20, 6.45, 9.15pm Inno Fonds Personies daughter-in-law I-Lo. Fri: 1.30, 4.15, 6.45, 9.15pm

A GOOD WOMAN[PG] Thu: 1.00, 3.00, 5.00, 7.00, 9.00pm

Odeon Magdalen St (0871 2244007)

XXX²: THE NEXT LEVEL [12a] THE JACKET [15] Fri: 2.15. 4.30. 7.00. 9.15pr

STAR WARS EPISODE 3: REVENGE OF THE SITH [12A]

Ultimate Picture Palace (245288) THE CHORUS [12A] &

= review on www.dailyinfo.co.uk

Monday 23 May, 7.00pm Merton College Chapel **BBC Singers**

Stephen Cleobury (conductor)

TAKE TWO

Sounds ancient and modern are brough as six contemporary composers present on already established pieces.

John Taverner Missa Gloria tibi Trinitas tted with motets by Judith Bingham & Elspeth Brooke

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Assassins 7.30pm, Old Fire Station, daily until Sat 21st

If you are reading this review you are probably a Stephen Sondheim fan with strong views bout his musicals, and all you will want to learn from this review is a simple judgemen about inis musicasi, and any ou will want to learn from this review is a simple judgemen of whether this is a good or bad production. If you are not already a fan, doubtless you are being forced to see this musical by a Sondheim fanatic, and perhaps you are reading this to fathom what all the fuss is about. In the latter case, you may wish to know tha the fuss about Sondheim is justified, though you should know that his loyal fans conside Assassins to be one of his least inspired musicals.

It's about the assassins and would-be assassins of USA presidents, and offers little in It's about the assassins and would-be assassins of USA presidents, and offers little in the way of a plot but is instead is shaped by a series of sketches and cameos. This may indeed be a kind of "Brechtian montage theatre", as the director, Laura Corcoran, writes in her notes, though the lack of any real kind of narrative construction means that the denouement, such as it is when it comes, lacks any real dramatic meaning. English viewers should not be emberrassed if they fail to remember all the names of the assassins and the assassinated, sincel am informed that Americans also have a hard time remembering

Music and lyrics are both by Sondheim, but are not of equal quality. The lyrics are sharp, controlled, by turn funny, insightful, and bizare. In contrast the music is functional, occasionally insipid, and never memorable. It is in fact more of a play with songs, rather than a light opera. Bearing this in mind, it is therefore a sensible decision of the director to have cast actors who can act, rather than sing. None of the actors are particularly outstanding vocally, though none are particularly weak either. Tony Marsden, playing The Balladeer, a character who acts as a kind of narrator for parts of the musical, was one of the more accomplished singers. Overall the acting was of a very high standard, and there were no weak performances.

Some performances seemed to deserve special mention, Sarah-Jane Moore as Rose Heiney, who attempted to assassinate Gerald Ford, was outstanding. Adam Perchard, as John Wilkes Booth, who assassinated Abraham Lincoln, and Arron Fester, as Sam Bycke, who attempted to assassinate Richard Nixon, were also very, very good.

All in all, an excellent production.

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Old Fire Station Theatre (297170)

The Theatre @Headington (759138)

Queens College Gardens

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Tue 17 - Sat 21: 9.30

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Oliver Morrison, 17/05/05

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MMERTOWN CHORAL SOCIETY / Non-audit

oral society / directed by Duncan Saunderson / Rehr
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wsummertownchoral.org.uk / URC Hall, Banbury

mmertown

LESA LESSONS / Every Thurs at the Student's Union - Absolute

improvers/intermediates 9pm / G & R Dance

Fri 20th

Thu 19th

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OFFICE STATE THEATRE REVIEW

Philadelphia Here I Come! by Brian Friel 7.30pm, O'Reilly Theatre, Keble College, Parks Rd.: daily until Sat 21st

25 year old Gar O'Donnell is going to Philadelphia. Brian Friel's play Philadelphia Here I Comel invites us into Gar's world on the night of his departure. View see his frustration with his life working in his father's store in the small (fictional) Irish village of Ballybeg and the memories that push him away and anchor him at the

The scene of the action is Gar's home. The set is made up of two parts - Gar's bedroom and the dining/livin room - and is skilfully lit to emphasise different aspect at different times. The set and the music successfull evoke the feel of 1960s Ireland. The clock on the wa

bailyee gs reluctant to move of its own accord. Gar is represented by two actors — the public Gar played by Tom Nickalls, and the private Gar.played by Aled Roberts. They carry their join role well, with Nickalls managing to maintain his shy and introverted manner whilst his more expressive after ego walks around speaking. This contrast between the two helps highlight the clustrophobic nature of Gar's life so far All the actors masterfully manage to appear oblivious to the presence of the private Gar, making it easy to believe someone so very present is invisible.

believe someone so very present is invisible.

The story filts between the past and the present, showing us how Gar's styness and fears lost him the girl he loved (fact, palped by Belle Lupton), how desperate his American Aunt Lizzie (Kirsten Sample) is for a child to share her fortunes with, how Gar's uncommunicative father (Matthew Quin) loves his son, but is unable to find the words to tell him so. The ties that bind Gar to Madge, the motherly housekeeper (Helen McGowan), are amply demonstrated through subcle nuances.

Once I got over the annoyance of the disappearing-reappearing Irish accents, I found myself sucked into Gar's world. I watched the father and son sit facing each other in silence and willed there to be a break in the tension. I cared about the characters and felt their sadness:

The play explores the awkwardness of paternal love treachery of memory, the frustration of not being to say the things that buzz round your mind and wit's always hard to leave home — no matter how

Thu 19th

WOLLSTONECRAFT / By Lyndall Gordon d of Mind / 5.30-6.30pm / Free / Taylor Institution

DARC WEEKLY OPEN MEETING / Come and be part of shap the project, consensus decision making. Room 1, upstairs / Oxl Action Resource Centre / 7pm-9pm, free / oarc@riseup.net / l Oxford Community Centre, Princes Street; Tet 792168

Fri 20th

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Fri 20th

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