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Next issue: Saturday 1st March  
Deadline: 10am, Friday 28th February

Friday 28th FEBRUARY 2003 (6th Week)

**COMING**

**WARGAMES SHOW, ABINGDON** - Abingdon Wargames Club presents its annual show, OVERLORD. Sunday 2nd March, Fitzharrys School, Northcourt Road, Abingdon. For more information see www.overlord.britwar.co.uk

**MODERN ART OXFORD: LATE OPENING.** Screening of South African film 'Mapantsula', 28 February from 7pm. Galleries open until 10pm. Free. Bar selling refreshments.

11 more on www.dailyinfo.co.uk!



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**CINEMA**

Until Thurs 27th February

Odeon Magdalen Street 0870 5050007

**CHICAGO (12A)** Daily: 2.15 (not Sat & Sun), 8.30  
Zellweger, Zeta-Jones & Gere do sex & violence, 1920s-style See review at www.dailyinfo.co.uk  
**JACKASS: THE MOVIE (18)** Daily: 1.00\*, 3.30\*, 6.15\*, 8.45\*

People being extremely stupid. By choice.  
**THE HOURS (12A)** Daily: 5.45  
Meryl Streep, Julianne Moore & Nicole Kidman star in the new film from the director of Billy Elliot. See review at www.dailyinfo.co.uk

**TREASURE PLANET (U)** Sat & Sun: 12.30, 3.00  
Disney do Treasure Island in space

Ultimate Picture Palace 245288

**RABBIT-PROOF FENCE (PG)** Fri: 7.00 Sat: 5.00, 7.00  
Sun: 4.00, 6.00 Mon: 3.00 Tues - Thu: 9.00  
Aborigine girls flee homeworks. See review at www.dailyinfo.co.uk

**THE WICKER MAN(18)** Fri & Sat: 11.00pm  
Sun: 10.00pm

Things get hot for Edward Woodward...  
**THREE COLOURS RED (15)** Mon: 5.00, 7.00, 9.00  
Last in the trilogy. A young model and a bitter old judge.  
**TIME IN THE SUN(PG)** Tue - Thu: 7.30pm  
Arrival of Christians to the Mexican Indians - a restored classic.

Phoenix Picture House 512526

**THE HOURS (12A)** Fri: 2.00, 6.40 Sat: 6.40  
Sun: 2.10, 6.40 Mon: 2.00, 4.20 Tues - Thu: 2.00, 6.40  
Meryl Streep, Julianne Moore & Nicole Kidman star in the new film from the director of Billy Elliot. See review at www.dailyinfo.co.uk

**CITY OF GOD (18)** Fri & Sat: 11.30pm  
Life is tough amongst the gangsters of the Rio slums... See review at www.dailyinfo.co.uk

**ROSEMARY'S BABY (18)** Fri: 11.10pm  
Mia Farrow is Rosemary in Roman Polanski's dark satanic tale

**THE KID STAYS IN THE PICTURE (15)** Daily: 4.20 (not Mon), 9.00  
Autobiographical tale of the rise, fall & rise of film producer Robert Evans. See review at www.dailyinfo.co.uk

**THE MAGDELENE SISTERS (15)** Daily: 1.40, 4.10, 6.40, 9.10

'Unrespectable' girls kept as laundry slaves by Catholic church in 1960s Ireland. See review at www.dailyinfo.co.uk

**KIDS' CLUB: WATERSHIP DOWN (U)** Sat: Fun: 1.15, film: 2.00  
Classic rabbit animation. Not for the very young.

**CITIES ON SCREEN: TOUCH OF EVIL (12A)** Sat: 11.10pm Sun: 12noon  
Orson Welles's classic recit the way he wanted it.

**KAZAKHSTAN CINEMA: AJANALAJIN (15)** Sun: 12noon  
Contact venue for details.

**FRENCH CINEMA: DELICATESSEN (15)** Mon: 6.45  
Post-apocalyptic surrealistic black comedy classic

**THE GODFATHER (18)** Thu: 11.00pm  
The original and best!

**8 MILE (15)** Thu: 11.30pm  
Eminem's story (sort of). See review at www.dailyinfo.co.uk

Odeon George Street 0870 5050007

**ANALYZE THAT (15)** Daily: 12.30, 3.15, 6.00, 9.00  
Crystal, De Niro & Kudrow return in sequel to 'Analyze This'

**ADAPTATION (15)** Daily: 11.30\* (not Sat or Sun), 2.45\*, 5.00\*, 8.15\*  
It's a hard life being a screenwriter! Cage, Streep & Swinton star

**THE RING (15)** Daily: 12.15, 3.00, 5.45, 8.45  
US remake of recent excellent far eastern horror. See review at www.dailyinfo.co.uk

**TWO WEEKS' NOTICE (12A)** Daily: 2.30\*, 5.30\*, 8.00\*  
Sandra Bullock & Hugh Grant in 'stuffy-you, Boss!' flick

**CATCH ME IF YOU CAN (12A)** Daily: 1.15 (not Sat, Sun), 4.45, 7.45  
Hanks, DiCaprio, Walken & Sheen in true story of a successful conman. See review at www.dailyinfo.co.uk

