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Next issue: Sat 9th March  
Deadline: 10am, Fri 8th March



FRIDAY 8TH MARCH 2002

COMING

**WILLIAM WALTON CENTENARY CONCERT**  
Christ Church Cathedral, Oxford  
FRIDAY 8 MARCH 7.30pm  
Ian Partridge, tenor  
Christ Church Cathedral Choir  
Tickets £25, £15, £7.50 from Playhouse,  
Tel 305305, or on the door.

ROYAL COMMONWEALTH SOCIETY (Oxford branch):  
Commonwealth Day Observance ceremony, Monday  
11 March 2002 at 730 p.m. in Oxford Town Hall. Cel-  
ebrating Diversity in Jubilee Year. All welcome

OXFORD SYMPHONY ORCHESTRA, Friday 8th March,  
Oxford Town Hall, 8.00pm. Programme: Copland  
Appalachian Spring, Gershwin Piano Concerto - solo-  
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## CINEMA

To Thursday 14th March  
Odeon George St 0870 5050007  
**A BEAUTIFUL MIND**(15) Fri & Sat: 2.30, 6.00, 8.15  
Sun - Thurs : 1.45, 5.00, 8.15  
Based on the true story of a schizophrenic who won a  
Nobel Prize.  
**OCEAN'S 11** (12) Fri & Sat: 12.30, 3.30, 6.30, 9.45  
Sun-Thurs: 12.00, 2.45, 5.45, 8.45  
Star-studded remake of 60s thriller  
**LORD OF THE RINGS** (PG) Fri & Sat: 11.30  
Sun: 11.15 Mon - Thurs: 1.00  
Best film ever etc etc. (Possibly not suitable for under-8s)  
**ALI** (15) Fri & Sat: 8.45 Sun - Thurs: 7.45  
Will Smith is the greatest...  
**IRIS** (15) Fri: 12.15, 5.45 Sat: 12.15, 5.45, Sun:  
Thurs: 12.15, 5.30  
Judi Dench in biopic of authoress Iris Murdoch  
**CHARLOTTE GRAY** (15) Fri & Sat: 2.30, 8.15  
Mon - Thurs: 2.30, 8.00  
A young Scottish woman joins the French Resistance  
**THE MOTHMAN PROPHECIES**(12)  
Fri & Sat: 3.45, 6.45, 9.30  
Sun: 3.00, 5.45, 8.45 Mon - Thurs: 5.45, 8.45  
Hollywood version of truly bizarre unexplained episode.  
**MONSTERS INC** (U) Fri: 1.30, 4.15, 7.00, 10.00  
Sat: 11.00, 1.30, 4.15, 7.00, 10.00  
Sun-Thurs: 12.30, 3.15, 6.00, 9.00  
Incapable furry fright-mongers  
**MOVIE MOB :THE PRINCESS DIARIES** (U) Sat & Sun:  
11am  
American teen becomes European princess.  
**AMELIE** (12) Wed : Doors 10.15, Film 10.45.  
Senior screen : Refreshments included.  
Odeon Magdalen St 0870 5050007  
**WE WERE SOLDIERS** (15) Fri & Sat: 11.00, 2.15, 5.45,  
9.15, Mon-Thurs : 1.15, 4.45, 8.15  
Story of Vietnam Massacre  
**DON'T SAY A WORD** (15) Fri: 1.00, 3.45, 6.45, 9.45  
Sat: 3.45, 6.45, 9.45 Sun: 3.15, 6.00, 8.45  
Mon-Thurs: 12.30, 3.15, 6.00, 8.45  
A psychiatrist's daughter is kidnapped...

