

# THE-REX

M A G A Z I N E

MACHAN  
JANUARY 2010...

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

JANUARY 2010 Issue 58  
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## SOME BIG TITLES NOT TO BE MISSED IN 2010

**T**hank you to Icon Film for letting us have that untouched first print of **PRECIOUS** for our 5th anniversary preview (six weeks ahead of National release) and to Toby Hill, Head of UK Acquisitions for supporting the screening on Sunday 13th December.

Thanks too to the audience who packed the Rex not knowing what they were about to see. It left us all stunned but very glad to have seen it here first. Here's to a mantelpiece of Oscars...



## FIFTH ANNIVERSARY ANTICS 5TH DECEMBER 2009



The Trap

Chris Cox  
'That'll teach you for catching that furry thing'

Fab MC Robin Ince

Neil Brand silhouetted between (and accompanying)  
Ollie and Stanley

Iszy Suttie





J A N U A R Y   E V E N I N G S

# A Serious Man

**Sat 2** 7.00, **Sun 3** 6.00,  
**Mon 4** 7.30

“The Coen brothers may just have made their masterpiece with this, their 14th feature and yet another hairpin-bend change of direction, which has been their trademark for their entire career.”

(*Guardian*)

This is right back to their home territory, in every way, from the absolute Jewishness to the location of small town Minnesota, were they watched these characters everyday of their unremarkable childhood. Hence it works on every level.

They return to tell a tale of a moral man who sees the world inexplicably turn against him. Larry Gubbin (Stuhlbarg) is a loving husband, committed father and dedicated professor who always does the right thing. But in one normal day, everything starts to go wrong... Larry's plight in a world with no silver linings, might just seem uncomfortably familiar to us all. Critics have said this man's plight is so terrible the Coens make it impossible not to laugh, even though you feel all his pain.

“It's this refusal to neatly resolve their narrative that gives A Serious Man its distinctive flavour; it has the same open-ended spirit of *The Graduate*.” (*Guardian*)  
“Suffice to say, the Coens don't muck about when it comes to the use of stabbing weapons. There's no real answer given, but then the Coens have never been known as philosophers. They are, however, pretty smart film-makers.” (*Standard*)



**Director:** Ethan Coen  
**Starring:** Michael Stuhlbarg, Sari Lennick, Adam Arkin, Joel Coen, Simon Helberg  
**Certificate:** 15  
**Duration:** 106 mins  
**Origin:** USA 2009  
**By:** Universal Pictures (UK) Ltd





**Director:** Stephen Poliakoff  
**Starring:** Romola Garai, Julie Christie, Bill Nighy  
**Certificate:** 12A  
**Duration:** 129 mins  
**Origin:** UK 2009  
**By:** Momentum Pictures



# Glorious 39

**Tue 5 7.30, Wed 6 7.30**

They say this a political yarn – sometimes creepy, sometimes daft – in the style of Hitchcock. Unfortunately TV dramatist-playwright Stephen Poliakoff's first film for cinema in a decade is kind of made for BBC post watershed Sunday night television. However it is a good, edge of the seat, claustrophobic drama relating to appeasement (with Hitler) and the aristocracy's place in it. Filmed largely in Norfolk, it is a thriller set on the eve of the Second World War. The story is pivoted on the upper-class Keyes family, who are determined to preserve their way of life in the midst of all hell breaking out around them. Head of the family, Alexander (Nighy) is an influential Conservative MP, and son Ralph (Redmayne) works at the Foreign Office. Adopted eldest daughter Anne (Garai) is a budding actress, whose charmed life is disrupted when she stumbles upon secret recordings hidden in the outbuildings of the family home. Trying to work out the source and significance of her discovery, she is drawn into a confusion of secrets and betrayal, the full horror of which is shocking...

Sounds like a ripping yarn where Biggles could find something in his trousers. A good solid tale not to be missed, with every Brit star except Hattie Jacques to brighten a dull January day.



## Machan

Thu 7 7.30



It is fitting that the producer of *The Full Monty*, Uberto Pasolini, for his debut, should choose to direct another story of men hatching an unusual plot to hang on to their lives. This time it is a funny and touching (true) story about a group of poor Ceylonese slum dwellers who find an invitation to a handball tournament in Bavaria, too good to miss. The one-way-ticket to the West could be the answer to their prayers and an end to all their problems. It is a chance discovery which seems to them like a gift from the Gods. Despite not knowing what 'handball' is, they submit an application to the tournament – and before long a mismatched collection of friends, colleagues, creditors and policemen join together to form the unlikely Sri Lanka National Handball Team. Machan has won multiple awards at festivals around the world, praised both for being thought-provoking while exploring the humour that persists even in the darkest hours, as these 'sportsmen' undertake their journey. "It is a bit rough and ready but Pasolini does not forget to emphasise the desperate plight of his subjects." (*Standard*)

"Gusto and underlying honesty make it a winner." (*Times*)

An uplifting tale of hope – miss any match but don't miss this.

**Director:** Uberto Pasolini  
**Starring:** Dharmapriya Dias, Gihan De Chickera  
**Certificate:** 12A  
**Duration:** 109 mins  
**Origin:** Germany, Italy, Sri Lanka 2008  
**By:** Yume Pictures

## The Informant!

Fri 8 7.30, Sat 9 7.00

**Director:** Steven Soderbergh  
**Starring:** Matt Damon, Lucas Carroll, Eddie Jemison  
**Certificate:** 15  
**Duration:** 129 mins  
**Origin:** USA 2009  
**By:** Warner Brothers

Steven Soderbergh steers this dark, political, comedy starring Matt Damon as Mark Whitacre, a young executive at conglomerate Archer Daniels Midland, who blew the whistle on the company's outrageous price-fixing tactics. And would you believe it; it's all true.

