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Next issue: Thurs 21st November
Deadline: 10am, Weds 20th November



Weds 20th NOVEMBER 2002 (Week 6)

COMING

OUP CHOIR. Beethoven: Mass in C; Berlioz: L'Enfance du Christ (parts 2 & 3); Tickets: £9/£7 (concessions). Keble College Chapel, Saturday 23rd November, 7.30pm.

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GETTING ON.....HOW TO LOOK COOL AND AVOID MAKING BLUNDERS AT UNIVERSITY... LEARN THE FACTS OF LIFE.....

FRANKLY WILFRED, I'M COMPLETELY AT A LOSS TO EXPLAIN IT... AT HOME WHEN I LEAVE THE KITCHEN LIKE A BOMB SITE OVERNIGHT, IT'S ALL TIED UP WHEN I COME DOWN THE NEXT MORNING... THAT HASN'T HAPPENED SINCE I'VE BEEN LIVING ON MY OWN.

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GIGS

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CINEMA
Until Thurs 21st

Ultimate Picture Palace 245288 THE GURU(15) Wed & Thu: 7.30
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BAISE MOI(18) Wed & Thu: 9.30
Revenge rampage shocker.

Odeon George Street 0870 5050007
28 DAYS LATER (18) Daily: 2.00, 6.00, 9.00 (WA)
Clever British horror as rage-making virus escapes lab.
See review at www.dailyinfo.co.uk

SIGNS (12A) Wed: 1.00, 3.30, 6.00, 8.45 Thu: 1.00
Are aliens coming? See review at www.dailyinfo.co.uk

MR DEEDS (12A) Daily: 1.15, 3.45, 6.15, 8.15, 9.15
Winona Ryder & Adam Sandler in romantic comedy

HARRY POTTER AND THE CHAMBER OF SECRETS (PG)
Daily: 12.30, 1.30, 4.15, 5.00, 8.00, 8.30
Part two of seven...

DIE ANOTHER DAY (12A) Wed & Thu: 11.15, 11.45, 2.15, 2.45, 5.15, 5.45, 8.15, 8.45
The New James Bond. See review above right

ODEON SENIOR SCREEN: THE DISH (12A)
Wed: 10.45. Over 55s only!
Aussies and the moon landing.

Odeon Magdalen Street 0870 5050007
Wed & Thu: 1.45, 4.45, 8.00
007 with adrenalin junkies. See review at www.dailyinfo.co.uk

HARRY POTTER AND THE CHAMBER OF SECRETS (PG)
Daily: 12.00, 3.45, 7.30
Part two of seven... will she write them all?

Phoenix Picture House 512526
BOWLING FOR COLUMBINE (15) Weds: 2.00, 4.20, 6.40, 9.10 Thu: 11.30pm
Award-winning documentary on violence within US culture.

RABBIT-PROOF FENCE (PG)
Daily: 2.45, 4.45, 6.45, 8.45
Three aborigine girls escape back to their people. See review at www.dailyinfo.co.uk

MONTY PYTHON'S HOLY GRAIL (PG) Thu: 11.30
The Pythons romp through medieval England.

W/A = Wheelchair Access

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FILM REVIEW

ODEON 0870 50 50 007
www.odeon.co.uk slyactive

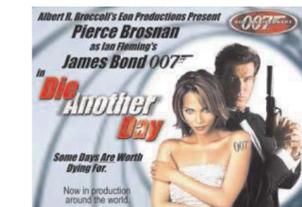
Die Another Day

Odeon George Street until 21st

At one point in 'Die Another Day', M (Judi Dench) says to Bond (Pierce Brosnan) 'While you were away, the world changed.' 'Not for me' replies Bond, before returning to what he does best: getting the gadgets, getting the girls, and getting the bad guys.

