

THE-REX

M A G A Z I N E



THE WAY BACK

FEBRUARY 2011...

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

FEBRUARY 2011 Issue 71
www.therexberkhamsted.com

01442 877759
Mon-Sat 10.30-6pm Sun 4.30-5.30pm

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| | |
|------------------------|-------------------------|
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| Simon Messenger | Keymea Yazdanian |

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The Rex
 High Street (Three Close Lane)
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www.therexberkhamsted.com

BEST IN FEBRUARY



A flawless, exquisite, two hour conversation.

Australia/UK 2010.

The King's Speech Fri 18 – Tue 22

FILMS OF THE MONTH



Grueling and compelling journey of brute survival. USA 2010.

The Way Back Sat 5 7.00/Sun 6 6.00



Come for their faces...

Mexico 2010

Abel Tue 15 7.30



A bittersweet marriage shuffling between joy and... USA 2010.

Blue Valentine Mon 28 7.30

IT'S OFFICIAL: HIGH SPEED RAIL, NO LONGER NEEDED



From the Jeremy Vine show (BBC R2 Tues 21.12.10)

Ex CBI chief Lord Digby Jones was being interviewed about the snow and Britain's potential embarrassment abroad.

He was speaking on a telephone link from Warwickshire. Unwittingly he made this comment...

"Thank God for technology. At least I can get on with my work from here." In thanking him at the end of the interview Jeremy Vine confirmed "Lord Digby Jones (on a) brilliant phone line." If the government's line on commerce, business and growth between North and South is true, then millions of listeners heard clearly how technology was being praised as a wonderful commercial tool when all around was at a standstill. British determination to the end. Hence scant need for the proposed High-Speed Rail Link through The Chilterns and Warwickshire?

Or put another way. It was clear applause, heard by millions, from a senior member of The House Of Lords and a respected and influential broadcaster, for technology's ability to connect people without moving. Hence, by inference, made nonsense of a new High Speed Railway from London to Birmingham.

From 2015 until it is completed eleven

years later in 2026, technology will have turned a million corners. Talkers and wheeler-dealers don't need to be anywhere fast.

We might even be communicating in our sleep by 2015.

(The govt has already set targets for broadband for every household by that time?)

In short, and happily endorsed and agreed during their Radio 2 conversation, they declared technology and a good phone line are all that is needed.

The HS2 campaign in the Chilterns' Tory heartland declares "No business case. No environmental case. No money to pay for it"

In The Guardian G2 (21.12.10) chief officer of the Chilterns Conservation Board, Steve Rodrick points to a "Scandalous waste of money...We'd be prepared to take a hit for the rest of the country, if it meant everyone was going to win greatly, but the savings are notional. We don't think we should sacrifice ancient countryside and national heritage for that..."

At a £30bn budget and bound to go over, Rodrick points out.

"That's £1bn to save you one minute on a journey to Manchester (without the inevitable delays, strikes, wrong leaves/snow and cancellations)..."

They're trying to keep up with the high-speed trains of Europe - Spain, France and Germany etc, but their geographical needs are different."

An understatement by any measure. Europe's land mass is a hundred times that of ours. Their trains connect continents, with safe, clean, double decker carriages and on time.

The journey to Birmingham will save half an hour!!!

In the light of hugely anticipated technological advances, nobody will need to reach anywhere that fast.

We'll be talking and making deals on screen (even by thought waves?).

For the luxury of a handshake, half an hour will make no difference.

Besides, there is already the high speed Virgin train from Euston to Birmingham and beyond!!!

Postscript. This High-Speed rail link is a political gesture to keep the UK on the international stage. Prime Ministers need to be remembered for their International importance. Usually invasions and wars on terror do the trick. This one wants a train set.

Governments need only repair things here at home with complete and fearless

disregard for national ego or absurd pride overseas.

We are no longer an empire building nation. We're just a tiny island that can't play football anymore or dig itself out of the snow.

Thank you to the BBC and Lord Digby Jones for pointing out to millions of listeners that we do not need a 250 mph train to 'do business'.

All we need is wi-fi and a good phone line...?



Lord Digby Jones

COMMENTS (BOOK) AND VAT COMMENTS

27/12/10 – Joseph Lewis, Camden - Walking into your cinema is like stepping back into a forgotten decade, filled with the fashions, service and etiquette that time has sadly now ignored.

30/12/10 – Jack and I thoroughly enjoyed ourselves at The Rex, a little TOO much if you know what I mean *winks cheekily*. (oops)

VAT? Joke, good to see someone standing up to be counted!

No joke, but it does count.

The Royal Festival Hall runs a box where you can donate extra per ticket. We're not a charity or Trust as you know, but we can be trusted, though not with your wives, apparently. Only believe a

fraction of what you see and nothing you hear – just like the movies.

The response to the pound donation has been remarkable, and contrary to all pessimism. Thank you.

The idea of the pound was to make a clear, uncluttered donation. Now that we have your willing support, and are better organised to administer donations, it is at your discretion between 50p and a pound.

Yes, this is more than the VAT rise, but two things: firstly we have hardly increased ticket prices since we opened in 2004, and never when dictated to. Secondly if we had put the full VAT on tickets at the beginning, you'd be hard pressed to come as often as you do. Matinees remain donation-free.

To see it sideways: In answer to:

"A film should have a beginning, middle and end" Jean-Luc Godard replied.

"Yes, but not in that order."



F E B R U A R Y E V E N I N G S

The Girl Who Kicked The Hornet's Nest

Tue 1 7.30, Wed 2 7.30



In true cliff-hanger mode, the final in the trilogy: *The Hornet's Nest* begins where *The Girl/Fire* ends. It kicks off with Salander (Noomi Rapace) under police guard in hospital after being shot buried alive and shot again.

"Handier with a golf club than Tiger Woods' wife and tougher to kill than an armour-plated cockroach, Stieg Larsson's Lisbeth Salander has been one of 2010's most fascinating discoveries." (*Tot Film*) Co-writers Jonas Frykberg and Ulf Ryberg do a decent job condensing Larsson's door-stopper, while Noomi, is once again an indelible screen presence. Though talky and static in places, the film satisfyingly wraps up an engrossing trilogy, setting the bar high for David Fincher's imminent remake(s). As ever, the unique Noomi Rapace and the charismatic Michael Nyqvist are the aces in the pack.

If you've seen the other two films, this is a must. If not, you won't have the foggiest. So get someone to buy you the box set, and see *The Hornet's* here. One thing Hollywood won't touch or even fathom, is the greyness and complete glamourless images. The old men are the hitmen, the good-guys you would pass in the street and hero and heroine are straight out of Oxfam. It won't be back for months, so don't miss.

Director: Daniel Alfredson
Starring: Lena Endre, Michael Nyqvist, Noomi Rapace
Certificate: 15
Duration: 148 mins
Origin: Denmark, Germany, Sweden 2009
By: Momentum Pictures

The Tourist

Thu 3 7.30

Director: Florian Henckel von Donnersmarck
Starring: Johnny Depp, Angelina Jolie, Paul Bettany, Rufus Sewell, Timothy Dalton
Certificate: 12A
Duration: 103 mins
Origin: USA/France 2010
By: Optimum Releasing

'Depp in Venice...'

Johnny plays Frank, a curiously droopy, broken hearted, maths teacher who, whilst holidaying in Venice, becomes attached to the mysterious Elise (Angelina), with lips as big as a Dali sofa, and finds himself embroiled in an improbable Interpol plot to flush out a shady criminal gang.

