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Tue 11 - Sat 15: 7.30pm Sat mat: 2.30pm

NB: Full show length, with interval.

Gilbert & Sullivan Operetta. See review at

Sat 8: 2.30pm, 7.30pm

Sat 8: 7.30pm

Tue 11 - Sat 15

Tue 11 - Sat 15: 7.30pm

Sat 8: 7.30 Sat mat: 2.30

7.30pm Wed & Sat mats: 2.30

Sat mat: 2.30

Sat 8: 8pm

Fri 14:8pm

Tue 11 - Sat 15:

7.30 Sat mat: 2.30

9.30pm

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Phoenix Picture House 512526 **DOGTOWN AND Z BOYS (15)** Documentary about the pioneering 1970s Zephyr skateboarding team

DIE ANOTHER DAY (12A) Fri & Sat: 11.15pn Bond needs no introduction. See review at www.dailyinfo.co.uk

THE PIANIST (15) Sat & Sun: 3.45, 6.30 Mon-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) Sat: 9.30 Sun: 1.50, 9.20 Tues - Thu: 6.45 Small-town girl Jennifer Aniston is... or is she? See review at www.dailyinfo.co.uk

L.I.E. (18) Mon - Wed: 3.00, 7.00 Thu: 5.00, 11.20 15-yr-old boy from Long Island leads a double life PERFUME DE VIOLETAS (15) Mon - Wed: 1.00 5.00 Thu: 1.00, 7.00

Rape affects the friendship of 2 girls in Mexico. **IRREVERSIBLE** (18) Sat: 4.00, 9.10, 11.20 Sun: 4.00. 9.10 Mon - Thu: 9.10 Contains scenes of graphic violence which some

viewers may find disturbing. See review at www.dailvinfo.co.uk CITY OF GOD (18) Sat & Sun: 1.30, 6.30

Mon - Thu: 1.30 Story of the slums of Rio de Janeiro. See review at www.dailvinfo.co.uk

KIDS' CLUB: THE KING AND I (U) Fun 1.15pm, film 2.00pm No unaccompanied adults! Disney family animation KAZAKHSTAN CINEMA: KILLER (15) Sun:12noon

Young man's traffic accident with the mafia has grave CITIES ON SCREEN: OCTOBER (12) Sun:12noo

1927 propaganda film that provided USSR with its FRENCH CINEMA: LES DAMES DU BOIS DU

BOULOGNE (PG) Mon: 6.4 A society lady's revenge on her uninterested lover takes a surprising turn

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

Ultimate Picture Palace 245288 HARDBOILED (18) Sat - Mon: 11.30pn Sun: 10.30pm Mon: 10.30pm

Martial action thriller from John Woo BOWLING FOR COLUMBINE(15) Sat: 4.30, 9.15

Sun: 3.30, 8.15 Mon-Thu: 9.15 Michael Moore dismantles the US culture of fear. LIKE WATER FOR CHOCOLATE(15) Sat: 7pr

Sun & Mon: 6pn

A moving story of unrequited love. ALL OR NOTHING(18) Tue - 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, 8.1 Hanks, DiCaprio, Walken & Sheen in true story of a successful conman. See review at www.dailyinfo.co.u TWO WEEKS' NOTICE (12A) Daily: 12.30*, 3.15*, 6.00*, 8.45* Sandra Bullock & Hugh Grant in 'stuff-you, Boss!' flick THE WILD THORNBERRYS MOVIE (U) Daily:

1.00. 3.30, 5.45 Eliza talks to animals and saves elephants in animated

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)

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.dailvinfo.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) Sat & Sun: 3.30, 7.30 Mon-Wed (NO SHOWS THU):

11.45, 3.30, 7.30 Contains intense combat & fantasy horror. See review

at www.dailyinfo.co.uk DIE ANOTHER DAY (12A) Sat & Sun: 11.15

Bond needs no introduction. See review at www.dailyinfo.co.uk HARRY POTTER AND THE CHAMBER OF SECRETS

Sat & Sun: 12.00 The Bespectacled One also needs no introduction 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.

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STORIES TOLD BY CHILDREN & PARENTS: ART-WORK DISPLAY / Part of National Storytelling Week. Contact: 248862 / 2-4pm / West Oxford Primary School, Ferry Hinksey Rd, off Botley Rd.

