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Issue No. 7374

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Next issue: Saturday 15th March
Deadline: 10am, Friday 14th March

Friday 14th MARCH 2003 (8th Week)

COMING

OXFORD BACH CHOIR
Saturday 15 March, 7.30pm
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Brahms: Academic Overture & Nanie
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As of Saturday March 15th 2003, the cost per word for line advertisements in Daily Information will increase by 10 pence to 40p.

11 more on
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CINEMA

Until Thurs 20th March

Odeon Magdalen Street 0870 5050007
ANALYZE THAT (15) Daily: 6.00
Sequel to the 'Analyze This'
ADAPTATION (15) Daily: 12.30, 3.15, 8.30
Cage, Streep & Swinton star. See review at
dailyinfo.co.uk
THE LIFE OF DAVID GALE (15) Daily: 1.45, 5.00, 8.15
Kevin Spacey faces execution....
Ultimate Picture Palace 245288
BUENA VISTA SOCIAL CLUB (PG) Fri-Mon: 7pm
The film that triggered the renaissance of Cuban music
BOWLING FOR COLUMBINE (15) Daily: 9.15pm
Except Sat & Sun: 4.30pm, 9pm
Michael Moore's investigation of US gun culture. See
review at dailyinfo.co.uk
DIRTY PRETTY THINGS (15) Tue-Thu: 7pm
Organ-dealing in the London underworld. See review at
dailyinfo.co.uk
Odeon George Street 0870 5050007
CONFESSIONS OF A DANGEROUS MIND (15)
Daily: 11.45 (not Sat & Sun), 2.15, 5.15, 8.00
Television producer by day, CIA assassin by night. Or
was he?
EQUILIBRIUM (15) Daily: 12.15, 2.45, 5.30, 8.30
A fascist future where all forms of feeling are illegal....
JACKASS: THE MOVIE (18) Daily: 1.45, 4.15, 6.45, 9.15
People being extremely stupid. On purpose! See review at
dailyinfo.co.uk
THE RING (15) Daily: 12.15 (not Sat & Sun),
3.15, 6.00, 8.45
US remake of recent eastern horror. See review at
dailyinfo.co.uk
MAID IN MANHATTAN (PG) Daily: 12.00,
2.30, 5.45, 8.15
Fiennes & Lopez in republican romance. See review at
dailyinfo.co.uk
TWO WEEKS' NOTICE (12A) Daily: 12.45, 3.45, 6.15,
9.00 (not Thurs)
Sandra Bullock & Hugh Grant in 'stuff-you, Boss!' flick
THE TWO TOWERS (12A) Sat & Sun: 11.15am
War on Middle East
THE WILD THORNBERRIES MOVIE (U) Sat & Sun:
11.30am
Eliza can talk to animals. Animation
TREASURE PLANET (U) Sat & Sun: 11.45am
Treasure Island in Space
SENIOR SCREEN: HART'S WAR (15) Wed: 10.45am
Bruce Willis as prisoner of war.
JUST MARRIED (12A) Thu: 9.00
The trials of honeymooning in Europe
Phoenix Picture House 512526
WRITTEN ON THE WIND (PG) Fri & Sat: 11.30pm
Lush 1950s melodrama with Lauren Bacall & Rock
Hudson.
ABOUT SCHMIDT (15) Fri: 1.15 Sat: 6.15 Sun: 7.15