For like all the best Bond films, 'DAD' documents how little - and how much - the world has changed. It harks back nostalgically to a time when the United Kingdom exercised considerable influence over the rest of the world - and yet also catches up with the realpolitik of the present day. Its protagonist is a throw-back to a lost age of old-school chivalry and sexism - and yet he must contend with a new world where empowered women are no longer always his enemy. It repeats faithfully the many formulae established by its predecessors - and yet somehow makes these formulae seem up to date for a new audience, while showcasing the best state-of-the-art special effects that money can buy. In other words, the James Bond of 'DAD' is like an ice-bound dinosaur, thawed out to run riot through a whole new generation.

At first Bond seems to be in newer, darker territory. In the opening set-piece, Bond is shown, unusually, to fail rather than succeed in his mission. There is a further break from tradition in the credit sequence which follows, where the usual bevy of Bond beauties is intercut with alarming images of Bond being tortured. After a lengthy interment in North Korea, Bond re-emerges into a world where he is no longer wanted, but is nonetheless still needed. 'It's called the future, so get used to it', as Q (John Cleese) says.



Soon Bond is back on form, exchanging cheesy innuendo with Jinx (Halle Berry) and Miranda Frost (Rosamund Pike, a recent Oxford graduate), and embroiled in a plot involving conflict, diamonds, DNA replacement, and the mysterious 'Icarus Project', taking him from Hong Kong to Cuba to London to Iceland, and back to North Korea.

Although Ian Fleming's original Bond stories have long been exhausted by the movie series, screenwriters Neal Purvis and Robert Wade display a reverential and often witty grounding in Bond lore. Jinx is first seen emerging in a swimsuit from the waters, parodying Ursula Andress' entrance in 'Dr No'; before getting his new gadgets, Bond makes fun of Q's 'old relics' (including the jetpack from 'Thunderball'); there's a laser torture scene straight out of 'Goldfinger'; arch-nemesis Gustav Graves (Toby Stephens) says 'Diamonds are for everyone'; and in Cuba, Bond poses as a birdwatcher (Fleming named James Bond after an ornithologist).

Lee Tamahori's direction is pacy and assured, and he understands well that in a new world, you don't always have to teach an old dog new tricks. Great fun.

Anton Bitel 17.11.02

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drew" from Oxford, and reported to his family that he had been awarded "an extra vacation for taking a double first with the highest honours". In truth he had been ruscated (sent down) for deliberately getting into trouble in order to avoid being made to enter the Church. Instead, he became an explorer, often travelling disguised as a native in order to live among the people. From India he went on to Africa, where he discovered Lake Tanganyika, and searched for the Upper Nile (where, we are told, his face was transfixed by a spear from cheek to cheek).

Oscar Wilde, who came up in 1874, having taken his first degree at Dublin, was a brilliant, if erratic student. He loved Oxford, and was disappointed not to be offered a Fellowship at Magdalen. One of his tributes to Oxford appears in Lady Bracknell's line in 'The Importance of Being Earnest': "Untruthful! My nephew Algernon! Impossible! He is an Oxonian!"

Rumour has it that the Shelley Memorial was intended for his tomb, but the English Cemetery in Rome refused to accept it. Over the years the Memorial has been subjected to a number of indignities, including being painted orange, supplied with underpants, adorned with signposts, mummified in roller towels, surrounded by bottles with a notice reading "The Morning After"; or flooded, with goldfish to add verisimilitude. These are but a few shining examples of the inventiveness of Univ men (and women), and while some of them may be apocryphal, it is tactful to give them credence when in the presence of a member of the college.



