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CINEMA REVIEW

The Good Girl
Phoenix Picture House
to Thursday 13th Feb

Director Miguel Arteta's previous film was 'Chuck and Buck', a psychosexual tragicomedy about a strange man who wants nothing in his life or relationships to undergo change. His new film, 'The Good Girl', veers off in the opposite direction, portraying a woman whose disappointment and discontent make her leap at the first opportunity for change.

Long-time employee of the local Retail Rodeo, and married since the age of twenty three, at thirty Justine Last has settled into a predictable routine of daytime drudgery and evening television. Then an ill wind blows young checkout assistant 'Holden' Worthen into Justine's life, and soon she is forced to choose between what she has and the possibility of escape.

As Justine, Jennifer Aniston does her best to escape her own past, cultivating a Texan drawl and washed-out look to take her as far from her familiar 'Friends' persona as possible. Jake Gyllenhaal's role as J.D. Salinger fanatic 'Holden' is, on the other hand, an exact composite of his two previous parts: he has an affair with an older colleague, as in 'Lovely and Amazing'; and he is a disturbed young man caught in a diabolical tragedy, as in 'Donnie Darko'. Finally John C. Reilly, who has recently made something of a career out of playing clueless husbands ('Chicago', 'The Hours'), lends real pathos to Justine's husband Phil, making him both annoying and sympathetic at the same time.

But really it is the smaller roles which make this film so memorable: screenwriter Mike White (who also played Chuck in 'Chuck and Buck') captures just the right note of self-righteousness as bible-toting security guard Conroy; Tim Blake Nelson is genuinely unimpressed as Phil's dim, covetous best friend Bubba; and Zoëy Deschanel shines as Justine's rebellious co-worker Cheryl, who gets demoted to cosmetics for getting 'a little creative on the PA', only to end up performing 'cirque du face' on her hapless clients.

This tale of the seven sins, the seven year itch and the temptations of forbidden fruit brims with the absurdities of dead-end jobs and smalltown life. Yet for all the humour, the different characters' dissatisfactions and dashed dreams leave a bitter taste that you will savour for some time after.

A comedy that is as dark and delicious as roadside blackberries.

Anton Bitel, 4.2.3

CINEMA

Until Thurs 6th February

Ultimate Picture Palace 245288
THE QUIET AMERICAN (15) Thu: 7.30pm
Michael Caine in subtle personal & political drama. See review at dailyinfo.co.uk
AI NO CORRIDIA (IN THE REALM OF THE SENSES) (18) Thu: 9.30pm
Lots of shagging. 'Best viewed over a boiled egg' apparently

Odeon George Street 0870 5050007
CHICAGO (12A) Daily: 11.45, 2.30, 5.30, 8.15
Zellweger, Zeta-Jones & Gere do sex & violence, 1920s-style See review at dailyinfo.co.uk
8 MILE (15) Daily: 12.15, 3.00, 6.00, 8.45
Eminent stars in biographical tale See review at dailyinfo.co.uk

THE LORD OF THE RINGS: THE TWO TOWERS (12A) Thu: 12.00*, 3.45*, 7.45*
Contains intense combat & fantasy horror. See review at dailyinfo.co.uk

SPECIAL ADVANCE PREVIEW:
FINAL DESTINATION 2 (15) Thu: 1.45*, 4.00*, 6.30*, 8.00*

19-year-old save her friends from evil marauding Death
SPECIAL ADVANCE PREVIEW: TWO WEEKS NOTICE (12A) Thu: 1.00, 3.30, 5.45, 8.00
Sandra Bullock & Hugh Grant in 'stiff-you, Boss!' flick

Odeon Magdalen Street 0870 5050007
CATCH ME IF YOU CAN (12A) Thu: 1.15*, 4.45*, 8.15*
Hanks, DiCaprio, Walken & Sheen in true story of successful conman

Phoenix Picture House 512526
THE PIANIST (15) Daily: 2.50, 6.15
A Jewish pianist's tale of survival through WWII. See review at dailyinfo.co.uk

THE GOOD GIRL (15) Thu: 2.30, 6.50, 9.00
Small-town girl Jennifer Aniston is... or is she?
IRREVERSIBLE (18) Thu: 4.40, 9.10
Contains graphic violence which viewers may find disturbing. See review at dailyinfo.co.uk

DOG TOWN AND Z BOYS (15) Thu: 11.20 pm
Documentary about the pioneering 1970s Zephyr skateboarding team.

