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7TH WEEK



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## Into The Woods

(Dir. Rebecca Smith & Amyas Merivale) -

The sharpest line of Into The Woods has one of several Prince Charmings wandering the stage pointing out to the wife he's cheated on - this happens to be Cinderella, of which more later - he's there to be 'charming, not sincere'. The same potentially goes for this production, which does everything it needs to in being theatrically irre-

sistible: impeccably sung (quite a rarity), choreographed to perfection and charming out all the rich reference-laden textures of the tales its typically intelligent (no one but Sondheim) plot is built on. But it is self-consciously coy of fleshing out the suggestiveness inherent in the perversion of storybook expectation.

ning as ever) and his childless wife (a beautifully selfish Chantelle Staynings) sent on a quest to recover Cinderella's slipper, Little Red Riding Hood's cape, Jack's cow and a strand of Rapunzel's hair, all to lift a Witch's curse; the second half is far more conceptually ambitious, as the wife of the giant Jack (Jack White, magnetically delightful) killed in the process demands a sacrificial victim: the hunt for a scapegoat is rarely a

There are gratifyingly intelligent performances to go with some terrific voices: Lily Kennett's Cinderella, Amy Matthews' witch, Ben Levine's wolf being the highlights. My Hang Doan's violin stands out, a credit to the music's being more than a second skin to the stage: it is that too, but never imbalanced. The strengths and weaknesses of a largely unchanged cast and crew - that of last term's Company - are familiar: little conceptual boldness in the staging, but a definite genius in the sheer quality of musicality and plastic cows, too: the arrival of a new, decidedly furry, Milky White cow to compensate for the death of the (deeply affecting) cardboard cut-out which is the original object of Jack's worship is emblematic of that ability to charm the critical faculties off any audience willing to be seduced.

be something more. Into The Woods has moral weight - as a critique of individualism, whichever brand of it may happen to be under Sondheim's microscope - and moral symbolism: the giant demanding her pound of Jack's flesh is the hypostasis of any and every indefinite threat - nuclear, environmental, medical - that makes collective organization appear a necessary good. Sondheim and Lapine transcend lower musical fare precisely because the tale is instrumental to the imagination its audience brings to it: a little more help, through a little less self-parody, might not go amiss.

Jasper Milvain 04.06.02

Until Thurs 6th June **Ultimate Picture Palace** 

**CINEMA** 

245288 GOSFORD PARK (15) Daily: 7.30 Altman's Upstairs, Downstairs FROM HELL (18) Daily: 9.30 Hughes brothers take on Ripper story

512526 Phoenix Picture House **GOSFORD PARK** Thurs 12.40, 5.00 Altman's Upstairs, Downstairs

NO MAN'S LAND (15) Daily: 3.10, 7.40, 9.30 Oscar winner set in Yugoslavian war SEX AND LUCIA (18) Daily: 1.40, 4.00, 6.30, 9.00

Spanish lady looks at her 'relationships MODESTY BLAISE (15) Outrageously stylish and deliriously pyschedelic **VANILLA SKY (15)** 

Odeon George Street 0870 5050007 ABOUT A BOY (12) Daily: 12.30, 3.30, 6.15, 8.45 Kid teaches Hugh Grant to grow up. STAR WARS EPISODE II: ATTACK OF THE CLONES (PG)

Daily: 10.00, 1.15, 4.45, 8.15 Send them in THE PANIC ROOM (15) Daily: 2.45, 5.45, 8.30 ICE AGE (U) Daily: 12.00

SNOW DOGS (PG) Daily: 12.00, 3.00, 6.00, 9.00 THUNDERPANTS (PG) Daily: 10.30, 12.30, 3.15 11 yr old with 'special abilities'

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Odeon Magdalen St. 0870 5050007 STAR WARS EPISODE II:

ATTACK OF THE CLONES (PG) W/A Daily: 10.45, 2.00, 5.45, 9.15 Aargh! There's loads of them! They're all the same!

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This is seriously shrewd pantomime for grown-ups; it could, but need not, pretend to

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Oxford School of Drama present Ibser **Burton Taylor Theatre 305350** STRONGER - 'BATTLES OF WILL' Tue 4 - Sat 8 June Studies of the power of personality £6/£5concs

Oxford Playhouse 305305 HINTERLAND Tue 4 June - Sat 8 Jun Daily: 7.30pm (Fri: 8pm)

Sat mat: 2.30 (audio described) Notorious political career of Johnny Silvester, £6.50

concs)-£19.50. See review to right. Old Fire Station Theatre 297170 NTO THE WOODS Tue 4 - Sat 8 June Daily: 7.30pm Sat: 2.30, 7.30

Fairy tales become musical. See review to right. Apollo Theatre 0870 6063500

Thu 6 June: 7.30pm A Concert celebrating 25 years of 'golden' hits/ £16

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## Hinterland by Sebastian Barry (Royal National Theatre, Abbey Theatre, Dublin and Out of Joint)

Oxford Playhouse June 4th - 8th

Principally "Hinterland" is about the role of power and how it may destroy of the people around it. However, given time to digest the full content of the play, many layers emerge from Barry's brilliant play. The playwright, now 47, grew up in an environment where political figures were frequently revealed to have betrayed their public. This experience provided Barry with the basis of the plot; a statesman and father finds himself revisited by a dubious past. As with Barry's earlier plays ("Our Lady of Sligo" and "The Steward of Christendom" there is a fusion of the public and the private. In "Hinterland" Barry explores his relationship with his father at the same time as examining the political career of a fictional character, Johnny Silvester, who exhibits striking similarities to the former Irish Taioseach (or Prime Minister) Charles Haughey. In order to convey recent history, Barry mixes bedroom farce and drama. The playwright places humour next to sadness in one situation in particular; when a suicide attempt turns out to be something entirely different.

has a beautiful melody to her speaking voice and describes their marital deterioration sensitively with lines such as "rumours coming under the door like winter" and "I'm sick of being a passenger on your leaky old boat". Conversely, Molloy is explosive when referring to Connie, the woman Silvester had an affair with for 15 years, forcing out such lines as "she took all my holidays from me" with the power of a cruise missile. Patrick Malahide, whose previous work includes "Billy Elliot" and "Middle-

Barry is a published poet and the language used throughout the play is lyrical and elegant. Dearbhla Molloy who plays Silvester's long suffering wife, Daisy

march", portrays the Irish statesman, Silvester, to perfection. He embraces Irish culture 100% in his performance, complete with Irish folk songs, a dry humour, a burst of Irish folk dancing and swearing like a trouper. Perhaps the ultimate expression of Irish identity is expressed by Malahide's character at the end of the play, when the beleaguered Silvester builds a barricade to face his enemies, even when the chance of victory is slim.

For me, the essence of "Hinterland" comes early in the second act when a student arrives to interview Silvester for her undergraduate term paper. Lucianne McEvoy who plays the character Aisling, loses her "little girl lost" routine midway in the interview when she can see it cuts no ice with Silvester. Aisling asks him straight out, "Where are the good men?" Whilst I have sympathy for Silvester, who is left with his loneliness, tribunals and ill health, Aisling's question is one many of us still ask of the political world. Such a strong all round performance is testament to the awesome directional skills of Max Stafford-Clark. For two hours of theatre that you will never forget, choose "Hinterland".

by Lita Doolan 04.06.02

