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Next issue Fri 15th June
Deadline 10am, Thur 14th June

THURSDAY 14TH JUNE 2001 (8TH WEEK)

TODAY

MAGDALEN COLLEGE. CELEBRATION of Corpus Christi (day of thanksgiving for the Eucharist). Sung by the College Choir, in Cloisters (if dry; in Chapel if wet) service concludes with Benediction of the Blessed Sacrament. Palestrina, Missa Aeterna Christi Munera; Tallis, O Sacrum Convivium; Fauré, Tantum Ergo. All welcome. 6.00pm.

THE OXFORD ENGLISH Dictionary Forum. Thursday 14 June. 'An electronic corpus of Tyneside English.' Speaker: Dr Joan Beal, University of Sheffield, 5pm at Rewley House, Wellington Square.

CONCERTS

Thursday 14th June

A VICTORIAN EVENING / Favourite Victorian songs and music. £5 towards charity includes refreshments. / 7.30pm / Stevenston Village Hall

TUITION OFFERED

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GIGS + NIGHTLIFE

Thursday 14th June

PANIC / Indie/alternative club night. £4/£3 before 11pm / 10pm-2am / Club Latino, The Plain Roundabout

KOOLER ALTERNATIVE MUSIC CLUB / Hip Slinky, Cooper, 100mgs, Reagan. £5/4 / 8-2am / Backroom @ The Bully, 162 Cowley Road; Tel: 244516, Fax: 202457, Email: info@thebully.f9.co.uk

LOS HOMBRES / Latin Guitars / 11pm-2am / Freud's, Walton Street; Tel: 311171, Fax: 311171

CHRISTIAN BREWER / Jazz sax. £4/£2.50 concs. / Doors 8.15pm, Music 9pm. / The Spin@The Wheat-sheaf, Wheat-sheaf Alley, 129 High Street; Tel: 243276

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MEETINGS

Thursday 14th June

OXFORD ARTHURIAN SOCIETY / Lady of Shallot Punting / 6pm / Hertford College, Cattle St; Tel: 279400

THE ARCHAEOLOGY OF QUMRAN / With Professor Jodi Magness / 8pm / Oxford Jewish Centre, Richmond Rd

THIS HOUSE WOULD RATHER BE NASTY THAN NICE / Pro: 'Nasty' Nick Bateman, John Trotman. Con: Thea Rogers / 8.30pm, emergency debate 7.45pm / Oxford Union, Frewin Court

THE OED FORUM: AN ELECTRONIC CORPUS OF TYNESIDE ENGLISH. / Speaker: Dr Joan Beal, University of Sheffield, / 5pm / Rewley House, 1, Wellington Square; Tel: 270380

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EXHIBITIONS

UNSEEN TREASURES / Previously undiscovered old master drawings. Ends 22nd July. / Christ Church Picture Gallery, Christ Church (entrance via Canterbury Gate / Oriol Square) Opening times: Mon-Sat 10.30-1.00, 2.00-4.30. Sun 2.00-4.30 / Tel: 276172, Fax: 202429

JULES FLANDRIN(1871-1947): THE OTHER FIN DE SIECLE / First British showing for forgotten innovator. Ends 24th June / Ashmolean Museum, Beaumont Street. Opening times: Tues-Sat 10am-5pm, Sun 12pm-5pm. Tel: 278000, Fax: 278018

OPEN CITY: STREET PHOTOGRAPHS 1950-2000 / Artists include Robert Frank, Roy DeCarava, Richard Avedon, Terence Donovan, Jeff Wall and Wolfgang Tillmans. Ends 15th July. / Museum of Modern Art, 30 Pembroke Street.

STEVE HURST AND GEORGE LITTLE / Ends 17th June. / Christ Church Picture Gallery, Christ Church (entrance via Canterbury Gate / Oriol Square)

'EXPRESSIONS DE LA 8ÈME NOTE' / Portraits by Claude-France / Please call for times. / Maison Francaise, Norham Rd, Oxford, OX2 6SE; Tel: 274220, Fax: 274225, Email: maison@sable.ox.ac.uk

KNOTS AND CROSSES / Early Anglo-Saxon art and coinage. Ends 9th Sept / Ashmolean Museum, Beaumont Street.

THE SURVIVAL OF ANTIQUITY IN OXFORD MANUSCRIPTS / Greek and Latin texts / Free / 9.30-4.45 / Bodleian Library Exhibition Room, Old Schools Quadrangle, Broad Street; Tel: 277213

RUSSIAN DRAWINGS / Artists who worked for the ballet in the early 20th century. Ends 24th June / Ashmolean Museum, Beaumont Street.

ANIMALS EAST & WEST / From the Rare Book and Oriental collections / Free / 9.30-4.45 / Bodleian Library Exhibition Room, Old Schools Quadrangle, Broad Street; Tel: 277213

STANLEY SPENCER DRAWINGS (1908-1956) / Ends 24th June / Pierpont Fine Art, 1 Folly Bridge; Tel: 798833, Email: kate@pierpontfineart.co.uk

A STITCH IN TIME: MEDIEVAL ISLAMIC EMBROIDERIES FROM EGYPT / Ends 22nd July / Ashmolean Museum, Beaumont Street.