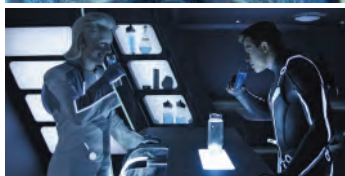
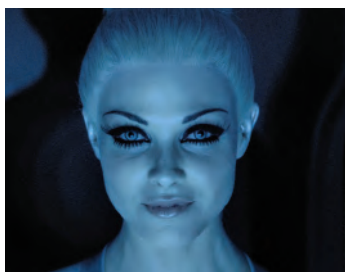
"Take the Oscar-winning director of the universally acclaimed *The Lives of Others*, add, not one but two Oscar-winning screen writers – Julian Fellowes and Christopher McQuarrie. Throw in the first two A-list exotics, attractive locations in wintry Paris and Venice. Sounds like it can hardly miss, right? Wrong." (*Time Out*)

"Like two Persian cats, drugged and somehow trained to walk side by side down the street, those pampered exquisites: Johnny and Angelina make a curious spectacle..." (*Guardian*)

"Yet another apparent campaign by Jolie, like some cinematic vampire, to drain her leading men of all charisma." (*Telegraph*).

Apparently Johnny has fancied playing somebody 'normal' for ages. Having studied teachers, he finds 'normal' much more weird than Jack Sparrow and the Mad Hatter put together. Come for him, her and Venice. Two of the world's most beautiful people in one of the world's most beautiful cities. Ignore the crits. It will be fun. (*review SM*)





Director: John Kosinski
Starring: Jeff Bridges, Olivia Wilde, Michael Sheen, Garret Hedlund
Certificate: PG
Duration: 126 mins
Origin: USA 2010
By: Walt Disney Studio INTL



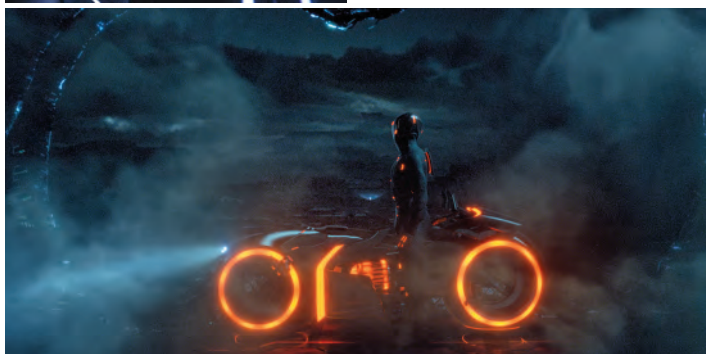
Tron: Legacy

Fri 4 7.30

Channelling his Dude persona to full effect, Jeff Bridges is like a well groomed Bad Blake as the zen-like Kevin Flynn; creator of Tron's cyber-space world and protagonist of the cult original.

In 1989 Flynn became imprisoned in his own creation whilst his computer avatar CLU, a program he created in his image, runs the show as a sort of cyber tyrant. Enter Flynn's son in 2010, Sam (Hedlund). Hot on his father's trail Sam plunges down the virtual rabbit hole, unknowingly kick-starting a rescue mission. Encountering the enigmatic Quorra (Wilde) who leads him to his father, Sam embarks on a crusade to stop the insidious CLU and escape to the real world.

First time director Joseph Kosinski takes the template of the 1982 original and applies an upgrade using all the advancements in computer effects. So we now have an ageless Jeff Bridges, Light-Cycles that can turn corners and an electronic score that won't curl toes. Sadly the dry middle act involving 'isomorphic algorithms' and a whole lot of talking bring the excitement down a notch. Hats off, though, to French electronic duo Daft Punk for sculpting a booming, sonic score that perfectly compliments the steely visuals. Forget all the narrative's incoherent techno-babble. It's about the pure thrill, and Tron: Legacy delivers in gigabytes. *(review Jack Whiting)*





Director: Peter Weir
Starring: Colin Farrell, Ed Harris, Jim Sturgess, Saoirse Ronan
Certificate: 12A
Duration: 123 mins
Origin: USA 2010
By: E1 Films



The Way Back

Sat 5 7.00, Sun 6 6.00

Colin Farrell, Ed Harris, Saoirse Ronan and Mark Strong star in Peter Weir's gruelling tale of human endurance, with the fast rising star - Jim Sturgess.

It is Soviet Russia 1941. Sturgess is Janusz, a Pole, cruelly denounced as a spy, and sentenced to twenty years imprisonment in a brutal, frozen gulag. It is here he encounters, amongst others, Valka (Farrell) and the mysterious Mr. Smith (Harris), who together enact a daring escape; a bid for freedom, across the most inhospitable terrain on earth, across the Gobi desert, the Himalayas, to the safety of British India...

The scale of the journey, based on a supposedly authentic personal account, is immense. If the film is a little thin when fleshing out its central characters, Weir's mastery of the elements is enthralling. "Topography is the real subject of *The Way Back*. The landscapes are beautiful enemies. They exact a great toll. Hypothermia, dehydration, starvation, sandstorms, sun-roasted madness: these are the wages of fearlessness... A journey that feels awful and heroic and unfathomable" (*Daily Telegraph*) "The *Way Back* is a robustly made picture, heartfelt, well executed with an exhilarating sense of reach and narrative ambition." (*Guardian*) (*Research Simon Messenger*) Don't miss.

Enemies Of The People **Mon 7 7.30**



How do you face genocide when your parents were among two million dead?

Cambodian journalist Thet Sambath, whose heritage is marred by the unspeakable regime of the Khmer Rouge, seeks to answer this question in a compelling documentary.

Concealing the awful fate that befell his family in the Killing Fields, Sambath gained the trust of Nuon Chea (Brother Number Two, Pol Pot's deputy), who broke a 30-year silence to explain his actions. Sambath also interviews a group of Khmer Rouge foot soldiers, as he grasps for an explanation into the atrocities committed.

That Sambath's own history is so intimately linked with that of his subject matter gives him licence to demand answers, however his gentle, courteous and methodical approach is absolutely remarkable given the circumstances, and the resulting confessions brutally frank. Literally, it took him years to gain Chea's trust

"This is patient, persistent, probing and fearless journalism of the highest order and it shocks to the core." (*Time Out*)

"Gets so close, to capture both the techniques of the mass murderers, as well as the tear in his eye. In every sense of the phrase, *Enemies of the People* will be one for the history books." (*Little White Lies*) Hard to take but essential to see. (research Simon Messenger)

Directors: Thet Sambath, Rob Lemkin
Certificate: 18 tbc
Duration: 93 mins
Origin: Cambodia, USA 2010
By: Dogwoof Pictures

Made In Dagenham **Tue 8 7.30**

Director: Nigel Cole
Starring: Jaime Winstone, Bob Hoskins, Miranda Richardson, Rosamund Pike, Sally Hawkins
Certificate: 15
Duration: 113 mins
Origin: UK 2010
By: Paramount International Pictures

Back by huge demand, even though by now its out on DVD, you still want to see it here. So here it is. It could have been *Calendar Girls 2* with attitude and four letter words. Instead it's a glorious story of the resistance of a few women tired of 'women's pay' who accidentally find themselves at the forefront of a movement.

Outraged by chauvinistic bosses and union reps, Rita O'Grady (Hawkins) sparks a mass walk out at the Ford Dagenham plant in 1968. A media frenzy follows, directly resulting in the groundbreaking Equal Pay Act 1970. It's a gloriously nostalgic wallow in working class 1960s Britain. With its ribald humour, it's been dubbed "Carry on Cortina" by film crits, complete with Bob Hoskins, believable and not too irritating. "Politically it's light, but its mission is honest. It highlights an important episode in a style that you imagine would appeal to the same women it honours" (*Time Out*)

"Offhandedly touching and safe as houses, it's the breeziest film you can imagine about risking everything for a fairer place." (*Telegraph*)

When producer Stephen Woolley caught an episode of *The Reunion* on Radio 4 about the women who started the strike 40 years before, he went to work on the five year long ride of bringing it to the screen.



My Afternoons with Marguerite **Wed 9** 7.30



Directed by Jean Becker (son of Jacques), "My Afternoons With Marguerite" is a sweet natured, heart-over-head French comedy.