Rebecca Smith, 18.11.02

OXFORD HISTORY

Undergraduates Famous & Infamous

- Beau Nash (Jesus College)** once rode naked on a cow for a bet ...
- Trinity College**
- Brasenose College** where the Hell Fire Club practised Black Magic
- Edward VII** and **Edward VIII** Both Kings were at Magdalen
- Wadham College** Sir Christopher Wren (Wadham) designed St Paul's Cathedral
- St Paul's Cathedral**
- Worcester College** The 19th century explorer Richard Burton had the biggest moustache in the University
- University College** Percy Shelley, 19th century poet was sent down for publishing book on Atheism
- Magdalen College** The eccentric Oscar Wilde took his pet lobster for walks
- Richard Lovelace** poet, 1634 The Queen gave him an M.A. because he "greatly enhanced the beauty of Oxford"
- Pembroke College** Samuel Johnson 1728, refused to pay a twopenny fine for missing a lecture saying it wasn't worth a penny
- Beau Brummel** Oriel College "The Prince of Elegance"
- Shelley Memorial**

Richard Lovelace was a Cavalier, who joined the Royalist forces in Oxford in 1645-6. It was he, who gave us the lines: "Stone walls do not a prison make, Nor iron bars a cage." They gain credibility when one discovers they were written while in prison.

Technically, Christopher Wren was a fellow-commoner at Wadham - that is a student of superior birth who paid extra for High Table privileges. He went on to be a Fellow of All Souls. He designed the Sheldonian Theatre in the 1660s, and the upper half of Tom Tower, Christ Church, in 1681-2.

Beau Nash and Beau Brummel were regency dandies.

In Samuel Johnson's time at Pembroke, servants were sent regularly to knock on students' doors, to check that they were inside, working. If there was no answer, their absence was reported to the Master. This so infuriated Johnson that he refused to admit to his presence even when he was in, and he frequently got into trouble over this. He was not an assiduous student, and used to cross the road to Christ Church to borrow a friend's lecture notes. He had to discontinue this habit when his shoes became so worn that the Christ Church men laughed at him. Unable to afford to replace them, he nevertheless threw away in a fury a pair of new shoes left outside his door by an anonymous donor. Johnson left Oxford after about a year, but like many people who have not stayed long enough to obtain a degree, he took a great delight in the place in later life, and loved showing people around.

Sir Richard Burton (nothing to do with the actor) came up to Trinity College in 1840, but stayed only five terms, during which time he resisted all efforts to persuade him to trim his moustache. He "with-

easy to see why both Trina and Whizzer share such a love for this husky-voiced, twinkly-eyed bastard. Chantelle Staynings as Trina is simply astounding, providing comedy and raw emotion by turns. Utterly believable as the confused wife just trying to be the girl her mother thought she would be, she shines on stage whenever she appears. Mark Schaan as the pretty-boy Whizzer (all puns aside) handles his difficult part with great sensitivity; similarly, Ronan Busfield's portrayal of Jason (the son), with his eventual acceptance of, and affection for, his father's boyfriend, is to be commended.

Staged in the all-new O'Reilly Theatre, this show is well worth seeing. Unlike pretty much anything Oxford has seen, (and receiving its first British amateur outing), Falsettos is a fast-paced musical for the modern world. While the comedy elements are intrinsic to this show, so too are the more touching, with songs such as 'I Never Wanted to Love You', and the four-part delight of 'Unlikely Lovers' (including Amy Matthews and Alexa-Maria Rathbone as the very talented lesbians). Whilst it would spoil things to reveal too much, suffice it to say that the powerful and heart-rending climax may well move you to tears.

Suffering a bit from first night jitters, and perhaps an overly-exuberant use of the new lighting, this is a show which can only get better. Go and see it. Possibly twice.

AUDITIONS

AUDITIONS: 'BENT' BY MARTIN SHERMAN, OFS, HT4. Morley Fletcher Room, Worcester College, 4-7pm, Weds 20th November. Nine strong male parts in interesting, challenging and moving play, set in Hitler's Germany.

3 more on www.dailyinfo.co.uk!