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Holywell Music Room
Saturday 16th June 8pm

Tickets £7 (£5) from Oxford Playhouse (01865-798600) or on door.

THEATRICAL NEEDS

PRODUCTION TEAM (PRODUCER, Production Manager, Marketing Manager, Stage Manager, Designer) wanted for OU G&S Society Production of Princess Ida (Hilary 2002) to bid for OFS slot. Contact alison.kinder@exeter.ox.ac.uk ASAP

SERVICES OFFERED

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REVIEW: THEATRE

Sleeping Around, by Paines Plough
Burton Taylor Theatre until Saturday 16th

Sleeping Around is a very ambitious project to stage in the small BT, taking over both the early and late slots (with an interval). The intensive closeness of the seating which is a feature of the BT, lends itself well to the two-person interaction in *Sleeping Around* and it is a credit to the writing as well as to the acting of the leads, Richard Hough and Gwyneth Glyn Evans, that the production holds its audience's attention for the whole duration.

The play is set in a present-day city and takes place over a long weekend from Friday night to early Monday morning. The play sub-divides into 12 scenes, with each scene carrying over one of the characters from the last. Each of the scenes explores different sexual relationships, showing in each a dominant and a dependent. The themes are as diverse as virgin sex, adultery, sexual psychology and AIDS. The portrayal of the different characters by the two leads is impressive, and benefits from the excellent direction by Hannah Mackay, whose insular set and spatial direction lends intensity to the performance.

The script is pacy, despite its length, and the play's interrelatedness gives it an inherent fluidity which holds it together. The only criticism to be made of the play is that it fails to delve deeply enough within any of the themes, and comes up short in places such as the AIDS dialogue; it is difficult to empathise with the AIDS sufferer, whose character is only superficially developed. This is not a fault of the direction or acting, but inherent in the project of producing a play encompassing such wide-ranging themes. *Sleeping Around* is sometimes disturbing in its lucid portrayal of copulation; though even here, where it has the greatest potential to degenerate, the rapport between Hough and Glyn Evans is unsettling rather than cringe-worthy.

Sleeping Around is one of the best plays the BT has seen this term, and though it occupies the unpopular 8th week slot, it is too exciting a production to be overlooked.

Sherrée Halliwell, 12 / 6 / 01



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JOBS

SALES LEDGER/CREDIT Controller needed to take responsibility for all aspects of sales ledger. 25 hours p.w. hours to suit, weekdays only. Must be experienced but no formal qualifications necessary. Good rate of pay. Email CV, details of salary expectation and preferred hours of work to Meryl Brooks at mb@ts.com

SWITZERLAND. FRIENDLY ANGLO-DUTCH family need Au Pair August/September. 22 plus. Driver essential. References. Tel 0041 218 251 569 willem.kell@bluewin.ch

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REVIEW: THEATRE

Oleanna, by David Mamet
Old Fire Station until Saturday 16th

Oleanna is a captivating production. Focusing upon John (John Washington), a professor, and Carol (Jill Crawford), his student, and with all the action set in his study, there is much potential for *Oleanna* to be horribly dull. Shoshannah Production, however, has produced a show so technically and creatively strong that the themes of Mamet's writing can shine through. This is a highly admirable piece of theatre.

The play opens with a rather overwhelmed Carol attempting to speak to John, her tutor, about her academic work. From the outset Crawford is excellent, chewing nervously on her nails, giving us the perfect sense of the imbalance of power inherent in this student-teacher relationship. Washington too is just right, and, as Mamet seemed to intend, we never quite know whether to sympathise or despise. There is perhaps a little too much stammering and sighing in the first section of dialogue, which begins to get a little like a particularly annoying Woody Allen film. Yet as both warm to their roles their characters swiftly develop, holding the audience's attention.

It is in the little touches that the skill of *Oleanna*'s two directors, Ben Morgan and Sam Freedman, becomes apparent. With subtly played irony, John hovers just a little too close to Carol as she speaks of "exploitation in the teaching process"; his hand lingers just a little too long on hers as he passes her a cup of coffee. Such detail complements the skilful acting well, and allows the audience to think about the messages of the play - and think you will.

Oleanna has much to say about many things, and no matter how clichéd it has much to say about humanity. It is John's early

failure to listen to Carol's 'dark secret' which seems to spark off her change of character. 'I don't want revenge,' she insists as the play draws to its conclusion. 'I want understanding.' As Morgan notes in the programme, 'the characters' dexterity with their different modes of speech is the source of their powers', and their growing conflict comes as Carol learns to express herself with ever more force and lucidity. 'I'm not wrong' she shouts, 'you are wrong!' As the posters say, whoever you side with, you'll be wrong. But why does anyone have to be wrong? This is far from 'easy entertainment', yet whilst the audience will leave with many more questions than they arrived with this is surely only further demonstration of the skill with which this group has developed this difficult yet rewarding production. Don't miss it.

Rebecca Smith, 12 / 6 / 01



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