Set in a small, warm town, Germain (G rard Depardieu), a semi-literate, bumbling, fat handyman, strikes up a friendship with ninety-something Marguerite (astonishing, real life nonagenarian, Gis le Casadesus). Their chance meeting on a park bench sets in motion a whimsical friendship. Marguerite reads Camus to the big man, and slowly sets him on a path to self-improvement...

It's unashamedly cosy, inimitable French, set in a leafy town where the sun always shines. The character of Germain is a strange one, a mixture of blustering assurance and low self-esteem, despite having a blonde girlfriend half his age. Such inconsistencies are for Depardieu to pull off with ease. However, Gis le is the star; an actress since the 1930s, she is grace and charm personified.

"It's charming, sentimental, well-acted, and any readers' group should make an outing to see it." (*Observer*)

"Nicely acted, feel-good lesson in self-improvement with a portrait of petit bourgeois village life that uses every clich  in the book." (*Independent*)

It's close to *Conversations with My Gardener* in the sure knowledge that only one of them is in charge and it's not him. So too, if you loved *Orchestra Seats* (Thurs 17th) you'll love this. Don't miss.

Director: Jean Becker
Starring: G rard Depardieu, Gis le Casadesus
Certificate: 15
Duration: 82 mins
Origin: France 2010
By: Picturehouse Entertainment

It's A Kind Of Funny Story **Thu 10** 7.30

Directors: Anna Boden, Ryan Fleck
Starring: Keir Gilchrist, Zach Galifianakis, Emma Roberts
Certificate: 12A
Duration: 102 mins
Origin: USA 2010
By: Universal Pictures (UK) Ltd

"No it's not. It's kind of a rubbish story. This cutesy sub-Cuckoo's-Nest indie indulges in what it imagines to be the quirkily cerebral romance of mental illness..." (*Guardian*)

A good start.

Set over a single week in a surprisingly charming, clean and hospitable New York psychiatric ward, the film monitors the mildly volatile mental health of preppy weed Craig (Keir Gilchrist) as he trades indie-lyric platitudes with shouty nutbag Bobby (Zach Galifianakis) and nervously woos self-harmer Noelle (Emma Roberts). Based on Ned Vizzini's semi-autobiographical 2006 novel, *It's Kind Of A Funny Story* adopts the nonchalant tone of its title, opting for an emotional middle ground between snarky satire and melodramatic crescendos. "Even the film's funnier moments are treated more as gentle ironies than laugh-out-loud set pieces." (*Screen Int*)

"They discover a psychiatric institution containing a gallery of patients with picturesque problems, all there to provide support to the adorably vulnerable main character...!!

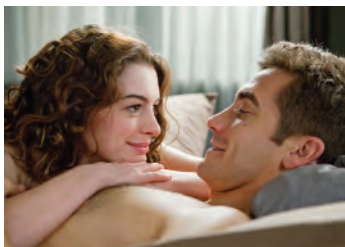
Sentimental, questionable and boring." (*PB Guardian*) Ouch!

OR

"It's a light comedy of teen dysfunction that soft-peddles complex insight in favour of breezy sentiment, simple plotting and musical interludes." (*Time Out*)

It's not that bad or good. So come for one of them. Or simply be put off by the title.





Director: Edward Zwick
Starring: Jake Gyllenhaal, Anne Hathaway
Certificate: 15
Duration: 112 mins
Origin: USA 2010
By: Twentieth Century Fox



Love and Other Drugs

Fri 11 7.30, Sat 12 7.00

Fired for sleeping with the boss's girlfriend, Jamie Randall (Gyllenhaal) discovers the perfect outlet for his cheerful charm: pharmaceutical sales.

Jamie doorsteps doctors and seduces receptionists. First he's flogging Zoloft, but when Viagra's possibilities emerge, he's first in the sales line. Hence his popularity soars.

The tone shifts after Jamie meets commitment-shy artist Maggie (Hathaway). At first they banter and bed each other (a lot). Then Jamie starts to question his lifestyle; the L-word is mentioned. Oh, and she has early-onset Parkinson's disease. And so it morphs from macho career comedy into sexy romcom-turned-romantic weepie.

"It's like two or three films stapled together – imagine channel-hopping between Wall Street, Pretty Woman and Sweet November. It is not an unpleasant experience – it has charming leads and a fitfully witty script. It also shows you more of Gyllenhaal and Hathaway than you've seen before (though more of him than her) should that be of interest. Ultimately, you've got to admire the ambition it shares with its cocky hero. Not many films would follow a Parkinson's convention with a Viagra-fuelled sex party." (*Time Out*) OR "It was written by a Hollywood robot programmed with cliché software. Contrast their superior on-screen presence in Ang Lee's *Brokeback Mountain*." (*Guardian*) (research JW)

Dirty Dancing

Sun 13 6.00



To reflect, how things have changed, this is one for the Valentine girls who can do without men. Or happy couples who just like a jig.

'Snake on a dancefloor' - the late Patrick Swayze, shmoozes through this contrived piece of 1980s teen pulp in tight, nobody-over-nineteen-should-wear-jeans, where Baby learns all she needs at the hands, feet and forthright groin of his weekend-thrust! (weird). Nothing written here will stop chicks of all ages having "the time of their life" in frocks of all shapes, swooning and wetting the furniture – divine!

"In many ways, a routine teen-flick with its '60s setting, loud pop, sex, and interfering parents..."

Mercifully short, the 'story' so far... College-bound 'Baby' (Grey), on holiday with her parents, meets the resort's resident lap dancer (Swayze) and ends up taking his injured partner's place in the final show. This means being "coached up to standard" in just a few days. Cut to "movingly coy" scenes as the two glue into the sheets.

"A safe combination of laughs, tears and an improbable happy ending... a burning rock'n'roll score and sleazy choreography carry the day." (*Time Out*)

Not forgetting a melon or two.

Warning: (Contains moderate sex references and close thrusting)

Director: Emile Ardolino
Starring: Jennifer Grey, Patrick Swayze
Certificate: 12A
Duration: 101 mins
Origin: USA 1987
By: Lionsgate Films UK

Some Like It Hot

Mon 14 7.30

Director: Billy Wilder
Starring: Marilyn Monroe, Tony Curtis, Joe Brown, George Raft, Pat O'Brien, Jack Lemmon
Certificate: U
Duration: 121 mins
Origin: USA 1959
By: Park Circus Films

"I'll enjoy a few more spins on the merry-go-round and wait for the music to stop" (Tony Curtis).

Inspired casting by Billy Wilder. In this great spoof, Curtis and Lemmon play jazz musicians on the run from Spats Columbo (George Raft) after witnessing the St Valentine's Day massacre. Broke and desperate to escape Chicago, they turn into Daphne and Josephine, join Sweet Sue's band AND... meet Sugar. Interestingly, Wilder deliberately shot it in black and white to avoid the pitfalls of camp or transvestism (What, why?) Highlights: the Gangland scenes; Pat O'Brien as the world-weary sarcastic cop; Nehemiah Persoff's agitated Little Bonaparte; Tony Curtis' playboy parody of Cary Grant; Jack's Tango with Osgood and that rose; Ms Monroe in that dress; and what is surely one of the best closing exchanges of all time. Jack Lemmon's exasperated: "I'm a man...!" to Joe E Brown's deadpan 'Nobody's perfect'. His Osgood Fielding III must be one of cinema's most best loved characters. Don't miss it on our big screen for Valentines night.

Three lives, one short. Captured for ever on this glorious 'merry-go-round'...

