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THURSDAY 24TH JANUARY 2002 (SECOND WEEK)

SILENCE by HAROLD PINTER

Burton Taylor Theatre to Saturday 26th

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Silence is a Beckettian portrayal of the aftermath

and memories of an affair, the three protagonists

sitting, separately, on a near empty stage. A difficult

play to perform, with sparse stage directions leaving

the actors bare to the audience, was handled

with skill and maturity by director Andrew Lev-

eson. The stage was sectioned into 3 cell-like

spaces by way of a lightbulb above each

chair. Each of the actors used the space well

and Hedley Twidle as Rumsey, in particular,

commanded attention for his lyrical musings.

Hannah Croft's Ellen played the rare moments of

enthusiasm and youth well, although at times this

liveliness continued into the more introspective

monologues. Andrew Millington as Bates dealt

well with the gritty character, with perhaps a little

too much reliance on the (ever important) pauses.

The rare moments of interaction were awkward, as

the solitude built up was not contrasted with the

contact. In a play where the silence is as important

as the words spoken, the pauses were, at times,

overemphasised. This is a play of communication

- both what is said and what is left unsaid and the

minimalist nature of the script may lead actors to

over-compensate with facial and physical expres-

sions that jar with the all important silence. This,

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however, was a minor problem with an otherwise

good production. The lighting, built up throughout the

performance to cast a shadow behind each actor

echoed the increasing agitation of the characters.

The action, played out in words, is at first in mono-

logue, with gradual overlaps building into a hope-

less repetition and exploration without conclusion.

This was a brave attempt at a play, made all the

more difficult by the intimacy of the Burton Taylor

venue, which meant that every movement and

expression was obvious. Gestures which, in a

larger venue, might be subtle, are accentuated

by closeness of performance and audience. The

lighting was faultless

the direction showed

understanding of the

build up of the play and

the acting had moments

of excellence. It is

well worth taking 45

minutes to see this

thoughtful production of

Silence while it is being

performed in the BT.

Robertson Foley 23/01/02

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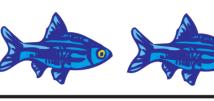
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Notre Dame / 5pm / Examination Schools, High St RIKKY ROOKSBY / Discusses his new book Inside Classic Rock Tracks / 7pm / Borders bookshop, 9, Magdalen St. Oxford: Tel: 203901

SEMINAR SERIES: 'BRITAIN AND THE WAR WITH NAPOLEON' 'COBBETT AND THE FRENCH 1789-1815' / John STEVENSON, Worcester College, Oxford / 2:15pm / Maison Française, Norham Rd, Oxford; Tel: 274220, Email: maison@sable.ox.ac.uk

THIS HOUSE BELIEVES WAR CRIMES TRIALS ARE A VICTOR'S JUSTICE. / Pro: William Clegg QC, Peter Tatchell. Opp: Geoffrey Robertson QC, Lord Janner / 8.30 pm / Oxford Union, Frewin Court

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review: hansel and gretel

the old fire station to january 26th

No cosy, pantomime fare here; Hannah Madsen's Hansel and Gretel is happy with the darkness of the Brothers Grimm fairy tale, where cannibalism and infanticide snuggle up beside cuddly animals and loving sisters. Not that this makes it unsuitable

for children; the two six-year-olds in the row in front of me thought it was a riot. Like any good fairy tale, it's stuffed with scares as well as laughs and delights; from the walk in, running a gauntlet of growling, masked, monstrous animals, to the final explosion of bubbles, gold and rose-scented smoke, this play steps easily from laugh to gasp to boggling wonder, spiking the familiar story of ineffectual fathers, scheming step-mothers, and hapless children with a cockeyed, acid-tinged strangeness.

After a guest-star introduction by Dudley Sutton (who?), the story tunes in, accompanied by Jack White's original music, which started out sounding like a music box tuned by a drunk before defiantly getting stranger. Beneath the fairy-light stars, the actors prove they're funnier and more interesting

than the lights, staging, and the cake handed out at the interval (all excellent). Little Hansel (ludicrously bluff Simon Ross) hangs out with woodland spirits between hugs and tears, while Gretel (cheerfully brutal and wide-eyed

> Kate Fowler) tries to talk their bad luck to death. The animals whirl around them, dressing and redressing the willow-withy and paper set in a giddying round of stamping, flailing and random acts of construction. Look out also for evil birds, sinister lullabies, a very odd tea party, several recipes for cooking children, nasty Marlene the glamorous witch, and gingerbread for everyone.

The performance feels like a summer festival show unaccountably gone astray in Oxford in

January, or a strange child's play that's grown up very big and clever. Caution: contains strobe lights and may also contain nuts.

The first brother sets his hot dog in his lap, unfolds the

paper wrapper, looks at his hot dog for a moment, and

He then turns to his brother and says, "What part of the

Jeremy Dennis 23/01/02

suddenly wraps it back up.

dog did you get?

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As they stroll down the beach, taking in all the newness of America, they see a very large billboard that reads: 'HOT DOGS," with a big arrow pointing down to a little hot dog stand. Being hungry and seeing that having an American hot dog would be something new, they decide to try one. So they order two hot dogs and sit on a nearby bench to enjoy another piece of Americana.

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ON THIS DAY IN.....1885

John Lee ('the man they couldn't hang') survived three attempts to hang him at Exeter Prison, as the trap failed to open.

REVIEW: THEATRE

BASH by NEIL LABUTE

Burton-Taylor Theatre,

'Bash' is a evening of three half-hour plays with thematic and stylistic links. All take the form of monologues, the first and third are simply one person talking to an unseen listener, the secon has no particular setting and consists of a couple's interlinked but separate recollections. All three share an informal, conversational style, but with a gradually darkening, confessional tone spiked with occasional humour.

The first piece is delivered by a distressed businessman with a dark secret, played by Sam Trounce. The second is a tale of innocence lost told by a couple, Hannah Murrayand J. Van Tulleken. The staging here is particularly effective, as they interact physically but their stories diverge, and a sense of repressed menace gradually builds. The third is a statement from a woman (Cat Ward, in the night's strongest performance) about the man who used to teach her, and her ambiguous feelings towards him.

The three demonstrated similar strengths and weaknesses. The acting was universally excellent, if rather too prone to histr onic shouting at times. The use of effects occasio ally highlighted this problem. The lighting was used effectively in the second piece, fitting the changing scenes and more dream-like, placeless feel rather well. The other two monologues used light to signify changes not of setting but of mood or emotional intensity. However, with these transitions being more than adequately conveyed by script and actor, this heavy-handed underscoring served only to detract from the performances. The sound, too, was of mixed value, subtly haunting in the final piece, somewhat arbitrary and distracting in the first.

The scripts and acting were more than enough to brush these complaints aside, however, and the result was an unsettling, thought-provoking production showcasing real talent

Alex Williams 22/01/02

CINEMA

To Thursday 24th January Odeon George St 0870 5050007 HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) Thur: 12.30, 4.15, 8.15

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Vinnie Jones is.

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BLACK HAWK DOWN(18) Thurs: 12.45, 4.30, 8.0 'True story' of an American military engagement in Soma

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