

# THE REX

M A G A Z I N E

HEARTBREAKER  
AUGUST....

*"possibly Britain's most  
beautiful cinema..." (BBC)*

**AUGUST 2010 Issue 65**  
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#### The Rex

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An idyllic station on a summers day...?  
Turn to page 43.

## FILMS OF THE MONTH



A flawless Romain Duris sexy to silly, brooding to buffooning. France 2010.

**Heartbreaker** Mon 9 / Tue 10 / Wed 11 7.30



What if...? Dad's Army with real guns.  
UK 1942. **Went The Day Well** Sun 8 6.00



Come, be dumbstruck, awestruck & uplifted in D major. France, Italy 2009. **Le Concert**  
Tue 24 / Wed 25 / Thu 26 7.30

## REX AND THE CITY



**T**hey came dressed up, sipped Rex cosmopolitans, raised the decibel readings in the foyer to unprecedented levels. The film was no better or worse than expected, but the audience excelled. A fabulous week. Sorry, had to select pictures with a pin! All others available from Box Office. August's stylish film worth dressing for – Heartbreaker. Don't miss.





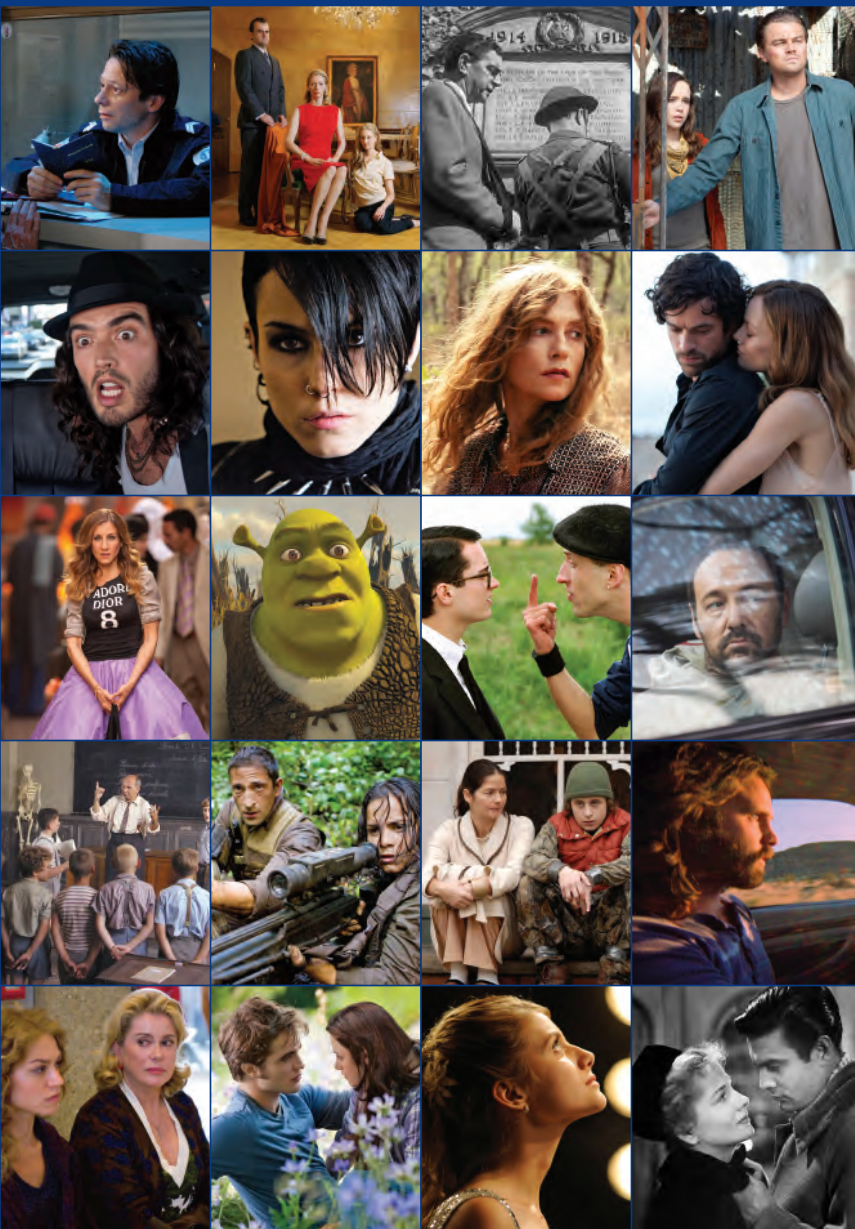




Ushers: Ellie, Amy & Ally



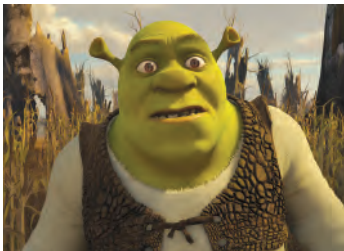




AUGUST EVENINGS

## Shrek Forever After

Sun 1 6.00



**In this final instalment of the wildly successful Shrek franchise, we find our big green hero in the throes of mid-life crisis.**

Tired of celebrity, a repetitive home-life, and ruing the fact that he no longer considers himself to be a “real” ogre, he yearns for something else. Whilst at a low ebb, Shrek is accosted by that old fairytale trickster Rumpelstiltskin, who offers him the chance to live one day in his previous existence, as a real ogre. This is in exchange for a day in Shrek’s childhood, which he wouldn’t remember anyway. Shrek is reluctant, but relishes the opportunity for change, and is transported into an unfamiliarly familiar world. Rumpelstiltskin has chosen to exchange the day that Shrek was born, rendering him trapped in an alternate world where he is a wanted ogre, Donkey and Puss no longer recognise him, and the contract can only be broken if he receives “True Love’s First Kiss”! So the hunt for Fiona ensues...

“The plot’s initially involving and if it’s too complex for toddlers, it compensates with humour and visual invention with warmth and charm, ‘Shrek Forever After’ is an entertaining conclusion to the franchise. One that parents should happily endure” (*Time Out*) Unmissable for Shrek fans.

(research Simon Messenger)

**Director:** Mike Mitchell  
**Starring:** Eddie Murphy, Cameron Diaz, Antonio Banderas, Julie Andrews, Mike Myers  
**Certificate:** U  
**Duration:** 95 mins  
**Origin:** USA 2010  
**By:** Paramount International Pictures

## White Material

Mon 2 7.30

**Director:** Claire Denis  
**Starring:** Isabelle Huppert, Nicolas Duvauchelle, Christopher Lambert, Isaach Bankolé  
**Certificate:** 15  
**Duration:** 106 mins  
**Origin:** Cameroon, France 2009  
**By:** Artificial Eye

**Set in an un-named Francophone-African country, Clare Denis’ latest offering is a masterful and complex essay on post-Colonialism.**

Isabelle Huppert is Maria Vial, the owner of a coffee plantation in a country that is facing tremendous, and violent, political upheaval. The air is thick with red dust and menace; but Vial can’t leave. Either unwilling to return to France, or unable to determine the serious nature of the strife which is befalling the area (for she can always pay her way through a road block with a \$100 bill non?), Vial’s siege mentality leads her, and her family, to continue stubbornly working in the face of a very real and imminent threat.

Huppert excels at playing morally torn characters, and her performance is as strong as ever. Denis was raised in colonial Africa, and her intimate knowledge of the landscape saturates every scene. Her long-time musical collaborators, Tindersticks, are once more on hand to provide a mournful, uneasy soundtrack.

“White Material does not behave like a ‘thriller’, nor like the traditional hand-wringing, breast-beating movie about Africa, and yet it as lapel-graspingly urgent as either. A movie that remains in the mind long after it has finished.” (*Guardian*) Haunting and brutally compelling viewing. “Searing and beautiful; Spellbinding; Terrifying, tense, punchy, ambiguous...” (posters) So don’t miss?

(research Simon Messenger)





## Everything is Illuminated Tue 3 7.30



**This returns by demand in hot a summer five years on, and will again in all seasons.**

It tells a tale of hope set against historic despair. It is a surprising and beautifully judged tale about three unmatched characters thrown together on a journey. By the end they will have stolen your heart and each others.

Taken from Jonathan Safran Foer best-seller, it reads like a true story. 'Jonfen' (surprisingly good Elijah Wood) journeys from America in search of the woman he believes saved his grandfather during the Nazi massacre of a lost Ukrainian village. With only a creased photograph he sets off with the unlikely Alex (the gorgeous Eugene Hutz), his grandfather (the unflinching Boris Leskin) and his "seeing-eye" bitch 'Sammy Davis Jnr junior'.

Alex's passion for the American myth and his butchery of spoken English is perfectly measured.

His perplexed Ukrainian 'guide' and his beautifully judged narration is priceless. Much of the glorious music is his too. (That's his real band playing at the station!) Liev Schreiber's direction is unhurried, all-seeing and another happy surprise (look him up). He clearly understands Direction. At its best it lets the story out and frees the actors from acting. It is haunting, uplifting, heartbreaking and funny all at once. It is one of the best films you will ever see...

