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Sister Angelica and Gianni Schicchi
21st & 22nd May at 8pm
Players Theatre, Thame
Box Office: 01844 212634 www.operanywhere.com

Next issue: Sat 22nd May
Deadline: 10am, Fri 21st May

THE SHAPE OF THINGS TO COME.
True Theatre with Wycliffe Hall – an evening of 'theatre as conversation' with food and jazz. 27th-29th May, £7.50, 7.30pm. Ashmolean Museum Cafe, 274205, tickets@truetheatre.com, www.truetheatre.com

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CINEMA
Until Thu 20th May

Ozone Multiplex 0870 444 3030
50 FIRST DATES (12A) Daily: 12.05, 2.20, 4.30
Sandler woos short-term-memory-loss Barrymore
ETERNAL SUNSHINE OF THE SPOTLESS MIND (15)
Daily: 1.00, 4.20, 6.45, 9.15
Jim Carrey erases Kate Winslet *
KILL BILL VOL 2 (18) Daily: 12.15, 3.10, 6.05, 9.00
Uma's on the rampage...again
MONSTER (18) Tue, Wed: 11.50, 2.10, 4.30, 7.00, 9.20
Oscar-winning tale of female killer *
SECRET WINDOW (12A) Daily: 6.50, 9.00
Author Johnny Depp is tormented by weird person
SHATTERED GLASS (15) Daily: 11.55, 2.25, 4.40, 7.00, 9.15
Story of the journalist who made up all his stories.
SHAUN OF THE DEAD (15) Daily: 6.40, 9.10
Sort of comedy romance. With Zombies.
THE BUTTERFLY EFFECT (15) Tue, Wed: 12.10, 12.10
Time travel drama
THE CONFESSIONS OF A TEENAGE DRAMA QUEEN (PG)
Daily: 12.05, 2.15, 4.25
Teenage girl is relegated to the suburbs
VAN Helsing (12A) Daily: 12.00, 3.00, 6.00, 9.00
Monster-hunting in the 19th century
WONDROUS OBLIVION (PG) Daily: 1.00, 3.40, 6.55, 9.15
60's London race issues via youth cricket.
TROY (15) Thu: 11.15, 11.45, 3.15, 3.45, 7.15, 7.45
Bronzed warriors dashing about.

Phoenix Picture House 512526
CARANDIRU (15) Daily: 3.30, 9.00
Brazilian prison drama.
TWILIGHT SAMURAI (12A) Daily: 1.00, 6.30
Award-winning Japanese film
KILL BILL VOL 2 (18) Tue - Thu: 6.30
Uma's on the rampage...again
ETERNAL SUNSHINE OF THE SPOTLESS MIND (15)
Tue & Wed: 2.00, 4.15, 9.10 Thu: 2.00, 4.15, 9.10, 11.30
Jim Carrey erases Kate Winslet *
STARSKY & HUTCH (15) Thu: 11.30pm
Remake of Zombie classic. I mean 70's cop fun

Grove Auditorium, Magdalen College
LE DIVORCE Wed: 8pm; Free
Merchant and Ivory present their recent comedy hit
Odeon George Street 0870 5050007
50 FIRST DATES (12A) Tue, Wed: 3.40, 6.10, 8.40
Sandler woos short-term-memory-loss Barrymore
ETERNAL SUNSHINE OF THE SPOTLESS MIND (15)
Daily: 3.30, 6.10, 8.50
Jim Carrey erases Kate Winslet *
KILL BILL VOL 2 (18) Daily: 2.00, 5.20, 8.15
Uma's on the rampage...again
SECRET WINDOW (12A) Tue, Wed: 1.30, 4.00, 6.30, 9.00
Author Johnny Depp is tormented by weird person
VAN Helsing (12A) Daily: 1.40, 2.10, 4.40, 5.10, 7.40, 8.20
Monster-hunting in the 19th century
TROY (15) Thu: 12.00, 2.30, 3.30, 6.30, 7.15
Bronzed warriors dashing about.

