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Thu 16th & Fri 17th November 2006 (6th Week)

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Vue Cinema (08712 240 240)

| Vue Cinema (08/12 240 240) | |
|---|---|
| STARTER FOR 10 [12A] Thu: 12.15 Romantic comedy featuring University Challeng | |
| THE DEPARTED [18] Z Jack Nicholson and Leonardo DiCaprio in gangst | Thu: 5.30, 8.45pm erepic. |
| THE PRESTIGE [12A] & Thu: 11 A deadly rivalry between magicians. | .20am, 2.15, 5.10, 8.15, 11.00pm Fri: 12.30, 3.30, 6.15, 9.10pm |
| SAW III [18] 必 Th More sadism. | u: 1.15, 4.00, 6.50, 9.20, 11.45pm Fri : 1.15, 3.45, 9.20, 11.45pm |
| BORAT [15] 25 Thu: 11.30am, 12.45, 1.45, 3.00, 4.15, 5.20, Fri: 12.45, 1.45, 3.00, 4.15, 5.15, 6.30 Sasha Baron Cohen makes fun of people. | |
| BREAKING & ENTERING [15] & T An architect starts a relationship with his burgle | hu: 12.30, 3.30, 6.15, 9.10, 11.55pm r's mother. Fri: 12.00 noor |
| CASINO ROYALE [12A]Thu: 10.00, 4.30, 5.00, 5.30, 8.00, 8.30, 9.00, Fri: 1.00, 1.30, 2.00, 4.30, 5.00, 5.30, 8.00, 1 Daniel Craig's first outing as Bond. | 11.10, 11.40pm, 0.07am (geddit?) |
| THE HOST [15] Unusual Korean monster correcty. | Fri : 12.00 midnight |
| OPEN SEASON [PG] 2 Domesticated grizzly finds himself in the woods | Fri: 12.15, 2.45pm |
| HISTORY BOYS [15] Z Nan Bennett's tale of teenage boys in pursuit of | Fri: 7.00pm |
| Phoenix Picture House (0870 758 3218) | |
| THE HISTORY BOYS [15] # | Thu: 2.15pm |
| A GOOD YEAR [12A] Financier returns to vineyard of his childhood. | Thu: 1.30, 6.30pm |
| THE PAGE TURNER [15] Z Thu: 4 Failed pianist exacts a subtle but devastating re | IA5, 6.45, 8.45pm, Fri : 1.45, 6.30pm renge on her examiner. |
| RED ROAD [18] 25 (CTV operator succumbs to obsession. | Thu, Fri: 4.00, 9.00pm |
| I SAW BEN BARKA GET KILLED [Death of exiled Moroccan military leader. | 12A] Fri: 1.30, 6.45pm |
| LITTLE CHILDREN [15] Fear and self-loathing in American suburbia. | Fri: 3.45, 8.30pm |
| TRANSAMERICA [15] Conservative transexual is stunned by arrival of | Fri: 11.30pm |
| TALLADEGA NIGHTS [12A] & American race driver meets a French rival. | Fri: 11.30pm |
| Odeon Magdalen St (0871 2244 007) | |
| CASINO ROYALE [12A] Thu: 1.30, 4.45, 8.00pm, Fri: 1.00, 4.30, 8.00pm Daniel Craig's first outling as Bond. | |
| Daniel Craig's first outing as Bond. | |

| STARTER FOR 10 [12A] | Thu: 1.00. 4.15. 6.45. 9.15pm |
|--|--------------------------------|
| Romantic comedy featuring University Challenge. | Fri: 12.30, 3.00, 6.00, 8.45pm |
| Ultimate Picture Pal | |
| AN INCONVENIENT TRUTH [U] 25 A Gore's exposé of man's inhumanity to the environ | Thu : 7.15, 9.30pm ment. |
| LITTLE MISS SUNSHINE [15] 🗹 | Fri: 7.15, 9.30pm |



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Thu 16th

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andscapes", /7.30pm / fowm@btinternet.com / Ch BOOK TALK ON GLOBALIZATION / Talk Nonsense Guide to Ginhalization / Provider Fri 17th

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Lincoln College - The Oakshott Room MURDER IN PLAY' BY SIMON BRETT Fri 17th: 8:30pm; Sat 18th: 7:31 ≠ - review on www.dailyinfo.co.uk



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THEATRE REVIEW

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MAGDALEN

COLLEGE SCHOOL OXFORD

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Revelations by Stan Won't Dance

Oxford Playhouse, Tue 14th & Wed 15th November 2006

A metal grid encasing domestic appliances provides 'Stan Won't Dance' with a performance area at stage level and above. From the top of the grid angels or demons?) descend into a kitchen where a domestic is breving between a man and a woman. There are breathking aerial statuts to thumping rave music as the leather clad spirits direct a sadomasochistic relationship on earth through its highs and lows. Outstanding moments of choeography abound as the other worldy beings hang from the top of the grid and mirror the movements of the earthlings below, using their limbs to physically move the man and woman around the kitchen space. Tevelations' flows the man and woman from their chance meeting in a club through to a tragic ending. A buriesque ballerina prostitute dancing *en pointe* around the set's central pole visits the man whils the woman is tempted by statu or to it fo dor).

The work could be viewed either as pure theatre or as pure dance but it is more thrilling to enjoy it as the new direction in physical theatre it undoubtedly is. The company cite film as a medium that influences their work and they aim to produce a show where many different media are incorporated to make one creative piece.

