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Next issue Sat 27th January
Deadline 10am, Fri 26th January

FRIDAY 26TH JANUARY 2001 (2ND WEEK)

MEETINGS

Organisation / Subject / Speaker / Place / Time / Contact

Friday 26th January
OXFORD INTERNATIONAL FOLK-DANCE GROUP / All welcome. Contact 310216 / 815-10pm / St. Giles Church Hall, 10, Woodstock Rd.

AUSTRALIA DAY / Special menu, we presume. / noon-2.30pm. 7-9.30pm / The Hand & Shears, Church Hamborough, Nr Witney. OX8 8AB. Tel: 01993 68333

STILL SPOTTING WITH A SPOTMATIC - WAYNE FINCH / Great Western Society. Details 511987 (daytime) / 7.30pm / Pauling Human Sciences Building, 58, Banbury Rd. (rear)

OXFORD CHARITY DAYTIME EVENT / Blackwells Bookshop, 48-51, Broad St., Oxford OX1 3BO / Tel: 792792

SOUTH AFRICA AFTER MANDELA / With Dr Tony Lemon / Society of graduates / 8pm / Halifax House, 6, South Parks Rd

IKATS OF ASIA : SPECIAL EXHIBITION / Lunchtime Gallery Talk / £1.50/Booking 278015 / 1.15-2.00pm / Ashmolean Museum, Beaumont Street / Tel: 278000

COMMUNITY AND PRIVACY / One of the series of Ford's Lectures in British History by Prof. C. Dyer. / 5.00pm / Examination Schools, High St

CONCERTS

Wednesday 24th January

OXFORD PHILHARMONIC / Beethoven series / Marios Papadopoulos conductor / Beethoven Violin Concerto in D major and Symphony no 6 / 8pm / http://www.oxfordphil.com / Sheldonian Theatre

CONTEMPORARY JAZZ WITH JH4 / Joined by guitarist Luis d'Agostino / E6, E3sones / 799600 / 8.00pm / Jacqueline du Pré Music Building, St. Hilda's College

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REVIEW: THEATRE

Bedroom

Written and Directed by Alan Ayckbourn
at the Playhouse until Saturday 27th

For isn't exactly easy. Their volcanic relationship destroys parties, constantly, keeps everyone up all night. And this is the focal point of the bedrooms, that of Trevor's parents, one of his old flames, and Kate, that they so successfully ruin with their arguments. Malcolm and Kate's escalating problems is the catalyst of the plot, and we see their small house being destroyed by a chain of events, which keep everyone up into the night.

For his production sadly falls short - which seems strange, given that it's a comedy. Ayckbourn. The humour verges on slapstick, pantomime with a certain vitality that the show unfortunately lacked. One almost just playing for laughs most of the time, which can get out of hand, and the music ghouly. However, it was clearly well rehearsed, and the telephone calls between the sets, lighting, and blocking of the play is excellent for a gentle laugh. Of course - you can always rely on Ayckbourn's wit. Two individuals stood out as particularly charming characters, Della (Joanna Van Gysegem) and Ernest (Michael Sheen). Ernest's overstated approach to the character that the rest of the cast didn't notice, and Michael Sheen's hopelessness, Michael Sheen's hopelessness, Michael Sheen's hopelessness.

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REVIEW: THEATRE

Brimstone and Treacle, by Dennis Potter
Burton Taylor until Saturday 27th

Banned by the BBC, Dennis Potter's play has the potential to chill an audience to the core with its dark themes of mistrust, rape, fascism, embezzlement, disability and redemption. The script is so colourful as to be entertaining as a study in human emotions even off the stage, but in the hands of an experienced cast, *Brimstone and Treacle* could have been breathtaking. I was hopeful that the young Cuppers graduates could do justice to the passionate prose, but sadly, the power of Potter's imagery and dark themes was lost by the unrealistic portrayal of the two parent-figures, and a failure on the part of the director to fully exploit the tension between the paralysed Patty and her demonic tormentor.

Patty Bates, played by the extremely talented Lucy Foster, begins the opening scene lying on a low bed, trapped in her internal suffering, having been paralysed and left unable to speak in an accident two years earlier. The reclusive Mr. and Mrs. Bates go about their daily life in a gloom of grief,

COMING

SATURDAY 27TH, 8PM. The Oxford Sinfonia, University Church. Ravel: piano Concerto-soloist Tom Poster, Mozart: Paris Symphony, Poulenc: sinfonietta, Debussy: tickets £8/35. From Playhouse or on the door

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A PASSION FOR PLANKTON! / Photographs by Peter Parks: free / 12pm - 5pm / Museum of Natural History, Parks Road: Tel: 272970, Fax: 272950

PORTRAITS OF JOHN RUSKIN / To celebrate the centenary of his death, portraits of the artist from infancy to old age. Admission free. / Ashmolean Museum, Beaumont Street; Tel: 278000, Fax: 278018

