

**Oxford's DAILY INFO**  
 Issue No. 8258 Next issue: Thu 24th Nov. Deadline: 10am, Wed 23rd Nov  
**Tue 22nd - Wed 23rd Nov 2011 (Oxford Uni 7th Week)**  
**WHAT'S ON**

**Oxford Music Network**  
 Tue 22 November, Holywell Music Room, 7.30pm  
**OCM**  
**Time being** – Sound and Music presents Harold Budd/The Necks (double bill)  
 Quietly epic, beautiful and mesmeric music without boundaries  
 www.ocmevents.org Tickets: £14 (£10 concessions)  
 Fri 25 November, Sheldonian Theatre, 7.30pm  
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 www.celiagreen.com

**GIGS**  
**Tue 22nd**

**ORGANIC QUARTET @ JAZZSOC** / 8.30pm, £4 (£2) / Copa, 9-13 George St  
**THE TWILIGHT SADR** / Scottish rock / 8pm, £8 / The Jericho Tavern, 56 Walton St  
**THE HUGH TURNER BAND** / Live jazz plus DJ playing r'n'b, funk and soul / 9.30pm-midnight, DJ set till 2am, Free / The Bullingdon Arms, 162 Cowley Rd

**Wed 23rd**  
**CRAIG CAMPBELL** / Comedy tour / 6.45pm, £12 / The Glee Club, 3 Hythe Bridge St  
**DAVE MOORWOOD'S RASCALS OF RHYTHM** / Swing jazz with guest vocalist Kim Osmond / 8.30pm, Free / The Lamb Inn, Wantage, 59 Mill St, Wantage  
**ANDY MALLEN AT COMPTON SWAN** / Pop, folk, soul, comedy and jazz all in one show / 8pm, free / Compton Swan, High Street, Compton, West Berks  
**LACUNA COIL, STRAIGHT LINE STITCH, OCTOBER FILE** / Italian goth-rockers / Killmanjaro Live Presents / 6.30pm, £15 / £7 Academy, 190 Cowley Rd



**CINEMA to Thu 24 Nov**  
**Ultimate Picture Palace (245288)**  
**WE NEED TO TALK ABOUT KEVIN (15)** Tue: 12.30pm, 3.15, 6.45pm  
**FRIDAY** / 8.30pm, Free / The Lamb Inn, Wantage, 59 Mill St, Wantage  
**ANDY MALLEN AT COMPTON SWAN** / Pop, folk, soul, comedy and jazz all in one show / 8pm, free / Compton Swan, High Street, Compton, West Berks  
**THE BLACK POWER MIXTAPE 1967-75 (12A)** Tue: 9.00pm  
 Terrence Malick's take on contemporary footage.  
**SINGING IN THE RAIN (U)** Mon: 6.45pm  
 Musical comedy classic.

**Phoenix Picturehouse (0871 902 5736)**  
**THE IDES OF MARCH (15)** Tue: 12.30pm, 3.15, 6.15pm, Wed: 3.30, 9.00pm  
 Dirty politics in Gov. Clooney's election campaign.  
**WUTHERING HEIGHTS (15)** Mon: 12.30, 5.45, 8.30pm  
 Heathcliff and Cathy play out their intense relationship.  
**THE AWAKENING (15)** Tue: 12.45pm, 3.15pm, Wed: 3.30, 6.10pm, Thu: 9.15pm  
 A septic investigates tales of a child ghost in the wake of World War I.  
**THE HELP (12A)** Mon: 2.45pm  
 Aspiring author reveals point of view of an African maid.  
**WE NEED TO TALK ABOUT KEVIN (15)** Tue: 12.45pm  
 A mother tries to understand her sociopathic son.  
**WORLD CINEMA: MISS BALA (15)** Mon: 9.00pm, Wed: 1.15pm  
 Young Latin American woman is exploited by trigger happy gang.  
**BIG SCREAM: THE IDES OF MARCH (15)** Wed: 11.30am  
 Dirty politics in election campaign. Exclusive screening for parents with babies under 1.