Mon & Tues: 1.15 Wed & Thu: 6.15
Jack Nicholson as grumpy man See review at
dailyinfo.co.uk
THE PIANIST (15) Fri: 6.15 Sat: 1.00 Sun: 2.40
Mon: 6.15
Pianist survives WWII. See review at dailyinfo.co.uk
SOLARIS (12A) Daily: 4.00, 9.15, except Sun: 5.30,
9.30
George Clooney in philosophical sci-fi (a la '2001')
FAR FROM HEAVEN (12A) Fri: 4.10, 6.40,
9.10
Sun: 12.00, 4.30, 6.40, 9.10 Mon: 1.40, 4.10, 9.10
Tues: 1.40, 4.10, 6.40, 9.10
Moore & Quaid shatter their suburban idyll. See review at
dailyinfo.co.uk
BOWLING FOR COLUMBINE (15) Fri & Sat: 11.15pm
Michael Moore's look at US gun culture. See review at
dailyinfo.co.uk
KIDS' CLUB: BATMAN & ROBIN (PG) Sat: Sun 1.15,
film 2pm
The fearless pair battle Mr Freeze & Poison Ivy
LE SANG DES BETES & THE BATTLE OF ALGIERS (18)
Sun: 12noon
The beasts & their slaughterers...plus both sides of the Algerian
revolution
THE CHESS PLAYERS (U) Sun: 2pm
Satire splices resistance against Empire & love of chess
FRENCH CINEMA: L'HOMME DU TRAIN (12A) Mon: 6.45
Stylish comedy drama about an unlikely friendship.
THE QUIET AMERICAN (15) Tues: 6.30
Wed & Thu: 1.30
Michael Caine schemes in Vietnam. See review at
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LA BOHEME Thurs 20, Fri 21: 7.30pm
Puccini's popular tale. Starring Rodrigo the white stal-
lion! £13-£39.50
CARMEN Tue 18, Wed 19th, Sat 22: 7.30pm
Bizet's Gypsy girl. Also starring Rodrigo! £13-£39.50
Burton Taylor Theatre 305350
LOOT Fri 14 & Sat 15: 7.30pm
Orton's dark farce. £5/£4 See review right
SISTER MARY IGNATIUS EXPLAINS IT ALL FOR
YOU Fri 14 & Sat 15: 9.30pm
Ruthlessly funny lampoon of Catholicism. £5/£4 See
review at dailyinfo.co.uk
Old Fire Station Theatre 297170
1994 Fri 14: 7.30pm Sat 15: 2.30pm, 7.30pm
George Orwell's legendary dystopia. (First night disc-
ount)
Oxford Playhouse 305305
MOON ON A RAINBOW SHAWL Fri 14: 8.00pm
Sat 15: 2.30pm, 7.30pm
Drama of Trinidad in the 50s by Errol John
COOPER! Mon 17 - Sat 22: 7.30,
9.30
except Fri: 8.00. Thurs & Sat Mats: 2.30
Jerome Flynn in the story of the legendary magician
Pegasus Theatre 722851
SKY BURIAL Fri 14 & Sat 15: 8pm
'Greed, death and betrayal'
Harcourt Hill Theatre
FAME Fri 14 & Sat 15: 7.30pm
Ox. Brookes' students with the story of the 'fame
school'. 305305
New Music Room, Corpus Christi
College
MEASURE FOR MEASURE Tue 11 - Fri 14
Daily: 7.30pm
The Owlets (Corpus student theatre). £4/£6 - 07974,
931430 / on door. See review at dailyinfo.co.uk
Christ Church Cathedral 305305
DR FAUSTUS Fri 14: 8.30pm
See review at dailyinfo.co.uk
Sunningwell Village Hall 305305
TOO HOT TO HANDLE Sat 15: 7.30pm
Opera Anywhere presents popular Handel Arias.
£12.50/£10

