

FilmScene • WHAT'S ON WHERE ON THE BIG SCREEN •

November 17-23

Times are subject to change. Please contact the cinema for precise details.

Cinema

Odeon, George Street, Oxford: Borat: Cultural Learnings of America for to make Benefit Glorious Nation Kazakhstan, 15, Fri-Tues, Thurs 12.15pm, 9.30pm, daily 1.30, 2.30*, 3.45, 4.45*, 6.15, 7.15*, 8.30pm*. **Breaking and Entering**, 15, Fri, Mon-Wed 2.15pm. **Casino Royale**, 12A, daily 12pm*, 2, 3.30*, 5.30, 7*, 9pm (audio described 2pm, 5.30pm, 9pm, subtitled Mon 9pm, Tues 7.30pm, Thurs 2pm. **Jackass II** Thurs 3.15, 5.15, 7.30, 9.45pm. Open Season, PG, Sat-Sun 11.30am. **The Prestige**, 12A, daily 1.45, 5, 8.15pm. Senior Screen Nov 22: **Akeelah and the Bee**, 12A, Wed 10.45am*. Box office 0871 2244007.

Odeon, Magdalen Street, Oxford: **Casino Royale**, 12A, daily 1*, 4.30*, 8pm*. **Starter For Ten**, 12A, Fri-Tues, Thurs 6pm, daily 12.30pm, 3, 8.45pm. **Angel-A**, 15, Tues 8.30pm Director's Chair. Box office 0871 2244007.

Phoenix Picture House, Walton Street, Oxford: **Red Road**, 18, daily 4pm, Fri-Sun, Wed-Thurs 9pm, Tues 6.45pm. **The Page Turner**, 15, Fri-Tues, Sat 1.45pm, daily 6.30pm. **Little Children**, 15, daily 3.45, 8.30pm. **I Saw Ben Barker Get Killed**, 12A, Fri, Sun-Tues, Thurs 1.30pm, Fri-Sun, Wed 6.45pm, Mon-Tues 9.15pm. French cinema: **C.R.A.Z.Y.**, 15, Mon 6.30pm. Sunday matinee: **Spite Marriage** (Buster Keaton, 1929), U, Sun 12pm. Lates: **Talladega Nights**, 12A, Fri 11.30pm, **TransAmerica** 15, Fri 11.30pm, **Clerks II**, 15,

Sat 11.30pm, **C.R.A.Z.Y.** 15, Sat 11.30pm. Big Scream (for those with babies under one yr) Nov 22: **Little Children**, 15, Wed 11.30am. Kids Club Nov 18: **Stormbreaker**, PG, Sat 1.30pm (adults not accompanying children will not be admitted. Under-eights must be accompanied by adults). Box office 08707 583218.

Ultimate Picture Palace, Jeune Street, off Cowley Road: **Little Miss Sunshine**, 15, daily 7.15, 9.30pm. Box office 01865 245288.

Vue Cinema, Grenoble Road, Oxford: **Jackass Number two**, 18, Thurs 7.15, 9.30pm. **Tenacious D**, 15, Sat 11.55pm. **Casino Royale**, 12A, Sat-Sun 10am, 10.30, 11am, daily 1, 1.30, 2, 4.30, 5, 5.30, 8, 8.30, 9pm, Fri-Sat 11.10pm, 11.40pm, 0.07am. **The Host**, 15 (in Korean, English subtitles), Fri-Sat 12am midnight. **The Prestige**, 12A, daily 12.30, 3.30, 6.15, 9.10pm. **Starter For Ten**, 12A, daily 2.30, 4.45pm, Fri-Wed 7.15, 9.30pm. **Breaking and Entering**, 15, daily 12pm. **Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan**, 15, Sat-Sun 10.15am, Fri, Mon-Thurs 1.45pm, daily 12.45pm, 3, 4.15, 5.15, 6.30, 7.30, 8.45, 9.45pm, Fri-Sat 10.50pm, 11.50pm. **Saw III**, 18, daily 1.15, 3.45, 9.20pm, Fri-Sat 11.45pm. **The History Boys**, 15, daily 7pm. **Barnyard**, PG, Sat-Sun 11.30am, 1.45pm. **Open Season**, PG, Sat-Sun 10am, daily 12.15, 2.45pm. Kids AM Film: **Eight Below**, PG, Sat-Sun 10.45am. Wheelchair friendly throughout, enhanced sound for the hard of hearing. Box office 08712 240240.