DIE ANOTHER DAY (12A) Thu: 11.15pm
Bond needs no introduction. See review at dailyinfo.co.uk

*=Wheelchair access

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THEATRE REVIEW

COPENHAGEN

Burton Taylor Theatre to Saturday, 7.30pm

Copenhagen centres around the mysterious visit of Werner Heisenberg to the Copenhagen home of Niels Bohr, his old mentor. Heisenberg was in an apologetically powerful position in the German nuclear program. Bohr on the other hand was a half Jew, still a highly respected physicist, but in a dangerous position in occupied Denmark. What did these two men say to each other? Why did Heisenberg go? What did he hope to gain? The play explores these questions through the reminiscences of Heisenberg, Bohr and Bohr's wife, all now dead. They go over and over the fateful evening, discussing it and re-creating it, trying to remember and to understand. The text is filled with physics complementing and describing the emotional relationships in a complex way. Although some familiarity with quantum physics is beneficial even a novice should enjoy the interplay between the physics of atoms and the physics of people.

A three hander such as this requires strong performances and these are evident in spades. The staging is extremely simple, allowing the full focus of the production to fall upon the performances. The action takes place in the centre of a ring of the audience, giving the play a very intimate feel which suits the relationships between the characters perfectly.

Colin Burnie as Bohr is perfectly cast as the fatherly figure, often described by Heisenberg as the Pope of theoretical physics. He is protective of his pro-

tégé but also forcefully sticks by his own interpretations of the physics and the events. Pransanna Purwanarajah gives an excellent performance as Heisenberg, trapped in his own Uncertainty Principle, not able to know both what he did and why he did it at the same time but still struggling for understanding. Completing the triptych is Laura Murray as Bohr's wife Margrethe, bringing the theory back down to the human level, passionate in her support of her husband and her interpretation of the events of 1941.

The relationships seem completely natural, the arguments are determined and passionate, the play captivating. Some performances are already sold out, but if you can snag a ticket then this is not to be missed.

Jo Charman, 4.2.3



MEETINGS/LECTURES

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"PATRIOTISM IS THE LAST REFUGE OF THE SCOUNDREL" Debate, speakers: Tariq Ali, Richard Sennett, William Shawcross / Bernard Sunley Theatre, St Catherine's College / 6pm

POETRY WITH NUNO JÚDICE / Open to all. Free / Instituto Camões Portuguese Centre, Littlegate House, suite 4 / 5 p.m. / Email: clpic-oxford@mod-langs.ox.ac.uk

LIFE FOCUSING / Talk on dealing with fear, anxiety & stress by Brian Bacon, international management consultant and government advisor / Info: Global Retreat Centre, 343551 / Oxford Town Hall / 7.30pm

OXFORD VEGETARIANS / Informal get-together & drinks/nosh in the non-smoking bar. Info: Edward 762563 / 6-8pm / The Mitre, High St, Oxford

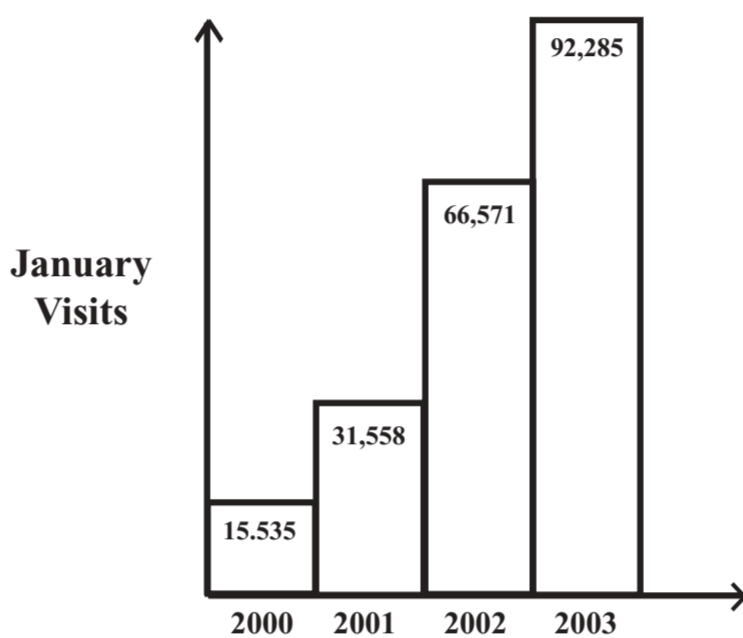
"MARSIGLI AND HUNGARY" / Oxford Hungarian Society / Anita McConnell (research editor with the New DNB) discusses the life of Count Luigi Marsigli, adventurer, soldier & scientist. / 8pm / McGregor Room, Oriol College, Oriol Square, off High St.

