

# THE-REX

M A G A Z I N E



SLUMDOG MILLIONAIRE  
FEBRUARY...

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

**FEBRUARY 2009 Issue 47**  
[www.therexcinema.com](http://www.therexcinema.com)

**01442 877759**  
Mon-Sat 10.30-6pm Sun 4.30-6.30pm

<b>Gallery</b>	<b>4-5</b>
<b>February Evenings</b>	<b>9</b>
<b>Coming Soon</b>	<b>21</b>
<b>February Films at a glance</b>	<b>21</b>
<b>February Matinees</b>	<b>23</b>
<b>Dear Mrs Trellis</b>	<b>36-37</b>

**SEAT PRICES:**

<b>Circle</b>	<b>£8.00</b>
<b>Concessions</b>	<b>£6.50</b>
<b>At Table</b>	<b>£10.00</b>
<b>Concessions</b>	<b>£8.50</b>
<b>Royal Box (seats 6)</b>	<b>£12.00</b>
<b>or for the Box</b>	<b>£66.00</b>
<b>All matinees</b>	<b>£5, £6.50, £10 (box)</b>

<b>BOX OFFICE:</b>	<b>01442 877759</b>
<b>Mon to Sat</b>	<b>10.30 – 6.00</b>
<b>Sun</b>	<b>4.30 – 6.30</b>

**Disabled and flat access: through the gate on High Street (right of apartments)**

Some of the girls and boys you see at the Box Office and Bar:

<b>Rosie Abbott</b>	<b>Malcolm More</b>
<b>Julia Childs</b>	<b>Izzi Robinson</b>
<b>Nicola Darvell</b>	<b>Amberly Rose</b>
<b>Lindsey Davies</b>	<b>Georgia Rose</b>
<b>Holly Gilbert</b>	<b>Becca Ross</b>
<b>Beth Hannaway</b>	<b>Diya Sagar</b>
<b>Luke Karmali</b>	<b>Liam Stephenson</b>
<b>Amelia Kellett</b>	<b>Tina Thorpe</b>
<b>Jo Littlejohn</b>	<b>Olivia Wilson</b>
<b>Bethany McKay</b>	<b>Ashley Wood</b>
<b>Simon Messenger</b>	<b>Calum Wood</b>
<b>Helen Miller</b>	<b>Keymea Yazdanian</b>

**Ushers:**

**Abigail, Abi F, Billie, Charlotte, Harry, Lydia, Meg, Romy, Sid, Taylor**

**Sally Thorpe** In charge

**Alun Rees** Chief projectionist (Original)

**Jon Waugh** 1st assistant projectionist

**Martin Coffill** Part-time assistant projectionist

**Jacque Rose** Chief Box Office & Bar

**Oliver Hicks** Best Boy

**Jemma Gask** Key Grip

**Michael Glasheen** Gaffer

**Jane Clucas & Lynn Hendry** PR/Marketing/FoH

**Ian Muirhead** Accountant

**Darren Flindall, Michael Glasheen**

Resident creative builders

**Andrew Dixon, Paul Rowbottom**

Artists

**Paul Fullagar, Alan Clooney**

Advisors and Investors

**Ed Mauger** Genius

**Demiurge Design** Designers 01296 632366

**Lynn Hendry** Advertising 01442 877999

**James Hannaway** CEO 01442 877999

**Betty Patterson** Company Secretary and THE ORIGINAL VISIONARY of The Rex.

**The Rex**

High Street (Three Close Lane)

Berkhamsted HP4 2FG

www.therexcinema.com



President Obama

**T**he Rex welcomes Barack Obama as the saviour of the world (with a little cleaning up to do first) with this little mischief...

There seems to be a war on 'posh' at Radio 4. What is happening in the everyone must be the same dept? If Barack is the new spirit of freedom, posh seems to be the old black to be despised and lynched? This is the same as asking – is the Same okay after making everything the same – isn't it? MacStarbUnoCost,etc

Never mind all that, Brooklyn poppet, do your counting to fourteen homework after your uncle has finished with you. Look, X-Celebrity-Come-Crapping is on.

Mark Damazar is the Controller of BBC R4.

At 53 he has come through the usual channels of upward ladder sliding, moistened by ambitious corporate careerists. Like Heads of Education who have never seen classroom or child and the Health Service who couldn't undo a packet of plasters with his clothes on, it's best not to trust Mr. Damazar too soon (2004). Besides, the wrong people are ALWAYS picked for these roles – usually where there is no role!

Let's agree BBC radio is not a matter of life-and-death like health and education. It runs every day and into the night. It is broadcast all over the world and trusted by a thousand nations, some of whom barely know English, but enough to get the gist from the BBC.

Of course it needs organizing to the very second. This is down to programme coordinators, producers and floor staff who know what they're doing. A Controller on the other hand decides what's on and what changes should be made. The best thing about radio, which a controller must enjoy (therefore might consider deferring his ridiculously high salary) is that radio runs itself – without much interference. *cont. page 5*



Robin Ince



Chris Addison

## COMEDY NIGHT



**O**ur second Comedy was as fab as the first. Again organized and run with military precision by Robin Ince, who was himself most entertaining throughout. Will Smith, Bennett Arron and Chris Addison all with different styles, yet so sharp and witty about the smallest of life's foibles. Listen out for the next one in March.



Bennett Arron



Chris Addison



Listeners want the same thing, same voices, same music, same Bells on Sunday, same Jimmy Young, same Ken Bruce, same Poetry Please, same time same place. The 6.30pm comedy slot can introduce anything it likes as long as it is something sane and irreverent. It does not need controlling by a single over-paid career lickster. It needs to be left alone.

**T**he Rex is not controlled. It doesn't need changes, gimmicks or buzzes. It needs to stay the same. The BBC is eighty years old, we're only four years and two months. What is wrong with standing still? This is not the time to be scared. It has a license fee to run the best radio in the world. The commercial stations are walking slowly in incontinence pants. Apart from in the Rex magazine, who wants to advertise?

Radio 4 need's the least control and no change. Dear Mr. Damazar, do yourself, your wife and the nation a favour - take up golf, enjoy your fat salary and leave R4 alone. Accents: Don't piss on posh. Besides being universally understood and with the exception of lyrical celtic, broken French and Italian, is the sexiest of all spoken language. Regional accents are fine for the regions, but received pronunciation (RP or posh) is immediately understood by the whole nation. Hence important announcements need to be uncluttered by Bradford, Walsall, Billericay, Wigan or Bingley. Imposing, like tidying for its own sake, is nuts. Okay try the national road-travel reports in Upper Gornal and see how many crashes there are outside a twenty mile radius of Wolverhampton.

While we're at it, try this... How come Tom Jones, Elton John, Sting, George Michael, Take That, and every X-files winner can fake a cringy American accent and nobody minds? Try mouthing Mick Jagger's excruciating Angie or Ruby Tuesday. It is unparalleled shite but nobody says: you can't do that, its not regional, it has no sense of the colour of a proper, born, bred and proud, spirited English accent!