Mr. Curtis 3.6.1925 – 29.9.2010

Mr. Lemmon 8.2.1925 – 27.6.2001

Miss Monroe 1.6.1926 – 5.8.1962

Salut



Abel

Tue 15 7.30



“Spearheaded by Guillermo del Toro, Cuarón and Iñárritu, Mexican cinema has enjoyed something of an explosion over the past decade. It may well continue if Diego Luna’s Abel is anything to go by.” (Sky)

As an actor, Diego Luna made his name as the horny teen starring opposite Gael García Bernal in the 2001 now classic, cult, road movie: *Y Tu Mamá También*; now he makes an accomplished debut as a feature director with this enigmatic satirical nightmare, set in Mexico, on the theme of patriarchy and the family. Abel (Ruiz-Esparza) is a disturbed nine-year-old in a psychiatric hospital, having suffered a breakdown and retreated into silence, apparently as a reaction to his father’s abandoning the family three years before.

His mother Cecilia (Gidi) persuades the doctors to allow him home, where sure enough, Abel eventually starts speaking again, eerily inhabiting the persona of the missing dad.

“Luna’s commitment to simply telling the story is admirable – he doesn’t set out to dazzle with first-timer embellishments.” (Time Out)

Perhaps unsurprisingly, he elicits fine performances from his cast, not least from real-life brothers Christopher and Gerardo Ruiz-Esparza as Abel and Paul. No big plot, and not much happens, except their faces. Perfect! Come and see.

Director: Diego Luna
Starring: Geraldine Alejandra, Karina Gidi, Christopher Ruiz-Esparza
Certificate: 15
Duration: 82 mins
Origin: Mexico/USA 2010
By: Network Releasing

Conviction

Wed 16 7.30

Director: Tony Goldwyn
Starring: Hilary Swank, Sam Rockwell, Minnie Driver, Melissa Leo
Certificate: 15
Duration: 107 mins
Origin: USA 2010
By: Twentieth Century Fox

Directed by Tony Goldwyn, this legal thriller starring Sam Rockwell and Hilary Swank, is based on a gripping but unlikely, true story.

Kenny Walters (Rockwell with a terrible prosthetic goatee) is doing time for a brutal murder he claims he didn’t commit. Convinced of his innocence, but having lost faith in the justice system, his sister, Betty-Anne (Swank) enrolls in law school, with the specific intention of becoming a lawyer in order to prove her brother’s innocence...

That Betty-Anne’s unwavering loyalty to her brother would stretch the best part of two decades is remarkable, and Swank conveys her character’s conviction (don’t let the clumsy title put you off) reasonably well. Rockwell’s natural mania is in evidence once again, drawing out the inner turmoil in Walters’ character.

“Although one can guess where *Conviction* is going, it’s impossible to avoid being tugged into its human drama. Even without surprises, it still works.” (Telegraph)

“...an unashamedly old-school weepie aimed squarely at the Reader’s Digest set.” (Time Out)

As an aside, and to satisfy doubt, why not follow up the film by researching the fate of the real-life Kenny Walters. You might be surprised how close to the truth it is. (research Simon Messenger)



Easy A

Thu 17 7.30



Every once in a while, a smart, female-focused teen movie comes along. The '90s had *Clueless*; the zeroes had *Mean Girls*; each concerned with that age-old fix: popularity.

Similarly, *Easy A* features a girl caught somewhere between loser and in-crowd. Instead of trying to get a leg up, virgin Olive (Emma Stone) pretends she's got her leg over – mainly to shut up her inquisitive friend. Soon the details of Olive's fictional cherry-popping have spread all over the school... then it escalates.

Olive is an intelligent, witty 18-year-old virgin whose fate is in the hands of a religious fundamentalist bitch.

"Sassy but sincere, it is an immensely likeable high-school comedy powered by an appealing lead in Emma Stone. Taking its inspiration from Nathaniel Hawthorne's classic novel *The Scarlet Letter*, Gluck's film doesn't entirely reconcile realistic teen comedy with fizzy adolescent fantasy, but with a huge A-list supporting cast, Stone's star-turn helps smooth over rough edges." (*Screen Int*)

"Olive's maturity makes her relatable to older women too (uh oh). Her knowing drawl implies more. It's hard not to love it, flaws and all." (*Time Out*)

"Deceptively light and breezy, with hilarious rat-a-tat dialogue. It roots for the little guy without getting out the soapbox". (*Empire*) (*Research JW*)

Director: Will Gluck
Starring: Emma Stone, Penn Badgley, Amanda Bynes, Thomas Haden Church, Patricia Clarkson, Cam Gigandet, Lisa Kudrow, Malcolm MacDowell, Stanley Tucci

Certificate: 15
Duration: 92 mins
Origin: USA 2010
By: Momentum Pictures

The King's Speech

Fri 18 7.30, Sat 19 7.00,
 Sun 20 6.00, Mon 21 7.30,
 Tue 22 7.30

Thanks to Momentum Pictures in celebration of the Rex's sixth anniversary on 5th Dec 2010, we were privileged to preview this, long ahead of general release.

It opens with a moment of sheer terror for any stutterer. The then Prince Albert, second in line to the throne, attempts to make his first mass public speech at the 1925 British Empire Exhibition. Which must also reach the whole British Empire through the new fangled miracle of radio. Given that the family job is talking, the Prince's stammer is not the best of gifts. Princess Elizabeth has no luck with conventional wisdom, so eventually discovers the unorthodox treatment of Australian speech therapist Lionel Logue. The shy, diffident 'Bertie' could afford to play the royal brother in the shadows while his popular, but flawed, brother David (Edward VIII) remained King. How many names do they need? But with Edward's abdication and a war looming, he would have to become George VI with an urgent need to address his people fluently.

It is a beautiful study in the subtle, shifting balance of power and respect. So too, as both a piece of lost history and a great screenplay, it is a beautifully written, beautifully staged conversation between two people, whose exquisite restraint shows no signs of acting. Perfect.



Director: Tom Hooper
Starring: Colin Firth, Geoffrey Rush, Helena Bonham Carter, Michael Gambon
Certificate: 12A
Duration: 111 mins
Origin: Australia, UK 2010
By: Momentum Pictures



The Next Three Days

Wed 23 7.30, Thu 24 7.30

Director: Paul Haggis
Starring: Liam Neeson, Russell Crowe, Elizabeth Banks
Certificate: 12A
Duration: 133 mins
Origin: USA 2010
By: Lionsgate Films UK

The Next Three Days is a remake of the excellent but equally preposterous French original: Pour Elle (Anything For Her), which sold out here 2008.

Sadly, it has gone the way of all Hollywood remakes, though it does retain the original's breathless narrative. Directed by Paul Haggis the film tells the story of Lara (Elizabeth Banks), a wife wrongly imprisoned for the murder. Her husband John (Crowe) slowly becomes obsessed with the notion of breaking her out of jail, encouraged by shady former escapee Damon (Neeson). After painfully obtaining the necessary forged documents and weaponry, can John find it in himself to carry out the plan?

"In the third act, both Haggis and his actors kick it into high gear, leading to a breathless chase sequence, the outcome of which is unpredictable to the last moments. But...a sense of portentous joylessness cripples what could have been a satisfying genre thriller." (*Time Out*)
 "Holes in the plot became more obvious in the remake, and (perhaps because of his fame) Crowe (and Banks) can't match the levels of determination and despair that Vincent Lindon and Diane Kruger brought to the same roles in the original." (*Guardian*)

Come if you missed the original, but don't if you didn't. (*research SM*)





Director: Danny Boyle
Starring: James Franco, Clémence Poésy, Amber Tamblyn
Certificate: 15
Duration: 94 mins
Origin: UK, USA 2010
By: Warner Brothers



127 Hours

Fri 25 7.30, **Sat 26** 7.00,
Sun 27 6.00

Listening to Danny Boyle talk with almost evangelical belief in this ego-extreme adventurer Aron Ralston, made me wonder. Was he as a story teller under the spell of the tale or the man?

127 hours charts the grueling true story of Ralston; an all American thrill seeker, played with startling emotion by James Franco; Ralston bounds across deserts and descends into canyon lakes with gusto, leaving trails of dust in his wake, and never staying in a single location for any longer than it takes him to see it, exploit it and get out. Then he misses his footing, slips into a canyon and a boulder follows him down, pinning his arm to the wall just as he lands on his feet.