After confiding in FBI agent Brian Shepherd (Scott Bakula), the film chronicles Whitacre, the highest ranking whistleblower in US history, gathering hundreds of hours of surveillance tapes across the globe, meticulously collecting evidence in the face of his crippling bipolarity and increasing mental delusion...

It's a fascinating tale, perhaps a little over (whistle) blown by Marvin Hamlisch's oddly skewed and relentless jazz score. Damon is excellent as the doughy and bulbous Whitacre; a role a mile from his recent Bourne outings.

"Damon's supremely nuanced central performance (possibly a career best)...manages to plumb the depths of narcissism, idiocy and, eventually, deep-seated psychosis, while miraculously managing to keep us on his side. The screwy semantics of his insistently upbeat internal monologues constantly interrupt the bloated technical jargon and subtly hint at the denouement to which Whitacre's foolhardy endeavour is leading..." (*Time Out*)

"... The Informant! is far from negligible, but it's undoubtedly second-tier Soderbergh." (*Telegraph*) Among an exceptional number of January films 'not to be missed'. (*Simon Messenger*)



## The Red Shoes

Sun 10 6.00



**This is an extraordinarily beautiful film about romance and artistic obsession starring red-haired (and shod) ballet star Moira Shearer.**

Anton Walbrook the impresario who believes marriage is a fatal attraction for a ballerina, while Marius Goring is the poetic composer in love with, and married to, the flawlessly flawed ballerina “There are some films everyone with an interest in cinema should see. Not just because they are considered classics, but because they are so immaculately executed on every level, so pure of intent and delivery, that they can reaffirm your faith in the entire medium. *The Red Shoes* is one such rare film even to call it a movie seems undignified.” (*Guardian*) This 1948 Powell & Pressburger masterpiece launches into the world of ballet, instantly making you forget any misgivings you may have about men in tights prancing around. We’re hit with characters who might breathe the rarefied air of highfalutin’, fancy-pants cultural circles, but are instantly painted as real people with real failings, talents and ultimately destructive desires.

“Superbly florid but controlled direction from Powell and unequalled Technicolor photography from Jack Cardiff, make the superb masterpiece it is.” (*Standard*) Come for the dance. Come as a family, but don’t miss.

**Directors:** Michael Powell, Emeric Pressburger  
**Starring:** Frederick Ashton, Anton Walbrook, Moira Shearer, Marius Goring  
**Certificate:** U  
**Duration:** 129 mins  
**Origin:** UK 1948  
**By:** Park Circus Films

## Tulpan

Mon 11 7.30

**Director:** Sergei Dvortsevoy  
**Starring:** Samal Esljamova, Ondas, Tolepbergen Baisakalov  
**Certificate:** 12A  
**Duration:** 103 mins  
**Origin:** Germany, Kazakhstan, Poland, Russian Federation, Switzerland 2009  
**By:** New Wave

**Young herdsman Asa has completed his Russian naval service, and returns to his family on the Kazakh steppe, and to their nomadic ways.** Eager to start his new life, Asa must find a wife, but his choice of partner is severely limited by the remote countryside – one girl – Tulpan, the daughter of another shepherd family.

Initially disappointed when he learns Tulpan doesn’t like him (his ears are too big), Asa refuses to give up, dreaming of a life he knows is possible. Is there hope in this barren, desolate landscape?

What about the lambs? And his ears? Sergei Dvortsevoy has created a compelling, amusing, charming film about life, and unrequited love, on the edge of the world. A strong documentary feel adds a further element – another string to the film’s vivid ethnographic bow.

“The film is a comedy but there is not a hint of any patronising of its characters, who may be colourful but seem intensely real...this is not only ravishing to look at but exceedingly funny, too. Dvortsevoy won a major prize at Cannes for it and many other awards since... On no account miss the chance to enjoy it.” (*Standard*) Come if you fell asleep during *The Cave of the Yellow Dog* but stayed awake for *The Weeping Camel*; you’ll like this one. (*Research: Simon Messenger*)





# Me and Orson Welles

**Tue 12 7.30, Wed 13 7.30**

**The scarily versatile Richard Linklater tries his hand at a theatrical period piece.**

It is New York, 1937 – the brilliant 22 year old theatre protégé Orson Welles (Christian McKay) decides to stage a production of Shakespeare's Julius Caesar; intended as a fascist critique on the darkening events in Europe.

The film is told through the eyes of bright youngster, Richard Samuels (Zac Efron), who convinces Welles to give him a part in the play, little knowing what lies in store under the pupilage of the outrageously manipulative young Mr. Welles...

"The show belongs to Christian McKay, the fourth and best actor to play Welles on screen...we think we're in the presence of the arrogant, irresistible young Orson himself, such is the accuracy of the body language, the facial expressions and above all that resonant voice..." (*Guardian*)  
 "Linklater takes what could have been a rather ossified and back-slapping piece of dramatic history and from it creates a tale of youthful ambition, spurting hope, the seductions and cruelties of the creative process. In other words, he has made a characteristic Richard Linklater film. And Richard Linklater films are characteristically very good indeed."  
 (*Telegraph*) Terrific and not to be missed. Shot almost exclusively in the Gaiety Theatre on the Isle of Man.  
 (Research: Simon Messenger)



<b>Director:</b>	Richard Linklater
<b>Starring:</b>	Claire Danes, Eddie Marsan, Christian McKay, Zac Efron
<b>Certificate:</b>	12A
<b>Duration:</b>	114 mins
<b>Origin:</b>	UK 2009
<b>By:</b>	Warner Brothers



## The Men Who Stare At Goats

Thu 14 7.30



**This film boasts: more is true than you would want to believe.**

It's often questionable how many "true stories" are in fact based on real events; however it's fairly easy to believe this actually happened given previous US administrations.