THEATRE
Until Thurs 21st

Oxford Playhouse 305305
AFTER THE DANCE Wed 19th - Sat 23rd: 7.30pm
Fri: 8pm, Thu & Sat Mats: 2.30pm, £8.50-£21.50

The Apollo Oxford 0870 6063500
THE ROCKY HORROR SHOW Mon 18th - Sat 23rd
Mon - Thu: 8pm Fri & Sat: 6pm, 8.45pm
30th anniversary tour. £11.50-£24.50

Old Fire Station Theatre 297170
SHOPPING AND FING** Tue 19th - Sat 23rd: 7.30
Sat mat: 2.30

A corrosive look at our disposable world
Burton Taylor Theatre 305350

DIDO AND AENEAS Tue 19th - Sat 23rd: 9.30pm
Purcell's operatic tragedy / £5/ £4

THE ACCIDENTAL DEATH OF AN ANARCHIST
Tue 19th - Sat 23rd: 7.30pm

CANCELLED
Keble College 272727

FALSETTOS Mon 18 - Sat 23. Daily: 7.30
From the people who brought you 'The Vagina Monologues' and 'Picasso and the Lapin Agile'... See review, right

MEETINGS / LECTURES

PUBLICIZE YOUR SOCIETY HERE! Put YOUR meetings or lectures up - immediately, any time and free - at www.dailyinfo.co.uk. Queries to dailyinfo@dailyinfo.co.uk

WHY DOES JESUS' BIRTH MATTER? / Discussion group led by Revd Dr. Harriet Harris / University Church of St. Mary, Old Library, Radcliffe Sq, entrance / 7pm supper (charge), 7.30pm talk, 8pm discussion

WEDNESDAY WELCOME / Drinks, papers, listening, chatting. Meet friendly, caring folk. / St. Columba's Church / Wed: 10.30am / Web: www.stc-cumnor.org.uk / Email: pattilyoliver@ineone.net

OVEREATERS ANONYMOUS / Weekly 12 Step meeting for anyone with an eating disorder. / 7.30pm - 8.30pm / West Oxford Community Centre, Botley Road

OXFORD GEMELAN SOCIETY / Play the enchanting bronze orchestra of Javal Beginners welcome / Balfour Building, 60, Banbury Road, Oxford. Contact: Martyn Bull 01235 815470 or Pete Smith 01865 510815 / 6pm Balfour Building, 60 Banbury Road, Oxford / Wed: 6pm / Email: martyn.bull@rl.ac.uk

OXFORD ORNITHOLOGICAL SOCIETY: TOUCANS AND TIGERS / A talk by Mike Mocker. Details: David Hawkins 01993 880027. All welcome / 7.45pm / Maison Francaise, Norham Rd. Oxford. 02 65E; Tel: 274220, Fax: 274225, Email: maison@herald.ox.ac.uk

THE EAST EUROPEAN GHETTOS IN THE CONTEXT OF THE EXTERMINATION OF THE JEWS / Prof. Gustavo Corni. David Patterson Seminar. All welcome / 8pm Light buffet from 7pm / Yarrnton Manor, Yarrnton, Oxford OX5 1PY; Tel: 377946, Fax: 375079, Email: graham.laer@qochs.ac.uk

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UNDERSTANDING HUMAN PAIN / Oxford Vegetarians host Dr Irene Tracey (Ox. Un. Dept. of Human Anatomy & Genetics) discussing animal-free brain study techniques. £5/£3 (includes veggie buffet) / 7pm / Friends' Meeting House, 43 St Giles

THEATRE REVIEW



FALSETTOS
O'Reilly Theatre, Keble College
Until Saturday 23 November

Falsettos, to put it mildly, is an utter gorgosity of a musical triumph. Following the story of Trina, her psychiatrist, her husband, her husband's boyfriend and her oh-so-pubescent son, this camp and spangly Jewish-based musical is not only fun but, surprisingly, highly realistic.

Superlatives aside, this is the tale of a modern family trying to retain a settled and harmonious life, despite the realization of Marvin that he is gay, and in love with a man called Whizzer. Marvin and Trina have divorced, and their almost-Bar Mitzvah'd son Jason is having to deal with the fallout of the fact that 'My father's a homo...' Oh, and his mother's about to marry the psychiatrist - one of Marvin's closest friends. To add to the h