IKATS OF ASIA / Examples of Ikat, a textile printing technique, dating back as far as the 9th century. Admission free. / Ashmolean Museum, Beaumont Street; Tel: 278018

FRANCE ET GRANDE-BRETAGNE AU JOUR LE JOUR / Drawings by Plauto on a theme of international unity / contact venue / Maison Française, Northam Rd. Oxford, OX2 6SE. Tel: 274220, Fax: 274225. Email: maison@sable.ox.ac.uk

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REVIEW: THEATRE

All in the Timing
at the Burton Taylor until Saturday 27th

I started off dubious. The idea of three monkeys small-talking over their type-writers in an effort to produce Hamlet just seemed too implausible even for the BT. All in the Timing is penned by its Director, Robert Wells (who also plays one of the three acting roles), as "...an exercise in minimalism, the humour flowing from the text." I would add that if you are looking for a fun night out this week, you could not do better than to visit this outlandishly brilliant adaptation of David Ives' hilarious work.

The three acting roles are taken by three well-known, and very capable performers, though it is the energy and rapport between them which draws the audience in immediately. The opening skit, describing the frustrating state of Philadelphia in which one cannot get a single thing one asks for, is frantically funny from start to finish, and had the small BT bursting at the sides. Ian McKinney's New Yorker is perfectly characterised, and the pace and ease of interaction between all on stage produces an effortless humour which most companies would be greatly envious of.

Perhaps the highlight of the show was the second skit, *Sure Thing*, in which Robert Wells excelled as the hero of this Groundhog Day scenario in which true love is evaded time after time by a series of gaffes (ever heard of a romantic hero from the "Fenland Polytechnic of East Anglia"?). If you can recognise even one of your own knock-backs in this brilliant study of how not to impress the opposite sex, the sketch seems even funnier.

For me, the climax of the show was somewhere in the first half, though the two final sketches were well executed. Even if the laughs were more subdued, you could be forgiven for open-mouthed amazement at how Augustina Seymour and Robert Wells ever managed to learn the lines to The Universal Language, a skit almost entirely spoken in the almost-foreign tongue of Unamunda.

Whilst the skits can not be said to be equally hilarious, they were all extremely entertaining. To quote from Philadelphia, "Everybody has to be someplace", and this week, the place to be is the Burton Taylor Late.

Sherree Halliwell



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REVIEW: BALLET

The Nutcracker
by Pyotr Ilyich Tchaikovsky
Performed by the St. Petersburg Ballet
At the Apollo until Saturday

The St Petersburg Russian Ballet have brought a sumptuous and traditional production of *The Nutcracker* to the Apollo this week. They are a young company - only six years old - but already have an impressive repertoire of classics. Their accomplishment, charm and vivacity charmed the smallest first night audience into an enthusiastic show of appreciation.

The story of *The Nutcracker* is based on a German children's fairytale. Tchaikovsky is reputed to have hated the plot of the ballet when first asked to write the score, and it is a sugary confection, about a prince from the land of sweets who has been turned into a nutcracker doll by a wicked mouse king. Tchaikovsky can't rest easy, however - it's his set pieces - the *Nutcracker Suite*, the *Flower Waltz*, the *Dance of the Sugar Plum Fairy*, the *Pas de Trois* - not the sweet-toothed narrative, that have long since settled in our consciousness as the essence of *The Nutcracker*.

The music and the choreography are a fine balance between childish awe and adult dreams, and never lapse into nauseous sentimentality. The audience's attention is constantly stimulated by the eclectic parade of characters: Christmas revellers, living dolls, martial mice, a seven-headed mouse king, a magician, a snow queen. The two children, Clara and Fritz, are caught up in this nebulous, festive world where anything is possible. Clara frees the nutcracker prince from his spell and helps him to defeat the mice that have overrun his kingdom.

Though tightly choreographed, the ballet demands very expressive dancing from its list of unusual characters. The cast mostly achieved this. The moving dolls were particularly excellent and the mice too were suitably frightening. A few roles didn't work so well however. Fritz commences as a child but Clara seemed far too grown up. The two leads (Irina Kolesnikova and Andrei Zhembovsky) needed to add a touch of warmth to their first astounding technique. Furthermore, there wasn't a separate sugar plum fairy, to provide the climax of the ballet: instead Clara doubled up in the part. These quibbles did not spoil the feast however, and the last act provided an especially lavish spectacle. Anastasia Kolegova is outstanding in the melancholic Eastern dance, as are the Spanish, Chinese and Russian ensembles. When the pink tulle ballerinas turn into flowers for the final waltz, the stage turns into a giant glittered fairground, a beautiful vision for the audience to take with them into the cold January night.

Aruna Wittmann 24/1/2001

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