It stars Ewan McGregor as Bob Wilson, a nothing-to-lose journalist who happens upon Lyn Cassady (George Clooney), who reveals he once formed part of a small, dedicated band of soldiers; 'Jedi warriors' trained in hippie para-psychological warfare who honed their mental abilities on a quest for invisibility, intuition, and the ability to walk through walls. Kidnapped in Iraq, they're going to need all the help they can get. It doesn't look likely.

"There's plenty to enjoy in the film's outré set-pieces, insouciant tone and playful performances... feels less like a transcendental breakthrough than a bit of conjuring misdirection. Fun trick, though." (*Time Out*)

"With Clooney, Bridges, McGregor and Spacey on board, it's just a big cast standing professionally in place with absolutely no controlling intelligence to guide them: structurally, it's all over the parish... Either someone missed the memo about other people's LSD trips being a colossal drag, or else they fed it to a goat." (*Telegraph*)

Come for the antics and moustaches.

(Research: Simon Messenger)

**Director:** Grant Heslov  
**Starring:** Kevin Spacey, George Clooney, Ewan McGregor, Jeff Bridges  
**Certificate:** 15  
**Duration:** 94 mins  
**Origin:** USA 2009  
**By:** Momentum Pictures

## Law Abiding Citizen

Fri 15 7.30

**Director:** F. Gary Gray  
**Starring:** Gerard Butler, Colm Meaney, Jamie Foxx  
**Certificate:** 18  
**Duration:** 109 mins  
**Origin:** USA 2009  
**By:** Paramount International Pictures

**Jamie Foxx stars as an assistant DA who finds himself at the mercy of a spiteful vigilante hellbent on avenging the death of his wife and daughter, whose murderers are set free due to legal loopholes.** F. Gary Gray directs from a script by Frank Darabont and Kurt Wimmer. Who cares who these people are? Anything by a director with two names as his middle and last names with only F as a Christian name has got to be a nomark. So the film will no doubt live up to his name.

Haven't you had enough of this revenge at all costs as long as there's plenty of cheap sex and greased pecs, and everybody kicking seven kinds out of each other...???

Gerard Butler stars as the inventor who concocts an elaborate revenge plan. Nasty fates await not only for the murderer, but for everybody who helped him to get off, including the prosecutor (Foxx)

"Even though Butler's mastermind is imprisoned; his hit list victims keep meeting gruesome ends. How does he do it? Well the explanation is ridiculous and Butler has no charm or menace, reducing the character to a cocky bore. None of that matters in a silly thriller. What sours F Gary Gray's film is drawn-out sadism of its violence – a depressing case of torture-porn infecting another what might have otherwise been an interesting, if so-so thriller." (*S Times*)



## Harry Brown

Sat 16 7.00



**Back by extraordinary and unexpected demand.**

It follows Harry Brown (Michael Caine) on a revenge trip through a chaotic world where drugs are the currency and the guns, knives and beatings run the streets. A modest law-abiding citizen. He is a retired marine and a widower who lives alone on a depressed housing estate. His only company is his old mate Leonard (David Bradley). When Leonard is beaten to death, Harry is compelled to dispense his own brand of justice. As he bids to clean up the sink estate, he is noticed by the police, led by sickly sweet investigating officer DCI Frampton (Emily Mortimer).

“Ex-marine Caine blows the bloody hoodies away in what hopes to be ‘Broken Britain’s’ answer to Gran Torino or worse Death Wish. Nasty” (*Guardian Guide*)

“If you want to scare a British moviegoer, you don’t make films about zombies – you cast a hoodie” (*Guardian*)

We first see the bad guys as an amorphous mob of hooded creatures smoking crack in a badly lit tunnel.

The making of this clearly moved Caine to despair at the total horror of the place he knew well as a kid in the early fifties, but no longer recognises. Good camera work and worthy performances don’t make it any less depressing.

**Director:** Daniel Barber  
**Starring:** Emily Mortimer, Michael Caine  
**Certificate:** 18  
**Duration:** 103 mins  
**Origin:** UK 2009  
**By:** Lionsgate Films UK

## Tales From The Golden Age

Sun 17 6.00

**Directors:** Hanno Hofer, Cristian Mungiu, Constantin Popescu, Oleg Mutu, Razvan Marculescu  
**Starring:** Diana Cavallioti, Radu Iacoban, Vlad Ivanov, Tania Popa  
**Certificate:** 12A  
**Duration:** 131 mins  
**Origin:** Romania 2009  
**By:** Trinity Films

**A brilliant dark comedy for the darkest days in Romanian history.**

Cristian Mungiu steers four short stories, based on the ludicrous urban legends that arose in rural Romania during the last days of the twisted dictatorial logic that was Ceausescu’s presidency.

One tale documents a small village frantically preparing for the arrival of top Party officials. Once the visit is over, the villagers are so delirious with relief, they all pile on the specially hired carousel, failing to realise no-one is there to turn it off once they tire of whirling round...

In pre-Photoshop days, a photo re-toucher is given the task of making the diminutive Ceausescu appear as tall as Giscard d’Estaing...