**DAREDEVIL (15)** Daily 11.45(not Sat, Sun), 2.15, 5.45, 8.30  
Justice is blind. So is Ben Affleck. See review at www.dailyinfo.co.uk

**THE WILD THORNBERRYS MOVIE (U)** Sat & Sun: 11.30, 1.45  
Eliza saves the elephants in animated fantasy

**SPECIAL ADVANCE PREVIEW: MAD IN MANHATTAN (PG)** Sat & Sun: 11.45am  
Fiennes (yes, really) & Lopez in Cinderella-esque 'boy-meets-girls' scenario

**LORD OF THE RINGS: THE TWO TOWERS (12A)** Sat & Sun: 11.00  
Dwarves, elves, hobbits, walking trees, Christopher Lee... See review at www.dailyinfo.co.uk

**HARRY POTTER AND THE CHAMBER OF SECRETS (PG)** Sat & Sun: 11.15  
The magical lad just keeps on growing up.

**ODEON SENIOR SCREEN: PANIC ROOM(15)** Wed: 10.45\*  
Jodie Foster vs. the burglars. Over 55s only!

\* = Wheelchair access

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**WHAT'S ON \* ACCOMMODATION \* JOBS**



**THEATRE REVIEW**

**Too Much The Sun**

by Nick Pierpan  
Moser Theatre, Wadham until Sat. 1st

There are some things that are always difficult to do reproduce convincingly on stage. Sex, for one. Often such attempts embarrass the audience with sympathy for the actors going through the cringingly self-conscious and stylised movements as much as the poor saps themselves. This, the first performance of Nick Pierpan's play, takes a calculated risk by opening with an epileptic fit. And it is an astonishingly convincing and chilling rendition. It is also curiously beautiful: Sammy Davis Jr's Mr Bojangles blares out as the scene is coated in a deep red light. This boy, whether he likes it or not, got pure, uninhibited soul.

The epileptic, Lestaines, is a thief returning to his native Northumberland village. He takes a job offered by a friend of his dead father's, a clock-maker, and, without giving too much away, the scene is set for an intelligent and lyrical exploration of the past and the nature of the self and bigger picture.

Very much a writer's play, Too Much The Sun deservedly won this year's OUDS New Writing Festival. Both dense and emotionally precise, it is astonishingly self-assured, and the audience leave the theatre with plenty of intellectual food for thought.

It seems unfair to single out any one actor for praise: the acting is uniformly informed, restrained and excellent. Well done Beau Hopkins, Thomas Eastcott, Ross Burley and Fergus Eckersley. The direction too is equally well suited to the nature of the material, bringing home the points of the play in a beautifully understated manner.

Too Much The Sun may lack a traditional narrative, but it makes its audience work enjoyably hard to untangle its secrets. Such an approach, of course, only works if there is anything TO uncover. Too Much The Sun has it in truckloads. See this rather than the hordes of mediocre, middle-class and middlebrow productions that Oxford University normally churns out. A true delight.

Munzar Sharif and Alex Murphy, 26.02.03

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**THEATRE REVIEW**

**Retrospect**

by Brian Mullin  
Old Fire Station until Sat. 1st

A US bombing operation in Central Asia kills an innocent man mistaking him for a wanted terrorist. His grieving mother and tough sister come asking for answers. A young soldier at the command base falls in love with the girl. As he gets involved in their hopeless situation, he finds himself questioning his whole being: what is right, what he can believe in, whom he can trust? In a parallel drama, a former dictator (Igocheck) is on trial in the Hague for war crimes. He and his wife come up with a clever defence strategy to twist what has been thought of as unshakable evidence. As the truth is hilariously blurred and certainty is questioned ad infinitum, justice seems unattainable. Can we really know for certain? The dilemma is captured in the young soldier's words, "I don't know who we're fighting here. Everybody turns out to be someone else."

Retrospect wants to spark debate and raise questions about political morality but to what extent it succeeds in doing so is another story. In Mullin's words, "It aims to make the familiar seem strange, so that it can be examined by more scrutiny". Unfortunately, the 'familiar' hasn't quite been made 'strange' enough to generate more profound questioning than it already does. Moreover, the point being made is simple, but the play tries to present it in an unnecessarily deep manner. It may be a sceptic's delight, but it fails to go much further than asking the question 'How can we really know for certain?'

It is creditable that the play attempts to address some issues of immediate political relevance: the war on terrorism, pre-emptive strikes, morality of US imperialism etc. But unfortunately, it doesn't really challenge the audience's mind much more than some news reports do.

There is some technically sound stuff in the production, and the stage presentation is particularly engaging and well done. Brandon Miller in the role of Karpan Igocheck delivers brilliant acting. Igocheck's character benefits from a crisp, funny and satirical script by Mullin. Mei Lim's performance as Madam Igocheck is also worthy of praise. But unfortunately, the other parallel thread of the storyline looks pale in comparison. The acting of both, the girl and the young soldier (Stone and Bradely) is far from perfect and the content of their dialogues becomes tiring at times.

The play may be applauded as a fresh piece of writing and a fair attempt at examining contemporary political morality but it leaves much wanting in terms of its quality as good theatre as well as in its examination of the questions it attempts to raise.

Gayatri Singh, 26.02.03

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