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ON & ON

MUSEUMS

Arken

ARKEN; SKOVVEJ 100, ISHØJ; 50KR / 35KR / UNDER 18S FREE; TUE-SUN 10.00 - 17.00, WED 10.00-22.00; TEL 4354 0222
It's hard to miss Arken Museum: the modern art mammoth is designed like a giant ship and located by the south Copenhagen beach of Ishøj. JG

Den Hirschsprungske Samling

DEN HIRSCHSPRUNGSKE SAMLING; STOCKHOLMSGADE 20, CPH ØSTERBRO; 50KR / 40KR; WED-MON 11.00-16.00; 3542 0336
It holds some of the best Danish art from the 19th and the 20th century, with a special focus on the Skagen painters, and is furnished

with furniture from the productive Golden Age.

Denmarks Aquarium

DANMARKS AKVARIUM; KAVALERGÅRDEN 1, CPH CHARLOTTENLUND; 90KR / CHILDREN 3-11 45KR / UNDER 3S FREE; DAILY 10.00-18.00; TEL 3962 3283
Close to Charlottenlund S-Station, it is filled with strange looking fish, sharks, turtles and squids. The downstairs touch pools are open on weekends and holidays from 10.30 at 17.00. JG

Louisiana

LOUISIANA; GAMMEL STRANDVEJ 13; HUMLEBÆK; ADM. 90KR; TUE-FRI 11.00-22.00, SAT, SUN 11.00-18.00; TEL 4919 0719

The country's most renowned venue for modern art - and its most popular, exceptional not only because of its high calibre exhibitions and an impressive permanent collection but also for its amazing architecture and location directly overlooking the sea. TDF

National Museum

NATIONALMUSEET; NY VESTERGADE 10, CPH CITY; FREE ADM; TUE-SUN 10.00 - 17.00; TEL 3313 4411

It houses the largest ethnographic collection in Scandinavia. The Prehistoric Exhibition Rooms were recently renovated (see G3), and there's plenty of other stuff to see as well. JG

Ny Carlsberg Glyptotek

NY CARLSBERG GLYPTOTEK; DANTE PLADS 7, CPH CITY; 50KR (KIDS, AND SUNDAYS FREE); TUE-SUN 10.00 - 16.00; TEL 3341 8141

Originally a present to the state by the founder of the Carlsberg Brewery, it is one of our most visited museums - its central Winter Gardens are uniquely beautiful. With over 10,000 works on display, the museum spans the centuries from ancient Egypt to 20th century Europe. JG

Danish Resistance Museum

CHURCHILLPARKEN, 1263 CPH K; OPEN TUE-SUN 10.00-15.00; 3313 7714; WWW.NATMUS.DK

Photos, weapons, ID cards, uniforms and much more from the period illustrate the story of the 1940-45 occupation told by former resistance members who recount their experiences of activities including the printing of illegal newspapers, secret radio communication with England, and the sabotage of factories and railways. BH

Statens Museum for Kunst

STATENS MUSEUM FOR KUNST (NATIONAL GALLERY); SØLVGADE 48-50, CPH CITY; FREE ADM; TUE-SUN 10.00 - 17.00, WED 10.00 - 20.00; TEL 3374 8494

The country's predominant venue for historical art and collections, owned by crowned heads and the state since the 16th century. A renovation with a new entrance (or the revamped old one) and a radical reorganisation of the collections create a modern and classic collection.

Danish National History Museum

FREDERIKSBORG PALACE, 3400 HILLERØD; DAILY 10.00-15.00; ADM 60KR; WWW.FREDERIKSBORGLSLOT.DK
From the 1990s onwards, the museum has collected about 600 photographic portraits of well-known Danish personalities. PH

A CHRISTMAS OFFER THAT NOBODY CAN REFUSE

Crazy Christmas Cabaret presents 'Mamma Mafia'

GLASSALEN, TIVOLI, VESTERBROGADE 3, 1630 CPH V; STARTS TODAY (NOV 5), ENDS JAN 9, PERFORMANCES MON-FRI AT 19:30, SAT AT 15:00 AND 19:30; TICKETS: 90-325KR; WWW.TATTEATRET.DK, WWW.LONDONTOAST.DK

Danes are draconian with their traditions. Don't assume you can get hold of any decent klejner or jødekager at any time of year other than Christmas; they ration their pleasures strictly according to season. But now that season is at last upon us, we can run riot in the bakeries; snuggle up in front of the television soaking up the Julekalender elves; venture out for an energetic walk around our neighbourhood in the crisp, chilly air, admiring the neighbours' lights and decorations; and marvel at the festive street lighting and shop decorations in our towns and cities.