No, we admire those pop tosser's faux Americana to the tune of millions and copy them on Saturday nights.

Yet curiously, Radio 4 is too posh. Perhaps you're right. Cheryl Cole is a natural to take Ed Stourton's place on R4's 10 million listener-a-day, labyrinthine 'Today' programme.

No, Radio 4 is not too posh. It is what every radio/television station should be: informed, fair, measured, prepared, clear and understood. All the rest should be shot.





F E B R U A R Y   E V E N I N G S

## Julia

Sun 1 6.00



**Julia is a cash-strapped, sacked LA executive and self-destructive barfly (the fabulous Tilda S) who embarks on a danger-filled arc of flight and self discovery, as she finds herself in charge of a little tyke: millionaire's son Tom as the unintentional result of a seriously misguided and disastously botched kidnapping scam.**

Just as Gina Rowlands mobster moll anchored Gloria in John Cassevettes' 'Gloria' twenty nine years earlier (1980), Tilda Swinton provides the central fascination of Julia...

Arguably Britain's most audacious actor, it is finally her slow burning idiosyncratic but engrossing interpretation of this unlikely heroine that holds the road-movie together...

"and provides an end result that is both affecting and teasingly different."

"Thankfully as the film drives to its conclusion, the director's risky tightrope walk between observation, black comedy and thrills starts to pay greater and greater dividends..." (*WH Time Out*)

For a long film it is crisp and never feels slow. So don't miss on this first Sunday in February.

## In Bruges

Mon 2 7.30

**Director:** Martin McDonagh  
**Starring:** Ciaran Hinds, Colin Farrell, Brendan Gleeson, Ralph Fiennes  
**Certificate:** 18  
**Duration:** 107 mins  
**Origin:** Belgium, UK 2008  
**By:** Universal Pictures (UK) Ltd

**Colin Farrell has won a 2009 Golden Globe, so for him and the equally fabulous, Gleeson and Fiennes, here it is again and well worth another look.**

When a job goes wrong, veteran hit man Ken and his rookie partner Ray are sent by Harry to lie low in Bruges and await his call. When it finally comes, their 'holiday' becomes a life-and-death struggle of darkly comic proportions. Signalling the emergence of a new filmmaker, this is McDonagh's first feature (his controversial short, *Six Shooter* won an Oscar 2006).

"In Bruges is packed with rich, edgy humour and dazzling profanity.

The film's real pleasure lies in McDonagh's verbal felicity - the naturalistic dialogue is a breath of fresh air - and while Farrell struggles to juggle his humorous 'thick' persona with romantic pathos, Gleeson excels in his role as the weary gangster pondering the possibilities for his own shot at redemption."

(*Time Out*)

"A double-act which seizes upon an invigorating script and defies expectations" (*Channel 4*)

"Olivier-winning playwright Martin McDonagh is like Tarantino with a thesaurus... his dialogue fizzles..."

(*Marie Claire*)

It is an unexpected and exhilarating ride from start to finish. Don't miss, it won't be back this year.

**Director:** Erick Zonca  
**Starring:** Tilda Swinton, Saul Rubinek, Jude Ciccolella, Kate Castillo  
**Certificate:** 15  
**Duration:** 144 mins  
**Origin:** Belgium, France, Mexico, USA 2008  
**By:** Artificial Eye



## Priscilla Queen of the Desert **Tues 3 7.30**



Deftly positioned in February's programme to unbalance the weighty hype of "Australia" and lift the skirts of true Aussie drovers, comes the Oscar-winning "Priscilla: Queen of the Desert". It tells the story of two drag queens, Mitzi Del Bra and Felicity Jollygoodfellow (Weaving and Pearce), and one transsexual, Bernadette Bassenger (Stamp!) who land a gig performing their cabaret at a remote desert resort casino in Alice Springs. Priscilla, their bus, is responsible for getting them out there but inevitably breaks down. Will the trio even make it to Alice Springs? Is Mitzi's former lover about to catch up with her in the remote outback? And is it even possible to do that with a ping-pong ball? Great ensemble playing in un-Australian costumes is captured brilliantly by director Stephan Elliot's hilarious and poignant script. They look like they loved and hated every minute. Unsurprisingly the soundtrack features too much campy 70s disco which thankfully won't suit every sheila and shearer. "Mamma Mia" audiences are banned! Luckily ABBA come in for some brilliantly underplayed, casually abusive word play. Bring someone you like. Take the other one to 'Australia'. Weaving, Pearce and Stamp couldn't have been better cast. Carefully avoiding cheap digs at estate agents while they're down, where else would we be gifted with such names for a ridiculous romp in the outback? Don't miss.

**Director:** Stephan Elliott  
**Starring:** Terence Stamp, Hugo Weaving, Guy Pearce  
**Certificate:** 15  
**Duration:** 103 mins  
**Origin:** Australia 1994  
**By:** Park Circus Films

## I've Loved You So Long **Wed 4 7.30**

**Director:** Philippe Claudel  
**Starring:** Kristin Scott Thomas, Elsa Zylberstein, Serge Hazanavicius  
**Certificate:** 12A  
**Duration:** 117 mins  
**Origin:** France 2008  
**By:** Lionsgate Films UK

This beautifully scripted and skilfully composed tale of two sisters, who rebuild their love after years apart, is immediately halting and deeply moving.

In the three last four months it has captivated and held audiences in silence long after the credits. Come in February and feel it too.

This is an intelligent and compassionate portrayal of the power of love and the fragility of forgiveness beautifully told as it seems only the French can.

Claudel's debut won outstanding prizes at Berlin 2008. It is easy to see why.

Kristin Scott-Thomas is extraordinary playing against type as Juliette, an introverted and fragile woman just released from 15 years in prison.

Emotionally and physically ground down by years of guilt and anguish, Juliette goes to stay with her younger sister Léa (the equally brilliant Zylberstein).

Léa has a full life as a wife and mother, and Juliette struggles to find her place in her sibling's close-knit world.

The sisters gradually rediscover one another and a way of reaching each other...

It is heartbreaking in places but takes you with it in every word and gesture.

If you've missed, cancel everything this time...



## Gonzo

Thu 5 7.30

**Director:** Alex Gibney  
**Starring:**  
**Certificate:** 15  
**Duration:** 118 mins  
**Origin:** USA 2008  
**By:** Optimum Releasing

Oscar-winning director Alex Gibney brings us this fascinating insight into the life of one of the 20th Century's most irreverent, indulgent and important writers; the magnificently deranged - 'Dr' Hunter S. Thompson.