**Director:** Liev Schreiber  
**Starring:** Eugene Hutz, Elijah Wood, Boris Leskin  
**Certificate:** 12A  
**Duration:** 105 mins  
**Origin:** USA 2005  
**By:** Warner Brothers

## I Am Love Wed 4 7.30

**Director:** Luca Guadagnino  
**Starring:** Tilda Swinton, Flavio Parenti, Edoardo Gabbriellini, Alba Rohrwacher, Pippo Delbono  
**Certificate:** 15  
**Duration:** 119 mins  
**Origin:** Italy 2009  
**By:** Metrodome Distributors

**Tilda Swinton starts in a seemingly background role.** As Tancredi's wife, she glides around, efficient and discreet, supervising her staff as they set places for the evening meal. When the film shifts from winter to spring the shift is no longer merely seasonal...

As its title suggests, the film is about love, presented in an unapologetically ecstatic visual language; with aching silence and music to match.

After Venice it turned out to be the revelation of the festival.

One of those films that not only showed off a talented new director (yawn) but also reveals things unanticipated in narrative cinema? It is deeply, madly, seriously political. "But playful, flamboyant and visually magnificent; a subtly but richly flavoured tonic for the jaded cinephile palate." (*Independent*) ugh?

"Tilda Swinton is fabulous to watch, dressed in colours you want to drink, exploring her puzzled, porcelain allure in ways that make the screen fairly quiver." (*Telegraph*) Steady on.

Methinks rather too much lingering over nipple and prawn. "I mention prawn because it signals this director's remarkable ability to evoke both sensuous and erotic rapture." (*Independent*) Zzzzz... All in all, beautiful to look at but ...

You decide.



## Shrink

Thu 5 7.30



**Kevin Spacey is Dr. Henry Carter, a Hollywood psychiatrist, by day shrink to various luminaries in the American film industry and by night, a wildly dishevelled, alcoholic pothead.**

The film centres around the shrink, and sessions with his all-star patients, including talent agents, rock star's wives, and of course actors. Robin Williams pops up (uncredited) as a terrifying sex-addict. Carter is a man on the verge of a nervous breakdown. By surrounding himself with people who are doing likewise, it is only a matter of time before something's gotta give...

"Fancy spending a couple of hours in the company of Kevin Spacey at his most sweaty and soul-sick, full of bile and grizzle, spiff in mouth, scotch in hand, dead wife's suicide note in mind, forever flaking out next to swimming pools, too lethargic to be endearing or engaging or even interestingly acid? If so, you're in luck; Shrink offers little but." (*Guardian*) Whether Hollywood just loves to bask in the unglamorous side of showbiz or whether there's something insightful happening here, is difficult to tell... Worth seeing all the same for the ever watchable Spacey, who takes these roles (unadvisedly perhaps) to keep the Old Vic going, while no doubt keeping his Hollywood hand in? (*research Simon Messenger*) Not 'don't miss' perhaps but don't dismiss.

**Director:** Jonas Pate  
**Starring:** Kevin Spacey, Mark Webber, Jack Huston, Laura Ramsey, Saffron Burrows  
**Certificate:** 15  
**Duration:** 104 mins  
**Origin:** UK 2010  
**By:** Lionsgate Films UK

## The Girl With The Dragon Tattoo

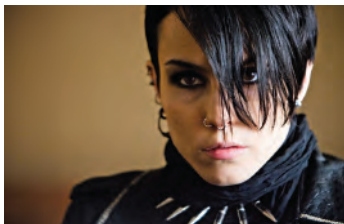
Fri 6 7.30

**Director:** Niels Oplev  
**Starring:** Michael Nyqvist, Naomi Rapace, Sven-Bertil Taube  
**Certificate:** 18  
**Duration:** 152 mins  
**Origin:** Sweden 2009  
**By:** Momentum Pictures

**Ahead of UK release of *The Girl Who Played With Fire* late in August returns the first of the trilogy... *The Girl With The Dragon Tattoo*, whose original and more potent title was *Men Who Hate Women*.** It is a blunt but fitting description of this angry, intelligent Swedish thriller which begins with Mikael Blomkvist (Michael Nyqvist), an investigative journalist facing jail for libelling a wealthy tycoon. Racism, patriarchal misogyny, globalization: director Niels Arden Oplev gives all these hefty themes their due in this largely faithful adaptation of the popular trilogy by Stieg Larsson (whose own death remains veiled in mystery and rumour).

Blomkvist is the putative hero, with lived-in face and weary dedication. He is superbly mis-matched with Salander, mesmerizingly played by Rapace, the goth/punk hacker. She's a grim, spectral presence in the opening scenes, until being pushed too far. Revenge doesn't get much better. Rapace and Nyqvist are all the better for being unknown faces from a cold country.

"Still, wintry photography is consistently atmospheric, the sense of cultural scabs being picked at interesting, and Rapace's performance altogether more thrilling than any known star chosen for the promised Hollywood remake." (*Telegraph*) Beware: Some ouch, eye-watering moments. A rare edge of seat treat. Don't miss.



## Get Him To The Greek Sat 7 7.00



**While I despise his bloated insignificance or the tinsel thin me-meme showbiz bollocks he represents, this screening is for those who think better of him.**

“Brand becomes less fascinating the more famous he’s becomes, and here he’s playing a pastiche of a parody of himself. It’s dull to watch, and even he seems a little dulled by it. Frantic – it is a comedy with outsize ambitions: it wants to make you laugh, shocked, a little sad too.”

*(Telegraph)*

“Like Ricky Gervais before him, Russell Brand is in his Hollywood honeymoon period: he can just turn up, be himself and the camera will do the rest. The question of what happens if, like Gervais, it turns out he can only play one increasingly tiresome role is irrelevant. For now, we can all just rejoice that one of London’s most divisive oddballs has scaled the heights of Tinseltown superstardom!? Reserving, of course, the right to point and jeer at him on the way back down?”

“A British audience’s enjoyment of this predictable romp will depend entirely on their Brand tolerance: those already sick of his incessant self-love and florid face should steer clear. However, it delivers a surprisingly raw, thoughtful and gender-sensitive take on the obligatory ‘aw-shucks’ ending.” *(Time Out)*

For now, Brand’s brand seems secure.

**Director:** Nicholas Stoller  
**Starring:** Rose Byrne, Russell Brand, Jonah Hill  
**Certificate:** 15  
**Duration:** 109 mins  
**Origin:** UK 2010  
**By:** Universal Pictures (UK) Ltd

## Went The Day Well Sun 8 6.00

**Director:** Alberto Cavalcanti  
**Starring:** Leslie Banks, Elizabeth Allen, Frank Lawton  
**Certificate:** PG  
**Duration:** 92 mins  
**Origin:** UK 1942  
**By:** British Film Institute

**“Before and after the war, Ealing Studios was famous for comedy.** But in 1942, with Europe overrun and Jerry glaring hungrily across the Channel, they turned their talents to more ‘important’ work, becoming, for a time, just one of the Churchill government’s many unofficial propaganda outlets. Still truly unnerving, one can only imagine how terrifying it must have been for audiences facing the very real threat of Nazi enslavement.” *(Time Out)*

This slice of wartime propaganda from Ealing – directed by Alberto Cavalcanti and adapted from a short story by Graham Greene – is very different from the comedies for which the studio is best known, though our introduction to the quaint English village of Bramley End, where it takes place, makes us think we’re in store for an everyday story of country folk.

“Those of you who have seen Cavalcanti’s film will recall that Bramley End is infiltrated by German invaders, and that some of those lovable old Ealing characters – the vicar, for example – end up dying horribly, or doing horrible things to the invaders. Axes, bayonets and, oh my God, the postmistress! It’s like *Passport to Pimlico* reworked by Quentin Tarantino.” *(Guardian)* It has been described it as *Dad’s Army* with loaded broom handles and real bodies. Worth coming to see how well it stands up as a thriller.







**Director:** Pascal Chaumeil  
**Starring:** Romain Duris, Vanessa Paradis, Julie Ferrier, François Damiens  
**Certificate:** 15  
**Duration:** 105 mins  
**Origin:** France 2010  
**By:** Revolver Film Distribution



## Heartbreaker

**Mon 9 7.30, Tue 10 7.30,  
Wed 11 7.30**

**With Mathieu Amalric, Romain Duris is the other best face on the French screen.** From the intensity of *The Beat* that *My Heart Skipped* watch him slip into comic timing without missing a beat.

“For those who expect their French cinema to be delivered with angst and introspection, this is a Gallic lightweight; a slick, commercial rom-com – and gloriously so.” (*Times*)

There’s an agreeably spiky chemistry between its two protagonists, some acid wit, and surprisingly madcap physical comedy. Being set in sun-drenched Monte Carlo, it echoes all those 1950’s Riviera romances, oozing Cary Grant and Grace Kelly.