Elbow to elbow with other fierce traditionalists, we can bravely muscle our way through the Christmas tree forests to find The Perfect Tree and revel in the process of decorating our homes, terraces and gardens.

Amidst all these ancient rites, there is a slightly younger Danish tradition we can enjoy. It's less fattening than jødekager and more sedentary than the Christmas tree hunt, though it does have intermittent patches of furious noise and action.

I am, of course, talking about the Crazy Christmas Cabaret, written and directed by the vibrant, vivacious, and occasionally villainous Vivienne McKee of the London Toast Theatre. She started the CCC back in 1982, and they have since grown from chuckle to guffaw, watched by an estimated collective audience of around 50,000 addicted Danes and Swedes. Vivienne's also written a CCC book, together with Pernille Nørregård, so the addicts can even get a fix outside the traditional season.

If you are still a CCC virgin, it's time to throw caution and convention to the wind, and join the cheer. Allow yourself to be charmed, teased, amused and entertained by valiant Vivienne and her crazy confederates. The experience is like nothing else you'll find in Copenhagen; the audience participation comes naturally and enthusiastically, adding an extra dimension of fun to the evening. The regulars will all be there, and they know what to do! This show is already part of their Christmas tradition, and will in all likelihood soon become part of yours.

This year's crazy cabaret is christened *Mamma Mafia*, and takes place in the sleazy gangland of New York in peak-Prohibition, deep-Depression 1930. Five poverty-stricken Italian families fight for survival and, as we might expect from the title (and, um, the Italian angle, perhaps), most turn to a life



The wise guys check the essentials: card tricks, scotch and their pieces

of crime to cover the cost of their canoli.

One clean-living and conscience-stricken clan, originating from a town outside Rome called Tivoli (of course), goes to war against the mobsters, and this is their *Untouchables* story. Be prepared to re-acquaint yourselves with The Godfather, equipped as ever with paper balls tucked into his cheeks, his voice appropriately muffled and menacing. Brace yourselves for bullet-dodging and baseball bats. These thugs are serious about holding on to their turf.

And who knows ... perhaps New York will be graced by a visit from our very Danish and traditional Dr. van Hels-

ingør from Elsinore (Bent, as I remember), who would doubtless be 'hammering good' at patching up the occasional bullet wound and at the same time would have it 'devil-eat-me fine' in the Big Apple speakeasy clubs with his very traditional bottle of Gammel Dansk (and yes, his name is Bent, I thought it enough).

By the end of the show there's no doubt that you will feel like part of one big, happy, Italian family, already planning your new tradition for next year. Let's be clear about this - it's an offer you can't refuse.

Shirley van Straaten

SO GOOD IT'S IN EXTREME DANGER OF SELLING OUT

In Extremis

KRUDTTØNDEN THEATRE, SERRISLEVVEJ 2B, CPH Ø; MON-FRI AT 20:00, SAT AT 17:00, ENDS 21 NOVEMBER, MON-THU PERFORMANCES ARE SOLD OUT; TICKETS: ADULTS 160KR, CONCESSIONS 95KR, 7015 6566, WWW.BILLETNET.DK; WWW.THAT-THEATRE.COM; 50 MINUTES, NO INTERMISSION

One of the delights of the Krudttønden is the intimacy of this tiny venue; you feel like you've crawled unnoticed into a large, overstuffed wing chair in a dark corner of someone's sitting room.

The sitting room, in this case, is that of the fashionable palm reader Mrs Robinson and her client is none other than the famous author Oscar Wilde.

Wilde's sharp satire and flamboyant lifestyle were a fascination to many; he became a cult leader in the aesthetic movement and inspired certain segments of society to adopt his languishing attitude, long hair and effeminate dress code.

Born in Ireland and educated at Oxford, he spent some years travelling in America and Europe before marrying Constance Lloyd, the independent, outspoken and intelligent daughter of a prominent barrister. They produced two sons, Cyril and Vyvyan, and during these years Wilde enjoyed the most creative period of his life, producing many successful plays and two children's story collections from fairy tales he wrote for

his sons.

His only novel *The Picture of Dorian Gray* roused a storm of critical protest because of its homoerotic theme. One famous quotation from this novel is: 'A man can be happy with any woman as long as he does not love her.' Perhaps this revealed his personal feelings about his marriage.

After a period during which Wilde maintained an extra apartment and consorted with various young men ('I can resist everything except temptation'), he met the young, aspiring poet Lord Alfred Douglas, the third son of the Marquess of Queensberry. Wilde was enchanted by Douglas's delicate beauty and loved him dearly. They remained close for almost four years.