Narrated by Johnny Depp, the film explores the major events in the good doctor's life including his ill-fated relationship with Hells Angels in California (he ended up on the receiving end of a severe beating). This became the story behind his landmark "Fear and Loathing in Las Vegas". We see his passionate support for George McGovern's thwarted 1972 presidential campaign. The documentary stays very close to him. Gibney dares and shares his personal life, his positively heroic appetite for drugs, and his suicide. "Gibney's elaborately textured film draws on much home movie footage, new interviews, old TV appearances and clips from the feature films inspired by Thompson's antics... It's often hilarious and captures the spirit of the time, both in its early hopes and its inevitable disillusionment..." (*Observer*).

"The film is alive to Thompson's wit and manic whims... it's much more than a tribute to a genuine pioneer. It's a lament for the gaping hole that Thompson left behind." (*Times*)

"Oh, maverick and insightful journalist, please return to the mainstream in some form. All is forgiven." (*Simon Messenger*) Don't miss.



## The Spirit

Fri 6 7.30



This follows on from *Sin City*, Frank Miller's first collaboration with Robert Rodriguez. Reluctant at the time (2005) to have his comic strip interfered with, he has gone it alone to turn his Spartan epic - 300 into film and this, his adaptation of Will Eisner's 'graphic novel' - *Spirit*.

Collaboration with Rodriguez is as good as anyone gets, but the temptation to work freely without the need to trust anyone outside his own head, has been too strong. Hence the results...

"When a rookie cop is brutally killed and mysteriously brought back to life, he assumes the guise of *The Spirit* (Macht) - a masked crime fighter who prowls the shadows of Central City on a mission to keep it safe. When he discovers that his arch nemesis, *The Octopus* (Jackson), is determined to live forever even if it means wiping out the entire population of the city, *The Spirit* races to stop his cold-blooded plan. But he will face a series of deadly challenges as a bevy of treacherous beauties sets out to seduce or consume him at every turn..."

Come and see if Miller on his own has been able to find the cinematic magic loaned to him by Rodriguez.

Or just come for Eva Mendes and have done with it...

**Director:** Frank Miller  
**Starring:** Scarlett Johansson, Eva Mendes, Gabriel Macht, Samuel L Jackson  
**Certificate:** 12A  
**Duration:** 102 mins  
**Origin:** USA 2008  
**By:** Lionsgate Films UK



# Australia

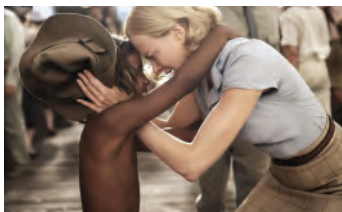
Sat 7 7.00, Sun 8 6.00

**“You have to ask yourself: was Baz Luhrmann’s epic movie really made in the 21st Century? Everything about it – apart from the high, wide and undeniably handsome cinematography – looks like clichés deeply delved from another age.”** (*Standard*)

Kidman arrives Down Under looking for her cheating husband just as the Japanese threaten to strafe Darwin. He’s dead of course. So she is met by a rugged cattleman/drover (Big Hugh) who at first can’t stand her airs and graces but soon begins to take a sensible interest in her jodhpurs... You know from the first shot the script will include: “Miss Boss - not a bad-looking sheila!” Meanwhile, her husband’s land is up for grabs by local cattle baron, King Carney. So she befriends a poorly treated young aborigine orphan and sets off with her and the rugged drover, an old drunk, a Chinese cook, various sweaty extras and 1500 cows across the unforgiving terrain of the Northern Territory. This is all you need to know.

And it’s the best part of a film, beautifully shot against stunning, harsh terrain and surrounded by upstaging cattle making eyes at the camera.

“Bringing people together brings comfort to the heart and soul in this unpredictable world,” says Baz. There could be two camps here Baz. One content the film does Oz justice and the other relieved when it’s over. Come and see which...



<b>Director:</b>	Baz Luhrmann
<b>Starring:</b>	Nicole Kidman, David Wenham, Hugh Jackman
<b>Certificate:</b>	12A
<b>Duration:</b>	165 mins
<b>Origin:</b>	Australia, USA 2008
<b>By:</b>	Twentieth Century Fox



## Far North

Mon 9 7.30



**Hackney-born director Asif Kapadia sets his third film in the Arctic. Two women are struggling to survive.** Shunned by her tribe as the result of a supposed curse upon her, Lapp woman Savia (Michelle Yeoh) lives an isolated existence with her adopted daughter Anja (Michelle Krusiec) deep in the Arctic tundra.

Upon encountering an injured soldier (Sean Penn), and saving him from certain death, the two women experience an Arctic thaw of sorts and begin to vie for his affections, culminating in a set-piece, revenge finale of Elizabethan proportions...

The film is ominous, stark and very effective, with particular attention paid to the beautiful, bleak landscape.

"An intriguing, disturbing and fiercely uncompromising tale of survival and love; it ends with a flourish of horror that would not disgrace Thomas Harris... one of the most purely atmospheric movies of the year - and very original." (*PB Guardian*)

"Kapadia has had several stumbles since his Bafta award-winning debut, *The Warrior* (2001). This is an impressive return to form for the British director, even if the final twist is..." (*James Christopher Times*) Don't say he didn't warn you. Which of course, we didn't let him.

However, as happy endings go... Brrr.

"Some four years in the making, this marks a stunning return to personal form..."

(Standard) Or "Far North, takes him back to exotic places and allegorical forms, and is a major disappointment." (*Observer*)

Think Clint's far superior 'Beguiled' (1971).

**Director:** Asif Kapadia  
**Starring:** Sean Bean, Michelle Yeoh  
**Certificate:** 15  
**Duration:** 89 mins  
**Origin:** France, UK 2007  
**By:** Soda Pictures

## Changeling

Tue 10 7.30

**Director:** Clint Eastwood  
**Starring:** Angelina Jolie, John Malkovich  
**Certificate:** 15  
**Duration:** 142 mins  
**Origin:** USA 2008  
**By:** Universal Pictures (UK) Ltd

**"How does a director who is in his late seventies, and was once known as a sharp shooting film cliché, get better with every film?"** (*Times, Knowledge*)

Whatever the pen-monkeys say, come for a legendary 78-year-old's 20-20 eye for detail and understated direction, to which young English ego-trousered directors remain blind.

It is based on real events from 1928. One Saturday morning in a LA suburb, a single mum kisses her son goodbye as she routinely leaves for work. When she gets home he is gone. A heartbreaking search ensues and months later a nine-year-old boy is returned to her...? Eastwood turns it into a fascinating, harrowing and remarkable tale beautifully told. It is long but he knows about tension for attention.

"Great directors have an ability to make any material their own and take risks where the too many also-rans daren't. Eastwood's latest film involves themes and elements close to his heart: repressive systems, impossible odds and 'second-class' women. Watch his complexity, ironies, rituals and political implications of crime and violence, punishment and revenge." (*Time Out*) Phew!

Angelina's a sure-fire Oscar-nom (but who needs all that 'acting'?) while Tom Stern's (Unforgiven) cinematography is sublime.