"He's trapped, and the film's kineticism turns in on itself: like Ralston, its energy is stuck in a hole." (*Time Out*)

"Ralston becomes more and more delusional as the days pass. His degrading condition brings with it captivating dream-like sequences as reality and memories are skewed." (*Times*)

It's fantastic to see Boyle's trademark passion for visual flare, even when stationary, so vividly expressed.

127 Hours is a tough ride: not only because of the grim facts but because of the overwhelming experience of total cinema that Boyle inflicts on us.

(research Jack Whiting)

Blue Valentine

Mon 28 7.30

Ryan Gosling and Michelle Williams indulge their indie acting in this bitter, poignant no-budget drama.

Dean a removal man, and Cindy a nurse, are a small-town, blue collar couple whose relationship is on the edge. Part told in flashback, we witness their tender courtship; the cutesy shop doorway tap routine, to the drunken fights in motel rooms, the despair, and the dissolution, all with an air of uncomfortable intimacy. The shuffling narrative allows for sequences that are, in turn, both joyous and achingly sad. The intriguing structure makes for compelling viewing; the context of each scene so deeply informed by the story's inevitability.

"It's a bittersweet, affecting film that screams of smart minds both behind and in front of the camera." (*Time Out*)

"A serious, intelligent film which deserves to be considered in the same light as Sam Mendes's *Revolutionary Road* or even François Ozon's masterpiece *5x2*, *Blue Valentine* strives to paint that shadow of loneliness and fear which drives many to marriage, only to find themselves more lonely and afraid than ever... Blame hangs like a fog" (*Guardian*)

The two leads never falter. You will believe they believe every word. Perhaps come on your own. No, it's only someone else's notion of what is. So come together. Not to be missed all the same. (*research SM*)



| | |
|---------------------|---|
| Director: | Derek Cianfrance |
| Starring: | Michelle Williams, Ryan Gosling, Faith Wladyska |
| Certificate: | 15 |
| Duration: | 112 mins |
| Origin: | USA 2010 |
| By: | Optimum Releasing |



COMING SOON

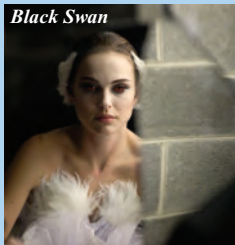
New releases

True Grit
Black Swan
Brighton Rock
Rabbit Hole

Back by demand

The King's Speech
The Secret In Their Eyes
127 Hours
Story of the Weeping Camel

Black Swan



Rabbit Hole



True Grit



Brighton Rock

FEBRUARY FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

| | | | |
|----|-----|---------------------------------------|-------------|
| 1 | Tue | THE GIRL WHO KICKED THE HORNET'S NEST | 12.30, 7.30 |
| 2 | Wed | THE GIRL WHO KICKED THE HORNET'S NEST | 2.00, 7.30 |
| 3 | Thu | THE TOURIST | 2.00, 7.30 |
| 4 | Fri | TRON LEGACY | 7.30 |
| 5 | Sat | TRON LEGACY | 2.00, 7.00 |
| 6 | Sun | THE WAY BACK | 6.00 |
| 7 | Mon | THE WAY BACK | 2.00 |
| 7 | Mon | ENEMIES OF THE PEOPLE | 7.30 |
| 8 | Tue | THE WAY BACK | 12.30 |
| 8 | Tue | MADE IN DAGENHAM | 7.30 |
| 9 | Wed | MY AFTERNOONS WITH MARGUERITE | 2.00, 7.30 |
| 10 | Thu | MY AFTERNOONS WITH MARGUERITE | 2.00, 7.30 |
| 11 | Fri | LOVE AND OTHER DRUGS | 7.30 |
| 12 | Sat | HARRY POTTER AND THE DEATHLY HALLOWS | 2.00 |
| 12 | Sat | LOVE AND OTHER DRUGS | 7.00 |
| 13 | Sun | DIRTY DANCING | 6.00 |
| 14 | Mon | SOME LIKE IT HOT | 2.00, 7.30 |
| 15 | Tue | LOVE AND OTHER DRUGS | 12.30 |
| 15 | Tue | ABEL | 7.30 |
| 16 | Wed | CONVICTION | 2.00, 7.30 |
| 17 | Thu | ORCHESTRA SEATS | 2.00 |
| 17 | Thu | EASY A | 7.30 |
| 18 | Fri | THE KING'S SPEECH | 7.30 |
| 19 | Sat | THE KING'S SPEECH | 2.00, 7.00 |
| 20 | Sun | THE KING'S SPEECH | 6.00 |
| 21 | Mon | THE KING'S SPEECH | 2.00, 7.30 |
| 22 | Tue | THE KING'S SPEECH | 12.30, 7.30 |
| 23 | Wed | THE KING'S SPEECH | 2.00 |
| 23 | Wed | THE NEXT THREE DAYS | 7.30 |
| 24 | Thu | THE KING'S SPEECH | 2.00 |
| 24 | Thu | THE NEXT THREE DAYS | 7.30 |
| 25 | Fri | 127 HOURS | 7.30 |
| 26 | Sat | GULLIVER'S TRAVELS | 2.00 |
| 26 | Sat | 127 HOURS | 7.00 |
| 27 | Sun | 127 HOURS | 6.00 |
| 28 | Mon | BLUE VALENTINE | 2.00, 7.30 |



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

The Girl Who Kicked The Hornet's Nest

Tue 1 12.30, Wed 2 2.00



In true cliff-hanger mode, the final in the trilogy: *The Hornet's Nest* begins where *The Girl/Fire* ends. It kicks off with Salander (Noomi Rapace) under police guard in hospital after being shot buried alive and shot again.

"Handier with a golf club than Tiger Woods' wife and tougher to kill than an armour-plated cockroach, Stieg Larsson's Lisbeth Salander has been one of 2010's most fascinating discoveries." (*Tot Film*) Co-writers Jonas Frykberg and Ulf Ryberg do a decent job condensing Larsson's door-stopper, while Noomi, is once again an indelible screen presence. Though talky and static in places, the film satisfyingly wraps up an engrossing trilogy, setting the bar high for David Fincher's imminent remake(s). As ever, the unique Noomi Rapace and the charismatic Michael Nyqvist are the aces in the pack.

If you've seen the other two films, this is a must. If not, you won't have the foggiest. So get someone to buy you the box set, and see *The Hornet's* here. One thing Hollywood won't touch or even fathom, is the greyness and complete glamourless images. The old men are the hitmen, the good-guys you would pass in the street and hero and heroine are straight out of Oxfam. It won't be back for months, so don't miss.

Director: Daniel Alfredson
Starring: Lena Endre, Michael Nyqvist, Noomi Rapace
Certificate: 15
Duration: 148 mins
Origin: Denmark, Germany, Sweden 2009
By: Momentum Pictures

The Tourist

Thu 3 2.00

Director: Florian Henckel von Donnersmarck
Starring: Johnny Depp, Angelina Jolie, Paul Bettany, Rufus Sewell, Timothy Dalton
Certificate: 12A
Duration: 103 mins
Origin: USA/France 2010
By: Optimum Releasing

'Depp in Venice...'

Johnny plays Frank, a curiously droopy, broken hearted, maths teacher who, whilst holidaying in Venice, becomes attached to the mysterious Elise (Angelina), with lips as big as a Dalí sofa, and finds himself embroiled in an improbable Interpol plot to flush out a shady criminal gang.

"Take the Oscar-winning director of the universally acclaimed *The Lives of Others*, add, not one but two Oscar-winning screen writers – Julian Fellowes and Christopher McQuarrie. Throw in the first two A-list exotics, attractive locations in wintry Paris and Venice. Sounds like it can hardly miss, right? Wrong." (*Time Out*)

"Like two Persian cats, drugged and somehow trained to walk side by side down the street, those pampered exquisites: Johnny and Angelina make a curious spectacle..." (*Guardian*)

"Yet another apparent campaign by Jolie, like some cinematic vampire, to drain her leading men of all charisma." (*Telegraph*).