Mon 10th OXFORD ECONOMICS FORUM / Local Food-What Price? Growers, retailers, consumers in open discussion / Oxford Union - upstairs / 7.30 pm. Members free, others

arthedwa@yahoo.co.uk QUET / With Stéphane Gompertz (Ministre Conseiller, French Embassy, London). All welcome /

5.15pm / Maison Française, Norham Rd / 274220 / maison@herald.ox.ac.uk

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HISTORY & FICTION: CELEBRATING THE CENTE-NARY OF SIR RONALD SYME (1903-89) / 'War of words: describing the Great War'. Public lecture with Prof. R Holmes, Royal Military College of Science / 6pm / Wolfson College Hall, Linton Road

"PRIMO LEVI AND BIOGRAPHY" / Carole Angier lectures on Biography / Faculty of English Language and Literature, St Cross Building, Lecture Theatre 2 / 5.00pm / All welcome

ASHMOLEAN NATURAL HISTORY SOCIETY OF OXON. / Warburg Memorial Lecture: 'Conserving Plants & Places in Turkey'. Andy Byfield. £2. Details: 762951 / 8pm / Earth Sciences Dept. Parks Rd

tute of Archaeology / 8pm / Non-members £2 www.geocities.com/ouarchsoc/ OXFORD UNIVERSITY C S LEWIS SOCIETY / 'Key-

OED FORUM: 'SLANG DICTIONARIES & THE OED' / With Julie Coleman (Leicester University) / 5pm

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Kimberly must race against time, enlisting the help of the only survivor from the previous film (Ali Larter), and of an enig-

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Hedda Gabler

Oxford Playhouse until Sat. 8th

This student production of Hedda Gabler, one of Ibsen's most well-known plays, has left me feeling somewhat confused. The principal focus of the play, Hedda is a woman stuck in a loveless marriage with little to fill her time apart from scheming and cruelty. What I'm confused about is who Hedda really is, and why she does the things she

When the play was first performed, some critics considered it "a horrible play", and thought Hedda

The acting in the play was generally very good, with convincing performances by Marie-Louise Crawley and Benjamin Jewell. It was certainly a

Ann Hallam, 05.02.03

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Tue 11th

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holes of Heaven & Hell: C S Lewis' poems'. With Richard Jeffery / 8.15pm / Frederic Hood Room, Pusey

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CINEMA REVIEW

Final Destination 2

There are two things in life which, try as you might, you simply cannot avoid. One of these is the horror sequel, and the other is death itself. In 'Final Destination 2', they both meet in a head-on collision. The film is, like its predecessor, an ingenious stalkand-slash film without the stalker. There is no Damien Thorne, no Michael Myres, no Jason Vorhees, no Freddie Krueger - just death working in its mysterious way, and a very high body count.

EXHIBITIONS

Christ Church Picture Gallery

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ing series of freak accidents. The second film does not deviate much from the original's formula, but more than makes up for this by ratcheting up the macabre misad-

ventures and spectacular set-pieces. On a roadtrip to Daytona, Kimberly Corman (A.J. Cook) has a vivid premonition of a lethal pile-up. She intervenes to save a number of drivers from their doom, but before you can say 'death comes a-knock-

agantly bizarre accidents. Eye-gougings,

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boat For Sale! crushed skulls, decapitations, impalings, disembowelments - this film has them all and more, with a loving attention to detail guaranteed to satisfy any gorehound. As death claims those about her one by one,

I cannot overstate how daftly enjoyable this film is. If you like big, brassy scenes of mayhem, an ominous sense of the supernatural, and a wickedly dark vein of humour, then put your brain on hold, and drool with pleasure at the absurdist terror

matic mortician (Tony Todd, of 'Candyman'

that is 'Final Destination 2'.

Anton Bitel, 6.02.03

THEATRE REVIEW

by Henrik Ibsen

a "monster created by the author in the form of a woman who has no counterpart in the real world". I disagree on both of these, but without understanding Hedda's motivation for her selfish and sometimes cruel actions, it is difficult to make sense of a play which revolves around her. Such destructiveness is understandable from a person who cares little for herself or her own life. She feels that she can neither produce nor give anything of value to the world, and so jealousy turns her to destroying the things that others create or inspire. But Ibsen does not give us any answers as to how she came to be in this position in the first place. Was her behaviour a reaction to the oppressive restrictions placed on women by society at the time? This possibility is certainly difficult to entertain when watching a modern production of the play. In the programme we are told that the play asks us what we mean by courage. Is Hedda Gabler's final action a sign of her great strength, or an indication of her weakness? I will leave you to decide.

very entertaining production, and one to be rec-

UHURU WHOLEFOODS Far from the Madding Crowd