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Next issue: Thursday 13th February Issue No. 7356 Deadline: 10am, Wednesday 12th February

Wed 12th FEBRUARY 2003 (4th Week)

COMING

Oxford Amnesty Lectures 2003 present

David Harvey

Author of Social Justice and the City and The Urban Experience.

Wed 12 February, Sheldonian Theatre, 5.30pm Tickets on door £6 (£4 conc) Season tickets £36 (£24)

All proceeds to Amnesty International

BLACKWELL'S ARE PLEASED to present a rare opportunity to hear one of America's leading academics, Prof. Daniel Dennett, discussing his new book, 'Freedom Evolves', on Tuesday 18th February at 6pm in the Holywell Music Rooms, Holywell Street, Oxford. Tickets (£1) are available from Customer Services, 50 Broad Street, Oxford (01865) 333623

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CINEMA Until Thurs 13th February

Phoenix Picture House 512526

THE PIANIST (15) Wed & Thu: 4.00, 8.45 A Jewish pianist's tale of survival through WWII. See review at www.dailyinfo.co.uk

THE GOOD GIRL (15) Wed & Thu: 6.45 Small-town girl Jennifer Aniston is... or is she? See review at www.dailyinfo.co.uk

L.I.E. (18) Wed: 3.00, 7.00 Thu: 5.00, 11.20 15-yr-old boy from Long Island leads a double life

PERFUME DE VIOLETTAS (15) Wed: 1.00, 5.00 Thu: 1.00, 7.00 Rape affects the friendship of 2 girls in Mexico.

IRREVERSIBLE (18) Wed & Thu: 9.10 Contains scenes of graphic violence which some viewers may find disturbing. See review at www.dailyinfo.co.uk

CITY OF GOD (18) Wed & Thu: 1.30 Story of the slums of Rio de Janeiro. See review at www.dailyinfo.co.uk

TWELVE MONKEYS (15) Thu: 11.15pm Willis & Pitt in Terry Gilliam's time-travel, mental illness, murderous virus rollercoaster

Ultimate Picture Palace 245288

BOWLING FOR COLUMBINE (15) Wed & Thu: 9.15 Michael Moore dismantles the US culture of fear.

ALL OR NOTHING (18) Wed & Thu: 6.45 Mike Leigh's latest. See review at www.dailyinfo.co.uk

Odeon Magdalen Street 0870 5050007

CATCH ME IF YOU CAN (12A) Daily: 1.15, 4.45, 8.15 Hanks, DiCaprio, Walken & Sheen in true story of a successful conman. See review at www.dailyinfo.co.uk

TWO WEEKS' NOTICE (12A) Daily: 12.30, 3.15, 6.00, 8.45 Sandra Bullock & Hugh Grant in 'stuffy-you, Boss!' flick

THE WILD THORNBERRY MOVIE (U) Daily: 1.00, 3.30, 5.45 Eliza talks to animals and saves elephants in animated fantasy

ABOUT SCHMIDT (15) Daily (except Thurs): 8.15 Jack Nicholson & Kathy Bates in the tale of a failed man. See review at www.dailyinfo.co.uk

THE LORD OF THE RINGS: THE TWO TOWERS (12A) Thu: 7.45 Contains intense combat & fantasy horror. See review at www.dailyinfo.co.uk

Odeon George Street 0870 5050007

CHICAGO (12A) Daily: 11.30*, 2.15*, 5.45*, 8.30* Zellweger, Zeta-Jones & Gere do sex & violence, 1920s-style. See review at www.dailyinfo.co.uk

8 MILE (15) Daily: 12.15, 3.00, 6.00, 8.45 Eminem stars in biographical tale. See review at www.dailyinfo.co.uk

PUNCH DRUNK LOVE (15) Daily: 1.30, 4.00, 6.30, 9.00 Adam Sandler is violent eccentric in romantic comedy. See review at www.dailyinfo.co.uk

FINAL DESTINATION 2 (15) Daily: 2.00*, 4.30*, 7.00*, 9.15* 19-year-old must save her friends from evil marauding Death. See review, right

THE LORD OF THE RINGS: THE TWO TOWERS (12A) Wed: 11.45, 3.30, 7.30 Contains intense combat & fantasy horror. See review at www.dailyinfo.co.uk

Odeon Senior Screen: EAST IS EAST (15) Wed: 10.45am - Over 55s only! Anglo-asian family troubles in 1970s Salford. See review at www.dailyinfo.co.uk

SPECIAL ADVANCE PREVIEW: DAREDEVIL (15) Thu: 11.45, 2.45, 5.15, 8.00 Justice is blind. So is Ben Affleck.