Apparently Johnny has fancied playing somebody 'normal' for ages. Having studied teachers, he finds 'normal' much more weird than Jack Sparrow and the Mad Hatter put together. Come for him, her and Venice. Two of the world's most beautiful people in one of the world's most beautiful cities. Ignore the crits. It will be fun. (*review SM*)



Tron: Legacy

Sat 5 2.00



Channelling his Dude persona to full effect, Jeff Bridges is like a well groomed Bad Blake as the zen-like Kevin Flynn; creator of Tron's cyber-space world and protagonist of the cult original.

In 1989 Flynn became imprisoned in his own creation whilst his computer avatar CLU, a program he created in his image, runs the show as a sort of cyber tyrant. Enter Flynn's son in 2010, Sam (Hedlund). Hot on his father's trail Sam plunges down the virtual rabbit hole, unknowingly kick-starting a rescue mission. Encountering the enigmatic Quorra (Wilde) who leads him to his father, Sam embarks on a crusade to stop the insidious CLU and escape to the real world.

First time director Joseph Kosinski takes the template of the 1982 original and applies an upgrade using all the advancements in computer effects. So we now have an ageless Jeff Bridges, Light-Cycles that can turn corners and an electronic score that won't curl toes. Sadly the dry middle act involving 'isomorphic algorithms' and a whole lot of talking bring the excitement down a notch. Hats off, though, to French electronic duo Daft Punk for sculpting a booming, sonic score that perfectly compliments the steely visuals. Forget all the narrative's incoherent techno-babble. It's about the pure thrill, and Tron: Legacy delivers in gigabytes. (review Jack Whiting)

Director: John Kosinski
Starring: Jeff Bridges, Olivia Wilde, Michael Sheen, Garret Hedlund
Certificate: PG
Duration: 126 mins
Origin: USA 2010
By: Walt Disney Studio INTL

The Way Back

Mon 7 2.00, Tue 8 12.30

Director: Peter Weir
Starring: Colin Farrell, Ed Harris, Jim Sturgess, Saoirse Ronan
Certificate: 12A
Duration: 123 mins
Origin: USA 2010
By: E1 Films

Colin Farrell, Ed Harris, Saoirse Ronan and Mark Strong star in Peter Weir's gruelling tale of human endurance, with the fast rising star - Jim Sturgess.

It is Soviet Russia 1941. Sturgess is Janusz, a Pole, cruelly denounced as a spy, and sentenced to twenty years imprisonment in a brutal, frozen gulag. It is here he encounters, amongst others, Valka (Farrell) and the mysterious Mr. Smith (Harris), who together enact a daring escape; a bid for freedom, across the most inhospitable terrain on earth, across the Gobi desert, the Himalayas, to the safety of British India...

The scale of the journey, based on a supposedly authentic personal account, is immense. If the film is a little thin when fleshing out its central characters, Weir's mastery of the elements is enthralling. "Topography is the real subject of The Way Back. The landscapes are beautiful enemies. They exact a great toll. Hypothermia, dehydration, starvation, sandstorms, sun-roasted madness: these are the wages of fearlessness... A journey that feels awful and heroic and unfathomable" (*Daily Telegraph*) "The Way Back is a robustly made picture, heartfelt, well executed with an exhilarating sense of reach and narrative ambition." (*Guardian*) (*Research Simon Messenger*) Don't miss.



My Afternoons with Marguerite

Wed 9 2.00, Thu 10 2.00



Directed by Jean Becker (son of Jacques), "My Afternoons With Marguerite" is a sweet natured, heart-over-head French comedy.

Set in a small, warm town, Germain (G rard Depardieu), a semi-literate, bumbling, fat handyman, strikes up a friendship with ninety-something Marguerite (astonishing, real life nonagenarian, Gis le Casadesus). Their chance meeting on a park bench sets in motion a whimsical friendship. Marguerite reads Camus to the big man, and slowly sets him on a path to self-improvement... It's unashamedly cosy, inimitability French, set in a leafy town where the sun always shines. The character of Germain is a strange one, a mixture of blustering assurance and low self-esteem, despite having a blonde girlfriend half his age. Such inconsistencies are for Depardieu to pull off with ease. However, Gis le is the star; an actress since the 1930s, she is grace and charm personified.

"It's charming, sentimental, well-acted, and any readers' group should make an outing to see it." (*Observer*)

"Nicely acted, feel-good lesson in self-improvement with a portrait of petit bourgeois village life that uses every clich  in the book." (*Independent*)

It's close to *Conversations with My Gardener* in the sure knowledge that only one of them is in charge and it's not him. So too, if you loved *Orchestra Seats* (Thurs 17th) you'll love this. Don't miss.

Director: Jean Becker
Starring: G rard Depardieu, Gis le Casadesus
Certificate: 15
Duration: 82 mins
Origin: France 2010
By: Picturehouse Entertainment

Harry Potter and the Deathly Hallows

Sat 12 2.00

Director: David Yates
Starring: Daniel Radcliffe, Rupert Grint, Emma Watson, Ralph Fiennes, Jason Isaacs, Alan Rickman, Helena Bonham Carter
Certificate: 12A
Duration: 146 mins
Origin: UK/USA 2010
By: Warner Brothers

Another year... Spanning almost ten years, Harry Potter is one of the most cherished film events of all time. This final instalment has been conjured into two films, and as if by wizardry, this is the first half...

You probably know what it's about, but for the benefit of those who've been looking the other way:

Harry, Hermione and Ron; Daniel, Emma & Rupert, have left Hogwarts to embark on a bleak, dangerous and daring quest across the countryside to find a series of artefacts including the sword of Gryffindor, and shards of the Dark Lord Voldemort's soul. I have no idea what any of this means, however be assured, it's sharp, dark, and utterly terrifying, and that's just Bill Nighy's suit. As you'd expect, the film is well made, and laden with breath-taking special effects that'll leave Potter fans yearning for the second half, released this summer.

"The state-of-the-art special effects resembles a fabulous firework display put on by rather spoilt children at a dull party where the adults have all slipped off inside for a drink." (*Observer*)

It's not as bad as all that, it's just a shame it goes on longer than Emma's old Hermione, hair and stretches thinner than Dumbledore's beard. Fans will not feel cheated. (*SM*)



Some Like It Hot

Mon 14 2.00



“I’ll enjoy a few more spins on the merry-go-round and wait for the music to stop” (Tony Curtis).

Inspired casting by Billy Wilder. In this great spoof, Curtis and Lemmon play jazz musicians on the run from Spats Columbo (George Raft) after witnessing the St Valentine’s Day massacre. Broke and desperate to escape Chicago, they turn into Daphne and Josephine, join Sweet Sue’s band AND... meet Sugar. Interestingly, Wilder deliberately shot it in black and white to avoid the pitfalls of camp or transvestism (What, why?)

Highlights: the Gangland scenes; Pat O’Brien as the world-weary sarcastic cop; Nehemiah Persoff’s agitated Little Bonaparte; Tony Curtis’ playboy parody of Cary Grant; Jack’s Tango with Osgood and that rose; Ms Monroe in that dress; and what is surely one of the best closing exchanges of all time. Jack Lemmon’s exasperated: “I’m a man...!” to Joe E Brown’s deadpan ‘Nobody’s perfect’. His Osgood Fielding III must be one of cinema’s most best loved characters. Don’t miss it on our big screen for Valentines night.

Three lives, one short. Captured for ever on this glorious ‘merry-go-round’...