AMERICANS FOR INFORMED DEMOCRACY / International student discussion on anti-Americanism / Free / 5pm / Rothermere American Institute, 1a South Parks Road

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92,285 visits for January 2003,
39% up from January 2002



January 2003 also shows an average of 2,952 visits per day, each lasting just over 7 minutes and looking at 5 pages.

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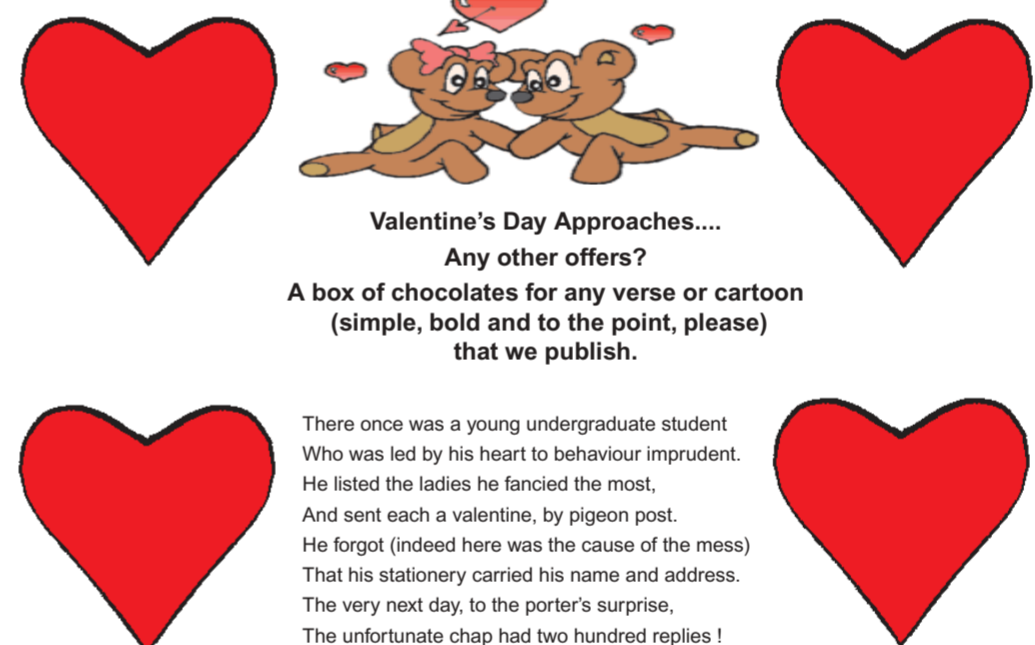
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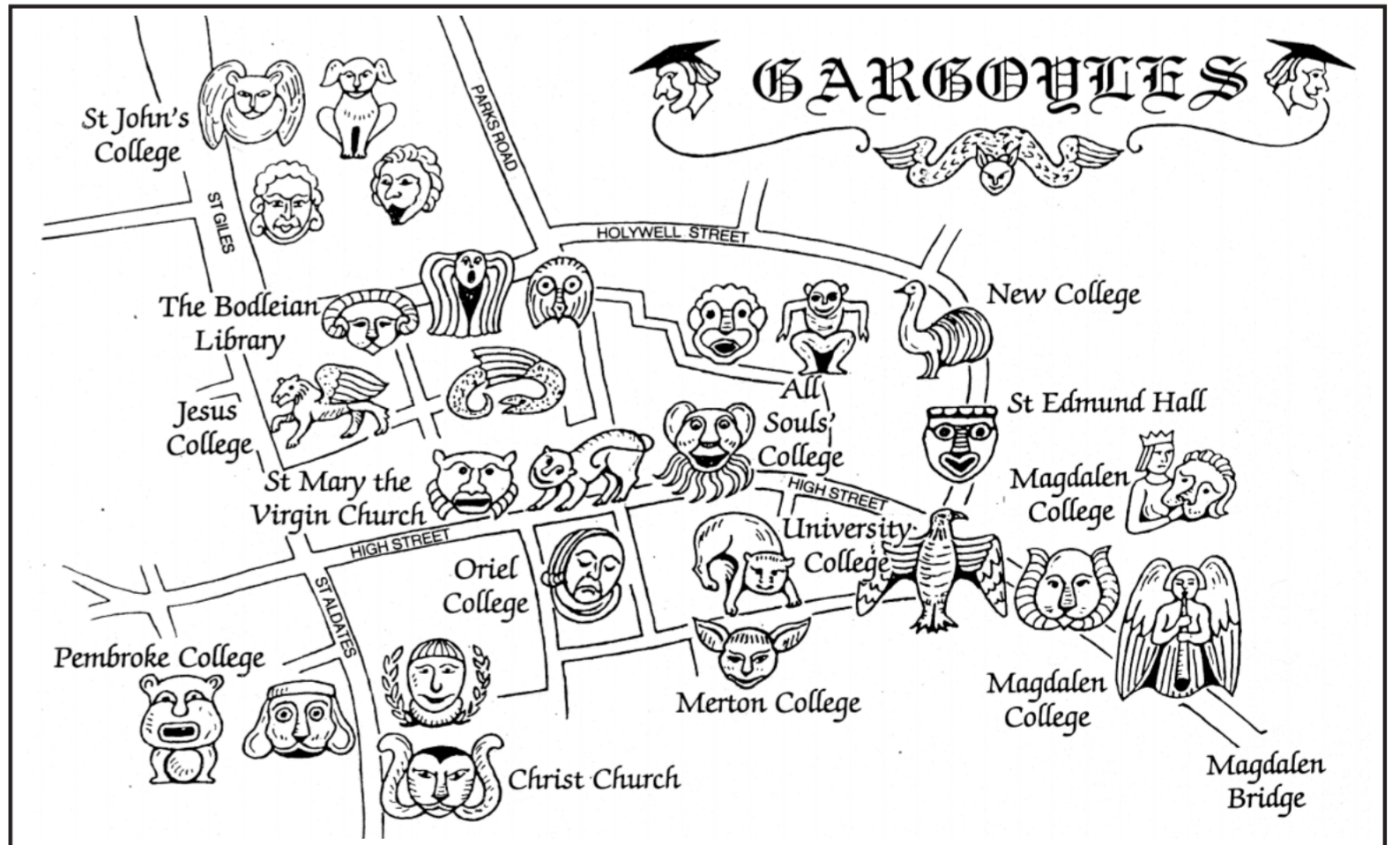
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OXFORD HISTORY