"I'm always wary of the overused word 'masterpiece' but this is one film that deserves it." (*DMail*) Don't miss.



## Lemon Tree

Wed 11 7.30



**Sold out in days in January and now Gaza exploding, it tells something of the subtleties and complexity of the whole business.**

“Inspired by a real-life incident this captivating Israeli film is both a compelling story of self-determination and an astute evaluation of the current state of a divided territory.” (*Time Out*) A hit at last year’s Berlin Film Festival, it tells the story of a Palestinian widow living on the Israeli border, whose lemon grove becomes a security risk when the Israeli Defence Minister moves next door. Salma is determined to fight for the cherished grove tended by generations of her family. She chooses a less than enthusiastic local lawyer to tackle the full might of the Israeli state. Then develops an unlikely friendship with the Minister’s wife who becomes increasingly sympathetic to Salma’s plight. Director, Riklis subtly reduces the political deadlock of two nations to a simple human level, ably supported by Hiam Abbass (as Salma and that gorgeous woman in *The Visitor*) whose portrayal of stoicism and proud defiance becomes an allegory for Palestine and its inhabitants. The end result is a film in which Israeli and Palestinian differences are treated with an equal measure of pessimism, generosity, anger and hope. It will be one of the best films of the year. Don’t miss.

**Director:** Eran Riklis  
**Starring:** Hiam Abbass, Doron Tavori, Ali Suliman  
**Certificate:** PG  
**Duration:** 106 mins  
**Origin:** France, Germany, Israel 2008  
**By:** Miracle Communications

## Che: Part One

Thu 12 7.30, Fri 13 7.30,

**Director:** Steven Soderbergh  
**Starring:** Benicio Del Toro, Rodrigo Santoro, Demián Bichir, Catalina Moreno  
**Certificate:** 15  
**Duration:** 126 mins  
**Origin:** France, USA 2009  
**By:** Optimum Releasing

**January marks the 50th anniversary of the overthrow of Cuban dictator**

**Fulgencio Batista by his replacement Fidel Castro, whom, sadly would also become an oppressive dictator.** Shortly

after the revolution, however, there emerged a more attractive and charismatic figure, his Argentinian lieutenant Ernesto “Che” Guevara, who became one of the great heroes of the 1960s counterculture. Young, handsome and idealistic, Che was to champion the oppressed and would become the personification of good over evil. The first part opens with Che (Del Toro) meeting Castro in Mexico City in 1955 and joining the small invasion party which would establish a base in Cuba’s Sierra Maestra. On taking Havana in January 1959 we see the 30-year-old Che cautioning against triumphalism and forbidding his men to indulge in looting. His ideal and dream was to create a new kind of society free of such things. Walter Salles draws on this essential part of his integrity in *Motorcycle Diaries* (showing once again in March between Che 1&2) “It’s intelligent, fast-moving, well-researched, based in part on Che’s own diaries of the Cuban campaign, offering both a convincing account of the bitter, hard-fought struggle and a portrait of a great and complex man.” (*Observer*) “Del Toro’s resemblance to Guevara is striking. He brings a charismatic, idealistic Che to life.” (*Times*) Don’t miss.



## VALENTINES DAY When Harry Met Sally Sat 14 7.00

OYSTERS & CHAMPAGNE



**As this film so famously posed, and so glibly answered, twenty years ago...**

**Can men and women ever just be friends?** From enemies to confidants to lovers, it seems to smugly relish the fact that it has proven its point: men and women can never just "be friends" - sex is always the bond that unites/destroys them.

Each scene is a set piece. Hence the characters seem less like real people and more like tools for a string of one-liners. It is like a stand-up routine. Forget content, it is put-downs and one-liners from the start. (Seinfeld, Sex and the City picked it all up, shuffled it, pretended it was new and won audiences & TV awards for years after)

Look at all the familiar clichés. The one-track mind male; the sensitive, practical female, repulsed yet compelled by him (despite his hair); the unsettled mistress playing the field (Carrie Fisher keeps an 'available' file); the live-ins who can't 'commit'; the biological clock ("I'm gonna be 40" "When?" "Someday!"); the male's 'tendency' to run after sex; the horror and unpredictability of blind dates and... in That very scene - woman's ultimate ball-breaker - faking it! It should be an embarrassing waste of film but for its pace, wit, economy, good humour and grace. The comedy hit of 1989. Come and see if it still works... on Valentine's Day 2009!

**Director:** Rob Reiner  
**Starring:** Billy Crystal, Meg Ryan  
**Certificate:** 15  
**Duration:** 95 mins  
**Origin:** USA 1989  
**By:** Park Circus Films

## Stanley Kubricks: Barry Lyndon Sun 15 5.00

**Director:** Stanley Kubrick  
**Starring:** Ryan O'Neal, Marisa Berenson  
**Certificate:** PG  
**Duration:** 187 mins  
**Origin:** UK 1975  
**By:** British Film Institute

**Our Kubrick season nears its conclusion with 1975's "Barry Lyndon".**

Loosely based on William Makepeace Thackeray's "The Luck of Barry Lyndon", the film follows Irish adventurer, Lyndon (capably fleshed out by Ryan O'Neal), who traverses the battlefields and courts of 18th century Europe determined to make a life for himself as a wealthy nobleman.

A morality tale of sorts, the film masterfully depicts Barry's rise and fall from the English social world...

Barry Lyndon is the oft-forgotten Kubrick masterpiece - the film features impeccable music in tune with every shot, sumptuous costumes and locations, and incredible photography using only available light (shot using NASA lenses, some scenes were filmed lit by actual candlelight, using the largest lens aperture in cinematic history).

"One of Mr Kubrick's boldest decisions was to make the film as beautiful as it is... the [John] Alcott camerawork transforms scene after scene into something that suggests a Gainsborough or a Watteau..." (The New York Times December 1975). Barry Lyndon demonstrates Kubrick's ability to deftly turn his camera to any genre.

We would like to extend a very warm welcome to those who may have missed our Kubrick season. This is definitely the hidden gem in the director's oeuvre. Come for this and the sheer audacity of Kubrick daring to be so far ahead of his time, using no tricks or all tricks...?





# The Reader

**Mon 16** 7.30, **Tue 17** 7.30,  
**Wed 18** 7.30, **Thu 19** 7.30

**Michael Berg (Kross) is a 15-year-old German boy who in 1958 embarks on an intense relationship with an older woman, Hanna Schmitz (Winslet).**

They spend a torrid summer – sex after school, followed by him reading aloud to her from favourite books. It's only later, when Hanna is on trial, that he discovers the truth about her...

Based on Bernhard Schlink's bestselling novel, Daldry creates a brilliant, atmospheric tension throughout, where Hannah's past will have a profound impact on each of their lives.