Douglas's arrogant and eccentric father came to disapprove of this relationship, believing Wilde to be homosexual. This was consistently denied by Wilde, who described his relationship with Douglas as the platonic love between a wise older man and a glamorous young boy.

The Marquess began to harass Wilde, laying plans to disrupt the opening night of *The Importance of Being Earnest* in February 1895, and demanding that hotel and restaurant owners not allow Wilde and Douglas on their premises. He went so far as to leave a handwritten note at Wilde's club accusing him of sodomy.

Douglas was outraged and urged Wilde to sue his father for libel.

In Extremis offers insight into Wilde's visit to Mrs. Robinson and his need to know what lay ahead for him: failure or success. His beloved Douglas was urging him to stand up to his father's bullying, but his friends were advising him to leave town.

Ian Burns, the artistic director of That Theatre Company, himself plays the flamboyantly dressed and impatient Oscar Wilde. He portrays him as appropriately remote and preoccupied, troubled about his momentous decision. In moments of contemplation about his 'dear boy' Lord Douglas, his voice aches with tenderness.

Annemette Andersen makes her Danish debut as the palm reader Mrs Robinson after 18 years of education and acting in America. Her fair and fragile beauty belies her strength as she firmly resists Wilde's attempts to make her speed up the process. She is eventually pressed into mentioning a triumph - but does she lie to please her client?

The format of the play is unusual and stimulating; the audience is continually switched between a narration and the events themselves. Claus Bue has once again done a superb job with the direction, and the result is a delightful evening of entertainment.

Shortly after this consultation, Wilde proceeded with his libel suit against the



Burns and Andersen in fine form

Marquess, which went sadly awry. Subsequently he was charged with gross indecency, supported by the testimony of various young men to whom he had given gifts in return for helping him act out sexual fantasies. He was convicted and sentenced to two years' hard labour. His wife moved to Switzerland with their sons and changed her name.

After his release from prison Wilde never managed to recapture his earlier creativity. He wandered Europe for three years until he contracted meningitis and died on 30 November 1900.

However, his unconventional life and 'martyrdom' resulted in him becoming even more famous, so perhaps Mrs. Robinson's prediction of triumph was no lie after all.

SvS

INSIDE THIS WEEK

I'm still waiting to find out how Denmark going digital on November 1 will affect my weekly TV habits. And no, I'm not one of the self-righteous chosen few who 'don't do television' and are consequently useless at pub quizzes. It's because our building's TV receiver is broken and it will apparently take weeks before someone fixes it. It's like realising your sink's blocked on the day the tsunami hits town.

I know; I should know already. After all, I work in the media. But I'm useless when it comes to television supply terminology. Cable, satellite, this type of receiver and that type of transmitter: just call it pay-TV and be done with it before we all slump into a coma. In fact, isn't that what happened at the start of *The Matrix*? The government kept on changing its method of TV distribution to the point that its viewers literally vegetated trying to figure out what they needed to do, and the chosen few who 'don't do television' took over and harvested their energy to play their Leonard Cohen records.

My biggest concern is that I'm going to lose my Swedish channels. For decades their state channels have been free-to-air (to most of the country) and consistently supplied better and more current programmes than their Danish counterparts. Without them the future of affordable TV in this country (like in the UK if you want to watch any kind of



The Swedes always give good TV

television it's compulsory to pay an arm and a leg for a basic state package that offers an extremely threadbare schedule to non-Danish speakers) looks very bleak indeed.

So it's just as well that there's plenty of entice you from your warm homes at the moment. This week's issue boasts a stellar line-up of performance entertainment, including a review (see G2) of the ongoing *In Extremis* - which is in serious danger of selling out so book your tickets fast! - and a preview (also G2) of this year's Crazy Christmas Cabaret, starring the irrepressible Vivienne McKee, which is now enjoying its 28th year. And let's not forget its slightly older Gaelic cousin, the Irish festival (see G3), now in its 31st year and still going as strong as ever.

Ben Hamilton

PERFORMANCE

Carmen

NEW



STORE SCENE, OPERAEN, EKVIPAGEMESTERVEJ 10, 1438 CPH K; PERFORMANCES AT 20:00 (UNLESS STATED) ON SUNDAY, WEDNESDAY, NOV 14, DEC 1, DEC 5, DEC 15, DEC 21, DEC 28, JAN 2, JAN 4, JAN 8, JAN 15, JAN 17, JAN 27, JAN 30, AND THEN IT RESUMES AGAIN IN THE SUMMER; TICKETS: 105-850KR; SANG IN FRENCH WITH DANISH SUBS; 225 MINS INCL INTERMISSION

