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Next issue: Sat 26th January Deadline: 10am, Fri 25th January

Thu 24th - Fri 25th Jan 2008 (2nd week) WHAT'S ON / COMING SOON



Human Rights and the

Roman Catholic Tradition Friday 25th January, 5.30pm Holywell Music Room

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STATIONERY HONEST STATIONERY

GNENA

to Fri 25th Jan

Odeon George St (0871 2244 007)

 Them you have a set of the set

With Shara, and a second seco

Vue Cinema (08712 240 240)

Adaptation diffing part of Philip Networks ENCLANTED [CP] ≤ 2 MEENT TOO [CP] = 2 M

LK HARD [15] 🖉 Thu: 2.15, 4.30, 6.45, 9.20pm, Fri

atore or maaccal obspics THE GOLDEN COMPASS [PG] ビ idaptation of first part of Phillip Pullman's trilogy. ENCHANTED [PG] ビ

NAISY DECISES DELUTE AGAIN. I AM LEGEND [15] & Will Smith is the last man on earth. P.S. I LOVE YOU [12A] &

CHARLIE WILSON'S WAR [15] 2

NTHE VALLEY OF ELAH [15]

haled Hossein's novel about a man rel DAN IN REAL LIFE [PG] 🖄

nesasarsong expert straggies with his own life. ALVIN AND THE CHIPMUNKS [U] Furry animated mini pop stars get their bio screen i

Loen brothers' latest. SWEENEY TODD [18] 25 Proton and George and Co offer the demon barber.

EOWULF [12A] & Gibero saves Danes from monster, only to face its mother. AMERICAN GANGSTER [18] & MARRICAN GANGSTER [18] &

CK LANE [15]

MICHAEL CLAYTON [15]

WULF [12A] Z

ENCHANTED [PG] & Fairytale princess adrift in New York THE GOLDEN COMPASS

W [15] Thu: 1.30, 4.15, 6.45, 9.15p Fri: 1.30, 4.15, 6.45, 9.15p

Thu: 1.30, 4.15, 8.00pm Fri: 3.05, 6.00, 8.45pm Thu: 2.30, 5.15, 8.15pm

Thu: 3.30, 6.00, 8.40pm Fri: 1.45, 4.15, 6.45, 9.20, 11.45pm Thu: 3.00, 5.50, 9.10pm s from dead hystophys.

Fri: 7.45, 10.35pm
Thu: 3.15, 5.40, 8.30pm
Fri: 4.00, 6.30, 9.10, 11.35pm
Fri: 2.55, 5.45, 8.30, 11.15pm

Fri: 2.50, 5.25, 8.15, 11.00p ir dysfunctional past.

ning home to Afghanistan

ERE [15] Z Dylan. RY FOR OLD MEN [15] Z Thu & Fri: 1.30, 4.00, 6.30, 9.00pm Fri: 1.45, 4.15, 6.45, 9.15

Phoenix Picture House (0870 758 3218) 4 MONTHS, 3 WEEKS AND 2 DAYS [15] ∠ Thu: 1.00, 6.30pr Blane d'U winner: Wo students seek liegal aborton. Bornanian with subble: ['M NOT THERE [15] ∠ Thu: 3.30, 8.45pr 6 schen play Bol Jan.

Ultimate Picture Palace (245288)

Odeon Magdalen St (0871 2244 007)

Minan adaptation, set partly in Oxford. SWEENEY TOOD [18] ≥ Thu: 12.30, 3.00, 5.45, 8.30pm Attorn and Byp and Go effer the demonsharbe: ALDY GODIVA [12A] Thi: 3.21, 2.45, 5.30, 8.15pm The skych adversame is transposed to modern Oxford.

SS [PG] 2

Fri: 8.00

Fri: 10.50

Fri: 1.30p

Thu: 8,40c

Fri: 6.30

Fri: 9.00s

Thu: 12.15. 5.3

Thu: 2.30, 8.00

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ay 2nd February, 10am - 12.30pm

Friday 1st February 1pm - 6pm Saturday 2nd February 10am - 5pm d hand books, maps Oxford Amnesty Lectures 2008 @XCSSA **CHARLES CURRAN** . aged), Tickets on door / 01865 30530! Contact: Wang Weiqi, 079126 www.oxcssa.org.uk

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New Theatre, Oxford (0870 6063500) ND THE BEAST ON ICE Thu 24th & Fri 25th: 7.30 JdP Music Building (305305)

uitable for children or the easily offended £7.50 satre, Thame (0871 2227232), Basildon Vill Sinhclere Village Hall (01635 35 05 01 2007)

Oxford Playhouse (305305) THE R

OFS Studio (297170) Didcot Civic Hall (07769 674927) TWEEDLEDUM AND TWEEDLEDEE Thu 24th Sat 26th: 10.30a Original panto by DPDG, about those mischievous characters from Through the Logian Glass; FAIA

see review on www.dailyinfo.co.uk

BODLEIAN LIBRARY WIGRD Part-Time Visitor Host (2 posts) Salary £12,710 p.a. pro rata (£6.70 per hour)

salary £12,710 p.a. pro rata (£6.70 per hour) are seeking two permanent Visitor Hosts to welcome itors to the Bodleian Library Old Schools sits, edl a iety of tours and entry admission tickets, ensuring from have the best possible visitor experience and to tritor livro access to the Quadrangle. The Hosts lead tours as well as eith the tickets age art of their remut er training you will lead groups of visitors on guided its of the Library. raining you v of the Library his iob is ideal for someone with an interest in worki

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Burton Taylor Studio until Sat 26th Jan

Cathy Thomas' sharp new writing premiered to a rather sparse audience at the BT last night. Three anonymous actors wow together the story of Boy, Girl and Writer in a beautifully fluid performance. They have the difficult job of pausing in their performance to make asides, of turning from characters in Writer's imagination to real people with problems in real relationships, and this was done smoothly and with poise.

The wry observations in the script elicited chuckles from the audience. A chal-up scene is particularly slick, and most of the lines sounded like they'd just been thought up rather than learnt, with real

the piece. It's probably not strong lines that stick in your head after this performance, but the ideas behind them. The style is very much casual and naturalistic rather than declamatory but the theme of the impossibility of expressing what you mean and the ideas and illustrations are powerful: that in stories love is fictional while dinosaurs are real, hat relationships are littered with annoyances and regrets, that being any girl nany city is both lonely and powerful, that laways turn out all right. In addition the actors create in the have RT a cesl

In addition the actors create in the bare BT a real sense of atmosphere. Most of the action is set in paris, and the feeling of young people adrift in a words of lost battoms, regrets and a place they don't have been particularly that the set of the set bare been particularly hard in front of the undeservedly small andience!

There were the inevitable rushed lines, particularly There were the inevitable rushed lines, particularly at the beginning before the nerves calmed down! A couple of Writer's lines coincided with chairs moving, and with so many pauses / interruptions between Boy and Girl there was a bit too much milling about, though this is a personal bugbear, and not something that damaged the performance significantly:

All in all this brief piece leaves a pleasantly unsettled feeling. Well worth tasting.



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don smoothly and with poise.

results of the scene where Sylvia antagonises her boyfriend is comically excruciating! And the leitmotifs of buttons and philately are neatly set up and then casually referred to, creating a tidiness in the piece.