Alex is the lynchpin of a business hired by glowering fathers to drive a wedge between unsuitable couples. In short he’s a conman hired to break up unsuitable couples by briefly sweeping the girl off her feet, thus boosting her self esteem enough to chuck Mr.non-starter. But Alex is about to come unstuck...

“Like most romantic comedies, *Heartbreaker* is hardly unpredictable. But it’s so smart, well-acted and fast on its feet that the journey trumps the final destination.” (*Telegraph*)

“Outstrips its similarly conceived US rom-com counterparts. And there’s a fantastically deadpan *Dirty Dancing* (Paradis) parody.” (*Time Out/Times*) So cancel that non-starter date, or drag him along. No, chuck him now and have done with it. BUT DON’T MISS.



## Sex & The City 2

Thu 12 7.30



**It is two years on from the first one. Charlotte and Miranda are happy if stressed moms. Samantha is single and staving off the menopause with weird vitamins, and Carrie is still married to smug Big, but the romance is leaking out of their relationship.**

The gang have lots of fun at a gay wedding. There are a couple of good jokes and then... Do they do their power-walk down a Manhattan sidewalk...? No. They go to Abu Dhabi!

Forget the story, come for the froth and the frocks... and the heels

It was never going beat the first one.

But what ever does...?

Just come and indulge in this last chance to see it here. Bring some knitting.

Tomorrow it will be forgotten froth, but you'll have a full length cardigan.

(See snapshots of our gorgeous audiences in July on page 4)

**Director:** Michael King  
**Starring:** Sarah Parker, Kristin Davis, Kim Cattrall, Cynthia Nixon, Chris Noth  
**Certificate:** 15  
**Duration:** 148 mins  
**Origin:** USA 2010  
**By:** Warner Brothers

## Predators

Fri 13 7.30, Sat 14 7.00

**Director:** Nimrod Antal  
**Starring:** Adrien Brody, Mahershala Ali, Walton Goggins, Alice Braga, Danny Trejo, Oleg Taktarov, Louis Changchien  
**Certificate:** 15  
**Duration:** 106 mins  
**Origin:** USA 2010  
**By:** Twentieth Century Fox

**Adrien Brody, Oscar winner for Polanski's *The Pianist*, makes an unlikely action hero in Nimród Antal's rehash of the *Predator* series.**

We first see him flying through the sky, with a parachute that opens only at the very last minute, landing with a thump in the jungle. There he meets several others who have also been rudely flung out of a plane. They are an assorted group of international killers, soldiers and hitmen, seemingly plucked at random from their earthbound lives, dropped out of the sky and armed to the teeth, with no idea where they are or why.

They soon learn. They are hunters who are to be hunted by a strange lot of predators, who have laid traps for them everywhere. "Does this remind you of the iconic 1987 movie? It is, in fact, like a very expensive B-movie." (*Standard*) The fact that none of the killers is sympathetic militates against worrying about their fate. It has been likened to watching a giant video game with no knob to twiddle.

"A solidly okay weekend movie effort, but unambitious considering the talent involved. Maybe Robert Rodriguez should direct *Predator Resurrection*, but get a science fiction writer to script it." (*Empire*) I heard it was alright. Come and see for yourself.



## Much Ado About Nothing Sun 15 6.00



Shakespeare may not have instructed his actors to get bare-arsed in the first scene of this dark comedy of love and revenge, though it wouldn't have gone amiss in bawdy Elizabethan London.

Branagh certainly thinks its fun.

Everyone is dressing to welcome Don Pedro (Denzel Washington) and his lords, Benedick (Branagh) and Claudio (Robert Sean Leonard), home to Italy after a victorious battle. In interviews, Branagh has said he wanted something "sexy, fleshy and sensuous" and none of the usual "fruity-voiced, tight-assed museum acting."

The opening is teeming and joyful. "It is invigorating fun, all heaving bosoms and bulging codpieces." Some critics of 1993 said "Branagh doesn't know when to stop. The picture is overripe, and so are the performances." Others saw only Oxbridge theatrical 'lovies' having a romp in the beautiful hills of Tuscany.

Everybody else loved this 'difficult' Shakerags comedy being taken off the dull stage and set perfectly in the sunny hills and vineyards of Italy's richest colours.

Even the Bard's jousting language comes to life, the scenery is breathtaking and the cinematography melts the screen.

Hollywood's big refugees do okay without trying to be starry. If you want English tradition, look out for the brilliant Richard Briers or suffer that bellowing bore, Brian Blessed sucking every scene dry. Don't miss the rest.

**Director:** Kenneth Branagh  
**Starring:** Kenneth Branagh, Emma Thompson, Denzel Washington, Keanu Reeves  
**Certificate:** PG  
**Duration:** 106 mins  
**Origin:** UK 1993  
**By:** Entertainment Film Distribution

## Wild Grass Mon 16 7.30

**Director:** Alain Resnais  
**Starring:** Mathieu Amalric, Emmanuelle Devos, André Dussollier, Sabine Azéma  
**Certificate:** 12A  
**Duration:** 103 mins  
**Origin:** France, Italy 2010  
**By:** Universal Pictures (UK) Ltd

For those who like the tone of their films to be reflected in the hairstyles of their actors, the wayward shock of auburn-red frizz worn by Sabine Azéma in 'Wild Grass' is a good first step to unravelling this joyfully skittish farce from 88-year-old French New Wave maestro Alain Resnais.

Every frame is filled with blushed neon hues filmed through a smear of Vaseline. The kinetic camera hovers and glides leaping over rooftops. "These stylistic elements along with a dainty, mid-jazz score lend the film a dreamlike quality. What's it all about, though? It could be everything and nothing. It is cheeky and confident." (*Time Out*)

Adapted from the 1996 novel *L'Incident* by Christian Gailly, the action is interspersed with enigmatic close-ups of wild grass growing through the asphalt: symbolizing, who knows what? Marguerite Muir (Azéma) a Parisian dentist with a pilot's licence and part-share in a fully functioning Spitfire! When her bag is snatched in Paris, Marguerite's discarded purse is found in a car park by Georges Palet, played by silky smooth, middle-aged André Dussollier, who becomes fascinated by this pilot-dentist.

Eventually, Georges takes the purse to the police, where Mathieu Amalric is the duty officer...?

"A piece by a Master rather than a masterpiece... clever and stylized Gallic nonsense" (*Film Prog 17 June*)







**Director:** Derick Martini  
**Starring:** Alec Baldwin, Cynthia Nixon, Kieran Culkin, Rory Culkin, Jill Hennessy, Timothy Hutton, Emma Roberts  
**Certificate:** 15  
**Duration:** 95 mins  
**Origin:** USA 2008  
**By:** Network Releasing

# Lymelife

**Tue 17 7.30**

“Lymelife” is a downbeat coming of age comedy-drama, directed by Derick Martini and co-written with his brother Steven.

Set on Long Island in the late 1970s, and seen through the eyes of 15-year old Scott Bartlett (a Culk-in-boy unfortunately), the film paints a melancholic picture of two families heading for breakdowns amidst an apparent outbreak of Lyme-Disease in a local suburban community.

Scott’s successful real estate developer father Mickey (Alec Baldwin) is having an affair with neighbour, Melissa (SATC’s Cynthia Nixon). Simultaneously, Scott is falling for Melissa’s daughter, Adrianna, in a typical boy/girl-next-door scenario.

Things become increasingly fraught with the return from the army of Scott’s older brother Jimmy, who may or may not know the whole story about his parents failing relationship...

A middle aged disillusionment with the need for that comfort from material things, is contrasted well with a younger generation’s innocence, and expectations of adult behaviour. (Just as it ever was?)

“Derivative it may be, but this is a well-directed, well-rounded drama.” (*Guardian*)

“Many of the metaphors employed by Martini brothers are crashingly obvious.

The central premise that something rotten lies at the heart of the American Dream is hardly urgent news.” (*Telegraph*) “Brave, intelligent and bitinglly witty.” (*Total Film*)

Worth seeing whatever they say. Don’t miss I would say. (*research Simon Messenger*)



## The Chorus

Wed 18 7.30



**This was one of our first gems in the summer of 2005 and continued a sell-out run into the following year and the next.** It remains a beautiful piece of French film-making returning as part this year's back catalogue, and well worth its place in the summer of 2010.

While a worthy companion piece to The Concert (24-26th Aug) it needs no companion. You will see it is exquisite all by itself.

As a new teacher arrives at a school for disruptive boys, he sets about changing their lives for the better through the redemptive power of music. A huge success in its native France and its new adoptive home - The Rex, The Chorus is a genuinely heart-warming tale of the positive effect an inspirational teacher can have on a group of abandoned and stranded children.

"With the music of Jean-Phillipe Rameau at its heart, it is not only a beautiful and warm film to cherish, but a celebration of the universal language of song.