"You might well come out of *The Reader* thinking as much about the curve of Kate's naked hip as the horrors revealed. But that's the point of the film, and the novel: the disjunction between the sexual being that Michael falls for in the bedroom, and the person he learns about in the courtroom... It seems unsure whether it's a transatlantic prestige movie, or the German art-house film it resembles. In the 1960s sequences there's a definite hint of the sparseness of *The Lives of Others*. Why not just make the film in German, rather than this awkward compromise?... It hooks you with sex to get you thinking about ethics: only at Oscar time can a film get away with such worthiness."

*(Independent)* Win or lose, hope Kate resembles the sparseness of 'cool'.



<b>Director:</b>	Stephen Daldry
<b>Starring:</b>	Kate Winslet, Ralph Fiennes, Bruno Ganz, Alexandra Maria Lara
<b>Certificate:</b>	15
<b>Duration:</b>	123 mins
<b>Origin:</b>	Germany, USA 2008
<b>By:</b>	Entertainment Film Distribution



# Slumdog Millionaire

Fri 20 7.30, Sat 21 7.00, Sun 22 6.00, Mon 23 7.30, Tue 24 7.30

**This is an odd, seemingly small film, which turns out to be massive in every way.**

Forget for a moment all the awards it may win, its biggest prize is turning the audience to jelly. Thanks to Pathe and City Screen we were lucky to screen it for our fourth anniversary at The Rex in December five weeks before its UK release!

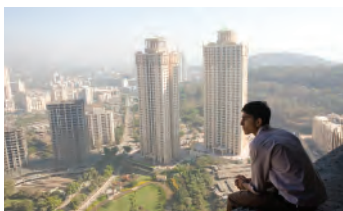
Those who took a chance that night with no idea what they were about to see will know what a gem it is.

By now you will have heard all you need to know. It is a real story with a beginning, middle and end set in a country we think we know from history, spices and tea. It shows us how little we know and worse; how a country once so distant, mysterious and thought to be noble is more commercially westernised, unforgiving, divided, cheap and corrupt than anything we thought we had invented or left behind, post Raj.

Danny Boyle has made a gem, which regardless of silly prizes, will live to tell the tale long after it seems to have been forgotten. It has something of Citizen Kane, Son Of Rambow, Butch Cassidy and the Bicycle Thieves rolled into one – a lesson in determination and survival... and love.

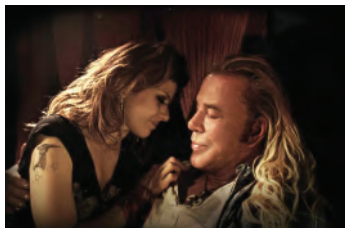
One clue: if you love the opening scene as I did, you may not like the closing one, as much? But don't miss the whole beginning, middle or end.

<b>Director:</b>	Danny Boyle
<b>Starring:</b>	Anil Kapoor, Irfan Khan, Freida Pinto, Dev Patel
<b>Certificate:</b>	15
<b>Duration:</b>	120 mins
<b>Origin:</b>	UK, USA 2008
<b>By:</b>	Pathe Distribution



# The Wrestler

Wed 25 7.30, Thu 26 7.30



**Director:** Darren Aronofsky  
**Starring:** Mickey Rourke, Marisa Tomei  
**Certificate:** 15  
**Duration:** 109 mins  
**Origin:** USA 2008  
**By:** Optimum Releasing

In interviews, lucid and profound compared to his bravura of self-destruction even as recent as *Sin City* (2005) Mickey Rourke confesses he went so far under, he never expected to come up for air again.

Fifteen years ago he was so far down and out, that even pulled out of the pit of despair by that Rodriguez/Miller's cartoon epic, wasn't enough to pull him 'clear'. Now he emerges as a fighter in the pit of despair to redeem himself and his career in one go! Perhaps it's not so strange he should choose such a violent tale to parallel his own remarkable real come-back.

Like Robert Downey Jnr it is amazing Hollywood gave him a second thought, never mind a second chance.

In Tinseltown forgotten for thirty seconds is forgotten forever. Nevertheless here he is: the unhirable and undesirable, Randy 'The Ram' Robinson looking for that one last fight. So why all the praise and prizes? To say he's being himself is an understatement. Mickey is playing from memory. Divorced from his wife, estranged from his daughter, lives in a rundown trailer, fights in cages, stacks supermarket shelves, and with the closest thing to a companion being Marisa Tomei's single-mum stripper, Randy seems out for the count. But then two things happen...

Shades of Rocky 4, 5 & 6 but stands on its own. Don't miss.



# Frost/Nixon

**Fri 27 7.30, Sat 28 7.00**

**For those who remember these televised interviews and didn't particularly notice Nixon saying or being anything other than 'Tricky Dickie' Nixon.** We expected him to be a seasoned liar and a paranoid megalomaniac. It wasn't until we all came to that the dramatic scale of his 'confession' was realised.

For two unattractive men in armchairs this is an electrifying film. Richard Nixon, the disgraced president with a legacy to save, and David Frost, a television personality with a big head. Three years after being forced from office in 1974, Nixon agreed to break his silence and be interviewed about his presidency as long as Watergate wasn't mentioned. He selected Frost with the intention of easily outfoxing him and securing a better place in American history. But as cameras rolled, a charged battle of wits unfolded. Would Nixon evade questions of his role in Watergate? Or would Frost confound critics, and with dollar signs ever present in his eyes, demand an answer from the man who'd built a career on lying? Beautifully written, performed and directed. Watch out for the fabulous Toby Jones as slimeball Swifty Lazar and Matthew Macfadyen as the slimeyer John Birt (ex DG BBC). Try not to see the Tony Blair in Mr. Sheen and give Rebecca Hall, all the presidential votes.

<b>Director:</b>	Ron Howard
<b>Starring:</b>	Frank Langella, Martin Sheen, Toby Jones, Rebecca Hall
<b>Certificate:</b>	15
<b>Duration:</b>	122 mins
<b>Origin:</b>	USA 2008
<b>By:</b>	Universal Pictures (UK) Ltd





## COMING SOON

## New releases

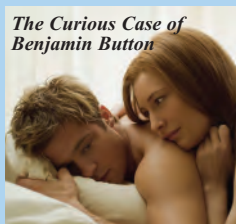
Bicycle Thieves  
Milk  
The Curious Case of Benjamin Button  
Doubt  
Rachel Getting Married  
Defiance  
Vicky Christina Barcelona

## Back by demand

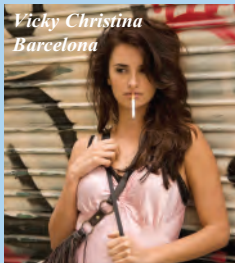
Slumdog Millionaire  
The Wrestler  
Frost/Nixon  
Conversations with my Gardener



