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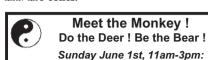
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Next issue: Friday 30th May Deadline: 10am, Thursday 29th May

Thursday 29th MAY 2003

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CINEMA Until Thurs 29th May

Odeon George Street 0870 5050007

JOHNNY ENGLISH (PG) Rowan Atkinson in spy spoof See review at dailvinfo.co.uk THE MATRIX RELOADED (15) Daily: 12.45, 1.15, 4.00, 4.30, 7.15, 7.40

There is still no spoon. See review at dailvinfo.co.uk

KANGAROO JACK(PG) Daily: 1.30, 3.45, 7.00 Kangaroo steals mob money X-MEN 2 (12A) Daily: 1.00, 1.45, 4.15, 5.00, 7.30, 8.00

Γhey're, erm, back. See review at dailyinfo.co.uk Daily: 12.15 THE JUNGLE BOOK 2 (U) Mowgli's back for more adventures BRING DOWN THE HOUSE (12A) Thu: 3.00, 6.00,

She breaks out of prison to be with him. Odeon Magdalen Street 0870 5050007

Daily: 2.30, 5.30, 8.30 ANTWONE FISHER (15) Denzel Washington's directorial debut. Review a THE MATRIX RELOADED (15) Daily: 1.45*, 5.00*, 8.15* Nor fork. See review at dailyinfo.co.uk

SEEING DOUBLE (PG)

Ultimate Picture Palace 245288 LAST TANGO IN PARIS (18) Thu: 9.30pm Marlon Brando & Maria Schneider in torrid affair

THE THIRD MAN (PG) Thu: 7.00pm Classic mystery with Orson Welles Phoenix Picture House 512526 CAPTURE THE CASTLE (PG) Thu: 4.50, 6.45

17 year old Cassandra & her eccentric family endure fortified 1930s bohemian lifestyle. See review at THÉ MATRIX RELOADED (15) Daily: 12.30, 3.10, 6.00,

Or cutlery of any kind... See review at dailyinfo.co.uk MOSTLY MARTHA (PG) Thu: 2.15, 9.15 Hard-bitten chef changes her outlook on life in German

CHICAGO(18) Thu: 11.30pm Retro musical sleaze

* = Wheelchair Access

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THEATRE REVIEW



by Willy Russell Oxford Apollo, 27-31.05.03

An impoverished single-mother is forced to give up one of her twin sons for adoption by her rich employer. They grow up as friends but never know the truth. Sounds like Shakespeare? If the bard had set Twelfth Night in Liverpool, doused it with depression and stuck in a few more songs he'd have been a little closer to Willy Russell's hit musical "Blood Broth-

Blood Brothers is one of those comforting shows that never changes no matter how many different casts it has, no matter how many years it runs in the West End, no matter how many different Nolan sisters appear in it. Come hell or high water, Blood Brothers will be a little bubble of the 80's trapped in theatrical amber.

I've seen this show more times than I care to mention (more times than Les Mis and less than Cats) and have seen two Nolans and assorted fading female vocalists play Mrs Johnston. Denise Nolan has an impressive voice; it's just a shame that her singing voice is exactly like Judy Garland's (which doesn't help) and her Scouse accent roams round America, Ireland and Scot-

The real show stealers are the supporting cast: Chris Warburton and Daniel Fine as the twins are incredible. They hilariously play children living a carefree and innocent life but, as they grow into adults, they recognise that their social statuses are pulling them in very different directions. Nikki Davis Jones (and her amazing legs) frequently shows thoughtful and careful characterisation through the smallest of

touches.

What really comes through in this musical is the spirit of Liverpudlian defiance. In the midst of poverty and deprivation, there's still a gritty sense of humour that shines through. There are some decent tunes (just as well, since they're recycled several times). There's something in the spirit of this show that never goes away, no matter how mangled some of the songs come out by bad amplification, no matter how Irish some of the accents sound; it's a show with a big heart and a broad sweep. If you've never seen it - go and fall in love with it. If you've seen it go and remember all the things that you love about it.

Ben Whitehouse, 27.05.03

THEATRE Until Thurs 29th May

Oxford Playhouse 305305 GEORGE PIPER DANCES Led by Michael Nunn & William Trevitt

Burton Taylor Theatre 305350 **SPLENDOUR** Tue 27 - Sat 31: 7.30pm The story of the dictator's wife. £5/£4. Review above THE HEPBURN FALLACY Tue 27- Sat 31: 9.30pm

A'failed romantic comedy'. £5/£4 The Apollo Oxford 0870 6063500 BLOOD BROTHERS Tue 27 - Sat 31 Daily: 7.30 Sat mat: 2.30 Musical tale of two twins separated at birth. £11.50 -

£25.50. Review above Old Fire Station Theatre 297170 Tue 27 - Sat 31

DESIGN FOR LIVING Daily: 7.30pm Sat mat: 2.30pm Modernisation of Noel Coward's passionate, painful menage a trois. £8.50/£6.50. Review above

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'JOBS OFFERED' on

THEATRE REVIEW

Splendour is a play about four women: a dictator's wife, her best friend, a photographer and her translator. Together they drink chilli vodka her personal and political world unravel as the revolution burns outside her home.