Another farcical story chronicles a man attempting to gas a pig, deciding it would be the quietest method of killing the animal so as not to arouse the suspicion of his hungry neighbours...

“Anyone impelled by the 20th anniversary of the toppling of the Berlin Wall to dig deeper into Europe’s recent past; anyone in search of a genuinely original and very funny film: *Tales From the Golden Age* is just the ticket.”

(*Telegraph*)

Like his 4 Months, 3 Weeks and 2 Days, it is too long. But that aside, do not miss.

(*Research: Simon Messenger*)





## First Day Of The Rest Of Your Life

Mon 18 7.30



**"It is a sort of intimate, episodic saga, following the ups and downs of Robert, a taxi driver played by Jacques Gamblin, his wife Marie-Jeanne (Zabou Breitman) and their three children as they develop from teens into grownups." (Guardian)**

Bezançon's intimate drama examines the fractures and foibles of an ordinary bourgeois French family over the last 12 years of the 20th century.

This, his second feature, centres on the chaotic but close Duval family, and how five key days change the lives not only of each individual member, but the family unit as a whole. Bereavement, sibling rivalry, infidelity, loss of virginity and giving up smoking are all focal points in this kaleidoscopic chronicle of a dysfunctional family that is, nonetheless, full of energy. Each of the five important dates - spanning twelve years from 1988 to the climactic 2000 - sees one of the five members of the family take the lead, each providing a unique look at the group from a different vantage point. Bezançon uses masterful camera techniques and special effects to amplify the personalities of each character.

A funny, insightful and moving portrait of family life.

A terrible title but a great little film and yet another in January not to be missed.

**Director:** Remi Bezançon  
**Starring:** Jacques Gamblin, Zabou Breitman, Remi Bezançon, Deborah Francois  
**Certificate:** 15  
**Duration:** 114 mins  
**Origin:** France 2008  
**By:** Metrodome Distributors

## Bright Star

Tue 19 7.30

**Director:** Jane Campion  
**Starring:** Kerry Fox, Paul Schneider, Abbie Cornish, Ben Whishaw  
**Certificate:** PG  
**Duration:** 119 mins  
**Origin:** Australia, France, UK 2009  
**By:** Warner Brothers

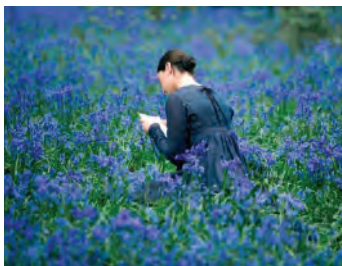
**"Bright star, would I were steadfast as thou art..."**

Jane Campion's latest, adapted from Andrew Motion's 1997 biography, chronicles the three year romance between poet John Keats (Ben Whishaw) and Fanny Brawne (Abbie Cornish). Initially girl-next-door seamstress Brawne is unimpressed with the waif-like Keats's work, and with literature in general, instead preferring to concentrate on her chosen art; but as the months go by, their relationship blossoms despite Keats's financial and physical failings; this impassioned, and ultimately tragic, romance inspired some of the greatest poetry of all time.

"It feels special without being at all precious. Eloquent, too, but not self-consciously lyrical or florid. Cornish is terrific. She is the heartbeat of the film. She avoids both girlishness and the exaggerated mannerisms to which costume-drama performers often resort." (Telegraph)

"Campion's film proceeds at a quiet, measured tempo with a lucid calm. Another type of film would have supercharged its narrative moments with surging music and the engine-roar of dramatic acceleration, but Campion simply lets each scene (filmic, even contrived) unspool evenly... an ecstasy of loss." (Guardian)

(Research: Simon Messenger)



## Departures

Wed 20 7.30



**“Yôjirô Takita’s bitter-sweet tale of the Japanese funeral trade plays a bit like a formal service itself. At the start there is some uncertain shuffling, a few giggles; the odd spasm of embarrassment. Then the mood settles as the soberness of the ritual takes hold.”** (*Guardian*) What?

Winner of the 2008 Oscar for best foreign-language film, *Departures* is a haunting drama about the human spirit and the transcendent power of hope.

When devoted cellist Daigo Kobayashi (Motoki) loses his job at a prestigious orchestra, he is forced to consider what next? Rescue arrives in the shape of a ‘*Departures*’ a professional funeral service offering the traditional art of the *Nokanshi*, the ‘encoffineer’ who prepares the deceased for their transition from life to death. Scorned by friends and family, Kobayashi is nevertheless drawn into this sacred world, undergoing a profound and at times comic transformation as his own life is touched by the departed.

“The point being that life, as much as death, is an unsavoury business. Yet *Departures*’ cynicism ironically, is what makes the optimism of its last act so moving.” (*Standard*)

It’s a nice thought; a cellist turned undertaker, but beware there is more on-screen interest in the comparison of fish and death than hallowed music.

Thoughtful and beautiful. You decide.