**HARRY POTTER AND THE PHILOSOPHER'S STONE** (PG)  
Sat: 12.30 Sun: 12.00  
Must be nearly time for number two.....

Phoenix Picture House 512526  
**LATE MARRIAGE** (18) Fri & Sat: 6.30,  
Sun: 2.15, 6.45 Mon - Thurs: 1.00  
Drama of family interference  
**CULT CINEMA: RUSHMORE** (15) Fri : 11.30 pm,  
Sun : 12.10  
Quirky love-triangle with Bill Murray  
**WOMEN'S FESTIVAL : ALIEN** (18) Fri & Sat : 11.30pm  
Power, sister!  
**MULLHOLLAND DRIVE**(15). Fri: 1.00, 3.45, 8.40  
Sat: 3.45, 8.40 Sun: 4.00, 9.00 Mon-Thurs: 3.45, 9.00  
Amnesiac lesbian crime mystery....it's David Lynch.  
**THE SON'S ROOM** (15) Daily: 2.10, 6.50,  
Moving portrayal of grief. Winner of Palme D'Or at  
Cannes this year.  
**BULLY** (18) Daily: 4.15, 9.10  
More unpleasant kids from Larry Clark  
**KIDS CLUB: PIPPI LONGSTOCKING** (U) Sat : 2pm  
Recent adaptation of the novel. No unaccompanied adults!  
**CULT CINEMA: BEETLEJUICE** (15) Sat: 11.30pm  
Tim Burton's fantastic dark schlock comedy  
**WOMEN'S FESTIVAL : THE COBWEB** (PG)  
Sun 12 noon  
Charity screening in aid of Oxford Women's Training Scheme.  
**FRENCH CINEMA: PAULINE & PAULETTE** (15)  
Mon: 6.30  
Two sisters must care for a third to share her inheritance.  
**WOMEN'S FESTIVAL : SHOW ME LOVE**(15) Tues : 6.45  
Swedish coming of age in small town.  
**WOMEN'S FESTIVAL : ORLANDO**(15) Wed : 6.45  
An immortal youth moves through centuries and genders.  
**WOMEN'S FESTIVAL : FIRE**(15) Thu : 6.45  
Relationships in contemporary New Delhi

**CULT CINEMA: THE DEVILS**(18) Thu :11.30pm  
Notorious scenes of convent debauchery.  
**THE THIRD MAN** (PG) Thu : 11.30pm  
Orson Welles steals the show.

Ultimate Picture Palace 245288  
**VANILLA SKY** (15) Fri: 8.45 Sat: 3.30, 8.45  
Sun: 2.30, 7.45 Mon: 7.45, Tue - Thu: 9.00  
Womanising Tom Cruise gets his comeuppance.  
**TOGETHER**(15) Fri & Sat: 6.30 Sun & Mon: 5.30  
Drama of commune life in the 70s  
**400 BLOWS** (LE QUATRE CENTS COUPS) (PG)  
Tue - Thu: 7.00  
Truffaut's semi-autobiographical classic

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WALTON'S FILM MUSIC & SCREENING OF PAUL  
CZINNER'S 1936 FILM 'AS YOU LIKE IT' /With Dr Peter  
Franklin (St Catherine's Coll.). Free/ public / 2.15pm /  
Magdalen College Auditorium, Longwall St  
WALTON'S EARLY LIFE IN OXFORD /With Humphrey  
Burton. Free/public / 5.30pm / Music Faculty, St. Aldates

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## THEATRE

Apollo Theatre 0870 6063500  
**ROCK CHALLENGE** Fri 8th: 7.00  
Schools dance & music competition. £8.00.  
**DUSTY: THE CONCERT** Sat 9th: 7.30  
Karen Noble's tribute to the "Queen of Cool"  
**SALOME** Tue 12th & Fri 15th: 7.15  
Welsh National Opera. Surtitled. £15.00 - £49.00  
**PUCCINI'S MADAME BUTTERFLY**  
Wed 13th & Sat 16th: 7.15  
Welsh National Opera. Surtitled. £15.00 - £49.00  
**LA CLEMENZA DI TITO** Thu 14th: 7.15  
Welsh National Opera Surtitled. £15.00 - £49.00