Director, Barratier manages to draw naturalistic performances from his youthful cast while Jugnot brings great warmth and humour to his role as the odd-man-out teacher." (Universal) Their faces will start you, their voices will do the rest. Heart warming and breaking all at once. Don't miss. It won't be back for ages.

**Director:** Christophe Barratier  
**Starring:** François Berléand, Gérard Jugnot, Jacques Perrin, Jean-Baptiste Maunier  
**Certificate:** 12A  
**Duration:** 96 mins  
**Origin:** France 2005  
**By:** Pathe Distribution

## When You're Strange

Thu 19 7.30

**Director:** Tom DiCillo  
**Starring:** Johnny Depp  
**Certificate:** 15  
**Duration:** 90 mins  
**Origin:** USA 2009  
**By:** The Works UK Distribution

**"Poet or pretentious pillock? Whatever your take on Jim Morrison, The Doors' sex-reptile frontman, his charisma helps electrify Tom DiCillo's flawed but intermittently thrilling documentary."** (*Total Film*)

Johnny Depp provides the smoky narration, which inevitably falls into fawning. Simply by virtue of sounding sympathetic to his subject, he sounds like he's creaming all over Morrison like a hopeless fan. Any glances at context are merely cursory.

The absence of standard talking heads in a documentary is welcome, but without those disparate opinions (okay, coloured by time and memory, overhears, hearsay and exaggeration) there is no challenge to Morrison's mystique.

It goes from The Doors being also-rans at lowly Sunset Strip gigs through the trajectory of fame, notoriety and (not too eventually) tragedy. They were only around for minutes. They didn't even make Warhol's full 'fifteen' but sold 32million albums in the US alone! I was there during Jim's big years and went for pretentious pillock then, and I do now.

Luckily, I've always had a built-in aversion to bigheads and assholes. They attract followers like flies. Hence this is a fan's film. "But with all the flaws that entails, doubters might emerge converted..." (*Tot Film*) Come and see for yourself.





**Director:** David Slade  
**Starring:** Kristen Stewart, Billy Burke, Robert Pattinson  
**Certificate:** 12A  
**Duration:** 124 mins  
**Origin:** USA 2010  
**By:** E1 Films



## Twilight: Eclipse

**Fri 20 7.30,**  
**Sat 21 7.00, Mon 30 7.30**

**And so the whiney, never-ending love triangle continues in this third instalment of the unfathomably popular franchise.**

The plot hasn't progressed much since Twilight began. The story opens with Bella, mumbling her way through with vampire squeeze Edward Cullen. Events take a turn for the worse when local shirtless hunk turned werewolf Jacob Black, who's also madly in love with Bella, tries his very best to get in the way. Meanwhile evil vampire Victoria, hell bent on avenging her murdered lover, is amassing an army of deadly newborn undead blood suckers, intent on wiping out Bella and the entire Cullen family.

Poor Kristen Stewart, the only convincing star in Eclipse, does her best to juggle the increasingly awkward dialogue (by mumbling?) whilst battling an unconvincing wig and compulsive lip biting.

It's Hollyoaks with blood and teeth. So long as you can stomach the teen squabbling and heated love rivalries, and can wait long enough, you might just catch a few minutes of pulse racing action. Despite British director David Slade bringing some flare to the proceedings, he's still working within the confines of a Stephanie Meyer's novel. The painfully slow pace, stilted faces and washed out palette is unlikely to daunt loyal fans for whom such a cultural phenomenon is all look, talk and pout? *(review Jack Whiting)*





## Letter From An Unknown Woman

Sun 22 6.00



Joan Fontaine is wonderful as Lisa, progressing from teenage to maturity as she recounts, in a letter, the tale of three brief meetings with Stefan (Louis Jourdan) a dashing young pianist and boulevardier in turn-of-the-century Vienna. An inveterate womaniser, he has no memory of his seduction of her, and no inkling that she has had a child by him. Her meekness looks almost like masochism by today's standards, but the restraint of Fontaine's playing still cuts to the heart.

This BFI restoration of Max Ophüls's 1948 classic *Letter From an Unknown Woman* is suffused with opulence. But this is no Sternbergian exercise in glamour: in telling of young Viennese dreamer Lisa and her desire for an unattainable man and the high-style world he inhabits.

So for all its florid melodramatic trappings, this grand, heartbreaking masterpiece resonates with sad, simple truths: just because one can appreciate beauty, it does not make one beautiful, and just because one loves does not mean one is loved."

(*Time Out*)

"The action of the film, on the cusp of melodrama, is fashioned to perfection."

(*Guardian*)

Whether it was meant as a manipulative weepie or a genuine story of innocent unrequited love in a time of comparative innocence, you will need a hankie.

**Director:** Max Ophüls  
**Starring:** Joan Fontaine  
**Certificate:** U  
**Duration:** 87 mins  
**Origin:** USA 1948  
**By:** British Film Institute

## The Girl On The Train

Mon 23 7.30

**Director:** André Téchiné  
**Starring:** Catherine Deneuve, Emilie Dequenne, Michel Blanc, Nicolas Duvauchelle  
**Certificate:** 15  
**Duration:** 102 mins  
**Origin:** France 2009  
**By:** Soda Pictures

André Téchiné's latest offering is based on a real event that occurred in France in 2004.

The film centres on a young woman, Jeanne Fabre (Emilie Dequenne), who falsely claims she is the victim of a brutal anti-Semitic attack, then focuses sharply on the ensuing consequences of her untruth. Jeanne's deceit is the combination (and/or a consequence) of her interest in an unsuitable young man, much to the disapproval of her mother Louise (Catherine Deneuve), and in her own failure to find a job. Upon being rejected by a Jewish law firm, the seeds of Jeanne's deception are firmly planted...

Téchiné has managed to create a low-key, yet engrossing character study – dwelling on the nature of lying, the film provokes the malleability of truth both within the conscious mind, and the media's exploitation of it.

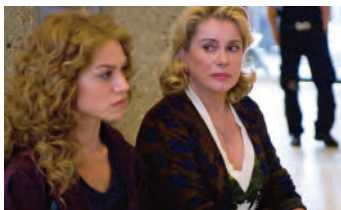
It is a fascinating study of the loneliness of failure and the longing to be worthy of better notice.

"Enigmatic... it is fluent, watchable, dramatically robust." (*Guardian*)

"Dequenne is superb as Jeanne, a free spirit who unwisely reacts to a tragedy by inventing a situation which suggests she is the victim of a violent race-hate attack.

Téchiné regulars Catherine Deneuve and Michel Blanc offer strong support as Jeanne's mother and boss, but the film's big strength is its unwillingness to dish out easy answers." (*Time Out*)

(research Simon Messenger)





**Director:** Radu Mihaileanu  
**Starring:** Francois Berleand, Melanie Laurent, Aleksei Guskov, Miou Miou  
**Certificate:** 15  
**Duration:** 123 mins  
**Origin:** France, Italy 2009  
**By:** Optimum Releasing

# Le Concert

**Tue 24 7.30, Wed 25 7.30,  
Thu 26 7.30**

**This latest Weinstein Brothers offering comes courtesy of Jewish-Romanian director Radu Mihaileanu.** It is crude, tonally inconsistent, badly paced and as smart as they come! Down-trodden Russian maestro Andrei Filipov (Gustov) whom 30 years before was sacked for working with jewish musicians and is now a cleaner at the Bolshoi.

The humour begins when Andrei intercepts an urgent fax for the Bolshoi to play a concert at the Theatre de Chatelet in Paris in two weeks' time. He has the crazy notion of gathering up his old musician friends – a diverse bunch of Muscovites working as cab drivers, removal men and flea market traders – and taking them to France to reclaim his name and finish the concert abruptly interrupted 30 years earlier. It's the one last chance dream - one last concert as the Bolshoi Orchestra.

Thanks in no small part to Tchaikovsky's Violin Concerto in D major, but also the presence of real-life gypsy musicians Taraf des Haidouks and a fantastic performance by Melanie Laurant (Inglorious Basterds) as the young lead violin, the film delivers a glorious climax.

"The crudeness of the storyline will no doubt horrify the kind of audiences who lap up tasteful middle-brow soap wanting to be seen as 'Art'. Le Concert is honest about its desire to entertain. See it and weep" (*Standard*)





**Director:** Christopher Nolan  
**Starring:** Ellen Page, Marion Cotillard, Joseph Gordon-Levitt, Ken Watanabe, Leonardo DiCaprio  
**Certificate:** 12A  
**Duration:** 148 mins  
**Origin:** UK, USA 2010  
**By:** Warner Brothers



# Inception

**Fri 27 7.30, Sat 28 7.00,  
 Sun 29 6.00, Tue 31 7.30**

Leonardo DiCaprio and a stellar cast, including ‘Brick’ Gordon-Levitt and Marion ‘Piaf’ Cotillard, feature in this mind-bending sci-fi epic from Christopher Nolan.