**Director:** Yojiro Takita  
**Starring:** Masahiro Motoki, Kazuko Yoshiyuki, Tsutomu Yamazaki, Ryoko Hirose  
**Certificate:** 12A  
**Duration:** 130 mins  
**Origin:** Japan 2009  
**By:** Verve

## The Girlfriend Experience

Thu 21 7.30

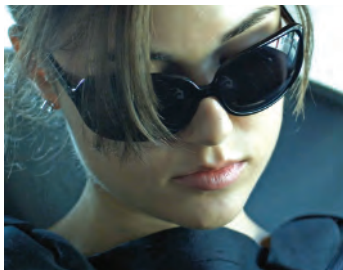
**Director:** Steven Soderbergh  
**Starring:** Sasha Grey, Carmen Cuba  
**Certificate:** 15  
**Duration:** 77 mins  
**Origin:** USA 2009  
**By:** Sony Pictures Releasing

**Deluxe Manhattan call girl Chelsea (Grey) gives good company.** For \$2,000 an hour she offers regular upmarket clients not just sex but looks, decent (if banal) conversation, agreeable company; the full ‘girlfriend experience’. She’s mapped her future meticulously, even her personal trainer boyfriend is cool about her business. Until something unforeseen rocks the boat.

“Released hot after *The Informant!*, though actually made before, comes an equally rewarding Soderbergh film. Set during the run-up to the 2008 presidential elections, it is even more indie in spirit, low-budget, boasting non-professional actors and offering not so much a plot as an impressionist portrait of dilemma.” (*Time Out*)

According to Soderbergh, 21yr old porn star Sasha Grey is the only one with on-camera experience. “Everyone else is a real person, cast for their similarity to their character description.” For the curious, this is a no sex film (unless you call a kiss – sex?).

“He tells the story with a now-familiar cut-cut editing style. A film-maker as prolific as Soderbergh, is bound to have some misses to go with the hits. But I don’t think he has ever missed quite as badly as this: a shallow, negligent piece of work, badly acted and casually put together.” (*Guardian*) So think Friday nights; come for that kiss and shallow conversation.





**Director:** Roland Emmerich  
**Starring:** John Cusack, Danny Glover, Thandie Newton, Chiwetel Ejiofor  
**Certificate:** 12A  
**Duration:** 158 mins  
**Origin:** USA 2009  
**By:** Sony Pictures Releasing

# 2012

**Fri 22 7.30, Sat 23 7.00**

**The earth has been slowly microwaving itself for years.** As the earth's core heats up, the crust begins to shift, which means giant earthquakes and tsunamis will soon engulf the world's major cities.

Most recent disaster movies blame mankind for the imminent end of civilisation. Not so here. It's all to do with a peculiar alignment of the Earth and the Sun as foreseen in ancient Mayan calendars.

"Let's get the sniffy movie-snob protests out of the way. Yes, 2012 is infantile. Yes, it treats the deaths of six billion people as little more than a tragic footnote. Yes, it's about as interested in subtlety, narrative invention or character development as the Corkscrew at Alton Towers. But what a ride." (*Time Out*)

"Give me five minutes of the hurricane whisking Dorothy from Kansas to Oz any day. That's the difference between magic and mechanics, true grace and laboured graphics." (*Guardian*) Anal spoilsport. "This is disaster porn, and unashamedly so: pavements crack, buildings topple, crowds flee, planes plummet and world leaders scramble to save their own skins as the planet goes to hell in a handcart...but catch it on the biggest, noisiest screen available and approach it on its own terms, and it'll knock your socks off. (*Time Out*) That's the spirit!





## White Ribbon

Sun 24 6.00, Mon 25 7.30



**The White Ribbon is touted as Michael Haneke's greatest film yet, As Michael Haneke is touted as the world's greatest living director? This is an important film?**

Set in a remote German village in 1913; the ravages of WWI have yet to be unleashed upon an uneasy Europe. This claustrophobic atmosphere provides the setting for Haneke's excellent set piece – a series of disturbing events – the village doctor is badly injured out riding, a woman dies in a sawmill accident, the cabbage crop and barn are destroyed, a child is tortured. Who is responsible for these unspeakable events that so shatter this rural tranquillity?

Haneke does not build the tension to a bloody climax or vengeful denouement, nor does he tie up every loose end, instead he examines the breakdown of a closely knit society. As always he is tight-lipped, allowing manifold readings of his films. This is no exception, though it is exceptional.

"Unsettling and poignant...this is a profoundly disquieting movie, superbly acted and directed. Its sinister riddle glitters more fiercely each time I watch it." (*Guardian*)

"As strong and memorable as anything Haneke has previously accomplished, an austere and fastidious masterpiece that digs deep...you will find it difficult to forget" (*Standard*)

Challenging, dramatic and thoroughly engrossing. Another not to be missed. (*Research: Simon Messenger*)

**Director:** Michael Haneke  
**Starring:** Ulrich Tukur, Burghart Klaussner, Christian Friedel  
**Certificate:** 15  
**Duration:** 144 mins  
**Origin:** Austria, France, Germany, Italy 2009  
**By:** Artificial Eye

## Easy Rider

Tue 26 7.30

**Director:** Dennis Hopper  
**Starring:** Jack Nicholson, Peter Fonda, Dennis Hopper  
**Certificate:** 18  
**Duration:** 95 mins  
**Origin:** USA 1969  
**By:** Park Circus

**Easy Rider was of its time but not ahead of its time.** It felt dated the minute it hit the screen in 1969. For many of us then flirting with the notion of hippydom, Woodstock was a mere disappointment promoting unreliable love and peace among people with whom you wouldn't want to share a field. The Beatles had found the Maharishi two years before and started to disappear from touch. Scott Mackenzie's trite, 1967 one-hit San Francisco was anthemed by the fashion hippies. We found Dylan more real and saw the Island's TT races, A Space Odyssey and even Butch Cassidy as more revolutionary than Easy Rider (each film made in the same year).