Odeon Magdalen Street 0870 5050007
LAWS OF ATTRACTION (12A) Tue, Wed: 2.00, 4.10, 6.30, 8.50 Thu: 2.10, 4.30, 6.50, 9.10
Comedy-romance of divorce lawyers
SHAUN OF THE DEAD (15) Tue, Wed: 3.30, 6.10, 8.40
Sort of comedy romance. With Zombies.
TROY (15) Thu: 12.45, 4.15, 7.55
Bronzed warriors dashing about.

Ultimate Picture Palace 245288
THE PASSION OF THE CHRIST (18) Daily: 5.00, 7.15, 9.30
Via the passion of Mel Gibson
* = Review on www.dailyinfo.co.uk

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VIDEO EXPERT NEEDED for repairs and modification: 01865262832 walkers@noworld.com
TEACH ME PHOTOSHOP for photographer will pay 0971 404571 roger
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MEETINGS/LECTURES
Thurs 20th
EMOTIONAL HEALTH ANONYMOUS / Info: Mary 01985 863340 / Every Thursday 8pm-9.30pm / eha-ox@maailcity.com / St Margaret's Institute, Polstead Road
LUNCHTIME GALLERY TALK / 18th century painting (£1.50) / 1.15pm / Ashmolean Museum, Beaumont Street / Tel: 278000 / www.ashmol.ox.ac.uk
BEATING THE BOUNDS / Marking the parish boundaries - a custom dating back to Saxon times / St Michaels church / 9am-12.30pm, free, all welcome / admin@stmichaels.demon.co.uk / St Michaels at the North Gate, Commarket

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"THIS HOUSE BELIEVES THAT GLOBALISATION IS CAUSING A THIRD WORLD WAR" / 8.30pm / Oxford Union, Frewin Court; Tel: 01865 241353
A RELIGIONLESS CHRISTIANITY? / This week's subject: Nature and Technology / 7.30-9.30pm / Contact Lisa/Paul at lulupabs@fish.co.uk for venue
WHO WILL BE THE NEXT PRESIDENT OF THE UNITED STATES? / A. Lichtman / 5pm / Rothermere American Institute, 1a South Parks Road / www.rai.ox.ac.uk
THE NEW WOMAN / Dr. Gail Marshall (Leeds) and Tracy Collins discuss women in the 1890s / Fin de siècle seminar series / 5pm, free / carol.peaker@wolfson.ox.ac.uk / Wolfson College, Linton Rd; Tel: 01865 274100
GREEK LIVES / Prof C Pelling / 5.00 / St. John's Auditorium, St. John's College, St. Giles; Tel: 277307
BIOLOGICAL COMPLEXITY AND PROTEIN BIO-CHEMISTRY / Dr S Brenner / 4.30pm / University Museum of Natural History, Parks Rd
FOUND IN TRANSLATION: DRAMA FROM PAGE TO STAGE / With Steven Berkoff. / 5.30pm, Free / Law Faculty Lecture Theatre
STORIES FROM THE BEGINNINGS OF DAMIER AND BENZ / A talk by Anders Klausager, Architect, Jaguar Heritage, Coventry / 7.30pm / Abbey Chapel, Chequer Walk, Abingdon
LUNCHTIME TALK / The Wall in Israel/Palestine - Husam Zomlot, Political Counsellor / St Giles Church / 12.30 pm - Admission Free / secretary@st-giles-church.org / www.st-giles-church.org / St Giles Church, St Giles

Fri 21st
DINING OUT GROUP / Booking advised - please phone Penny to reserve a place / Oxford Vegetarians / 7.15pm / www.ivu.org/oxveg/Events/index.html / The Nosebag, St Michael's Street
THE DEATH OF AN ELEPHANT / Dr Malcolm Coe, Tropical Ecologist / Society for Graduates / 8pm in the Okinaga Room / Members: £5 (term) / Visitors: £1.50 (meeting) / Wadham College, Parks Rd
THE ORIEL MANUSCRIPTS AND THE MEDIEVAL COLLEGE / Dr J I Catto / 5pm / Oriel College, Oriel Square; Tel: 276555

THE THEATRE AT HEADINGTON 01865 759138
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THEATRE REVIEW