Odeon, Horsefair, Banbury: **Casino Royale**, 12A, daily 1*, 4.30*, 8pm*. **Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan**, 15, daily 1.30, 3.45, 6.30, 8.40pm. Odeon

Kids Nov 18: (with entertainment), **Stormbreaker**, PG, doors 9.30am*. Senior Screen Nov 22: **Akkelah and the Bee**, 12A, Wed, doors 10am*. Box office 0871 22 44 007.

Regal, Boroma Way, Henley: **Casino Royale**, 12A, daily 2.15, 5.30, 8.40pm, Sat-Sun 11.15am. **The Prestige**, 12A, daily 3, 5.45pm, Fri-Tues, Thurs 8.30pm, Sat-Sun 12.15pm. **Breaking and Entering**, 15, daily 3.30pm, Fri, Sun 6.15pm, Mon, Thurs 9pm. **Barnyard**, PG, Sat-Sun 1.15pm. **The History Boys**, 15, Fri, Sun 9pm, Mon, Thurs 6.15pm. Autism friendly screening: **The Ant Bully**, U, Sun 11am. **Unconscious**, 15, Wed 8.30pm. Kids Club Nov 18: **The Ant Bully**, U, Sat 11am (adults not accompanying children will not be admitted). Big Scream Nov 17 (for those with babies under one): **The Prestige**, 12A, Fri 11am. Box office 08707 551245 (9.30-8.30pm).

Screen at the Square, Corn Exchange, Witney: **Little Miss Sunshine**, 15, Fri-Sat, Mon 7.30pm. Box office 01865 880645.

The Theatre, Spring Street, Chipping Norton: No films due to Pantomime season. Next film showing will be December 27, **Bugsy Malone**, U. Box office 01608 642350.

Corn Exchange, Wallingford: **Oklahoma**, U, Fri, Sun 7.30pm (new and restored print of the 1955 film of the musical). **The Devil Wears Prada**, PG, Mon-Thurs 7.30pm. Box office 01491 825000.

Corn Exchange, Newbury: You Shall Go to the Bawl (for those with babies under 18 months): **Little Miss Sunshine**, 15, Tues 10.30am. **Little Miss Sunshine**, 15, Tues 2.30pm. Box office 01635 522733. * Indicates wheelchair access

PICK OF THE WEEK



SEX APPEAL: Daniel Craig as the new James Bond (see Page 14)

THE PRESTIGE (12A)

The greatest illusion in Christopher Nolan's thriller, about feuding magicians in 19th-century London, is the film itself. Once you look past the impeccable production design and strong ensemble cast including Hugh Jackman, Christian Bale and Michael Caine, the film is nothing but a cheap parlour trick.

STARTER FOR 10 (12A)

Inspired by David Nicholls's comic novel, the film remains faithful to the hugely enjoyable page-turner, and accomplishes that rare feat of surpassing the source material. James McAvoy is scarily believable as a socially awkward 18-year-old, who is ill equipped to woo the woman of his dreams.

BREAKING AND ENTERING (15)

A contemporary love story set against the urban sprawl of present day London, Anthony Minghella's film promises so much but high expectations are met largely by disappointment. Juliette Binoche and Rafi Gavron bring an emotional depth to their characters, which is absent from the rest of the film.