Defiance



The Curious Case of Benjamin Button



Vicky Christina Barcelona



Bicycle Thieves

## FEBRUARY FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	SUN	JULIA	6.00
2	MON	CHANGELING	2.00
2	MON	IN BRUGES	7.30
3	TUE	AUSTRALIA	12.30
3	TUE	PRISCILLA, QUEEN OF THE DESERT	7.30
4	WED	AUSTRALIA	2.00
4	WED	I'VE LOVED YOU SO LONG	7.30
5	THU	INKHEART	2.00
5	THU	GONZO: THE LIFE & WORK OF DR. HUNTER S. THOMPSON	7.30
6	FRI	THE SPIRIT	7.30
7	SAT	INKHEART	2.00
7	SAT	AUSTRALIA	7.00
8	SUN	AUSTRALIA	6.00
9	MON	AUSTRALIA	2.00
9	MON	FAR NORTH	7.30
10	TUE	THE SECRET LIFE OF BEES	12.30
10	TUE	CHANGELING	7.30
11	WED	CHANGELING	2.00
11	WED	LEMON TREE	7.30
12	THU	CHE:PART ONE	2.00, 7.30
13	FRI	CHE: PART ONE	7.30
14	SAT	TWILIGHT	2.00
14	SAT	WHEN HARRY MET SALLY	7.00
15	SUN	BARRY LYNDON – KUBRICK SEASON	5.00
16	MON	MADAGASCAR	2.00
16	MON	THE READER	7.30
17	TUE	MADAGASCAR	12.30
17	TUE	THE READER	7.30
18	WED	TWILIGHT	2.00
18	WED	THE READER	7.30
19	THU	TWILIGHT	2.00
19	THU	THE READER	7.30
20	FRI	SLUMDOG MILLIONAIRE	7.30
21	SAT	MADAGASCAR	2.00
21	SAT	SLUMDOG MILLIONAIRE	7.00
22	SUN	SLUMDOG MILLIONAIRE	6.00
23	MON	SLUMDOG MILLIONAIRE	2.00, 7.30
24	TUE	SLUMDOG MILLIONAIRE	12.30, 7.30
25	WED	SLUMDOG MILLIONAIRE	2.00
25	WED	THE WRESTLER	7.30
26	THU	SLUMDOG MILLIONAIRE	2.00
26	THU	THE WRESTLER	7.30
27	FRI	FROST/NIXON	7.30
28	SAT	BEDTIME STORIES	2.00
28	SAT	FROST/NIXON	7.00



## F E B R U A R Y M A T I N E E S

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

## Changeling

Mon 2 2.00, Wed 11 2.00



**“How does a director who is in his late seventies, and was once known as a sharp shooting film cliché, get better with every film?”** (*Times, Knowledge*)

Whatever the pen-monkeys say, come for a legendary 78-year-old's 20-20 eye for detail and understated direction, to which young English ego-trousered directors remain blind.

It is based on real events from 1928. One Saturday morning in a LA suburb, a single mum kisses her son goodbye as she routinely leaves for work. When she gets home he is gone. A heartbreaking search ensues and months later a nine-year-old boy is returned to her...? Eastwood turns it into a fascinating, harrowing and remarkable tale beautifully told. It is long but he knows about tension for attention.

“Great directors have an ability to make any material their own and take risks where the too many also-rans daren't. Eastwood's latest film involves themes and elements close to his heart: repressive systems, impossible odds and ‘second-class’ women. Watch his complexity, ironies, rituals and political implications of crime and violence, punishment and revenge.” (*Time Out*) Phew!

Angelina's a sure-fire Oscar-nom (but who needs all that ‘acting’?) while Tom Stern's (Unforgiven) cinematography is sublime.

“I'm always wary of the overused word ‘masterpiece’ but this is one film that deserves it.” (*DMail*) Don't miss.

**Director:** Clint Eastwood  
**Starring:** Angelina Jolie, John Malkovich  
**Certificate:** 15  
**Duration:** 142 mins  
**Origin:** USA 2008  
**By:** Universal Pictures (UK) Ltd

## Australia

Tue 3 12.30, Wed 4 2.00,  
 Mon 9 2.00

**Director:** Baz Luhrmann  
**Starring:** Nicole Kidman, David Wenham, Hugh Jackman  
**Certificate:** 12A  
**Duration:** 165 mins  
**Origin:** Australia, USA 2008  
**By:** Twentieth Century Fox

**“You have to ask yourself: was Baz Luhrmann's epic movie really made in the 21st Century? Everything about it – apart from the high, wide and undeniably handsome cinematography – looks like clichés deeply delved from another age.”** (*Standard*)

Kidman arrives Down Under looking for her cheating husband just as the Japanese threaten to strafe Darwin. He's dead of course. So she is met by a rugged cattleman/drover (Big Hugh) who at first can't stand her airs and graces but soon begins to take a sensible interest in her jodhpurs... You know from the first shot the script will include: “Miss Boss - not a bad-looking sheila!” Meanwhile, her husband's land is up for grabs by local cattle baron, King Carney. So she befriends a poorly treated young aborigine orphan and sets off with her and the rugged drover, an old drunk, a Chinese cook, various sweaty extras and 1500 cows across the unforgiving terrain of the Northern Territory. This is all you need to know.

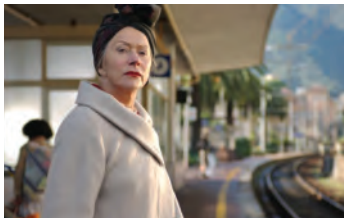
And it's the best part of a film, beautifully shot against stunning, harsh terrain and surrounded by upstaging cattle making eyes at the camera.

“Bringing people together brings comfort to the heart and soul in this unpredictable world,” says Baz. There could be two camps here Baz. One content the film does Oz justice and the other relieved when it's over. Come and see which...



## Inkheart

Thu 5 2.00, Sat 7 2.00



**This is a fabulous adventure with a hundred stars and/or familiar faces - Helen Mirren, Andy Serkis, Paul Bettany and Brendan Fraser – well there's four to be getting on with...!**

Come and see if the rest turn up. Author Cornelia Funke's best-selling children's novel comes to vivid life on the big screen with this family-friendly tale about a bookbinder whose storytelling skills possess the curious power to transport the characters he speaks about into the real world.

It has been variously praised and panned but ignore all that. It's half-term and this is a heart warming fantasy where the spectacular scenes of wonder and adventure will keep you on the edge of your seat... Don't let your grandparents miss it.

**Director:** Iain Softley  
**Starring:** Brendan Fraser, Helen Mirren  
**Certificate:** 12A  
**Duration:** 106 mins  
**Origin:** Germany, UK, USA 2008  
**By:** Entertainment Film Distribution

## Secret Life of Bees

Tue 10 12.30

**Director:** Gina Prince-Bythewood  
**Starring:** Queen Latifah, Dakota Fanning, Jennifer Hudson, Shondrella Avery  
**Certificate:** 12A  
**Duration:** 110 mins  
**Origin:** USA 2008  
**By:** Twentieth Century Fox

**"Like guzzling down a bucketful of honey, the first few mouthfuls of *The Secret Life of Bees* are sweet enough, but pretty soon you start to gag..."**

*(Times Knowledge)*

It is based on the New York Times bestselling novel and set in South Carolina in 1964.