That aside, Hopper and Fonda's social bandits had a real impact. Heading for the Mardi Gras in search of the American Dream, these two cool cats play with drugs, run from rednecks and pick up various waifs and strays, most notably Jack Nicholson and Karen Black, in their first of many films together. Hopper's low-budget odyssey at the time of Vietnam is said to have caught an alienated Hollywood, napping. The story of two dope-dealing bikers who set out across country in a doomed search for 'the real America' did hurt some 'fat cigars'. Come for a great soundtrack and the instant presence of young Jack.



## Seraphine

Wed 27 7.30



Martins Provost's film is a biopic of Seraphine Louis (also known as Seraphine of Senlis), a dowdy and simple cleaning women from provincial France whose gift for painting vivid, so called "primitive" pictures was discovered by the art patron Wilhelm Uhde in 1912 (1914 or 1905, depending what you read).

"It's a plodding film in its story telling, but sensitive to its subject. In its best moments, it simply wonders at the rapturous state in which this devout woman creates her art." (*Times Culture*) Winner of seven César awards, including Best Actress and Best Film, *Seraphine* tells the remarkably true story of this mysterious painter. Wilhelm Uhde (Tukur) discovers Séraphine Louis (Moreau) while she is working as a cleaning lady in his apartment. Despite being the laughing stock of the town and contrary to her cruel landlady's opinions, Séraphine is secretly a wonderfully gifted artist. Uhde attempts to inspire her confidence, encouraging her to exhibit in Paris. Tracing the long-lasting friendship which develops between them, it delves into Séraphine's struggle with her deteriorating mental strength. Director Martin Provost's poignant portrait of this, now largely forgotten artist is a testament to the mysteries of creativity and the resilience of one woman's spirit. It is stunning. If you miss everything else, don't miss this.

**Director:** Martin Provost  
**Starring:** Anne Bennent, Yolande Moreau, Ulrich Tukur  
**Certificate:** PG  
**Duration:** 125 mins  
**Origin:** Belgium, France 2008  
**By:** Metrodome Distributors

## The Box

Thu 28 7.30

**Director:** Richard Kelly  
**Starring:** Cameron Diaz, Frank Langella, James Marsden  
**Certificate:** 12A  
**Duration:** 116 mins  
**Origin:** USA 2008  
**By:** Icon Film Distribution Ltd

**"Movie marmite. Donnie Darko fans should lap it up." (*Empire*)**

When a mysterious stranger deposits a box at the door of Arthur and Norma, they are presented with a stark choice.

Do they press the button and receive \$1 million, in the knowledge that doing so, someone, somewhere will die?

Well, what would you do? Will the question sit with you long after Kelly's sci-fi/horror/morality play has faded out? (hope not)

"Like Adrian Lyne's *Indecent Proposal* 16 years ago, this high-concept quandary asks both its protagonists and the audience a million-dollar zinger. Unlike its 1993 predecessor, it is not just OAP ugly-bumping at stake here?" (*Empire*)

Don't panic: while it's true the film's sci-fi antics are far from watertight in the logic department, there's enough eccentricity and ambition at play to charm and bemuse in equal measure.

"Kelly's crackpot-inventor approach to filmmaking has produced a provocative, Lynch-lite paranoia flick that flaunts some fascinating ideas on the destructive power of technology, the bourgeois desire for conformity and the potential horrors of parenthood." (*Time Out*)

"Kelly is developing a bad case of the M.Night Shyamalan's fatal weakness for pretentious, freaky-sounding codswallop." (*Guardian*)

"The acting is stiff, the special effects look cheap and the dialogue is unintentionally funny." (*Times*)

Bring someone you don't like.



# Sherlock Holmes

**Fri 29** 7.30, **Sat 30** 7.00,  
**Sun 31** 6.00

**The trailer looks great. Downey Jr is perfect as a spoof of all spoof Holmes.** He is as straight-faced as Basil Rathbone, without a hint of send-up. His fabulous timing, sheer presence and many faces, will render the screen empty when he's not there.

Arthur Conan Doyle's super-sleuth gets a fresh and edgy update with this dynamic adaptation of Lionel Wigram's comic book series by writer/director Guy Ritchie.

Robert Downey Jr stars as the razor-sharp, dry, knuckle-fighting Sherlock Holmes alongside a flaccid Jude Law as his formidable ally Dr Watson.

In this action adventure mystery set in Victorian London, Holmes must battle as never before to bring down a new adversary, Lord Blackwood (Strong), and thwart a deadly plot that could ruin the country. Rachel McAdams plays Irene Alder, the only woman ever to out-smart him? Then there's the small matter of the tempestuous relationship...

As for the rest of the cast: Eddie Marsan is a gift as the ever hapless, always-knowing, Inspector Lestrade and Kelly Reilly can't do a thing wrong from head to toe.

The Victorian London CGI is effortlessly detailed and the action breathtaking.