**Odeon George St (0871 2244 007)**  
**THE ADVENTURES OF TINTIN (3D) (PG)** daily: 12.30, 3.15, 6.15, 9.00pm  
 Intrepid boy reporter sets out to salvage treasure.  
**ARTHUR CHRISTMAS (U) (3D)** Mon-Wed: 1.00, 3.30, 6.00pm  
 Santa's son Arthur must complete a mission before Christmas morning.  
**IMMORTALS (15)** (3D) Tue: 11.30am, 3.30, 6.30, 9.00pm  
 Zeus backs Theseus to save humanity.  
**THE RUM DIARY (15)** Wed: 8.30, 11.30pm  
 Johnny Depp as an American journalist in Puerto Rico.  
**SENIOR SCREEN: THE DEBT (15)** Wed: 10.45am  
 Thriller about Mossad agents, starring Helen Mirren.  
**TWILIGHT BREAKING DAWN (12A)** Mon-Thu: 11.00am, 1.50, 4.20, 6.40pm  
 Young Heathcliff and foster sister, Cathy, play out their intense relationship.  
**THE IDES OF MARCH (15)** daily: 1.30, 7.00, 9.30pm  
 George Clooney is an incorruptible political candidate ORIS HEZ1 Dun dun dun...  
**Vue Cinema (08712 240 240)**  
**TWILIGHT BREAKING DAWN (12A)** Wed: 10.50, 11.20am, 12.10, 1.30, 2.00, 2.50, 4.10, 4.40, 5.40, 7.00, 7.30, 8.00, 8.30, 9.50, 10.20, 11.10pm  
 Young Heathcliff and foster sister, Cathy, play out their intense relationship.  
**JUSTICE (15)** daily: 12.30, 3.00, 5.20, 7.50pm  
 Nicolas Cage avenges an assault on his wife and questions the concept of justice.  
**ARTHUR CHRISTMAS (2D) (U)** Mon-Thu: 11.00am, 1.50, 4.20, 6.40pm  
 Santa's son must complete mission before Christmas morning. Subtitled Tue: 4.00pm  
**THE RUM DIARY (15)** Mon-Thu: 11.00am, 1.50, 4.20, 6.40pm  
 Johnny Depp as an American journalist who moves to Puerto Rico and drinks rum.  
**WUTHERING HEIGHTS (15)** Wed: 10.30pm  
 Heathcliff and Cathy play out their intense relationship.  
**KILL KEITH (15)** Wed: 10.50pm  
 British comedy horror film.  
**IN TIME (12A)** Wed: 9.00, 11.20pm; Mon-Tue: 9.00pm  
 Justin Timberlake inherits time, but The Timekeepers want it back.  
**TOWER HEIST (12A)** Mon-Thu: 9.20pm  
 Hotel employees lose all their savings in ponzi scheme, and hatch a plan to get it back.  
**THE HELP (12A)** Mon-Thu: 6.20pm  
 1960s America: author writes from the point of view of an African maid.  
**CONTAGION (12A)** Wed: 11.50pm  
 Deadly outbreak: towns die.  
**JOHNNY ENGLISH REBORN (PG)** daily: 11.10am, 1.40, 4.00pm  
 Rowan Atkinson returns as accident-prone agent.  
**THE ADVENTURES OF TINTIN (3D) (PG)** daily: 11.50am, 2.30, 5.10pm  
 Intrepid boy reporter travels the world to salvage treasure. Small white dogs assist.  
**IMMORTALS (3D) (15)** Tue: 3.10, 5.50, 8.20, 10.50pm  
 Zeus backs Theseus to save humanity.  
**ARTHUR CHRISTMAS (3D) (U)** daily: 10.20am, 12.40pm  
 Santa's son Arthur must complete a mission before Christmas morning.  
**Magdalen College Auditorium**  
**PAUL GOODMAN CHANGED MY LIFE** Tue: 8.00pm  
 Director Jonathan Lee will be present at this one-off screening.