It is the moving tale of Lily Owens (Fanning) a 14-year-old girl who is haunted by the memory of the accidentally shooting of her mother when she was a toddler. To escape her loneliness and terrible life with her horrible daddy (an unrecognisable Paul Bettany), Lily flees with Rosaleen (Hudson) to a South Carolina town where she will be safe and it might hold the secret to her mother's past.

She is taken in by the intelligent and independent Boatwright sisters (Latifah, Okonedo and Keys) who teach about life, love and beekeeping! A great female cast. Worth seeing for how they share the screen - or not. But best not to be taken in by the all too pat metaphors and comparisons between beehives and natural tolerance...

It looks good with some nice music and most everybody who saw it in January, loved in. Ignore the critics' come and... bring tissues.





# Che: Part One

Thu 12 2.00

January marks the 50th anniversary of the overthrow of Cuban dictator Fulgencio Batista by his replacement Fidel Castro, whom, sadly would also become an oppressive dictator. Shortly after the revolution, however, there emerged a more attractive and charismatic figure, his Argentinian lieutenant Ernesto “Che” Guevara, who became one of the great heroes of the 1960s counterculture. Young, handsome and idealistic, Che was to champion the oppressed and would become the personification of good over evil. The first part opens with Che (Del Toro) meeting Castro in Mexico City in 1955 and joining the small invasion party which would establish a base in Cuba’s Sierra Maestra. On taking Havana in January 1959 we see the 30-year-old Che cautioning against triumphalism and forbidding his men to indulge in looting. His ideal and dream was to create a new kind of society free of such things. Walter Salles draws on this essential part of his integrity in *Motorcycle Diaries* (showing once again in *March between Che 1&2*) “It’s intelligent, fast-moving, well-researched, based in part on Che’s own diaries of the Cuban campaign, offering both a convincing account of the bitter, hard-fought struggle and a portrait of a great and complex man.” (*Observer*) “Del Toro’s resemblance to Guevara is striking. He brings a charismatic, idealistic Che to life.” (*Times*) Don’t miss.



<b>Director:</b>	Steven Soderbergh
<b>Starring:</b>	Benicio Del Toro, Rodrigo Santoro, Demián Bichir, Catalina Moreno
<b>Certificate:</b>	15
<b>Duration:</b>	126 mins
<b>Origin:</b>	France, USA 2009
<b>By:</b>	Optimum Releasing



Matinee Warning: May contain babies

# Twilight

**Sat 14 2.00, Wed 18 2.00,  
Thu 19 2.00**

**This passionate, silly film equates the longings of first love with a gothic death cult.** The new girl at school Bella Swan swoons for the tall, pale and handsome Edward Cullen while he strains to suppress his desire to eat her up. When Bella (Stewart) moves to the little town of Forks, Washington, she doesn't expect much to change. Then she meets the mysterious and dazzlingly beautiful Edward (Pattinson). Edward is a vampire, but he doesn't have fangs and his family choose not to drink human blood. Intelligent and witty, he sees straight into Bella's soul. Soon, they are swept up in a passionate, thrilling and unorthodox romance. To Edward, Bella is what he has waited 90 years for: a school girl...! Sorry, 'soul-mate'. yuk  
"There is something beautiful about how un ironic this movie is. Relatively low budget it is cheesy and corny and pretty funny if you are of a cynical bent." (*Times Knowledge*)  
It is action-packed, and at 12A this is our contribution to teenage valentine shenanigans. So boys show her how sophisticated you are. As you're not allowed out after 6pm – bring her to a matinee, where you'll be surrounded by 3 yr olds breaking wind (nobody reads the certificate on a Saturdays).

**Director:** Catherine Hardwicke  
**Starring:** Kristen Stewart, Billy Burke, Robert Pattinson, Peter Facinell  
**Certificate:** 12A  
**Duration:** 121 mins  
**Origin:** USA 2008  
**By:** Contender Films



# Madagascar: Escape 2 Africa

**Mon 16** 2.00, **Tue 17** 12.30, **Sat 21** 2.00

The much awaited sequel to the fabulous 'smile and wave boys' original we find Alex, Marty, Melman, Gloria, King Julien, Maurice, the penguins and the chimps marooned on the distant shores of Madagascar.

Faced with this situation, the New Yorkers have hatched a plan so crazy it might just work. With military precision, the penguins sort of repair an old crashed plane. Once aloft, this unlikely crew stays airborne just long enough to make it to the wildest place of all — the vast plains of Africa, where our zoo-raised creatures encounter animals of their own kind for the very first time.

Africa seems like a great place... but is it better than their Central Park home...? Same great characters having animal-life crises about their true nature and true home.

It asks some good questions in among the tomfoolery and as before the penguins steal all the best gags...

So once again 'smile and wave boys and girls' but don't miss



**Director:** Tom McGrath  
**Starring:** Sacha Cohen, Ben Stiller, Chris Rock, David Schwimmer  
**Certificate:** PG  
**Duration:** 89 mins  
**Origin:** USA 2008  
**By:** Paramount International Pictures



*Matinee Warning: May contain babies*

# Slumdog Millionaire

Mon 23 2.00, Tue 24 12.30, Wed 25 2.00, Thu 26 2.00

**Director:** Danny Boyle  
**Starring:** Anil Kapoor, Irfan Khan, Freida Pinto, Dev Patel  
**Certificate:** 15  
**Duration:** 120 mins  
**Origin:** UK, USA 2008  
**By:** Pathe Distribution



**This is an odd, seemingly small film, which turns out to be massive in every way.**

Forget for a moment all the awards it may win, its biggest prize is turning the audience to jelly. Thanks to Pathe and City Screen we were lucky to screen it for our fourth anniversary at The Rex in December five weeks before its UK release!

Those who took a chance that night with no idea what they were about to see will know what a gem it is.

By now you will have heard all you need to know. It is a real story with a beginning, middle and end set in a country we think we know from history, spices and tea. It shows us how little we know and worse; how a country once so distant, mysterious and thought to be noble is more commercially westernised, unforgiving, divided, cheap and corrupt than anything we thought we had invented or left behind, post Raj. Danny Boyle has made a gem, which regardless of silly prizes, will live to tell the tale long after it seems to have been forgotten. It has something of Citizen Kane, Son Of Rambow, Butch Cassidy and the Bicycle Thieves rolled into one – a lesson in determination and survival... and love.

One clue: if you love the opening scene as I did, you may not like the closing one, as much? But don't miss the whole beginning, middle or end.



# Bedtime Stories

Sat 28 2.00

**Recent weeks have brought family films about the art of storytelling. In the latest, Adam Sandler discovers bedtime stories do the trick.**

When hotel handyman Skeeter Bronson (Sandler) is asked by his sister (Cox) to look after his niece and nephew, he has no idea what he's getting into.