A co-production with Britain's renowned Glyndebourne Festival Opera sees young mezzo-soprano Elisabeth Jansson debut in the lead role in Bizet's opera about a hot young Spanish gypsy beauty who eventually gets her karma. Given the length of its run and sparsity of performances over the forthcoming weeks, a review of *Carmen* won't appear until our Christmas/New Year issue. BH

Lucia di Lammermoor

STORE SCENE, OPERAEN, EKVIPAGEMESTERVEJ 10, 1438 CPH K; PERFORMANCES AT 20:00 (UNLESS STATED) ON FRIDAY; TICKETS 90-710KR; 165 MINS INCL INTERMISSION; IN ITALIAN WITH DANISH SUPERSTITLES
Donizetti's Italian tragic opera opens with

spectacularly stark scenery backing the strong male vocals that set the stage for family feuds and love gained and lost. The production centres on Lucia and Edgardo, whose ill-fated love enrages their combative, long-estranged families. Lucia's character, played by both Gisela Stille and Djina Mai-Mai for alternate performances, is a strong female lead, and Stille's performance was truly one of the high-lights of a performance that is an aural and visual delight. The rich music and beautiful backdrops perfectly complement one another in this thoroughly enjoyable staging of an Italian classic. BS

Giselle

OLD STAGE, THE ROYAL THEATRE, TORDENSKJOLDSGADE 8, 1071 CPH K; PERFORMANCES AT 20:00 ON SATURDAY; TICKETS: 70-540KR; 180 MINS INCL INTERMISSION
Directed by Sorella Englund and Nicolaj Hübbe (the ballet master of the Danish National Ballet) the performances, while being technically perfect, also contain a great deal of emotion, enabling the audience to empathise with the dancers. In the lead role Christina Mickanek dances with great style and beauty, and is able to convey Giselle's emotions through both her dancing and her use of facial expressions. The second act is really a feast for the eyes, with an amount of white tulle almost equalling *Swan Lake*. The 'Corps de ballet' perform well throughout the ballet, and those who play the female spirits (the Willis) in the second act give a faultless presentation. VS

Napoli

NEW



OLD STAGE, THE ROYAL THEATRE, TORDENSKJOLDSGADE 8, 1071 CPH K; PERFORMANCES AT 20:00 ON TUESDAY, WEDNESDAY, NOV 14, NOV 17, NOV 21, NOV 23, NOV 24, NOV 25, NOV 27, NOV 28; TICKETS: 90-675 KR; 180 MINS INCL INTERMISSION
A modern ballet set in Napoli in the 1950s. So expect a landscape filled with lots of blue light, pistachio-coloured scooters, plastic parasols and slow waiters. A full review will appear towards the end of the month in time for the run of performances from November 21-28. BH

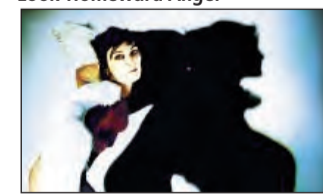
Frost

HIPPODROMEN IN FOLKETEATRET, NØRREGADE 39, 1358 CPH K; ENDS NOVEMBER 14, PERFORMANCES WED-SAT AT 20:00; TICKETS: 135-210KR; 3312 1845, WWW.DANSKDANSETEATER.DK
Denmark's world-renowned contemporary dance company Danish Dance Theatre presents a new performance by guest choreographer and former dancer with the company, Tina Tarpgaard. Frost has no actual storyline. It is a story of movements that are developed, erased, commented on and manipulated by the dancers. To achieve this the production uses a technology called motion-tracking that

uses infra-red light to track the dancers' movements. By using a camera that can only see the infra-red light it is possible to have the light following selected movements or maybe the silhouette of a specific dancer. It also makes it possible to freeze specific movements on the floor or the backdrop, even as the dancer moves on. That way the choreography is turned into a digital sculpture, thus constantly changing the expression of the stage. MWB

Look Homeward Angel

NEW



DANSESCENEN I DANSEHALLERNE, STORE CARL, PASTEURSVEJ 20, 1778 CPH V; STARTS THURSDAY, ENDS 28 NOV, PERFORMANCES TUE-SAT AT 20:00; TICKETS: 135KR, CONCESSIONS: 60KR; 3329 1010

Lynch is back, not David but Stuart, the city's favourite adopted son of modern dance, to take us on a continental tour to the dark heart of Africa, Uganda. His inspiration for his script, which makes its worldwide debut on Thursday, is the 1999 brutal death of eight tourists in a remote part of Uganda and the response of a female Danish anthropologist. In Lynch's own words this is a 'collaboration between Denmark and east Africa in dance and word - a story of loss, psychosis and the myths and legends of Africa and Scandinavia.' A full review will appear in next week's Guide. BH