Never thought I'd find anything good to say about the cocky Mr Ritchie. He's done okay this time



**Director:** Guy Ritchie  
**Starring:** Robert Downey Jr, Jude Law, Rachel McAdams, Mark Strong  
**Certificate:** 12A  
**Duration:** 128 mins  
**Origin:** Australia, UK, USA 2009  
**By:** Warner Brothers





## COMING SOON

## New releases

Limits of Control

Avatar

Cracks

Breakfast at Tiffany's

Invictus

Nowhere Boy

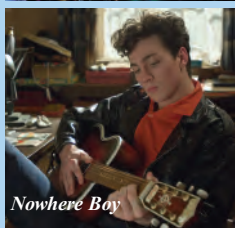
## Back by demand

Sherlock Holmes

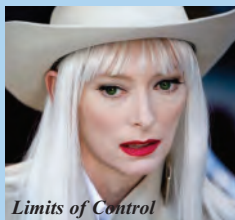
Just Another Love Story



Avatar



Nowhere Boy



Limits of Control



Cracks

## JANUARY FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	FRI	CINEMA CLOSED	
2	SAT	TWILIGHT SAGA: NEW MOON	2.00
2	SAT	A SERIOUS MAN	7.00
3	SUN	A SERIOUS MAN	6.00
4	MON	A SERIOUS MAN	2.00, 7.30
5	TUE	GLORIOUS 39	12.30, 7.30
6	WED	GLORIOUS 39	2.00, 7.30
7	THU	A CHRISTMAS TALE.	2.00
7	THU	MACHAN	7.30
8	FRI	THE INFORMANT!	7.30
9	SAT	THE RED SHOES	2.00
9	SAT	THE INFORMANT!	7.00
10	SUN	THE RED SHOES	6.00
11	MON	THE RED SHOES	2.00
11	MON	TULPAN	7.30
12	TUE	ME AND ORSON WELLES	12.30, 7.30
13	WED	COCO BEFORE CHANEL	2.00
13	WED	ME AND ORSON WELLES	7.30
14	THU	COCO BEFORE CHANEL	2.00
14	THU	THE MEN WHO STARE AT GOATS	7.30
15	FRI	LAW ABIDING CITIZEN	7.30
16	SAT	CLASSIC: NIGHT AT THE OPERA	2.00
16	SAT	HARRY BROWN	7.00
17	SUN	TALES FROM THE GOLDEN AGE	6.00
18	MON	FIRST DAY OF THE REST OF YOUR LIFE	2.00, 7.30
19	TUE	BRIGHT STAR	12.30, 7.30
20	WED	BRIGHT STAR	2.00
20	WED	DEPARTURES.	7.30
21	THU	AN EDUCATION	2.00
21	THU	THE GIRLFRIEND EXPERIENCE	7.30
22	FRI	2012	7.30
23	SAT	WHERE THE WILD THINGS ARE	2.00
23	SAT	2012	7.00
24	SUN	WHITE RIBBON	6.00
25	MON	WHITE RIBBON	2.00, 7.30
26	TUE	EASY RIDER (NEW PRINT)	12.30, 7.30
27	WED	EASY RIDER (NEW PRINT)	2.00
27	WED	SERAPHINE	7.30
28	THU	SERAPHINE	2.00
28	THU	THE BOX	7.30
29	FRI	SHERLOCK HOLMES	7.30
30	SAT	WHERE THE WILD THINGS ARE	2.00
30	SAT	SHERLOCK HOLMES	7.00
31	SUN	SHERLOCK HOLMES	6.00



# IMPORTANT NOTICE:

Babies are welcome at Tuesdays 12:30 matinees from 2nd Jan 2010.

We have tried babies at matinees for almost three years. As a gesture it was worth it, as an experiment it almost worked. We have supported mothers and babies against louder screams from unhappy audiences.

We were encouraged early on, within the first year of opening, to run "Scream Screens". We did this for a short run for mothers and babies only. Unlike London, where the place might be packed, Berkhamsted's small baby population left us with half a dozen on a wet afternoon. So we opened the matinees to everyone, including babies and warned everyone with a lighthearted: "may contain babies". It was okay for a while, though there

have some tetchy moments throughout. After we extended our matinees to five days a week, babies were welcome at all.

Our warning, lifted from the standard wording about nuts, wheat, breathing and life-in-general, was frowned upon

Babies reached yelling point late in 2009 when we saw audiences fall significantly.

We have lost many older people for whom the afternoon out was a special occasion.

You will know this is not about money. We've given mothers and babies more than fair crack at matinees. Now it's everyone else's turn. So babies, you are welcome on Tuesdays for the 12:30 matinee alongside the everyday audience. Sorry if this sounds draconian. Think of it as taking turns at disappointment. Happy New Year!!!

## J A N 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 Twilight Saga: New Moon Sat 2 2.00

**Director:** Chris Weitz  
**Starring:** Kristen Stewart, Robert Pattinson  
**Certificate:** 12A  
**Duration:** 130 mins  
**Origin:** Australia 2009  
**By:** E1 Films

In this sequel to the box-office phenomenon *Twilight*, also adapted from Stephanie Meyer's hit series of fantasy novels and this time told by the director of *The Golden Compass* the romance between mortal and vampire soars to new heights.

Following Bella's (Stewart) ill-fated 18th birthday party, Edward (Pattinson) leaves town in an effort to protect her from the dangers of his world. As the heartbroken Bella sleepwalks through her senior year at high school, she discovers Edward's image comes to her whenever she puts herself in danger.

Her desire to be with him at any cost leads her to take greater and greater risks. New to the series is Dakota Fanning, who joins the cast as a waifish pixie type with an air of menace.

Bella sees action too, when she develops a taste for adrenaline in the hope of catching a glimpse of her plasma-sucking protector. Motorbike rides and deathly dives follow, along with a scenic race to Italy to meet an übervampire (and the film's only highlight, Michael Sheen).

This is a soap opera for those old enough to see it and young enough to shriek at undead buff, topless, young studs.

Never mind.



## A Serious Man Mon 4 2.00



"The Coen brothers may just have made their masterpiece with this, their 14th feature and yet another hairpin-bend change of direction, which has been their trademark for their entire career."

