

TODAY

IRELAND
Thursday 23rd November 7.30pm,
Oxford Town Hall
'Can the Good Friday Agreement Survive?'
Speaker: Martin Meehan from Sinn Fein
p & p Oxford Ireland Group

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THE WEEKLY PINUP
from Daily Information.
Cinemas, concerts, gigs, meetings, theatres, on one side of A4.
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THEATRE

Oxford Playhouse 798600
CALAMI TV JANE Mon 20th-Sat 25th 7.30
Webster and Fains' musical comedy western. See review
Apollo Theatre 0870 606 3500
ENGLISH NATIONAL BALLET
SWAN LAKE Thu 23rd - Sat 25nd 7.30;
Derek Deane's in-the-round production of Tchaikovsky's ballet.
Old Fire Station 794490
THE ROAD TO MECCA
Tue 21st - Sat 25th 7.30, Sat. Mat. 2.30
Tale of individuality and social ostracism.
Burton Taylor Theatre 798600
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Double bill: Experimental, but audience-friendly.
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Adaptation of original play.
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Jean Genet's existential piece.
Holywell Music Room
THE SORCERER Sat 25th - Sun 26th, 8.00
Gilbert and Sullivan's magical operetta.

MEETINGS

Organisation / Subject / Speaker / Place / Time / Contact
Thursday 23rd November
OXFORD STORYTELLING SOCIETY Open Theme / The Inner Bookshop / 111, Magdalen Road, Oxford / 8pm / Tel: 735471
OXFORD UNION DEBATE / This House believes that public service broadcasting is its own worst enemy / Speakers include Peter Jay / Oxford Union, St Michael's St / 8.30pm
MARTIN TAYLOR - KISS AND TELL / 6.30-7.30pm / Worlds No.1 Jazz musician / Borders, Magdalen St / For more info contact Borders :203901 / www.bordersstores.com
SIMON BROCKINGTON / Talks on the Antarctic year / 8.00pm / Blue Boat Seminar Room, Christ Church. Contact timothy.waters@stcaiz.ox.ac.uk
ARTHURIAN SOCIETY / Dr Roger Simpson on early nineteenth-century Arthurian literature / Ferrar Room, Hertford College / 8pm

THEATRICAL NEEDS

AUDITIONS FOR HILARY production of *The Pirates of Penzance*. Sunday 26th, 12.4pm and Mon 27th, 4-10pm. Kawai Room, St John's. Bring a prepared song.
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THEATRE REVIEW

Calamity Jane. Music: Sammy Fain; Lyrics: Paul Francis Webster
Playhouse until Saturday 25th
Calamity Jane is a rip-roaring musical based on the film by James O'Hanlon, which includes such show-stopping numbers as *Secret Love* and *Windy City*. Oxford Operatic Society pull off the gun-toting, cow-punching plot thanks to the skilled direction of Ian Russell. The story follows the manly Calamity's scrapes with the local hotel owner, her friendship with the pretty Katie Brown and her confusion as to which beau she should marry (Bill or Danny). Towards the end, gingham and ringlets triumph over buckskin, and Calamity leads the cast in a rattle-roaring number to celebrate her new-found femininity.
The action is set in 1876, and centres on the "Golden Garter" theatre, in the Wild West town of Deadwood. June Chapman's artful choreography, complete with can-cans, boot skooting and waltzing, brings the Wild West flavour over with style. The talented orchestra, led masterfully by David Hebdon, captures the location of the musical delightfully, helping the audience escape to Cheyenne territory.
While a committed cast whip-cracks its way through a brilliant score, the male chorus especially shine with their powerful harmonies and humour. The company uses the full space of the Playhouse, with pistol shooting in the aisles and a candle lit procession coming through the audience for *The Black Hills of Dakota*. The set (organised by Phil Rumsby) depicts the wide open spaces effectively.
Calamity's arch rival, Wild Bill Hickock (alias Richard Talbot) makes the hairs on your neck stand up before he has even reached for his gun - his voice is rich, resonant and superb. Perhaps the only flaw with the production is the fact that some of the cast are so good as to highlight somewhat the weaknesses in others. Jo Mills makes an exuberant, energetic and fun Calamity Jane but there are places where her diction is not clear. However, Calamity's vitality, passion and abandon is clear in her performance.
I found the show uplifting and a wonderful distraction from the mundane elements of life. Losing oneself in a hoe-down at the "Golden Garter" is terrific therapy; I left the auditorium with a bounce in my step, humming the opening number - *The Deadwood Stage is coming up over the hills* - as I waited for my ride home.
Lita Doolan, 21 / 11 / 00