Mr. Curtis 3.6.1925 – 29.9.2010

Mr. Lemmon 8.2.1925 – 27.6.2001

Miss Monroe 1.6.1926 – 5.8.1962

Salut

Director: Billy Wilder
Starring: Marilyn Monroe, Tony Curtis, Joe Brown, George Raft, Pat O’Brien, Jack Lemmon
Certificate: U
Duration: 121 mins
Origin: USA 1959
By: Park Circus Films

Love and Other Drugs

Tue 15 12.30

Director: Edward Zwick
Starring: Jake Gyllenhaal, Anne Hathaway
Certificate: 15
Duration: 112 mins
Origin: USA 2010
By: Twentieth Century Fox

Fired for sleeping with the boss’s girlfriend, Jamie Randall (Gyllenhaal) discovers the perfect outlet for his cheerful charm: pharmaceutical sales.

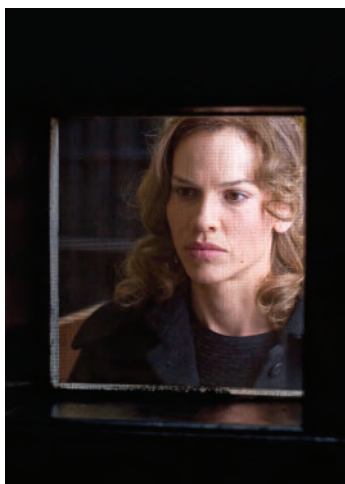
Jamie doorsteps doctors and seduces receptionists. First he’s flogging Zolofit, but when Viagra’s possibilities emerge, he’s first in the sales line. Hence his popularity soars.

The tone shifts after Jamie meets commitment-shy artist Maggie (Hathaway). At first they banter and bed each other (a lot). Then Jamie starts to question his lifestyle; the L-word is mentioned. Oh, and she has early-onset Parkinson’s disease. And so it morphs from macho career comedy into sexy romcom-turned-romantic weepie.

“It’s like two or three films stapled together – imagine channel-hopping between Wall Street, Pretty Woman and Sweet November. It is not an unpleasant experience – it has charming leads and a fitfully witty script. It also shows you more of Gyllenhaal and Hathaway than you’ve seen before (though more of him than her) should that be of interest. Ultimately, you’ve got to admire the ambition it shares with its cocky hero. Not many films would follow a Parkinson’s convention with a Viagra-fuelled sex party.” (*Time Out*)

OR “It was written by a Hollywood robot programmed with cliché software. Contrast their superior on-screen presence in Ang Lee’s *Brokeback Mountain*.” (*Guardian*) (research JW)





Director: Tony Goldwyn
Starring: Hilary Swank, Sam Rockwell, Minnie Driver, Melissa Leo
Certificate: 15
Duration: 107 mins
Origin: USA 2010
By: Twentieth Century Fox



Conviction

Wed 16 2.00

Directed by Tony Goldwyn, this legal thriller starring Sam Rockwell and Hilary Swank, is based on a gripping but unlikely, true story.

Kenny Walters (Rockwell with a terrible prosthetic goatee) is doing time for a brutal murder he claims he didn't commit. Convinced of his innocence, but having lost faith in the justice system, his sister, Betty-Anne (Swank) enrolls in law school, with the specific intention of becoming a lawyer in order to prove her brother's innocence...

That Betty-Anne's unwavering loyalty to her brother would stretch the best part of two decades is remarkable, and Swank conveys her character's conviction (don't let the clumsy title put you off) reasonably well. Rockwell's natural mania is in evidence once again, drawing out the inner turmoil in Walters' character. "Although one can guess where Conviction is going, it's impossible to avoid being tugged into its human drama. Even without surprises, it still works." (*Telegraph*)

"...an unashamedly old-school weepie aimed squarely at the Reader's Digest set." (*Time Out*)

As an aside, and to satisfy doubt, why not follow up the film by researching the fate of the real-life Kenny Walters. You might be surprised how close to the truth it is. (*research Simon Messenger*)

Orchestra Seats

Thu 17 2.00



This bittersweet comedy moves between three storylines in an upmarket Paris neighbourhood at the intersection of Life, Love and Art. Jessica (Cecile De France), new in town, becomes a waitress at the chic Bar des Theatres as three major events are about to occur on the same street: soap-opera star Catherine Versen (Lemercier) will open a Feydeau farce at the theatre next door, celebrated pianist Jean-François Lefort (Dupontel) will perform a Beethoven concert and financier Jacques Grumberg (Brasseur) will auction off his renowned art collection. Jessica floats between them, becoming part of each of their lives even as she searches unsuccessfully for somewhere to live. "Orchestra Seats possesses wit, wisdom and undeniable charm..."

"...there's much to enjoy in esteemed screenwriter Daniele Thompson's latest directorial feature... Charming, if you're in the mood" (*Time Out*) "Gallic equivalent of Love Actually" (*Channel 4*) But don't let that put you off. Ahead of the King's Speech orgy, this is a real French treasure to brighten your heart on a January afternoon. Don't miss.

Director: Daniele Thompson
Starring: Claude Brasseur, Cecile De France, Albert Dupontel, Valérie Lemercier
Certificate: 12A
Duration: 105 mins
Origin: France 2007
By: Optimum Releasing

The King's Speech

Sat 19 2.00 EXTRA SHOW

Director: Tom Hooper
Starring: Colin Firth, Geoffrey Rush, Helena Bonham Carter, Michael Gambon
Certificate: 12A
Duration: 111 mins
Origin: Australia, UK 2010
By: Momentum Pictures

Due to unnecessary and hysterical popularity, The King's Speech has stolen this kids' Saturday matinee. It is flawless, all the same. At 12A some children might enjoy it?

It opens with a moment of sheer terror for any stutterer. The then Prince Albert, second in line to the throne, attempts to make his first mass public speech at the 1925 British Empire Exhibition. Which must also reach the whole British Empire through the new fangled miracle of radio. Given that the family job is talking, the Prince's stammer is not the best of gifts. Princess Elizabeth has no luck with conventional wisdom, so eventually discovers the unorthodox treatment of Australian speech therapist Lionel Logue. The shy, diffident 'Bertie' could afford to play the royal brother in the shadows while his popular, but flawed, brother David (Edward VIII) remained King. How many names do they need? But with Edward's abdication and a war looming, he would have to become George VI with an urgent need to address his people fluently.

It is a beautiful study in the subtle, shifting balance of power and respect. So too, as both a piece of lost history and a great screenplay, it is a beautifully written, beautifully staged conversation between two people, whose exquisite restraint shows no signs of acting. Perfect.





Director: Tom Hooper
Starring: Colin Firth, Geoffrey Rush, Helena Bonham Carter, Michael Gambon
Certificate: 12A
Duration: 111 mins
Origin: Australia, UK 2010
By: Momentum Pictures



The King's Speech

Mon 21 2.00, **Tue 22** 12.30,
Wed 23 2.00, **Thu 24** 2.00

Thanks to Momentum Pictures in celebration of the Rex' sixth anniversary on 5th Dec 2010, we were privileged to preview this, long ahead of general release.

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Gulliver's Travels

Sat 26 2.00



It's Gulliver's Travels with Jack Black.

This is all you need to know to be left in no doubt, it will be nothing like Jonathan Swift's well loved 1726 classic hallucination about courage, adventure and discovery.

Be assured the only discovery here is that Jack Black remains Jack Black.

So come for the whole ridiculous nonsense, familiar faces and groovy CGI. There is not much else.

Director: Rob Letterman
Starring: Jack Black, Billy Connolly, Catherine Tate, Emily Blunt
Certificate: PG
Duration: 87 mins
Origin: USA 2010
By: Twentieth Century Fox

Blue Valentine

Mon 28 2.00

Director: Derek Cianfrance
Starring: Michelle Williams, Ryan Gosling, Faith Wladyska
Certificate: 15
Duration: 112 mins
Origin: USA 2010
By: Optimum Releasing

Ryan Gosling and Michelle Williams indulge their indie acting in this bitter, poignant no-budget drama.

