

Reviews

The Week In Radio Robert Hanks

So we'll agree to disagree, shall we?

MEETINGS OF MINDS Sunday, 9.30pm, Radio 3 THE REUNION Sunday, 11.15am, Radio 4

The idea of creative friction - when we're having arguments we're at our most creative and productive - is very attractive, but it's misleading. Most of the time we get more done, and more interestingly, when all are in perfect harmony.

Congress held at Chorlton Town Hall in Manchester in October 1945, which heralded the end of colonialism. Not that the heralding was noticed at the time, certainly not in Britain: the British government didn't bother sending a delegate, though it did dispatch a plain-clothes policeman to keep an eye out for subversion.



Delegates at the Pan-African Congress of 1945 GETTY IMAGES

as far as he was concerned, this was just European nations. The importance of the congress lay in the names of those present - Nkrumah, Appiah, Banda, Kenyatta, the leaders-to-be of independent Africa - and in the fact that it was Africans meeting to talk

and didn't show signs of being pleased to see each other now. Sue MacGregor wondered why John MacGregor - the transport secretary of the time - didn't consult BR about the structure of a privatised railway. He did, MacGregor (J) insisted. John Welsby, former chair of BR, snorted that they'd had one meeting where it was clear to him all that the decisions had already been made.

Roger Salmon, who was in charge of selling off regional train operators, said that the day he arrived in his job he had no instructions about what he was supposed to be doing. He recalled being told by a civil servant that this wasn't a problem - he would do what he was told. A permanent secretary said that had been meant as a joke. Salmon said: "We are never so serious as when we speak in jest."

Entertainment Listings

Theatre

ADDELPHI: 0870 895 5598 "Oh, What A Show!" Independent Tim Rice and Andrew Lloyd Webber's EVITA "A sensational hit all over again" Mail on Sunday Mon-Sat 7.30, Mats Thurs & Sat 2.30 www.evitalhammusical.com

COMEDY THEATRE 0870 060 6637 "**** UNMISSABLE!" Sun Times MICHAEL FRAYN'S DONKEYS' YEARS "Heavenly fun. Perfection!" Mail "Deliciously enjoyable - comic bliss" Tel Mon-Sat 7.30pm, Tue & Sat 3pm SEASON EXTENDED BOOKING TO DECEMBER '06 www.donkeysyears.com

FORTUNE BO & CC 0870 060 6626 18th SPINE-CHILLING YEAR! Susan Hill's THE WOMAN IN BLACK Adapted by Stephen Mallatratt "A VINTAGE THRILLER TO CHERISH" The Times Mon-Sat 8, Mats Tue 3 & Sat 4

LONDON PALLADIUM 0870 890 1108 + Fee SINATRA "FANTASTIC... ITS BRILLIANT" GNV "Genuine ecstasy" Sun Express "FRANKLY IT'S A HELLUVA SHOW" S. Tms Mon-Sat 7.30, Wed & Sat mats 2.30 www.sinatra.com

NATIONAL THEATRE 020 7452 3000 LYTTTELTON THE SEAGULL by Anton Chekhov in a version by Martin Crompton Tonight 7.30 THE VOYSEY INHERITANCE by Harley Granville Barker Tomorrow 7.30

NOVELLO THEATRE 0870 950 0935/0870 607 7448 DAVID ESSEX CHERYL BAKER THE HIT MOVIE MUSICAL ★★ FOOTLOOSE ★★ "GO NOW" Sky "IT'S A BLAST" Metro Mon-Sat 7.45, Fri 5.30 & 8.30 & Sat 3pm NOW EXTENDED TO 11 NOVEMBER

PLAYHOUSE THEATRE 0870 060 6631 MOTOWN'S GREATEST HITS! DANCING IN THE STREETS Mon-Sat 8, Thu 3 & Sat 4 "Absolutely amazing" Cap FM

TRAFALGAR STUDIOS 0870 060 6632 ALAN CUMMING IN BENT By MARTIN SHERMAN £10 OFF PREVIEW FROM 22 SEPT www.bentonstage.com

PRINCE EDWARD 0870 850 9191 + fee 020 7494 5048 (big fee) Disney and Cameron Mackintosh present MARY POPPINS Mon-Sat 7.30, Mats Thu & Sat 2.30 Best Availability Wed-Fri eves For more information visit: www.marypoppinsthemusical.co.uk

