

Oxford's DAILY INFO
 Issue No. 7754
Thu 16th & Fri 17th November 2006 (6th Week)
WHAT'S ON / COMING SOON

THE-GS
 The Ekeker Hall, 1 Oxford Road
 Saturday 18th November, 8.30pm, £4
 Support from The Vengedrome & Nation
 www.the-gs.com

MANOS
 Fresh food bar and continental deli
 105 Walton St (3 mins from Phoenix cinema), OX2 1EB
Opening day Sat 25th November
 Brand new food experience with delicious fresh organic
 mouthwatering food and wine made on the premises by
 Manos. His speciality is Greek cuisine. All welcome!

Blues Brothers
 Live at the Music Market,
 Market St, Oxford, Fri 17th Nov
 With special guests "Eliot Wong"
 Doors 8pm, £5 adv/£6 on door,
 advance tickets available from the Music Market,
 www.whiteshoesbrothers.com

GIFT IDEAS
 Know someone who's a little cranky in the morning?
Stephen Fry will soothe the start of any man's day!
 Decadently original talking clock for Dear Old Dad's Xmas

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 Relaxing and renewing, 6.00-7.15 pm every Friday at the
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 contact: joannaiczak@yogagarden.com 01865 453307
 www.yogagarden.co.uk

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CINEMA
Until Fri 17th Nov

Odeon George St (0871 2244 007)
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 A deadly rivalry between magicians.
BREAKING & ENTERING [15] **Thu 16th, 5.00, 8.15pm**
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Butley **Thu 16th, 5.30pm, 7.30pm**
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OFS Studio (297170)
THE BLUE ROOM **Thu 16th, 7.30pm, 9.30pm**
UNIFORM THEATRE, Abingdon (01235 524538)
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 Deadline: 10am, Friday 17th November

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THEATRE REVIEW
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 at stage level and above. From the top of the grid angles (or demost) descend into a kitchen where a domestic is brewing between the man and a woman. There are breathtaking aerial stunts to thumping rave music as the leather clad spirits drift a sadomasochistic relationship on earth through its highs and lows. Outstanding moments of choreography abound as the other worldly beings hang from the ceiling, their bodies suspended in the air, their limbs to physically move the man and woman around the kitchen space. 'Revelations' follows the man and woman in their chance meeting in a club through to a tragic ending. A burlesque ballerina prostitute dancing en pointe around the set's central pole visits the man whilst the woman is tempted by Satan (or is it God?).

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 real disasters that affect our life are sometimes to do with global events as well as those relationships. There is some sparking narrative by an MC-styled Satan (or god) who pulls off some of the text's more controversial lines, so mischievous is he that if your personal relationships are experiencing difficulty you may want to blame him. But who is this ebullient, charismatic, glittering man, Satan or God? Like the book of Revelations this work has more than one interpretation (and a cracking film). Apocalypse Now!

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

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

The Keble-based directors of Butley are to be praised not only for reviving a film script, but for crafting a drama far superior than most student productions. Based in a London University in the turbulent seventies, the enigmatic Butley (Tom Richards) is a jaded bi-sexual academic who has collapsed into his own nihilism. Angry and bitter, his wife is divorcing him for a bore, and his young lover Joey (Tom Meitner) is finally abandoning him as an interfering 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 Butley, for whom words are the sole weapon of attack, and his only defence. Yet linguistic artistry provides meagre solace, and Richards's performance showed how language can become vitriol and, ultimately, self-annihilation. Richards handled the complexities of the script very well, exhibiting the maturity and stamina needed in this demanding central role.

Supporting roles were finely cast, also. Tom Meitner gave Butley's disillusioned lover a fresh vulnerability which contrasted well with Richards's bitterness. Sophie Barling was sympathetic and wonderfully accurate as the dedicated, though uninspired, colleague suffering through her own academic trials. Elinor Naime as Butley's second and driven ex-wife, transformed a brief role through brilliant delivery. Her appearance on stage was electric, and raised the play's emotional stakes entirely.

Quite unexpected was Rhys Jones as Reg Nuttall, 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 the script and explanations of context, 'Butley' succeeds on its own merits, and definitely deserves to be seen.

Rebecca Barr
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