DiCaprio plays Cobb – a futuristic industrial espionage specialist. He and his team of hackers infiltrate the sub-conscious minds of sleeping subjects in order to extract information. Japanese businessman Saito (Ken Watanabe) wants Cobb to go one further; to plant an idea in the mind of Robert Fischer (Cillian Murphy) the son of an energy tycoon. Saito wants Fischer’s company to collapse. Can Cobb and his team successfully negotiate the lucid and dangerous world of Fischer’s unconscious?

Visually, like those sci-fi thrillers that offer a complete re-imagining of the world, this film is brilliant. Nolan folds the streets of Paris, and effortlessly up-ends hotel corridors, adding a superbly playful dimension to what is a heavy-going, complex narrative. Nolan made sense of the impossibly complicated Memento from start to finish. So you can trust him to keep you with the story. “Visually beautiful, ingenious in parts...” (*Telegraph*)

“Technical brilliance and ingenuity, but is there something disconcertingly self-important about Inception? I can’t suppress the suspicion that something more interesting might be happening in ordinary, unassuming waking reality.” (*Guardian*)

Perhaps like a kaleidoscope, or an old girlfriend, it doesn’t always have to make complete sense to be beautiful. (*research Simon Messenger*) Don’t miss.

COMING SOON

New releases

Leaving  
Bluebeard

Back by demand

Inception  
Please Give  
Heartbreaker



Rapt



Coco & Igor



The Girl Who Played With Fire



Gainsbourg



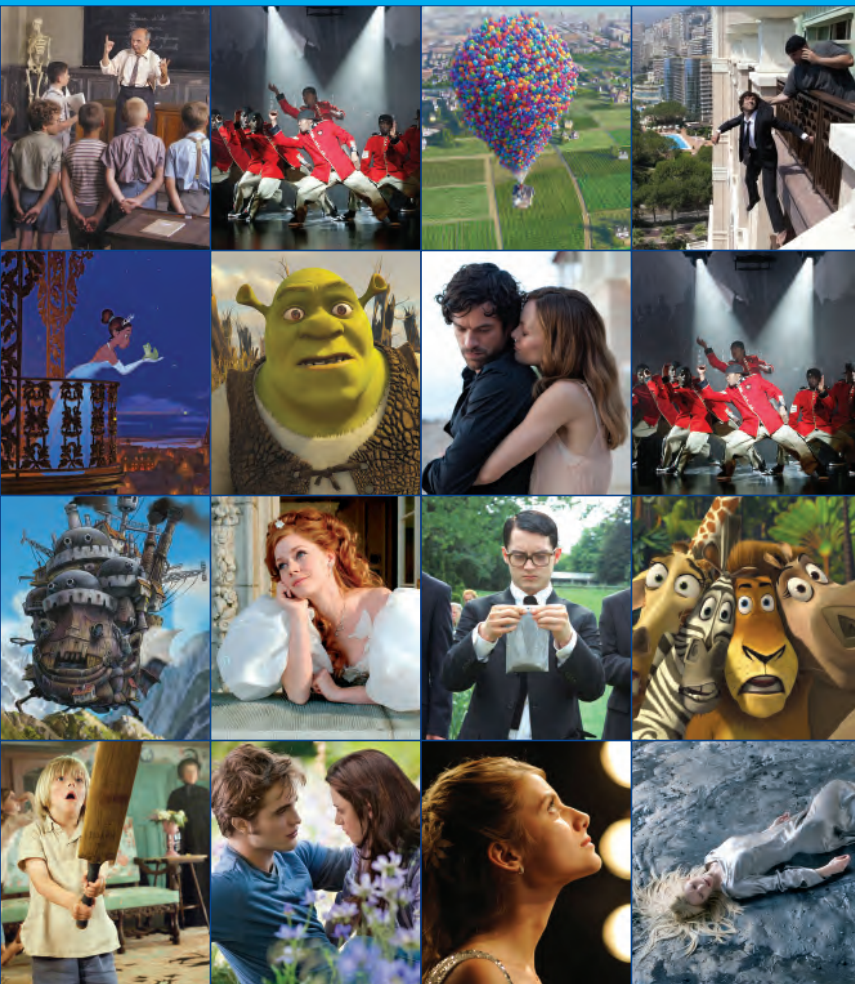
The Illusionist

AUGUST FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	SUN	SHREK FOREVER AFTER	6.00
2	MON	SHREK FOREVER AFTER	2.00
2	MON	WHITE MATERIAL	7.30
3	TUE	SHREK FOREVER AFTER	12.30
3	TUE	EVERYTHING IS ILLUMINATED	7.30
4	WED	EVERYTHING IS ILLUMINATED	2.00
4	WED	I AM LOVE	7.30
5	THU	SHREK FOREVER AFTER	2.00
5	THU	SHRINK	7.30
6	FRI	GIRL WITH THE DRAGON TATTOO	7.30
7	SAT	SHREK FOREVER AFTER	2.00
7	SAT	GET HIM TO THE GREEK	7.00
8	SUN	WENT THE DAY WELL	6.00
9	MON	NANNY MCPHEE 2	2.00
9	MON	HEARTBREAKERS	7.30
10	TUE	UP	12.30
10	TUE	HEARTBREAKERS	7.30
11	WED	HEARTBREAKERS	2.00, 7.30
12	THU	NANNY MCPHEE 2	2.00
12	THU	SEX & THE CITY 2	7.30
13	FRI	PREDATORS	7.30
14	SAT	UP	2.00
14	SAT	PREDATORS	7.00
15	SUN	MUCH ADO ABOUT NOTHING	6.00
16	MON	STREET DANCE	2.00
16	MON	WILD GRASS	7.30
17	TUE	THE PRINCESS & THE FROG	12.30
17	TUE	LYMELIFE	7.30
18	WED	THE CHORUS	2.00, 7.30
19	THU	HOWL'S MOVING CASTLE	2.00
19	THU	WHEN YOU'RE STRANGE	7.30
20	FRI	TWILIGHT: ECLIPSE	7.30
21	SAT	THE PRINCESS & THE FROG	2.00
21	SAT	TWILIGHT: ECLIPSE	7.00
22	SUN	LETTER FROM AN UNKNOWN WOMAN	6.00
23	MON	MADAGASCAR 1	2.00
23	MON	THE GIRL ON THE TRAIN	7.30
24	TUE	ENCHANTED	12.30
24	TUE	LE CONCERT	7.30
25	WED	LE CONCERT	2.00, 7.30
26	THU	STARDUST	2.00
26	THU	LE CONCERT	7.30
27	FRI	INCEPTION	7.30
28	SAT	TWILIGHT: ECLIPSE	2.00
28	SAT	INCEPTION	7.00
29	SUN	INCEPTION	6.00
30	MON	TWILIGHT: ECLIPSE	7.30
31	TUE	TWILIGHT: ECLIPSE	12.30
31	TUE	INCEPTION	7.30



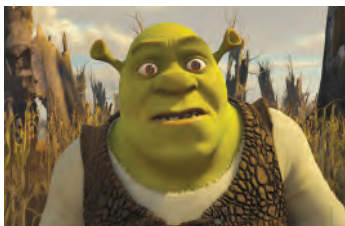


# AUGUST MATINEES

**ALL MATINEES:** Balcony £5.00 • Table seats £6.50 • Royal Box seats £10.00  
*Matinee Warning: May contain babies*

## Shrek Forever After

**Mon 2** 2.00, **Tue 3** 12.30,  
**Thu 5** 2.00, **Sat 7** 2.00



**In this final instalment of the wildly successful Shrek franchise, we find our big green hero in the throes of mid-life crisis.** Tired of celebrity, a repetitive home-life, and ruining the fact that he no longer considers himself to be a “real” ogre, he yearns for something else. Whilst at a low ebb, Shrek is accosted by that old fairytale trickster Rumpelstiltskin, who offers him the chance to live one day in his previous existence, as a real ogre. This is in exchange for a day in Shrek’s childhood, which he wouldn’t remember anyway. Shrek is reluctant, but relishes the opportunity for change, and is transported into an unfamiliarly familiar world. Rumpelstiltskin has chosen to exchange the day that Shrek was born, rendering him trapped in an alternate world where he is a wanted ogre, Donkey and Puss no longer recognise him, and the contract can only be broken if he receives “True Love’s First Kiss”! So the hunt for Fiona ensues... “The plot’s initially involving and if it’s too complex for toddlers, it compensates with humour and visual invention with warmth and charm, ‘Shrek Forever After’ is an entertaining conclusion to the franchise. One that parents should happily endure” (*Time Out*) Unmissable for Shrek fans.

(research Simon Messenger)

**Director:** Mike Mitchell  
**Starring:** Eddie Murphy, Cameron Diaz, Antonio Banderas, Julie Andrews, Mike Myers  
**Certificate:** U  
**Duration:** 95 mins  
**Origin:** USA 2010  
**By:** Paramount International Pictures

## Everything is Illuminated Wed 4 2.00

**Director:** Liev Schreiber  
**Starring:** Eugene Hutz, Elijah Wood, Boris Leskin  
**Certificate:** 12A  
**Duration:** 105 mins  
**Origin:** USA 2005  
**By:** Warner Brothers

**This returns by demand in hot a summer five years on, and will again in all seasons.**

It tells a tale of hope set against historic despair. It is a surprising and beautifully judged tale about three unmatched characters thrown together on a journey. By the end they will have stolen your heart and each others.