Old Fire Station 297170  
**COPACABANA** Fri 8th & Sat 9th  
Daily : 7.30 Sat mat : 2.30  
Barry Manilow's spectacular song and dance number £8/£6  
Pegasus Theatre 722851  
**NAZIHA AZZOUZ & ADEL SALAMEH, JAZZMATES**  
Fri 8th - Sat 9th : 7.30pm  
Double bill for international women's day : chanting,  
song and dance £5.50 (£3.50)

Playhouse 305305  
**RELATIVE VALUES** Fri 8th: 8.00, Sat 9th : 2.30, 7.30  
Susan Hampshire stars in this portrayal of Hollywood and  
hardline England. Sold out. See review at www.dailyinfo.co.uk

**PIPPIN** Wed 13th - Sat 16th  
Daily: 7.30 Fri: 8.00 Sat: 2.30, 7.30  
Ox Youth Music Theatre. A sheltered son discovers  
women and war.

Burton Taylor Theatre 305350  
**LIFE IS A DREAM** Fri 8th & Sat 9th : 7.30  
Calderson's 17th C work. See review at www.dailyinfo.co.uk  
**KRAPP'S LAST TAPE** Fri 8th & Sat 9th : 9.30  
by Samuel Beckett See review at www.dailyinfo.co.uk

BMW Group Plant, Oxford 245 745  
**MACBETH** by Creation Theatre Company  
Fri 8th - Sat 23rd Daily: 7.30, plus 2.30 Sats  
See review at www.dailyinfo.co.uk

Moser Theatre, Wadham 277900  
**THE VAGINA MONOLOGUES** Fri 8th & Sat 9th : 7.30  
Eve Ensler's smash. Elsinore Theatre Company for  
V-day (www.v-day.org) See review at www.dailyinfo.co.uk

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**FREVD**  
Fri 08 DJ MANEREE MUSIC & DANCING  
Sat 09 HOT SPRING HEALERS BLUES  
Sun 10 PIANIST (2-4pm) then VIVA SALSA! from 6PM PIANO  
Mon 11 NEIL MASON (10pm-12) CLASSICAL  
Tue 12 RICHARD MOLLER (10pm-12) GUITAR PIANO  
Wed 13 LOS HOMBRES LATIN GUITARS  
Thu 14 KARL DEMATA BLUES GUITAR  
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## THE VAGINA MONOLOGUES

MOSER THEATRE, WADHAM  
UNTIL SATURDAY 9TH MARCH

I went along to The Vagina Monologues with a male friend who assured me he  
would be wearing his embarrassment-proof socks. I even prepared myself for  
some level of shock (English feminist that I am). Little did I expect to experience  
a gamut of all emotions bar embarrassment when faced with the frank individual  
stories of real women about their most private of parts.

The Vagina Monologues were inspired by award-winning American playwright Eve  
Ensler's interviews with numerous women from around the world, of ages from  
6 to 75. The things they say are surprising, amazing, beautiful, heart-rending,  
appalling, inspiring - and they all revolve around their c\*\*s (a word 'reclaimed'  
in the show). It may go without saying, but if you are offended by explicit lan-  
guage, this is not the show for you! On the other hand, if you know someone  
whose perspective really needs altering, it is probably a good idea to take them  
along..

A little apprehensive about seeing the Broadway smash performed by amateurs  
in a college theatre, I could not have been more impressed by the fantastic Elsi-  
nore Theatre Company. Amateurs they are not, despite the fact that, yes, they  
are all current students (none of them of drama). The company was only estab-  
lished at the end of 2001, but the quality of this, their first production, suggests  
that the next - Picasso at the Lapin Agile, at OFS in Trinity term 2002 - will be  
a cracker.

Both men and women will learn a lot here. For example, were you aware of the  
following Vagina Fact: there are 8,000 nerve endings in the clitoris - twice as  
many as there are in the penis? Make what you will of that - and then think for  
a minute about female genital mutilation. That's the kind of impact this show  
has.