The biblical text of 'Revelations' is reflected in the piece on many different levels. A continual sense of impending doom runs through the show At a time when natural disasters seem endemic, the show provokes reflection on how the red disasters that affect our tile are sometimes to do with global events as well as close relationships. There is some sparkling narration by an Mcstyled Satan (or GodT who pulls off some of the text's more controversial lines. So mischievous is the huft i your personal relationships are experiencing difficulty you may want to hame him. But who is this ebullent, charismatic, glittering man: Satan or GodT Like the book of Revelations this work has more than one interpretation (and a cracking finale). Apocalypse Now!

Líta Doolan

THEATRE REVIEW

Butlev

O'Reilly Theatre, Keble College, to Sat 18th November

The Keble-based directors of 'Butley' are to be praised not only for reviving a fine script, but for crafting a drama far superior than most student productions. Based in a London University in the turbulent seventies, the eponymous Butley [10m Richards] is ajded bi-sevand academic who has collapsed into his own nihilism. Angry and bitter, his wile is divorcing him for a bore, and his young lover Joey (Tom Mitzer) is finally abandoning him for a noher man. And term has started, too.

The literary quality of Gray's stage-play translates perfectly in this production. Tom Richards was sterling as the drunken, despairing Buttley, for whom words are the sole weapon of attack, and his only defence Yet linguistic artistry provides meagre solace, and Richard's performance showed how language can become vitriol and, ultimately, self-laceration. Richards handled the complexities of the script very well exhibiting the maturity and stamin aneedor in this demanding central role.

Supporting roles were finely cast, also. Tom Meltzer gave Butley's disillusioned lower a fresh vulnerability which contrasted well with Richard's bitterness. Sophie Barling was sympathetic and wonderfully accurate as the decideated, though unitspired, colleague suffering through her own academic trials. Elike Natire, as Butley's scorned and driven ex-wile, transformed a brief role through brilliant delivery. Her appearance on stage was electric, and raised the play's emotional stakes entitely.

Quite unexpected was Rhys Jones as Reg Nuttail, Joey's new lover. Providing an interesting physical counterpoint to Richards, Jones was imposing yet subtle in his performance. Jones's and Richards's confrontation over Joey resonated strongly with hated issues of class, sexuality and ownership. The intensity of their dispute exposed Butley's own self-hatred and loss of meaning, and paved the way for the tragic self-revelation of the final scene.

This is an ambitious production. Unlike so many student plays which buik up their filmsy dramaturgy with expository literature and explanations of context, 'Butley' succeeds on its own merits, and definitely deserves to be seen.

Rehecca Barr

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Thu 16th

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JB / Performance space for music, poetry, story / 722733 JB / Performance space for music, poetry, story / storg / Span. How be 43.3 to be solve) // sait to Kommunity Center, Princes St. Stues Duo / form 10pm, free / Freed's. Wikiton St; Tel: 311171 G CIRCUS / Werkly open mic - music, poetry, song / 9.00pm 's Clements, Oxford IEEP or electronics, video & tradition. .org / Modern Art Oxford. 30 Per

instruments. / 5.45pm

Fri 17th

HARGE / Tezz, Rainy, Bones and Rat. / 7.00 / 14 + / £10sdv / www.discharge. Downstain: gi the Zodise. 190 Cowley Road; Tel-420042 NIGHT'S FUN / Ixish toad at its best / Orforde Folk Club / 8.30pm, £5 =4.50.1 www.enfordfolkclub.com / Port Mahnan. St. Gernent's Internet Remark Breaks / £10.011 Las Trefford 's even radio field in the even () function from () and ()

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THEATRE REVIEW

The Blue Room

OFS Studio, George Street, to Sat 18th November.

Rarely do the programming conditions of a play's engagement contribute something important to its meaning, and rarely will you ever be recommended to see a play more than once in a week itong run, week. The performance is a two-hander, with a male and female lead each taking on the roles, but every night the cast is to be rotated so that a total of four different combinations will have taken the stage over the course of the play's run.

phone. 410573

Why this is so interesting becomes apparent once you know how the play is structured. David Hare's adaptation of Arthur Schnitzler's Der Reigen (round dance') is comprised of a single scene that is consummet he scene's amorous potential before one of them is swapped out glaternately she them hey while the other character remains to make half of a new pair for the next episode. In total there are five male characters and five female characters, each of whom is seen in two different contexts, and each with the potential borget of shows a context of the next episode. In total then ear begins, the recurring character is effectively shifted to show a new facet of themselves.

Every facet, however, is a romantic or sexual one. There are no scenes in *The Blue Room* of deathbed swan songs, no mortal enemies duelling to the finish, and no brave heroes rescuing damsels from villanous net" do-wells. All we see is a circular chase with copulation always in the equation. (Think of the film *Love Actually* but with more infidelity and promiscuity, and rather less of that 'Richard Curtis' brand of feeling.)

The cast are required to be rather brave, not only for appearing in all states of undress (including the most complete) but also for having to adopt a wide range of characters of varying age. (Lass and nationality that have to be portraved differently in two distints careenes. Natters are inturber complicated by their numerous costume changes often in the dark. In a single act with no intermission, the cast of *The Blue Boom* cover more than enough space and time for a typical three act production.

Much effort has gone into the set dressing and original musical score that is performed live by a small ensemble of musicians: however, the jury is still out on whether or not their cumulative effects gel Nonetheless. If you can come out this week to see another performance - and pairing of actors - be sure to follow this up and submit your own review.⁴

Rachael Scalf

*Go to the Theatre page at www.dailyinfo.co.uk