Without warning, the fantastic bedtime stories he tells begin to come true the next day.

Skeeter decides to try to take advantage of the circumstances by incorporating his own wishes into the tall tales, but his niece and nephew's fanciful additions end up turning his life upside down.

It's the bits the kids add to these dismal slapstick tales - starring their uncle, variously, as a medieval peasant, a chariot driver, a humble farmhand, etc - that magically shape the future...

"Adam Shankman's idea of directing a Walt Disney film is to pump toxic quantities of schmaltz into every available hole." (*Times*)

"Often excruciating, *Bedtime Stories* doesn't know what it is or what it wants to say." (*Film Journ Int*)

Or A charming family fantasy from the director of *Hairspray*. You choose, but remember its got Adam Sandler and Russell Brand. One always showing off, the other being phoney and both unwatchable.

**Director:** Adam Shankman  
**Starring:** Guy Pearce, Courtney Cox, Adam Sandler  
**Certificate:** PG  
**Duration:** 99 mins  
**Origin:** USA 2008  
**By:** Buena Vista International



Matinee Warning: May contain babies

## RANTS AND PANTS

**T**ime Out can't talk about The Rex. We fall north of Cricklewood.

It has survived and thrived as one of the most famous, successful and tenacious of all London weeklies. Time Out started in 1968 as a fortnightly folded sheet crammed with radical polemic and 'alternative' things to do – out. Mick Jagger remarked at the time; "Getting to the listings section was like crossing a picket line." Crudely hippy and aimed squarely at that culture, it decreed to stop where London did. Though now completely integrated into the glossy mainstream and read all over the Home Counties by hip and hapless alike, it remains with no alternative but to ignore everything outside wherever London ends.

The Rex owes no small debt to Wally Hammond (Time Out's chief film critic). As friends we'd drink in the Kings Arms, Tring, where he would warn me not to be 'the patsy' as Nicholas King Homes calved up the Rex into two separate entrances, but to stick out for the whole building. He was right but in 2000/01 I was powerless to stop it. The deal had been well sealed between the developer and a pragmatic planning dept early in 2001. So the patsy I became, albeit turning the side entrance in Three Close Lane into one of the most sought after entrances in British cinema history. It doesn't look like the entrance to a cinema. There is nothing advertising what's on over the door. In fact it has a little garden, hanging baskets and fresh flowers, in season, on the balcony for most of the year. The old Rex foyer (now a separate bar and restaurant) is walked past by untold crowds night after night anxious to climb the steep steps into our welcoming foyer.

He gave me names and introduced me to top people including Ed Mauger (the genius who jigsawed all the magical pieces of the Rex together – projection, lighting, sound, curtains, and all of the etcetera), Ed Lewis from the Riverside who died suddenly in 2003 and Clare Binns from City Screen. All were priceless contacts at the time and some still work closely with us today. However, Wally (still good friends, we'll drink at the Kings Arms again soon)

can't talk about The Rex in Time Out? What delicious irony.

At the beginning of January Time Out edited a whole spread about new 'luxury' London cinemas, citing the new-look Everyman Belsize Park (the Screen on The Hill) several times, Cine Lumiere's £800,000 deco refurb, the IMAX 3-D revolution, The Electric still boasting the 'comfiest seats', Q&As at Curzon Soho/Richmond, BFI Southbank, Barbican, Phoenix and Ritzy, the newest - Lexi at Kensal Rise built in a 'shed' and very excited about itself.

It is all bollocks of course. Vying to be the best by saying you are is the domain of the car salesman. They're big ideas from those with none of their own. They are based on hearsay, panic and new guessing games. Today's inspired guess is that people don't like multiplexes and/or being squashed into ugly rows with no legroom (and in the West End) anymore! When did they ever? I suppose when they were bright and shiny and the carpet didn't stick to your shoes, they were a novelty. Tomorrow it might be a return to milk bottles on the doorstep and fourpence on jam jars returned to the shop. It's all fine of course that entrepreneurs are waking up to courtesy over cramming, but it is only a cosmetic veneer. Underneath they are a little scared. Greed and competition always breeds fear. They know they have wasted years backing the wrong pack-em-in horse. Now they're pretending they've invented the future.

Unfortunately, suckers believe them and their double seats at £32 a pop (come on your own it'll still cost you 32 quid!). Cheap matinees are on Mons and Tuesdays, etc – wow!

**T**his is not sour grapes you understand or a dismissal of smug London, it is rancid grapes and a loathing (without the 'fear') of smug London game-guessers who have had to look to the Sticks for their next 'big idea'. We didn't set out to change history. We were ridiculed for daring a single screen and replacing rows in the stalls with tables and chairs, serviced by a bar throughout the show. As for refusing to serve popcorn, we were thought insane. We didn't invent cheap matinees, just

made them cheap every day including Saturdays and are not much dearer in the evenings. We didn't deliberately make life difficult for ourselves by showing a different film every night (most nights). We guessed that four films a month, one a week, may have been 'how things are done' but it didn't seem like the greatest idea.

We were very lucky to open in December 2004 when world cinema and independent European productions were beginning to be the best films being made.

**W**e deliberately failed to say when a film was subtitled. Now people (like me) who read slowly and thought they couldn't watch subtitles, are (like me) no longer scared. Instead they come all the time and don't think twice about the language spoken on the screen. I'm not saying we re-invented courtesy or that London has shamelessly copied us outright or that those with little imagination of their own deserve to be derided for profiting from those with ideas – after all being copied is said to be the greatest form of flattery. Luckily flattery, like gossip, is the bad breath of the talker. Nor am I saying we knew what we were doing in commercial terms, but we did know what were doing in every other sense. We knew it might work

simply because ugliness has had its thirty years. As for greed... That's enough.

We wish London all the luck in the world. As long it remains so far up itself, it can stay where it is with little need for our parochial good wishes.

While the Odeon 2 Leicester Square still spreads freshly gobbled chewing gum over the Sunday-best of guests crammed into its 1200 seater dungeon for an LFF screening of Vicky Cristina Barcelona, with the stench of popcorn still lingering on the fragrant Ms Cruz' hair, London has nothing to fear from the Sticks.

Who knows, Time Out might soon be bragging that the new anti-popcorn, swanky, thirty quid, luxury, postcoded seaters have come up with a brand new groundbreaking and ingenious idea of their own: that of someone standing to welcome the audience and introduce the films every night...? Luckily, here in the Sticks there are still things that no amount of money can buy.

**O**ur new website will carry small ads like Nathalie's below. No pop ups just three words saying what plus name and phone/email. Ask for Lynn 01442 877999

**FRENCH & SPANISH**  
TUITION FOR ADULTS  
Call Nathalie 07932 626199

**Apparently not all this land belongs to Legal & General. Family farms still account for much of it. Nevertheless it is still under threat. So don't stop looking and asking.**



Photo by Kelly Cantillon