In answer to one wonderful question in the show (you'll understand once you've  
seen it), namely: "are Bobs born, or are they made?", I would say from my  
modest experience that it is probably a bit of both. By taking more interest  
in themselves, and learning to love what they find out, women can help create  
Bobs (and Bobettes!) too. Seeing this play will give women a bit of assistance  
in these tasks. The Monologues deserve a packed house every night, and if the  
first night was anything to go on, they will get it. Get your tickets now.

Su Jordan, 05.02.02

The Vagina Monologues are performed each year as the centrepiece of V-Day (February  
14th and thereafter), a worldwide initiative to raise money through creative activities  
for groups campaigning for an end to violence against women, and caring for women  
after abuse. You support a good cause by going to every V-Day event - all profits from  
this performance are going to Oxford's Rape Crisis Centre, and the women and children  
of Afghanistan. (Read more about V-Day at www.v-day.org.)

### GIGS

DJ MAN FREE / Funkaholics Anonymous / 11pm-2am /  
Freud's, Walton Street; Tel: 311171  
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(Interviews will be held on Tuesday 26th March 2002)

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EVENTS GUIDE	553
THEATRE GUIDE	488
CALENDAR	431

### KRAPP'S LAST TAPE

BURTON TAYLOR - TO SATURDAY 9TH MARCH

'Krapp's Last Tape', a one-act play written in English in 1958, shows Samuel Beckett making  
use of the tape-recorder to demonstrate the elusive nature of human character. A command-  
ing performance was given by Peter Harness in the lead, and indeed only role, who has also in  
recent years given similarly strong performances in 'Who's Afraid of Virginia Woolf?' and in  
'Broken Glass'. The play is a one-man show, the only other character being Krapp's former  
39 year-old self, a voice coming from the tape recorder on which, over the years, Krapp has  
recorded his life as he perceives it.

The play opens dramatically with Krapp, almost ape-like, seated next to his desk, masticat-  
ing in what would be silence but for the curse of mobile phone sounds from the audience.  
He is in the corner of the small room, which is the theatre, with the audience forming the  
other two sides of the square, hemming him in where he sits. This one scene gives a short  
but immensely telling glimpse into the present and former life of Krapp and also a poignant  
demonstration of the mutability of mankind. Krapp, who has made a habit of making  
tapes detailing the events of each year of his life, is 69 and decides (perhaps for the round-  
ness of the number or perhaps for the sake of a particular memory) to hear the tape he made  
thirty years ago on his 39th birthday. This was a crucial year in his life, the year in which  
he discarded love and happiness in the form of a girl, and took up with his 'magnum opus'  
instead, which proved unfaithful in the end.

But the man who speaks back to him from the spool, although clearly well-known to Krapp  
in terms of what he speaks of, is also a stranger - Krapp cannot relate to him, even having  
to look up one of the words his former self has used. When later making the tape for his  
69th year he curses his former self as he cannot understand him. The question produced by  
Beckett on a larger, human scale is that if thirty years makes us strangers to ourselves, does  
one year too? Does one hour? Are we strangers from minute to minute? Because Krapp has  
recorded his life in such a way, he is not able to use the usual human trick of re-writing his  
own history and thus justify his past; he cannot place a satisfying pattern on events.

The despair and resignation of Krapp is brought home brilliantly by Peter Harness, one of  
the best actors I have seen on the Oxford circuit, as he desultorily consumes bananas and  
drinks, things he has thirty years before resolved no longer to do. Would he want back those  
past years or not? Would anyone? Krapp's act of throwing down a banana skin then slipping  
on it near the beginning is perhaps a very cynical comment by Beckett on a human's unrelent-  
ing fulfillment of clichés. An excellent play well performed, well-worth seeing.

Alison Ireland 05.03.02