Dean a removal man, and Cindy a nurse, are a small-town, blue collar couple whose relationship is on the edge. Part told in flashback, we witness their tender courtship; the cutesy shop doorway tap routine, to the drunken fights in motel rooms, the despair, and the dissolution, all with an air of uncomfortable intimacy.

The shuffling narrative allows for sequences that are, in turn, both joyous and achingly sad. The intriguing structure makes for compelling viewing; the context of each scene so deeply informed by the story's inevitability.

"It's a bittersweet, affecting film that screams of smart minds both behind and in front of the camera." (*Time Out*)

"A serious, intelligent film which deserves to be considered in the same light as Sam Mendes's *Revolutionary Road* or even François Ozon's masterpiece *5x2*, *Blue Valentine* strives to paint that shadow of loneliness and fear which drives many to marriage, only to find themselves more lonely and afraid than ever... Blame hangs like a fog" (*Guardian*)

The two leads never falter. You will believe they believe every word. Perhaps come on your own. No, it's only someone else's notion of what is. So come together. Not to be missed all the same. (*research SM*)



SILENTLY, THEY'RE STEALING TREES TOO...



If we lose our forests, our country will change for the worse forever. Very quietly they are selling our inherited woodlands to highest bidders.

This is from an article by *Laura Barton* in *THE GUARDIAN*, Wednesday 5 January 2011 and is likely to be the first most important thing concerning England and its future, you will be alerted to this year.

A protest this week at the Forest of Dean, Gloucestershire, one of the woods under threat.

‘The enemies of wood,’ Roger Deakin wrote in *Wildwood*, “are always the enemies of humanity.” I’ve been thinking of Deakin a lot since news surfaced of the coalition’s plan to sell all of the Forestry Commission’s English land. What would Deakin, that planter of pips, that weaver of ash, have made of this grand arboreal auction? And I’ve been thinking, too, of something WH Auden once wrote: “A culture is no better than its woods.”

The UK is already one of the least wooded countries in Europe. If the government’s proposals come to fruition, we could soon have to live with even less: they will sell our national woodland to developers, or power companies or charities or perhaps simply the highest bidder. We will not be able to guarantee the survival of the forests we lose, nor can we be assured that we will retain

public access to this woodland. And if we lose our woods, then our culture will suffer, perhaps irreparably.

So if anyone at Protest HQ is drawing up a schedule, I’d like to suggest that our next big march should be about the forests. This week saw a demonstration at the Forest of Dean, one of the woodland areas under threat, and drew a crowd of 3,000. But I want more. I want a march on the scale of the student protests, thousands of us thronging down Whitehall in the name of our national woodlands. Instead of placards we can take saplings; we’ll plant them en route in a spot of guerilla forestry.

The coalition was elected on a promise to be our greenest-ever government. And if you listen to Caroline Spelman, secretary of state for environment, food and rural affairs, the Forestry Commission sale is not at odds with this promise; it is not, she argued in this newspaper, so much an idea for a fast buck, or a feckless shirking of responsibility, but a devolving of power, a more localised approach to government, a chance for “individuals, businesses, charities and local authorities . . . [to play] a much bigger role in protecting their natural environment”. “Public,” she argued, “is not always good.”

I disagree. The sign of a civilised society, a civilised culture, is precisely what it makes public, be it education,

information, health, care for the needy, us to our nation, the individual to the whole; it makes us care and feel cared for.

If these responsibilities are left solely to organisations other than the state, problems will surely arise. Feasibly a charity such as the Woodland Trust, or the Campaign to Protect Rural England, or the Wildwood Trust or similar body could attempt to buy the Forestry Commission land, but this would require funds – both to purchase and to maintain them. It is a sad truth that charities are rarely so able to summon the cash that big businesses can.

The scale is unimaginable.

A couple of years ago, I visited the Woodland Trust's Heartwood Forest in Hertfordshire. The project is an attempt to create England's largest new continuous native forest – when completed it will cover 858 acres. alongside ancient woodland, 600,000 native trees will be planted with oak, dogwood, ash, maidenhair, hornbeam and walnut. It is an attempt to redress the fragmentation of our ancient woodland; the greatest threat to British wildlife is the fragmentation of its habitat. There will be a community orchard, wildflower meadows, footpaths and bridleways. It will cost £8.5m. Today, their task has never seemed more vital, or more Sisyphean.

The Forestry Commission sale would encompass 20% of all of England's wooded land – 650,000 acres in total,

including 20,000 hectares of ancient woodland. The scale of it is preposterous, unimaginable. But it is not the enormity of it we should be looking at, not the numbers or the acreage – rather, it is the specifics, the places, the people, the species under threat: the woods where you walk your dog, or where you take your children to see the bluebells in spring; the streams where you played in your youth, the trees you climbed, the dens you made. It is the foresters who work in these woods. It is the hornbeam, the field mouse, the foxglove, the pearl-bordered fritillary, one of the many butterflies under threat. It is the call of the nightingale, and the cuckoo, the hawfinch, tree pipit and the lark. It is the smell of wet earth and leaf mould, it is the sound of the mistle thrush, the sun-dappled ferns, the scent of wild garlic. It is what has lain at the heart of English culture for centuries.

In his introduction to *Wildwood*, Deakin also wrote of a desire to excite “a feeling for the importance of trees through a greater understanding of them, so that people don't think of ‘trees’ as they do now, but of each individual tree and each kind of tree”.

It is such an approach we need now more than ever – for our forests and our students and our sick and poor, we need to excite a similar kind of understanding of individuality, an understanding that promotes compassion. After all, if a single tree falls in the forest, I believe we have a responsibility to make sure that it is heard.



EARLY FAREWELL...



Pete Postlethwaite

The year has started well with three famous deaths already. Getting out while the going's good?

Gerry Rafferty went on Tuesday 4th at only 63. Baker Street, was still earning him £80,000 a year since 1978 (hopefully the sax player only got the thirty quid session fee) Thanks (no-thanks) to Reservoir Dogs, Stuck in The Middle earned more. It is more fondly remembered by everyone at Balls Park in 1973, where Stealer's Wheel made it big on the jukebox, with its uncompromised semi-ska riff coupled with country slide guitar, never to be copied. Listening to an archive interview from 2001, he sounds just like his Humblebums' bandmate, Billy Connolly; with the same surprised-but-all-knowing Paisley inflection, and always ready to burst out laughing. The other ridiculous waste at 64, Pete Postlethwaite, died a day earlier. I admit I never liked his acting or his face. His face was too strong for anything he did. His brutal husband/father role in Terence Davies' Distant Voices Still Lives was so real it is still hard to watch. Again, as one of those brutal husbands in one of Alan Bleasdale's first TV films in 1981: The Muscle Market.

Then there was the ultimately caring father, Giuseppe Conlon in In The Name of the Father, for which he was nominated for both Oscar and BAFTA. Later as Keyser Söze's henchman in the Usual

Suspects, I found him hard to believe. Again, simply because his face was too strong, and he doesn't play aloof-cool with an Eastern Euro accent too well. Nevertheless, clearly his face was his fortune. He was always sought after for stage, big screen and small, right to the end. As he said in an interview with Mark Lawson in 2002. His mother loved his face and "I've never had to sign on" (The Dole, for Berkhamsted & Gerrards Cross) We had a couple of chances of having him here for Q&A (one was for The Constant Gardener). He was perfect as the weasel, mercenary doctor, so too as the menacing, albeit skinny, hard-case 'Florist' in The Town late last year, but sadly not to be.

"A man with a talent for playing characters as dislikeable, as he himself was likeable" (Mark Lawson Front Row 4.1.11)



Joe Egan & Gerry Rafferty: Stealers Wheel 1972



The first English beauty to take this fifteen year old by surprise. Have loved posh girls ever since. Thank you, Susannah York.