**The Mighty Wurlitzer**  
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**MEETINGS & LECTURES**

**Tue 22nd**  
**SUPPORT GROUP** / for female survivors of sexual abuse / OSARCC / Free, 6.30pm / groups.osarcc.org.uk / oxfordrapecrisis.net / Oxford: contact for details.  
**MAKING SENSE OF CLIMATE CHANGE: THE LIMITS OF EDUCATION** / Final talk in the Gorillas in our Midst Seminar Series / 5pm / Hayes House, 75 George St  
**ARNOLD SCHOENBERG AND EGON WELLESZ** / Some Aspects of an Uneasy Friendship / 5.15pm, free / 27/6133 / Music Faculty, St Aldates  
**BUILDING A BUSINESS** / 9-week course on good business practice / 5.30pm, £150 (free for Oxford Uni members) / Said Business School, Park End St  
**THE TEMPORAL PLASTICITY OF EXPERIENCE** / Institute for Science and Ethics / 2 - 3.30pm, free / Oxford Martin School, Old Indian Institute, 34 Broad St  
**LOST AND FOUND** / How the Bodleian lost its 1st Folio in the 17th century & got it back. Free. Wine, sandwiches, £7 (book) / 1pm / Bodleian, Broad St

**Wed 23rd**  
**WOMEN'S WELLBEING SESSION** / Women-only peer support / 5-7pm, free / oxfordshire-mind.org.uk / The Mill, 46 Cowley Rd, OX4 1HZ  
**OXFORD DIGITAL GOES SOCIAL** / Network and socialise with like-minded digital professionals in this free event / 5.30 - 8pm, free / Copa, 9-13 George St  
**IS THE GREEN DEAL A BIG DEAL** / George Martin / 7.30-9am. Free (booking required) / Blake Laphorte Solicitors, Seacourt Tower, Botley, OX2 0FB  
**SEASONAL APPEAL LAUNCH** / 'Strangers into Citizens' - Austen Ivereigh, journalist/campaigner / 7pm, donations / Friends Meeting House, 43 St Giles  
**RESEARCH SEMINAR: PHILOSOPHY AND RELIGION** / Seminar Series. Pamela Sue Anderson / 4-6pm / FGOI, Brookes Harcourt Hill Campus



**NEW SUPPORT GROUP**



**Workaholics Anonymous**

**THEATRE to Sat 26 Nov**

**New Theatre (0844 8471585)**  
**DON GIOVANNI** Tue 22nd, Fri 25th: 7pm  
 Welsh National Opera presents tale of philandering charmer, Italian, English subtitles. £15-£95.00  
**KATYA KARANOVA** Wed 23rd: 7.00pm  
 Welsh National Opera presents Janáček's tragedy re-staged in the 1950s. £15-£49.50  
**THE BARBER OF SEVILLE** Thu 24th, Sat 26th: 7.00pm  
 Welsh National Opera presents Rossini's star-crossed lovers & hairdressing masterpiece. £15-£49.50

**Oxford Playhouse (305305)**  
**CARMEN** Mon 21st - Fri 25th: 7.30pm; Sat 26th: 2.30pm, 7.30pm  
 Bizet's tale of passion, jealousy and murder set in the heat of the Spanish sun. £13 - £18.50  
**Burton Taylor Studio (305305)**  
**APPLES** Tue 22nd - Sat 26th: 7.30pm  
 A look at the lives of 6 teenagers in Middlesbrough discovering love, sex and drugs. £6 (£5)  
**CALIGULA** Tue 22nd - Sat 26th: 9.30pm  
 New working of Camus' disturbing & darkly comic tale of infamous Emperor. £6 (£5)

**Pegasus Theatre (812150)**  
**PLUCKED** Sat 26th: 8pm  
 Haunting and strange puppetry and physical theatre show. £12 full, £6 conc.  
**FRANCESCA MARTINEZ - WHAT THE \*\*\*\* IS NORMAL?!**  
 A hilarious look at our obsession with the word 'normal'. £12 (£8, £6) Fri 25th: 8pm