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FILM REVIEW

Equilibrium
Coming soon to Oxford Odeon



The survivors of World War Three have
created the city of Equilibrium where
all human feelings are compulsorily sup-
pressed by drugs, and where specially
trained 'cleric' enforcers hunt down any
outlaws. Cleric John Preston (Christian
Bale), filled with doubt after both his
wife and a partner have been killed for
committing 'sense offences', secretly stops
taking his drugs, tunes into his own feel-
ings, and starts to develop a sympathy for
the underground movement of 'rebels' that
he has previously been working to destroy.
All of which leads inexorably to an Oedipal
confrontation with 'Father' (Sean Pert-
wee), the ruler of Equilibrium who is not
quite what he seems.

While Kurt Wimmer's 'Equilibrium' is a
fast-paced science-fiction thriller with
some extraordinary action set-pieces, it
is also a subtle meditation on the rela-
tionship between passion, violence and
aesthetics, lent great depth by its elab-
orate allusions to other books and films
with a similar dystopian vision. As in
'Fahrenheit 451', Preston is a state book-
burner who goes over to the other side.
As in '1984', he lives in a world where
the aphorisms of a Big Brother figure are
constantly broadcast everywhere, and where
'sense crimes' are outlawed. As in 'Dead
or Alive: Final', he is a policeman in a
state where all citizens are forced to
take drugs, and rebels are eradicated. As
in 'The Matrix', his quasi-religious mar-
tial skills enable him to dodge bullets and
take out whole armies. As in 'A Clockwork
Orange', he discovers that the medical sup-
pression of his base impulses has also pre-
vented him from appreciating Beethoven's
Ninth. And, finally, as in 'Fight Club',
the full force of destructive urges being
unleashed on a city is shown in an aston-
ishingly ambivalent, highly aesthetically
manner.

Christian Bale brings from 'American
Psycho' a poker face perfectly suited to
the role of Preston. His cold, inscrutable
features bring real tension to the film
making it unclear whether he is actually
doing it or not, or is merely conceal-
ing them. The same can be said of Tye
Diggs as Preston's ambitious colleague
Brandt, Angus Macfayden as his controller
DuPont, and Matthew Harbour as Preston's
son, Robbie, who is a dip of the old ice-
block. Emily Watson, on the other hand,
brings a glowing warmth to her role as
the sense criminal and unconventional love
interest, Mary.

Wimmer's ability to write intelligent sci-
ence-fiction could already be seen in his
earlier film 'Sphere', but in 'Equilib-
rium' it is more fully developed. Indeed
the effective blend here of thoughtfulness
and entertainment is reminiscent of last
year's excellent 'Minority Report', and
while 'Equilibrium' may be less polished
around the edges than Spielberg's film it
has a denouement which is far bolder and
more provocative.
Recommended.
Anton Bi tel. 5.3.3

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THEATRE REVIEW

Loot
By Joe Orton
Burton Taylor Theatre until Sat 15th

On the day of a funeral, the widower pre-
pares with the help of his wife's nurse and
berates his wayward son for his wicked
ways. His son is trying to hide the loot from
a bank robbery that he did with the under-
taker's assistant (who wants to marry the
nurse). A policeman pretending to be from
the water board is poking around to find
evidence of wrong doing. Meanwhile the
nurse flirts with everyone.

So far this is classic farce, with characters
that we have seen many a time before. The
story is also littered with situations taken
from a dozen other plays, but what is dif-
ferent here are the actions of the charac-
ters. We have scenes of police brutality,
an undercurrent of homosexuality and an
amoral air to the acts. The treatment of the
corpse is particularly callous: in one scene
the son chucks his dead mother headfirst
into a cupboard.

Joe Orton is often thought of as helping
to lay the ground work for contemporary
theatre, and it is easy to imagine that his
work was shocking in the mid 60's. These
things were not openly talked about then.
Time however is always going to lessen the
impact of any art and the elements that
shocked here nearly 40 years ago do not
do so now, though they still hit home. The
themes of amorality and detachment are
relevant today and it is only the religious
aspect to the play that dates it.

Despite this it is still very much a comedy
and it is here that the production falls down.
For the first hour laughs were thin on the
ground and only picked up in the last half
hour as the situations became more and
more ridiculous. There were several funny
lines in the first part of the play, but the
delivery fell flat for one reason or another.
Partly I fell this is due to the subtleties in
the work itself making it a difficult play to
perform well.

All of the actors were enthusiastic and tried
hard but they were clearly nervous, fluffing
lines or trying to keep a straight face, some-
thing not helped by the intimate (i.e. small)
nature of the Burton Taylor. Having the
audience practically on the stage must be
slightly off-putting. Hopefully they will over-
come these opening night jitters and settle
in to a more rounded presentation of the
work as the week progresses.

Before going to see this production I knew
very little of Orton's work; all I had seen
was the biographical film 'Prick up your
ears', and that was several years ago. I was
very impressed by the quality of the writ-
ing, and I am certain that in the future I
will go out of my way to see more of his plays
performed.
Keith Ibsen, 11/03/03

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