Taken from Jonathan Safran Foer best-seller, it reads like a true story.

‘Jonfen’ (surprisingly good Elijah Wood) journeys from America in search of the woman he believes saved his grandfather during the Nazi massacre of a lost Ukrainian village. With only a creased photograph he sets off with the unlikely Alex (the gorgeous Eugene Hutz), his grandfather (the unflinching Boris Leskin) and his “seeing-eye” bitch ‘Sammy Davis Jnr junior’.

Alex’s passion for the American myth and his butchery of spoken English is perfectly measured.

His perplexed Ukranian ‘guide’ and his beautifully judged narration is priceless. Much of the glorious music is his too. (That’s his real band playing at the station!) Liev Schreiber’s direction is unhurried, all-seeing and another happy surprise (look him up). He clearly understands Direction. At its best it lets the story out and frees the actors from acting. It is haunting, uplifting, heartbreaking and funny all at once.

It is one of the best films you will ever see...



## Nanny McPhee 2

**Mon 9** 2.00, **Thu 12** 2.00



**Thompson herself writes, produces and stars as the post-Poppins supernanny who shows up in the midst of a chaotic household, and as in the first one, gets less and less ugly as the kiddies get more and more beautifully behaved.** Gyllenhaal has to deal with mutinous children and a sinister brother-in-law (Rhys Ifans) while pining for her husband (Ewan McGregor), who's away fighting Adolf.

It's a storybook version of the 1940s Blitz, without terror or rationing. The movie punches out broad entertainment for little kids effectively. The only spark of real comedy is Bill Bailey's relaxed cameo as a local farmer, happiest when he's with his pigs.

"The mix is similar to the first film, naughtiness versus magic, but nimbler this time as it shuttles from class warfare to unscrupulous spivs and the prospect of enemy attack." (*Time Out*)

"This sequel is superior to the twee slab of Victoriana that was the first Nanny McPhee film, being wittier, more dramatic. There's something genuinely at stake in an otherwise larky, magical story. This is a shrewd, heartfelt piece of work." (*Telegraph*)

"She's Mary Poppins meets Gina Ford (who is Gina Ford??) plenty of poo jokes and heart. This is old-fashioned entertainment." (*Times*)

You'll all love it. Bring your Grandparents.

**Director:** Susanna White  
**Starring:** Maggie Gyllenhaal, Emma Thompson, Maggie Smith  
**Certificate:** U  
**Duration:** 109 mins  
**Origin:** UK, USA 2010  
**By:** Universal Pictures (UK) Ltd

## Up

**Tue 10** 12.30, **Sat 14** 2.00

**Directors:** Peter Docter, Bob Peterson  
**Starring:** Christopher Plummer, Edward Asner  
**Certificate:** U  
**Duration:** 102 mins  
**Origin:** UK 2009  
**By:** Buena Vista International

**This was last year's animated masterpiece. It is unlikely to be surpassed in story, character and originality.**

In an attempt to evade greedy property developers, construction workers, and the nursing home, 78 year old widower Carl decides it's time to move house – quite literally.

Tying thousands of balloons to the roof, Carl, accompanied by eight year old stowaway Russell, flies off in search of adventure...

"Utterly delightful, certain to appeal to audiences young, old and all points in between. The film, in its aerial beauty and its melancholic undertow, recalls Albert Lamorisse's *The Red Balloon* and Hiyo Miyzaki's *Howl's Moving Castle*...delicious sound design, and the emotional punch it packs makes this one of Pixar's finest achievements."

(*Telegraph*)

"This short, sharp and sweet fantasy still manages to reaffirm its makers as world leaders in the kind of popular animation that embraces ideas and the real world alongside fun and fantasy." (*Time Out*) A marvellous film. Bring everyone you know. If our local Conservation areas are going to be systematically swallowed up by the usual suspects, let's take a leaf from Carl's book and hover over their own back gardens... Find out where they live. We'll get the balloons... Don't miss





**Director:** Pascal Chaumeil  
**Starring:** Romain Duris, Vanessa Paradis, Julie Ferrier, François Damiens  
**Certificate:** 15  
**Duration:** 105 mins  
**Origin:** France 2010  
**By:** Revolver Film Distribution



## Heartbreaker

**Wed 11 2.00**

**With Mathieu Amalric, Romain Duris is the other best face on the French screen.** From the intensity of *The Beat* that *My Heart Skipped* watch him slip into comic timing without missing a beat.

“For those who expect their French cinema to be delivered with angst and introspection, this is a Gallic lightweight; a slick, commercial rom-com – and gloriously so.” (*Times*)

There’s an agreeably spiky chemistry between its two protagonists, some acid wit, and surprisingly madcap physical comedy. Being set in sun-drenched Monte Carlo, it echoes all those 1950’s Riviera romances, oozing Cary Grant and Grace Kelly.

Alex is the lynchpin of a business hired by glowering fathers to drive a wedge between unsuitable couples. In short he’s a conman hired to break up unsuitable couples by briefly sweeping the girl off her feet, thus boosting her self esteem enough to chuck Mr.non-starter. But Alex is about to come unstuck...

“Like most romantic comedies, *Heartbreaker* is hardly unpredictable. But it’s so smart, well-acted and fast on its feet that the journey trumps the final destination.” (*Telegraph*)

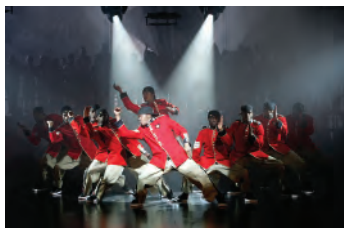
“Outstrips its similarly conceived US rom-com counterparts. And there’s a fantastically deadpan *Dirty Dancing* (Paradis) parody.” (*Time Out/Times*) So cancel that non-starter date, or drag him along. No, chuck him now and have done with it. **BUT DON’T MISS.**





## StreetDance 2D

**Mon 16** 2.00



**This bright and enjoyable family-friendly dance film is a bold and breezy British move to break into the 3D arena as yet untapped in terms of the successful street dance genre.** It was a big hit with teenage kids in June and worth seeing again, albeit in 2-D (whatever that is) for its relentless energy and joy of the dance.

The script follows the tried and trusted format (refined in films such as *Step Up*, *How She Move*, *Step Up 2* and *Make It Happen*) of rough'n'ready street dancers coming up alongside classically trained performers and having to learn a few life lessons before realising the two styles can mesh. Plus adding in a little romance along the way.

Cue the expected clash of cultures as the two dance styles face off against each other. Naturally after a few minor conflicts the two sides grudgingly come to respect each other's spectacular moves...

The young cast are newcomers, suitably nimble-footed, but not great actors. Wisely they keep the film fresh, bright and frothy, making good use of London locations and delivering a film that is non-aggressive. Unfortunately, all of the effort has gone into the dance routines and effects, somewhat neglecting the script and performances. Never mind. If you're young and can/can't dance, you'll love it, schmaltz and all.

**Director:** Max & Dania  
**Starring:** Flawless, Diversity, Charlotte Rampling, Nichola Burley  
**Certificate:** PG  
**Duration:** 98 mins  
**Origin:** UK 2010  
**By:** Vertigo Films

## The Princess and The Frog

**Tue 17** 12.30, **Sat 21** 2.00

**Directors:** John Musker, Ron Clements  
**Starring:** Oprah Winfrey, John Goodman, Anika Rose  
**Certificate:** U  
**Duration:** 97 mins  
**Origin:** USA 2009  
**By:** Walt Disney Studio INTL

**This is all hand-drawn. Every frame, like thumb-flicking the corners of your drawing pad, to make your every page stick man come to life 'walking'.**

The original Brothers Grimm story is revamped in this latest product from John Lasseter and Disney. It is a return to hand drawn Disney traditional 2-D animation, and to the classic formula of a love story featuring a plucky young woman and assorted comic-relief misfits.

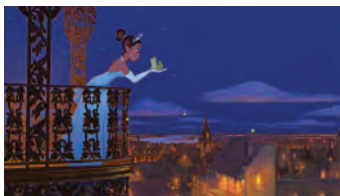
Disney's 49th animated feature harks back to the studio's traditional hand-drawn animation and the golden age of its fairytales, but stars a black princess for the first time. "This Broadway-style musical, set in the French Quarter of 1920s New Orleans and the bayous of Louisiana in old Disney animation, has a new heroine Tiana (Anika Noni Rose 'Dreamgirls') a princess, spirited and independent, who doesn't need rescuing by any prince." (*Times*)

Tiana faces a bigger problem than ordinary racism when, for fairy tale reasons, she is transformed into a frog!