**North Wall Arts Centre (319450)**  
**STORYBOX THEATRE** Sat 26th: 11am & 2pm  
 The Pea, the Bean and the Enormous Turnip. Suitable for primary school children (5-11). £6

**MillArts Centre, Banbury (01295 279002)**  
**JAMES & THE GIANT PEACH** Sat 26th: 2pm & 7.45pm  
 Join James and his friends on their journey. £8.50 (£7.50)

**O'Reilly Theatre (Keble College)**  
**THE BIRTHDAY PARTY** Wed 23rd - Sat 26th: 7.30pm  
 Painter's dark tale of power, birds and the subjugation of a pianist.

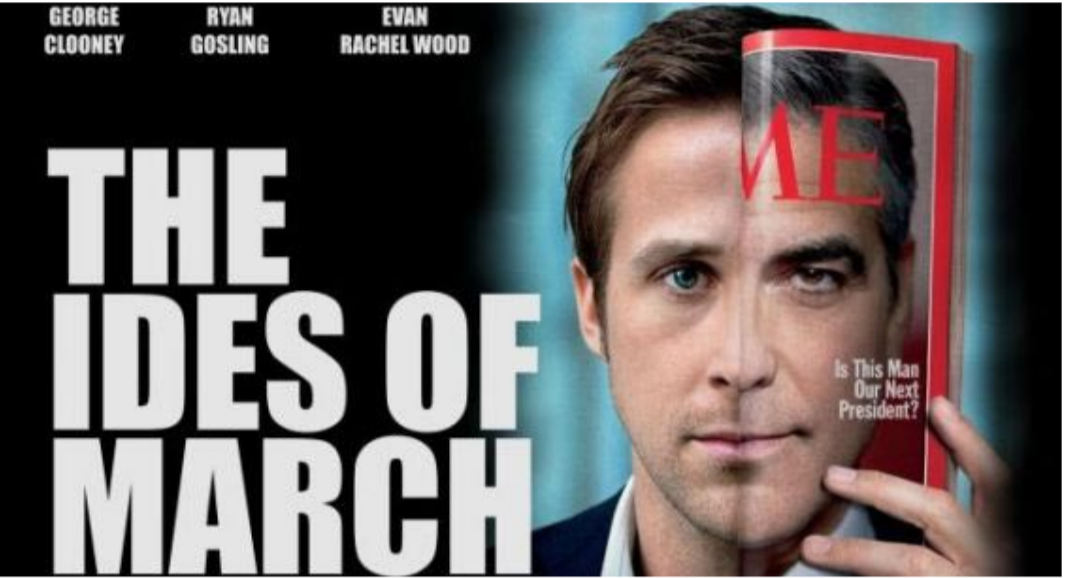
**Jacqueline Du Pré Music Building**  
**MACBETH** Wed 23rd - Fri 25th: 7.30pm  
 St Hilda's College Drama Society's Michaelmas term production of Macbeth. £7 (£5)

**Lady Margaret Hall (274300)**  
**NOUGHTS AND CROSSES** Wed 23rd - Fri 25th: 7.30pm  
 A modern Romeo and Juliet. £8 (£5)  
**Eynsham Village Hall (881230)**  
**LOSING LOUIS** Wed 23rd - Fri 25th: 7.45pm  
 Touching comedy about Jewish life. Inequality. £7.50 (£6.50)

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**FILM REVIEW**



I can't help but be mighty sceptical whenever actors dabble in writing. Bless them, their talent for crawling into another's skin is undeniable, and admittedly those who work a lot in films often have an eye for directing, but writing takes a different kind of talent. It's particularly dangerous to put a literary reference as the title, just in case it doesn't live up to Shakespearean play it inevitably brings to mind. That said, I can understand what Clooney was trying to do with this film. A political thriller without Hollywood dramatics and explosions is a difficult thing to pull off, but he does it admirably. I was drawn in far more than I expected, and was certainly impressed by Ryan Gosling's protagonist.