- These ornately carved water spouts were built to carry off water from the roof gutter of large buildings. Most gargoyles were carved to represent grotesque monsters, deformed men or fabulous animals, and were usually designed by the masons who worked on the buildings.
- One gargoyle in the cloisters of Magdalen college (not depicted), was carved as a caricature of Dr Edward Ellerton, senior fellow of the college in 1830. Dr Ellerton, incensed by such effrontery, ordered that it should be defaced. Accordingly the mason hollowed the cheeks and deepened the eyes, making it completely unrecognisable. However, much to his dismay, Dr Ellerton found that as the years passed he grew to look more and more like the defaced gargoyle, until at his death in 1851 it is said to have been his spitting image.
- Hieroglyphicals have no practical function. Presumably the stone masons developed a taste for carving figures which could not be satisfied by the drainage requirements of the buildings. Among those in Magdalen are hippopotami, wrestlers, a jester, a griffin, a greyhound, a camel with an unidentified animal on its back, Moses, a man in sober hat and seven miscellaneous monsters. Some people believe they symbolise a complete pattern of academic discipline - others that they represent the several virtues and vices which members of the college should follow and eschew, respectively. According to this interpretation the hippopotamus with his young on his shoulder symbolises 'a good tutor, or Fellow of College, who is set to watch over the youth of the society and by whose prudence they are to be led through the dangers of their first entrance into the world.'

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