Cue adventures in the swamp with Cajun fireflies, a trumpet playing alligator and Tiana's true love a prince similarly trapped in Froggy form.

"There are some great characters, even better jokes and a general sense of good humour" (*Time Out*)

"Like *Fantastic Mr. Fox*; it's a welcome change to witness animation not derived solely from an army of computers" (*Jack Whiting*)



## The Chorus

Wed 18 2.00



This was one of our first gems in the summer of 2005 and continued a sell-out run into the following year and the next. It remains a beautiful piece of French film-making returning as part this year's back catalogue, and well worth its place in the summer of 2010.

While a worthy companion piece to The Concert (24-26th Aug) it needs no companion. You will see it is exquisite all by itself.

As a new teacher arrives at a school for disruptive boys, he sets about changing their lives for the better through the redemptive power of music. A huge success in its native France and its new adoptive home - The Rex, The Chorus is a genuinely heart-warming tale of the positive effect an inspirational teacher can have on a group of abandoned and stranded children.

"With the music of Jean-Phillipe Rameau at its heart, it is not only a beautiful and warm film to cherish, but a celebration of the universal language of song.

Director, Barratier manages to draw naturalistic performances from his youthful cast while Jugnot brings great warmth and humour to his role as the odd-man-out teacher." (Universal) Their faces will start you, their voices will do the rest. Heart warming and breaking all at once. Don't miss. It won't be back for ages.

**Director:** Christophe Barratier  
**Starring:** François Berléand, Gérard Jugnot, Jacques Perrin, Jean-Baptiste Maunier

**Certificate:** 12A  
**Duration:** 90 mins  
**Origin:** France 2005  
**By:** Pathe Distribution

## Howl's Moving Castle

Thu 19 2.00

**Director:** Hayao Miyazaki  
**Certificate:** U  
**Duration:** 119 mins  
**Origin:** Japan 2004  
**By:** Optimum Releasing

"The first long shot of Howl's castle, moving through the fog of an Alpine pasture, is a doozy: its bullfrog-battleship bulk huffing and chunting along on a set of sure-clawed chicken-legs, it's the sort of organic-hydraulic hybrid at which Miyazaki excels.

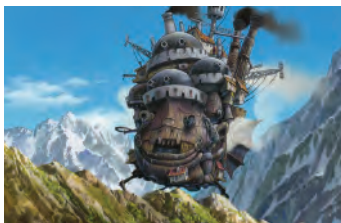
The innards prove less impressive, especially for anyone imagining a bustling citadel to rival the divine bathhouse of 'Spirited Away'; with activity largely restricted to a kitchen-living room, it feels more like Howl's moving bedsit." (Time Out)

It is the fabulous mythical story of Sophie, a hard-working, self-effacing teenager who takes refuge with the wizard Howl after being transformed into a old crone by the Witch of the Waste (a well-coutured whale of a woman voiced by Lauren Bacall). Supposedly fearsome, Howl turns out to be a drama queen with a yellow streak – albeit a rather dashing and androgynous one.

There is plenty of dazzle.

All supernatural things are here and anything can happen.

The Witch's glutinous goons (complete with boaters) are there to scare. But they won't scare you. From the delicate touches like the early stroll through the air far above the town square, to its no-stop swirling fantasy, it creates an atmosphere like no other. It's five years since it was here. It is a timeless and magical big screen film. Bring the street.



## Madagascar

Mon 23 2.00



**At New York's Central Park Zoo, a lion (Stiller), a zebra (Rock), a giraffe (Schwimmer) and a hippo (Jada) are best friends and stars of the show.**

But when the giraffe or is it the zebra goes missing? the other three break free to look for him, only to find themselves reunited... on a ship en route for Madagascar. When their vessel capsizes off the coast, however, the friends, who have all been raised in captivity, must learn first-hand what life can be like in the wild. Its a screwball animal adventure from the creators of SHREK and SHARK TALE. It's back after five years: first, because it's a true gem of story-telling and next, it doesn't matter how many times you've seen it at home, it is fabulous for the big screen.

Above all it's a great script with some of the funniest lines and sight-gags to come out of any animated movie since. If you can ignore the moral edge, its great fun... with the penguins stealing the show throughout... "Smile and wave boys... smile and wave"

**Directors:** Eric Darnell & Tom McGrath  
**Voices of:** Ben Stiller, Chris Rock, David Schwimmer, Jada Pinkett Smith  
**Certificate:** U  
**Duration:** 86 mins  
**Origin:** USA 2005  
**By:** UIP

## Enchanted

Tue 24 12.30

**Director:** Kevin Lima  
**Starring:** Patrick Dempsey, Amy Adams, Susan Sarandon, James Marsden  
**Certificate:** PG  
**Duration:** 108 mins  
**Origin:** USA 2007  
**By:** Buena Vista International

**Classic Disney animation meets contemporary urban chaos when a princess is banished from her magical animated homeland to the unforgiving metropolis of New York.**

Princess Giselle (Adams, an Oscar nominee for Junebug) lives in the blissful cartoon world of Andalasia, where magical beings frolic freely and musical interludes punctuate every interaction. She is engaged to the handsome Prince Edward (Marsden) but fate takes a turn for the worse when the villainous Queen Narissa (Sarandon) banishes her ...

"Enchanted embodies the best traditions of Disney - while gently mocking its legacy... She (Adams) can play both toughness and wide-eyed innocence, with finely calibrated timing to make her a great screen comedienne... hers is the star-making performance of this year (2007)" (*Telegraph*)

"The best adult romantic comedy and child's fairy tale we've had for a long time. It's the sheer force of her (Adams) compelling charm that makes Enchanted so enchanting" (*Times*)

"It is sentimental, quite silly and determinedly old-style Disney, while maintaining a gentle knowing and ironic touch." (*Standard*).

It's back three years later because it is still a gem on the big screen. An ideal addition to this summer's repeats of new kids classics from our first five years. Bring grandparents... everybody's



## Le Concert

Wed 25 2.00



**This latest Weinstein Brothers offering comes courtesy of Jewish-Romanian director Radu Mihaileanu.** It is crude, tonally inconsistent, badly paced and as smart as they come! Down-trodden Russian maestro Andrei Filipov (Gustov) whom 30 years before was sacked for working with Jewish musicians and is now a cleaner at the Bolshoi. The humour begins when Andrei intercepts an urgent fax for the Bolshoi to play a concert at the Theatre de Chatelet in Paris in two weeks' time. He has the crazy notion of gathering up his old musician friends – a diverse bunch of Muscovites working as cab drivers, removal men and flea market traders – and taking them to France to reclaim his name and finish the concert abruptly interrupted 30 years earlier. It's the one last chance dream – one last concert as the Bolshoi Orchestra. Thanks in no small part to Tchaikovsky's Violin Concerto in D major, but also the presence of real-life gypsy musicians Taraf des Haidouks and a fantastic performance by Melanie Laurant (Inglorious Basterds) as the young lead violin, the film delivers a glorious climax. "The crudeness of the storyline will no doubt horrify the kind of audiences who lap up tasteful middle-brow soap wanting to be seen as 'Art'. Le Concert is honest about its desire to entertain. See it and weep" (*Standard*)

**Director:** Radu Mihaileanu  
**Starring:** Francois Berleand, Melanie Laurent, Aleksei Guskov, Miou Miou  
**Certificate:** 15  
**Duration:** 123 mins  
**Origin:** France, Italy 2009  
**By:** Optimum Releasing

## Stardust

Thu 26 2.00

**Director:** Matthew Vaughn  
**Starring:** Claire Danes, Michelle Pfeiffer, Charlie Cox, Robert De Niro, Ricky Gervais, Mark Strong, Sienna Miller, Peter O'Toole  
**Certificate:** PG  
**Duration:** 128 mins  
**Origin:** UK, USA 2007  
**By:** Paramount International Pictures

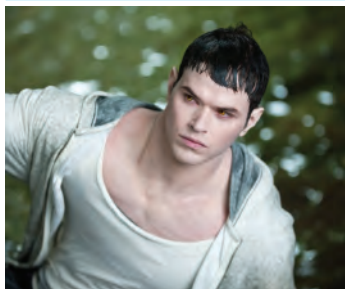
**Tristan tries to win the heart of the village beauty by promising to bring her a falling star.** When he finds the star, he is stunned to discover that it is not a lump of rock, but an angry, injured blonde who has no desire to be dragged across the world as a spoilt girlfriend's dowry. But others, more sinister but comical, are after the star: a dying king's four sons, not to mention the ghosts of their three dead brothers and three wicked witches... As Tristan and Yvaine are forced to run he discovers the meaning of true love, but does not realise the mortal danger she is in...! The writing is childish and the starry cast indulgently wasted. Apart from Gervais playing himself, it is very funny. The scenery is breathtaking and the special effects truly fantastical on the big screen. All in all it is great romp and a proper fairytale where everybody gets what they deserve. Ms Pffff, DeNiro's camp pirate and Ashridge (the Golden Valley where the wall is) are the real treats.