Splendour was the winner of a Fringe First and Herald Angel Award at the Edinburgh Festival in 2000. It is a labyrinthine play dealing with time & memory, and what makes it even more challenging is that it's also a play about miscommunication. It's a challenge for the director to make sure that the audience knows what's going on; if there is confusion and abstraction on stage, the audience should not be confused themselves. Lighting could have made some of the transitions more clear, but even though you might feel a little confused during the first part of The Collapsible Theatre Company's production, you do come to understand everything before the end.

The lines are fast and so intense that you almost have stop watching, look down and just listen to the play like a radio drama so that you're able to take everything in. This is a very challenging play for student actors, as there is so much dialogue to learn and memorize that sometimes we see the actors anticipating their lines; they are

EXHIBITIONS

Christ Church Picture Gallery Ornamentation: Drawings for the Decorative Arts (April 30 - July 27) Selections from the permanent graphic art collection, featuring the designs of Giulio Romano

Entrance via Canterbury Gate / Oriel Square.

Coward's pre-war play is hauled struggling

into the modern era by Anomie Produc-

tions in an attempt to keep the theme

relevant to a modern audience. A noble

effort, but hard to achieve as the dialogue's

rhythm, tone and content fix it exactly in

an age where psychoanalysis and irony

Meanwhile, friends and lovers Gilda, Otto

and Leo stamp their values and approach

to their lives out on stage through Cow-

ards trademark verbal sparring - accusa-

tions, retorts, subtle and not-so-subtle digs,

self-questioning and self-obsession are all

in plentiful supply here as the three try to

manage their complex relationships free of

the social conventions and repressive atti-

get beyond the verbal sparring and clever

ripostes to reveal the plays heart as a

'moving drama' dealing with the timeless

themes of love and betrayal. This wasn't

entirely convincing as this is essentially a

play of words and the constant streams of

them have the effect of obscuring what-

ever true feeling may lie at the plays

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were relatively new weapons.

tudes they find so stifling.

Directed by Luke Sandler Burton Taylor Theatre, 27-31.05.03

unfortunately so busy with their lines at times that we don't have the opportunity to see them reacting. And we want to see their reactions, and things get more and more intense as the dic- be they terror from a threatening phone call, tator's wife begins to face her worst fears, seeing or some absurd comic release with the repeated downing of chilli vodka. Splendour's performance in the round is done well, and especially in the intimate space of the Burton Taylor Theatre, the effective blocking provides the illusion that the women were very much trapped, both literally and metaphorically.

> The opening night is always a challenge, and with less than a dozen people in the audience the cast worked together well, creating a good ensemble. This production of Splendour is worth seeing, not just because it is an award-winning play, and not just because student theatre should be seen and supported, but because it's an interesting and intelligent production of a modern play about dictatorship, with a timeless quality.

> > Rebekah Roy, 27.05.03

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Design For Living by Noel Coward Old Fire Station Theatre, 27-31.05.03

Director Hugh Montgomery attempts to But today's audiences are used to action,

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THEATRE REVIEW

The first act sets up the crisis. Gilda betrays

Otto by sleeping with their mutual friend

Leo causing Otto to disappear from their circle. Then, just as Leo and Gilda are

themselves running into relational difficul-

ties, Otto reappears and succeeds with-

out much effort in turning the tables and

putting Leo through the same emotions

This sets the scene for a three-hour

play including two intervals. The main

players circle the lounge set in continual

wearily self-perpetuating arguments trying

to define their modus operandi to them-

selves. These periods of intense dialogue

cry out for moments of relief and reso-

lution which are sometimes a long time

and the long stretches of unproductive

dialogue would benefit from livening up -

more drama, emphasis and pacing in the

direction and more meaningful movement

on stage to divert the brain as the char-

acters dig endlessly into their own psy-

ches. Verbal play without much movement

requires tremendous dramatic energy to

sustain interest. And this production, espe-

cially during the second act, challenges

actors rallied, dragging the play out of the

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6pm / Witts Lecture Theatre, Radcliffe Infirmary.,

mire for an absorbing third act.

our attention span.

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coming. (This after all is a Coward play!)

he went through previously.

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Kathryn Karakaya, 27.05.03

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