*=Wheelchair access

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GIGS Wed 12th

OPEN MIC NIGHT / Mars Entertainments presents Delicious music. Free (band bookings call 07876 184623 / 07989 028522) / 9-11pm / The Old Tom, St Aldates

CATWEAZLE CLUB / Oxford's longest running acoustic performance club for musicians, poets, storytellers & performers. £3/£2. / 8.30pm / Northgate Hall, St Michael's St

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POISON FLOW / Live band plus DJs. £5 / 8pm-12am / Backroom @ The Bully, 162 Cowley Road; Tel: 244516, Fax: 202457

KARL DEMATA / Blues guitar / 11pm-2am / Freud's, Walton St; Tel: 311171

DELICATE AWOL / The Point Presents. £5 (incl. Trashed after for over 18s) / 7pm / The Zodiac, 190 Cowley Road; Tel: 420042

THEATRE Until Thurs 13th February

Old Fire Station Theatre 297170

BENT Tue 11 - Sat 15: 7.30pm Sat mat: 2.30pm Drama by Martin Sherman. 15+ age recommendation. First night discounts available

Burton Taylor Theatre 305350

BANG BANG, YOU'RE DEAD! Tue 11 - Sat 15: 9.30pm What do kids think as they shoot? Is it just a game? £5/£4

THE OXFORD REVUE PRESENTS: PIT STOP Tue 11 - Sat 15: 7.30pm 'Sketch thriller' from the swashbuckling comedy troupe. £5/£4

Oxford Playhouse 305305

PRESENT LAUGHTER Mon 10 - Sat 15: 7.30pm Sat mat: 2.30 Comedy by Noel Coward starring Rik Mayall

Pegasus Theatre 722851

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The Apollo Oxford 0870 6063500

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Keble College

THE SYMPOSIUM, BY PLATO Tue 11 - Sat 15: 7.30 Sat mat: 2.30 In the O'Reilly Theatre. £8/£6 from 305305

WHAT'S ON * ACCOMMODATION * JOBS

JOBS OFFERED

4 part-time teachers wanted / £20.15 ph Accountancy, Business Studies, Applied Maths, Pure Maths. (For University Foundation Courses / A Level equivalent) ESOL/EFL qualification in addition to degree in subject area would be a distinct advantage. Phone Aspect ILA, Oxford on 01865 515808

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THEATRE REVIEW

Present Laughter by Noel Coward at The Oxford Playhouse until Saturday 15th

In a single dramatic pause, laced with comedy and irony, Rik Mayall draws in the audience, almost a full house, in dramatic protest against the intellectual pretensions of London's frivolous upper-classes and theatrical circles, he defiantly asserts that people in the provinces can sometimes be more intelligent than in London. This (provincial) audience loves it. Then he takes a second glance again at the people of Oxford (not without their intellectual pretensions), and they join in self-deprecating laughter.



This gesture captures the spirit of the whole performance. Rik Mayall plays the central character, Garry Essendine, who shows autobiographical strains of the playwright, but Mayall's impeccable performance gives the character a life of his own. Essendine is a highly successful actor, but he lives his whole life as if he is on stage. He is affectionately endowed with a mocking awareness of the ridicule of his own self-consciousness and self-delusion, which he nevertheless takes extremely seriously. Mayall as Essendine is sympathetic and convincing, full of transparent dramatic gestures and comedy, concealing a great deal of loneliness and frustrations about his social world and duties. His performance produces hilarious and thought provoking effects throughout, making this 1930s play attractive drama, continually relevant to our lives.

Interest in extra-marital sex may be as mainstream now as it was risqué in the inter-war period, but the play demonstrates the issues are far from resolved. Essendine's relationship with his wife is equally fascinating for our times. He lives apart from his wife Liz, a writer and socialite in her own right. But it is their friendship and mutual tolerance of each other's behaviour, which proves the strongest relationship in the end.

The entire stage in taken up with Essendine's house, and reflects Essendine's theatrical life. The set is beautifully designed, and it sets a highlight of the production. His bedroom is the centre-piece from which Essendine frequently and dramatically exits. The furniture typifies the decadence of the period - chaises longues, plenty of drink on-hand - and the set is embellished with a liberal sprinkling of Daliesque paintings and props.

Rik Mayall is admirably supported by a high profile cast, which includes John Dougal (many RSC productions, Taggart, The Bill) and Sally Bretton, now known for her role as Donna in The Office. There is little need to promote this popular production with its star cast, only to confirm that Present Laughter on stage fully justifies its promise on paper. It is a pleasure to experience so much creative talent employed to its full potential.