BORAT — CULTURAL LEARNINGS OF AMERICA FOR MAKE BENEFIT GLORIOUS NATION OF KAZAKHSTAN (15)

Sacha Baron Cohen's hysterical journey into America's heartland, in the guise of his fictitious

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Khazakstani television reporter, could justifiably stake a claim as the most uproariously and hysterically funny film of the year. People truly believe Borat to be a visitor from another country, keen to absorb American values.

LITTLE CHILDREN (15)

Little Children paints a beautifully detailed portrait of fear and self-loathing in American suburbia. Kate Winslet should be one of next year's five hopefuls for her stunning portrayal here of a lonely wife, clinging forlornly onto the one glimmer of a hopeful future.

BARNYARD (PG)

Courtney Cox and Danny Glover are just two of the stars providing voices for this enjoyable, family-orientated animated farmyard romp. The high-energy song and dance numbers in the barn are a treat.

OPEN SEASON (PG)

Open Season continues a disappointing trend of animations, contriving an inter-species buddy movie during hunting season in a picturesque forest town. While the visuals are colourful and the pace exceedingly brisk, the screenplay lacks humour and emotion.

THE HISTORY BOYS (15)

Adapted beautifully by Alan Bennett from his award-winning stage play, comes top of class for direction, writing and performances. Richard Griffiths is utterly spellbinding as the charismatic yet fatally flawed mentor.

Attenborough's grim picture of a bloody war

There are those who believe that Richard Attenborough's directorial debut *Oh! What a Lovely War* remains his best film. But, while this contention may be open to debate, it's doubtful whether he conceived a more powerful or memorable image than the helicopter shot that closes this spiritedly satirical musical.

As the camera pulls away from the Flanders field, the sight of the white crosses stretching endlessly into the distance speaks more eloquently of the barbaric futility of the Great War than any documentary, dissertation, reconstruction or catalogue of contemporary songs. Its chilling simplicity has lost none of its impact and it qualifies this neglected picture to stand alongside Abel Gance's *J'Accuse* (1919) and Lewis Milestone's *All Quiet on the Western Front*

DVDs and videos

(1930) as a landmark in cinematic pacifism. Considering it was released at the end of a decade that had witnessed the escalation of the Vietnam War and the rise of a counter-culture that was unafraid to challenge the tarnished Establishment's specious claims to rectitude and deference, it was hardly surprising that the film's sentiments had already been anticipated by both Richard Lester's *How I Won the War* (1966) and Tony Richardson's *The Charge of the Light Brigade* (1968). However, few British films had been as flamboyantly ambitious as this acerbic vaudeville.

The novelty of seeing Laurence Olivier,

John Mills, Ralph Richardson, John Gielgud and countless Redgraves warbling like turns at a village pantomime was both droll and disconcerting. Indeed, there were numerous instances of the Western Front's bleakly surreal humour, as the staff officers leapt through their way to their deaths, while the top brass were made to look like pompous buffoons rather than dangerous incompetents, who wilfully sent millions to their deaths through their bludgeoningly inept tactics.

There were also subtle digs, such as toffs Dirk Bogarde and Susannah York boycotting German wine for the duration. But nothing surpassed the shocking cruelty of Maggie Smith's raucous recruiting cry at the fairground, which not only showed the ease with which young men were shamed into fighting a war that only really benefited their

imperialist-capitalist masters, but also the blinkered, jingoistic mania that engulfed the entire country.

Also available to buy this week are *Bob Dylan: The Unauthorised Documentaries* and *If I Should Fall from Grace: The Shane MacGowan Story*. The first is an exceptional three-disc set that chronicles Dylan's passage from 1960s electric folk to 1980s gospel, in which the insights from the various insider interviewees are as incisive as the concert footage is prodigious. This must for all Dylan aficionados is matched by Sarah Share's documentary, although the decision to include all of The Pogues' musivids rather than delving more journalistically into MacGowan's background and psyche has to be questioned.

David Parkinson