PRINCE OF WALES THEATRE 0870 850 0393 / 0870 264 3333 Book online: www.mamma-mia.com MAMMA MIA! THE SMASH HIT MUSICAL BASED ON THE SONGS OF ABBA Mon-Thur 7.30, Fri 5.00 & 8.30, Sat 3.00 & 7.30 BEST AVAILABILITY FRI 5PM

QUEENS THEATRE 0870 950 0930 + fee "21st Remarkable Year" Times 2005 LES MISERABLES Eves 7.30, Mats Wed & Sat 2.30 www.lesmis.com

SAVOY THEATRE 0870 164 8787 The masterpiece reborn as a musical THE GERISHWINS! PORGY AND BESS a new musical production by TREVOR NUNN from 25th October

SHAFESBURY THEATRE 020 7379 5399 DADDY COOL Starring MICHELLE COLLINS HARVEY JAVINE Based on the songs of Boney M and Frank Farian Productions Mon-Fri 7.30, Sat 3.00 & 7.30 NOW PREVIEWING

THEATRE ROYAL HAYMARKET 0870 380 2003 SEVEN BRIDES FOR SEVEN BROTHERS Mon-Sat 7.30, Tues & Sat 2.30 sevenbridesforsevenbrothers.co.uk

VICTORIA PALACE 0870 895 5577 / 0870 264 3333 BEST MUSICAL Olivier Awards Music by ELTON JOHN Book & Lyrics by LEE HALL Directed by STEPHEN DALTRY BILLY ELLIOT The Musical With SALLY DEXTER and PHILIP WHITCHURCH Mon-Sat 7.30pm, Thur & Sat 2.30pm £25 day seats avail from the theatre CHECK DAILY FOR RETURNS

WYNDHAM'S 0870 950 0925 (fee) DEREK JACOBI IN A VOYAGE ROUND MY FATHER from 14 September

It doesn't take much to realise that Julie Verhoeven is in demand. She spans disciplines from fine art through film and children's books to High Street fashion, and has worked with names including John Galliano, Kate Moss and Dazed & Confused. In her Walworth Road, London, studio, her phones ring repeatedly.

The soundtrack will, she says, be an audio collage from Coxon. "Footsteps, raspberries, folk songs, Chopin... I didn't expect that kind of thing from him. I had the idea of working with Graham because I like his drawings and his music is really urgent. I hope he will upset the feminine side that I bring to the show."

But she's perfectly capable of upsetting things herself. "I'd like people to be a little bit unsettled, so that on first appearance it looks quite attractive, quite acceptable, like a shop window front with nice, pretty feminine things, but I'd like it to feel quite claustrophobic," she says. "And I was looking at Cocteau and the surrealists, so I'm going to have giant hand mirrors. I've gone a bit mad on them because I like the idea of the 'other side' and looking into another world."

Verhoeven's name comes from her Dutch father. Born in 1969, she grew up in Kent ("boring") and left school at 16 to do a fashion diploma. She applied to Saint Martins, in London, but was turned down and found work with John Galliano. "I was in heaven because it was so fantastic. Equally, though, it was competitive, and you get to see the nasty side of people. I don't think it's that dissimilar from the

art world. For the first 18 months I was making his cappuccino, but then I started going to Saint Martins evening classes for fashion drawing. He was really encouraging and I started doing more artwork for him. He is very concerned with research and I'd accompany him to the library and see how he worked."

She began to work for style magazines, developing her trademark Biba-with-an-edge drawing style. "I can't get away from it as hard as I try, but as I develop on them at the moment the drawings are a bit more clumsy and expressive. I think I'm getting more painterly and less considered." Her big break came five years ago when this work attracted the attention of Louis Vuitton's fashion director, Marc Jacobs. He commissioned her to create appliques patchwork designs for the company's leather bags. "I didn't appreciate a commission it was to get because it opened so many doors," she admits.

Having designed record sleeves for Primal Scream and Kate Moss, as well as for Nouvelle Vague, she can't work without music, particularly New Wave. "The louder the better. It's quiet I get really nervous." She has been working on



Julie Verhoeven is already a fashion designer and film-maker. Now, she's teaming up with ex-Blur guitarist Graham Coxon for a truly loud multimedia show. Simon Hardeman hears why

Julie Verhoeven in her London shop MARK WHITFIELD/REX FEATURES

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MARY POPPINS SOME GOOD SEATS AVAILABLE MIDWEEK! CALL 0870 850 9191