Stephanie Kitchen 10/02/03

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MEETINGS/LECTURES

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Wed 12th

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

OXFORD GAMELAN SOCIETY / Play the enchanting bronze orchestra of Java! Beginners welcome / Ballour Building, 60, Banbury Road, Oxford. Contact: Martyn Bull 01235 815470 or Pete Smith 01865 510815 /6pm

ANTI WAR NETWORK / Groups and individuals meet to communicate, coordinate, share ideas / Blackfriars, St Giles / 7.30PM / Email: greening_paul@hotmail.com

TRUTH & LIBERAL CHRISTIANITY / Meal (charge), talk by Revd Prof John Barton & discussion / University Church of St. Mary the Virgin, High Street (Radcliffe Sq.) / 7pm, Old Library / Email: university.church@ox.ac.uk

OXFORD AMNESTY LECTURE SERIES: DIVIDED CITIES / Professor & author David Harvey. Tickets: 305305 / 5.30pm / Sheldonian Theatre, Broad Street; Tel: 305305

SLADE LECTURE / 'Pictor doctus or pictor vulgaris: tracing Rembrandt's thoughts on art. Prof. Ernst van de Wetering. Public lecture, part of the 'Reconstructing Rembrandt' series. / 5pm / Lecture Hall, Taylor Institution, St Giles, Oxford

THERAPY: PITFALLS & POTENTIAL / Michael Soth, Psychotherapist & Trainer. £10/evening, £50 for all six / Womens Institute (WI) Hall, North Hinksey Lane, Botley, West Oxford / 7.30pm - 10pm / Web: www.soth.co.uk / Email: michael@soth.co.uk

CINEMA REVIEW

The Hours Phoenix Picture House from Friday

In Virginia Woolf's novel 'Mrs Dalloway', as Clarissa Dalloway whiles away the hours preparing for a party, she remembers a passionate affair in her youth as well as a kiss she once exchanged with a female friend; meanwhile on the other side of town a poet who has survived the horrors of World War I succumbs to madness and kills himself.

Mrs Dalloway does not herself appear as a character in 'The Hours', directed by Stephen Daldry and adapted from Michael Cunningham's novel by David Hare. Yet she is nonetheless an important presence in the film - an invisible ghost who haunts the lives of three women from different times and places. The film spans a single day in the life, or life in a day, of each of the three women, all bisexual, all anxious, all reflective, all drowning in the pressures which others place upon them.

In Richmond, England 1923, Virginia Woolf (Nicole Kidman), confined to the country as a cure for her suicidal depression, whiles away the hours preparing a tea party for her sister Vanessa (Miranda Richardson), and planning her new novel, 'Mrs Dalloway'. At one point she thinks her protagonist will commit suicide, but later she changes her mind, resolving that a poet will die instead. She decides to return to her life in London. Eighteen years later, she kills herself.

In Los Angeles, 1951, pregnant housewife Laura Brown (Julianne Moore) whiles away the hours reading 'Mrs Dalloway', and making a cake with her young son, Richie for the birthday party of her husband (John C. Reilly). At one point Laura decides to commit suicide, but then she changes her mind.

Kidman (with a prosthetic nose designed perhaps to help us forget 'Days of Thunder'), Moore and Streep all give Oscar-winning performances, and are well supported by the rest of the cast. It is ambitious to set a single film in the Twenties, the Fifties and the Noughties, but Daldry has managed to make the period details convincing without ever letting them become distracting.

Give 'The Hours' a couple of your own, and you'll find enough joy and sadness to fill three lifetimes.

Anton Bittel 10/02/03

In New York City, 2001, Clarissa Vaughan (Meryl Streep) whiles away the hours preparing a party for Richard (Ed Harris), a gay poet and novelist with whom she had a passionate affair in her youth, and who has since then called her 'Mrs Dalloway'. His latest novel is a barely disguised fictionalisation of the lives of his friends and family, in which 'nothing happens, and then - whom! - she [Richard's mother] kills herself'. Although Richard has survived the horror of AIDS, he succumbs to madness and kills himself. Later that evening, the party cancelled, Clarissa meets Richard's mother and takes stock of her life.

In Daldry's skilful hands, these three lives are interwoven into an elliptical tapestry, overlapping and intruding upon one another with great subtlety. How rare it is to see a film that assumes a modicum of intelligence in its viewers. The themes it explores are life and death, love and loss, and the possibility of survival in memory and literature.

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