**Director:** David Slade  
**Starring:** Kristen Stewart, Billy Burke, Robert Pattinson  
**Certificate:** 12A  
**Duration:** 124 mins  
**Origin:** USA 2010  
**By:** E1 Films



## Twilight: Eclipse

**Sat 28** 2.00, **Tue 31** 12.30

**And so the whiney, never-ending love triangle continues in this third instalment of the unfathomably popular franchise.**

The plot hasn't progressed much since Twilight began. The story opens with Bella, mumbly her way through with vampire squeeze Edward Cullen. Events take a turn for the worse when local shirtless hunk turned werewolf Jacob Black, who's also madly in love with Bella, tries his very best to get in the way. Meanwhile evil vampire Victoria, hell bent on avenging her murdered lover, is amassing an army of deadly newborn undead blood suckers, intent on wiping out Bella and the entire Cullen family.

Poor Kristen Stewart, the only convincing star in Eclipse, does her best to juggle the increasingly awkward dialogue (by mumbly?) whilst battling an unconvincing wig and compulsive lip biting.

It's Hollyoaks with blood and teeth. So long as you can stomach the teen squabbling and heated love rivalries, and can wait long enough, you might just catch a few minutes of pulse racing action. Despite British director David Slade bringing some flare to the proceedings, he's still working within the confines of a Stephanie Meyer's novel. The painfully slow pace, stilted faces and washed out palette is unlikely to daunt loyal fans for whom such a cultural phenomenon is all look, talk and pout? (*review Jack Whiting*)

## ST ALBANS: 3RD JULY 2010



**S**aturday 3rd July 2010 was an historic day in the St Albans calender. It was the first time since its closure in June 1995 that the Odeon (Alpha) in London Road re-opened its doors to the public. It was a perfect summers day. By 12 o'clock the queue stretched up London Road as far as the Farmers Boy.

The excited estimate was over a thousand. A fantastic turn-out by any measure. Good humoured and relaxed, the older ones came to remember. The kids (of which there were many) came to see what all the fuss was about. As for raising the next £2million, sponsoring seats at £1000 a chair and/or getting your £285 ABL memberships in asap will be a great start. It was a phenomenal turn-out on an extraordinary day. Look out for the next one in the Autumn





## STEPHANIE WARDE 24.9.1988 – 16.5.2010



In a packed chapel at Amersham Crematorium in early June, Stephie's Dad stood up and gave a heartbreaking eulogy for his lovely daughter. Here is some short extracts...

After talking about Stephie's childhood; her phenomenal sporting and academic achievements through sheer determination, he told us of her sadness at leaving a school she loved to come to Berkhamsted and have to make friends all over again. Before he turned to talk about her as we all knew her, he told us of her short illness.

"From the realization that something was significantly wrong with Steph until her death at 7:40 on the morning of Sunday 16th May was just 12 weeks.

Hearing that the tumour was huge and located directly in the centre of the brain, unreachable by surgery, and ultimately unstoppable by radiotherapy or any other treatment. It was therefore terminal. From that moment, our lives changed forever.

Everything we had ever done for Steph with her future in mind, everything we had ever hoped for and planned for, was swept away. All the things stored around the house which we were collecting for her future now seemed pointless, and seeing them each day was heart-rending.

She was very happy at Thomas Alleyne's School, and she was very happy living with her pals at Divinity Road, Oxford, and also in the company of her 'study-buddy' Matt, who did so much to help her, and who recently wrote a beautiful poem about her, and she was very happy with her achievements in sport and

academic study, both of which gave her growing confidence in herself. And if it took Steph a long time to realize that she was a very attractive girl, a beautiful girl, and to derive confidence from this, it was certainly a massive boost to that confidence to meet firstly Gilb, and then Steve, and lastly Adam.

Steph loved Adam, and her relationship with him gave her great strength and a sense of completeness which filled out her life. It makes us so happy to know that, in her short life, our dear Stephie knew love.

She was not even 22 years old, and had marvelous potential for a fulfilling, useful and happy life, which she so richly deserved. Yet this life was inexorably drained from her, just as she stood on the threshold of it..."  
(Phil Warde 2nd June 2010)

For a parent to see their child die is beyond heartbreaking. Stephie and my own daughter's boyfriend, Jason died within weeks of each other. This stands for all lost children: "Dying is for old men; for widows to weep. There should be no other order. But life has no order. Evil, hidden, parasitic cancers and the man-made cancer of war, dictate the order..."  
Stephanie knew love. We all loved her at the Rex. Shortly after she started here, one of the boys or girls told me she had observed. (paraphrased) "I don't know why he picked me, I'm not a (obvious or pretty) blonde..." Which says more about me than her.

She was witty and bright and lovely to be around. I trusted her with everything. We all loved her being here and missed her when she got a 'proper' job. It would be an unreasonable trait to have favourites, where it not based on something other than blonde. Those who get on with it, see what must be done and do it, cheerfully and without a second thought, will always have my favour. Stephanie was one of the best at this. She was here because I saw instantly that she wasn't blonde. Though to be fair the 'blondes' are pretty good too! We all miss her.



# ROAD TO NOWHERE...



What road? All that cold steel and fencing and railings and ramps for what?  
A handful of abandoned cars. The sign has to tell us it's a car park not some post-apocalyptic dead-end highway. Compare the sweep of the railway 150 years old to this terrifying 21st century spine. Who'd go looking for their car inside this late at night...? Don't use it.





Monday, November 4th—HUGH WILLIAMS, JOAN GREENWOOD in "A GIRL IN A MILLION" (A).

Thursday, November 7th—OLIVIA DE HAVILLAND in "TO EACH HIS OWN" (A).

Monday, November 11th—BARBARA STANWYCK, GEORGE BRENT in "MY REPUTATION" (A).

Thursday, November 14th—INGRID BERGMAN, GREGORY PECK in ALFRED HITCHCOCK'S "SPELLBOUND" (A).

Monday, November 18th—ROBERT YOUNG, SYLVIA SIDNEY in "THE SEARCHING WIND" (A).

Thursday, November 21st—IDA LUPINO, PAUL HENREID, OLIVIA DE HAVILLAND in "DEVOTION" (U).

Monday, November 25th—MARGARET O'BRIEN in "THREE WISE FOOLS" (U).

Thursday, November 28th—ANNA NEAGLE, MICHAEL WILDING in "PICCA-DILLY INCIDENT" (A).

Continuous Daily from 2.0 p.m. Sundays from 4.30 p.m.

**WATFORD JUNCTION - BERKHAMSTED - AYLESBURY**  
**HEMEL HEMPSTEAD - BERKHAMSTED**

**BUS 301**  
**BUS 301C**

## WEEKDAYS

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## WEEKDAYS—continued

SUNDAY

SUNDAY										
Watford Junction	7.55	8.15	8.35	8.55	9.15	9.35	9.55	10.15	10.35	10.55
Watford High Street, Upton Rd.	7.58	8.18	8.38	8.58	9.18	9.38	9.58	10.18	10.38	10.58
Longlebury Church	8.00	8.20	8.40	9.00	9.20	9.40	9.60	9.80	10.00	10.20
Longlebury High Street	8.01	8.21	8.41	9.01	9.21	9.41	9.61	9.81	10.01	10.21
APSLEY MILLS The Clock	8.02	8.22	8.42	9.02	9.22	9.42	9.62	9.82	10.02	10.22
HEMEL HEMPSTEAD Bury Rd.	8.03	8.23	8.43	9.03	9.23	9.43	9.63	9.83	10.03	10.23
WATFORD WATERLOO	8.05	8.25	8.45	9.05	9.25	9.45	9.65	9.85	10.05	10.25
BOXMOOR Station, LMS	8.08	8.28	8.48	9.08	9.28	9.48	9.68	9.88	10.08	10.28
BERKHAMSTED Kings Road	8.11	8.31	8.51	9.11	9.31	9.51	10.11	10.31	10.51	11.11
BERKHAMSTED Station	8.12	8.32	8.52	9.12	9.32	9.52	10.12	10.32	10.52	11.12
NORTHCHURCH Post Office	8.16	8.36	8.56	9.16	9.36	9.56	10.16	10.36	10.56	11.16
TRING T. Garage	8.20	8.40	9.00	9.20	9.40	9.60	9.80	10.00	10.20	10.40
STON CLINTON Bell	8.25	8.45	9.05	9.25	9.45	9.65	9.85	10.05	10.25	10.45
Avebury Kingsbury Square	8.26	8.46	9.06	9.26	9.46	9.66	9.86	10.06	10.26	10.46

A-Arrives 7:56 a.m.

Additional buses run on Saturday between Watford and Berkhamstead

## Regulation of Traffic (Formation of Queues) (No. 2) Order, 1942

Any six or more persons waiting for  
a bus at a stopping place shall

## FORM AND KEEP A QUEUE

or line of not more than two  
abreast on the footpath