The Real Thing, at the Old Fire Station until Sat 22nd
Ingenious commentary on life and art, woven through a love story
First performed in 1982, Tom Stoppard's *The Real Thing* has lost none of its spark in the intervening years. The cerebral witticisms for which the author is justly famed crackle as freshly and fiercely from the stage today as twenty years ago. Snappily satisfying dialogue alone, however, does not a fine production make. Stoppard himself would doubtless agree that, while all plays share the same ingredients – actors, set, costumes – these superficial characteristics do not necessarily make a production 'the real thing'.
As Henry (Andy Mortimer) points out to Annie (Sarah Teacher) in a particularly engaging and well-performed exchange, a wooden club may look like a cricket bat but, if it lacks crucial and subtle characteristics, it will leave anyone foolish enough to try to use it to hit a ball dancing about with his hands in his armpits. Like a cricket bat a successful performance must be properly sprung and, for the most part, this production is exactly that.
In spite of the complex theatricality of the play, in her programme notes director Olivia Grant expresses a desire to attain simplicity in the production. Although set, costumes and staging are unremarkable in themselves the basic, pared-down appearance allow the layered complexity of the drama to speak for itself and make its witty sophistication all the more effective and affecting. Interesting use is made of the theatrical space and small sections of the play are performed in the gallery, highlighting the distance at which small parts of the action take place.
The chief strength of this production, however, lies in its casting with all the actors giving convincing performances, especially after the interval once the slightly stilted manner of the earliest scenes had dissipated. Sarah Teacher (Annie) and Andy Mortimer (Henry) in particular display sensitivity and maturity in their portrayal of Annie and Henry's fragile and floundering relationship and Caroline Dyott makes an unflappable and urbane Charlotte.
Sharply exposing the cracks and flaws in relationships and musing on the relative impossibility of finding real honesty and fulfilment in a romantic attachment, this may not be the ideal play to see on a first date but it is a thoughtful and highly entertaining production that certainly merits a look.
Catherine Kernot, 19.5.04

FILM REVIEW

Emile (15), dir. Carl Bessai, 2003
A professor returns home to Canada, and tries to make amends with the family he deserted.
Emile bears comparison with some of Mike Leigh's films. It's very slow, not much happens, yet its sensitive humanity draws you in.
Ian McKellen plays Emile, a bumbling professor who travels to his native Canada to receive an honorary degree for his life's work; a life spent in exile in England. On arrival he stays with his niece, Nadia, and her daughter, and finds both brittle and unfriendly. Over time we learn why, as a series of flashbacks reveal Emile's regrets for the mistakes of the past.
Emile is the final part of a thematically linked trilogy from Carl Bessai, and boasts impressive cinematography and some well-crafted scenes. One of the best of these comes early on, when one clumsy gesture reveals Emile's non-committal relationship with his housekeeper-tenant-partner, and thus his innate cowardice. Bessai's screenplay refreshingly avoids any obvious exposition, but as a result the first half hour is slightly confusing, as we try to figure out Emile's relationships with the various characters.
McKellen gives a moving performance, and yet his casting still feels like a mistake. He is, after all, a definitive Englishman, and as such makes a very unconvincing Canadian. McKellen also plays the teenage Emile in flashback, a decision which seems designed to make the most of the casting, but as a result makes these scenes slightly ludicrous, as we're expected to pretend that McKellen is a burly, Canadian, teenage farm-hand.
However despite these flaws the film does have some moving moments, thanks to a sensitive screenplay and an excellent cast, with Deborah Kara Unger outstanding as the defensive, vulnerable Nadia. *Emile* won't be to everyone's tastes, but if words and sandals leave you cold, it's the pick of this week's releases.
David Haviland, 19.5.04

FILM REVIEW

Le chagrin et la pitié (12a), dir. Marcel Ophuls, 1969
Documentary about collaboration in Vichy France.
It sounds worthy and boring, and frankly, it is. We can see why the film caused such a sensation in France, with its depressing tale of French capitulation, and some provocative insights.
But although the story is a fascinating one, the film consists almost entirely of talking heads, which means you spend most of the four hours simply reading subtitles. If you're interested in Vichy France, get a book instead. At least you can have a cup of tea while you read it.
David Haviland 19.5.04