Ryan plays Stephen Meyers, the second in command of a media campaign for a US Governor (Clooney), with Philip Seymour Hoffman as number one. To begin with, Meyers is the Golden Boy and is driven by a supposedly sincere, naive wish to promote a man he believes in to be the next President. Except, from the very beginning, you kind of get the impression that Meyers doesn't really like the man he's working for. Thus the inevitable events that lead him to question his loyalties aren't quite as unexpected as we're supposed to believe.

*\*[The italicised paragraph at the bottom contains SPOILERS. Read it now only if you wish to know plot details. - Ed.]*

However, Gosling's fall from innocence is effectively conveyed, even if his apparent innocence is barely credible to begin with, and the tenuous plot lines are smoothed over effectively with some excellent acting from both Gosling and Seymour Hoffman. Sadly, Clooney comes across as more camp than charming or sinister, and I was more than a little disappointed by Paul Giamatti's role later in the film, where there is random gratuitous shouting that seems to appear from nowhere to convince us of his character's cynicism and bitterness.

In spite of this, there are some very exciting moments and Clooney's job as director impresses enough to perhaps excuse his slightly dubious, almost hammy, portrayal of the Governor. Some of the scenes were so beautifully shot that the film might garner awards. One scene in particular has us watching a stationary car for an unfeasibly long time, with no faces visible and no obvious action. A bold, audacious move, but under the circumstances it serves to bring us teetering to the edge of our seats, wondering what on earth is being said inside that we are not party to. It is moments of brilliance such as this that made this film so much more enjoyable than I anticipated, even if I wasn't left with the sense of betrayal and sadness at the loss of innocence of the idealist in Meyers that we were clearly meant to feel.

- Rain

[Reminder: SPOILERS below. - Ed.]

*\*Don't get me wrong, the plot is interesting, you care about the characters and Gosling in particular is superb, but there were just enough loose threads in the plot to make me sceptical. For example, I have trouble believing that a young girl in trouble, anxiously looking for an abortion after a one night stand, would choose to distract herself by indulging in casual sex with another stranger. The tense climax of the film occurs in a darkened after-hours bar, begins with Clooney appearing Godfather-like from the shadows, as intimidating as Benny Hill, and ends absurdly, with the audience having to believe that the Powers that Be were so threatened by the obvious bluff of a desperate mouse that they caved in dramatically. It's an unbelievable denouement.*

**AS OTHERS SEE US**



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**THEATRE REVIEW**

**MACBETH**

Platform4 Productions, Pegasus Theatre, 18 November 2011

Platform4 Productions' *Macbeth* is tight, professional, and engaging. It has a strong aesthetic that comes across in every aspect of the production. For example, the wardrobe: early 20th century revolutionaries/totalitarian soldiers is a hot look, even when the draw of a dagger gets caught in the clothes. The soundtrack also works well, particularly during the witches' scenes - some of the best in the production. On top of that, the minimal scenery is used to good effect, and there are a few really clever gags, like a goblet falling over on an empty table, freaking out the front few rows. Platform4's company of seven is a mixed group, combining both first-timers and old veterans. Together they get to the nub of Shakespeare's classic and present it in a way that is both fresh and familiar. They did well to ignore a noisy few rows just before the interval. (Apparently a class of school kids came to watch on Friday night; I guess that's the inevitable risk you take when staging Shakespeare.)

There were downsides: the actors have clearly had one too many training sessions on their crying techniques. At times it got - well - awkward being in the room. Having said that, when it came to shouting, they were spot on. There were also occasions when people came in through the wrong doors, and hints of a few missed lines - but without taking a manuscript in, it was hard to be sure. Perhaps they just needed to be slightly quicker off the mark with their delivery.

Nonetheless, the overall play was good - really good - and well worth the evening out.

- Ross Fisher