GIGS + NIGHTLIFE

Thursday 23rd November
KOOLER ALTERNATIVE MUSIC KLUB/ Contemp, Eugene Speed, Bonetti plus support / Bullington Arms / 8pm-2am
LUIS D'AGOSTINO Argentinian guitarist. / 9pm / The Spin @ the Wheatsheaf, High St., Oxford / E4 (E2.50) / 243276 / www.the-spin.net
THE CIRCUIT TOUR / The Point, The Plain / E1 / 798794
KARL DEMATA / Blues guitar / 11pm-2am / Frevd, Walton Street / 311171
DIANE MALINI - JAZZ AFTER DUSK / 8.15pm / New College Chapel / E6 (E5) / 798600 / www.dianemalini.com

CONCERTS

Thursday 23rd November
SHOSTAKOVICH - SYMPHONY NO. 5 / Nielsen "Helios" overture, Bernstein Chichester Psalms / E8/E5 / Sheldonian Theatre / 8pm / Tickets available for Playhouse (798600)

EXHIBITIONS

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THE LIFE OF CHRIST. Old Master drawings illustrating scenes from the life of Christ, including unusual subjects such as Christ Taking Leave of His Mother. Artists include Carracci and Rubens. 18th November - end February 2001. Christ Church Picture Gallery. Mon-Sat 10.30 - 1 and 2.00 - 4.30, Sunday 2 - 5.30 Tel. 276172.

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REVIEW

With this triple bill of ballets - *Les Sylphides*, *Voluntaries* and *Etudes* - the English National Ballet demonstrate perfection in all its forms. The pieces are disparate in style and staging, but are unified by their desire to show strength and grace of technique. Whether striking an elegant, languid or dramatic pose, all succeeded.
The staging of *Les Sylphides* by Alicia Markova, Chopin's music, and the Corot inspired set infuses the ballet with a classical purity. The dancing is elusive, but precise, the corps forming pools of light as they weave around the stage. There is no story to *Les Sylphides* - the whole purpose of the piece is to demonstrate the grace and technique of the dancers. The ballet is a piece of pure romanticism, which is delightful, but suffers by comparison with the next piece, the innovative and inspiring *Voluntaries*.
Voluntaries are free ranging organ improvisations, and *Voluntaries* takes the dramatic, religious intensity of the music as its impelling force. Glen Tetley, the choreographer, states that 'the Latin root of the word can also connote flight or desire, and the ballet is conceived as a series of linked voluntaries'. The staging is dominated by what appears to be either a very large ovum or a distorted Damien Hirst spot painting. Either interpretation would suit the modernity and sexuality of this piece. The corps and the principals excel, both dramatically and technically. The elegiac notes of the organ seem to energise the dancers, and the repeated movement phrase is sinewy and thrilling. Couples intertwine and separate, a slick of limbs that fill the stage with a white light. This is at times a very definitely masculine piece, and the male solos were particularly raw and impressive. However, the central theme of the principal couple, subsidiary pair, and six supporting couples, and their subtle interpretation of the music, underpin the ballet with both a radiance and pain that is compelling.
Etudes is a cheeky, exhilarating demonstration of dancing. The ballets built around the five basic positions of the feet, that are the basis of movement. From the youngest pupil to the most experienced dancer, all start their warm up with these exercises. The athleticism, grace and drama of ballet were given a stunning exposition last night by the ENB. It is difficult to find fault with the corps, principals or staging. The orchestra played like demons, (and I would like to mention especially the Percussion section, Polly Chimes and Kevin Nutty, for their wonderfully apt names and frenetic playing.)
With the triple bill, the ENB provided three times as much excitement and splendour as anyone could hope for on a gloomy Oxford night. They continue tonight, and transfer to *Swan Lake* on Friday.
Sarah Montgomery, 21 / 11 / 00

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Last Daily edition Saturday 2nd
Weeklies Fridays 8th, 15th, 22nd
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