(*Guardian*)

This is right back to their home territory, in every way, from the absolute Jewishness to the location of small town Minnesota, where they watched these characters everyday of their unremarkable childhood. Hence it works on every level.

They return to tell a tale of a moral man who sees the world inexplicably turn against him. Larry Gubkin (Stuhlbarg) is a loving husband, committed father and dedicated professor who always does the right thing. But in one normal day, everything starts to go wrong... Larry's plight in a world with no silver linings, might just seem uncomfortably familiar to us all. Critics have said this man's plight is so terrible the Coens make it impossible not to laugh, even though you feel all his pain.

"It's this refusal to neatly resolve their narrative that gives *A Serious Man* its distinctive flavour; it has the same open-ended spirit of *The Graduate*." (*Guardian*)

"Suffice to say, the Coens don't muck about when it comes to the use of stabbing weapons. There's no real answer given, but then the Coens have never been known as philosophers. They are, however, pretty smart film-makers." (*Standard*)

**Director:** Ethan Coen  
**Starring:** Michael Stuhlbarg, Sari Lennick, Adam Arkin, Joel Coen, Simon Helberg  
**Certificate:** 15  
**Duration:** 106 mins  
**Origin:** USA 2009  
**By:** Universal Pictures (UK) Ltd

## Glorious 39

Tue 5 12.30, Wed 6 2.00

**Director:** Stephen Poliakoff  
**Starring:** Romola Garai, Julie Christie, Bill Nighy  
**Certificate:** 12A  
**Duration:** 129 mins  
**Origin:** UK 2009  
**By:** Momentum Pictures

**They say this a political yarn – sometimes creepy, sometimes daft – in the style of Hitchcock.** Unfortunately TV dramatist-playwright Stephen Poliakoff's first film for cinema in a decade is kind of made for BBC post watershed Sunday night television. However it is a good, edge of the seat, claustrophobic drama relating to appeasement (with Hitler) and the aristocracy's place in it. Filmed largely in Norfolk, it is a thriller set on the eve of the Second World War. The story is pivoted on the upper-class Keyes family, who are determined to preserve their way of life in the midst of all hell breaking out around them. Head of the family, Alexander (Nighy) is an influential Conservative MP, and son Ralph (Redmayne) works at the Foreign Office. Adopted eldest daughter Anne (Garai) is a budding actress, whose charmed life is disrupted when she stumbles upon secret recordings hidden in the outbuildings of the family home. Trying to work out the source and significance of her discovery, she is drawn into a confusion of secrets and betrayal, the full horror of which is shocking...

Sounds like a ripping yarn where Biggles could find something in his trousers. A good solid tale not to be missed, with every Brit star except Hattie Jacques to brighten a dull January day.



## A Christmas Tale

Thu 7 2.00



**“So what makes this one magic? Start with director Arnaud Desplechin, who co-wrote the deft script with Emmanuel Bourdieu.** Desplechin is a world-class filmmaker who can maintain a light touch even in the face of tragedy. He can layer a film so that it's always springing surprises.” (*Rolling Stone*) Unfolding over the holiday season in the grey northern French town of Roubaix, this expansive family saga traces the confrontations and recriminations which ensue when the clan's least favoured son turns out to be...? Deneuve is the family matriarch who greets bad news with calm equanimity. Jean-Paul Roussillon is her wise, tender husband. Amalric plays the black sheep banished from the family by his imperious sister (Anne Consigny). A Christmas Tale is much more than a good ensemble piece by an outstanding cast. In this midwinter night's dream, unrequited love collides with bitter resentment, nostalgic longing crosses paths with abject fear, and hatred gives way to vivacious affection. “It has the unheard of quality of being long but doesn't feel lengthy. The actors feel like a family. Subplots threaten to occupy the foreground. All the while, something is preparing itself beneath the surface.” (*Chicago Times*) Come and indulge in a post-Christmas, French family affair.

**Director:** Arnaud Desplechin  
**Starring:** Catherine Deneuve, Emmanuelle Devos, Chiara Mastroianni, Mathieu Amalric  
**Certificate:** 15  
**Duration:** 152 mins  
**Origin:** France 2008  
**By:** New Wave



## The Red Shoes

Sat 9 2.00, Mon 11 2.00

**Directors:** Michael Powell,  
Emic Pressburger  
**Starring:** Frederick Ashton, Anton Walbrook,  
Moira Shearer, Marius Goring  
**Certificate:** U  
**Duration:** 129 mins  
**Origin:** UK 1948  
**By:** Park Circus Films

**This is an extraordinarily beautiful film about romance and artistic obsession starring red-haired (and shod) ballet star Moira Shearer.**

Anton Walbrook the impresario who believes marriage is a fatal attraction for a ballerina, while Marius Goring is the poetic composer in love with, and married to, the flawlessly flawed ballerina “There are some films everyone with an interest in cinema should see. Not just because they are considered classics, but because they are so immaculately executed on every level, so pure of intent and delivery, that they can reaffirm your faith in the entire medium. The Red Shoes is one such rare film even to call it a movie seems undignified.” (*Guardian*) This 1948 Powell & Pressburger masterpiece launches into the world of ballet, instantly making you forget any misgivings you may have about men in tights prancing around. We’re hit with characters who might breathe the rarefied air of highfalutin’, fancy-pants cultural circles, but are instantly painted as real people with real failings, talents and ultimately destructive desires. “Superbly florid but controlled direction from Powell and unequalled Technicolor photography from Jack Cardiff, make the superb masterpiece it is.” (*Standard*) Come for the dance. Come as a family, but don’t miss.



## Me and Orson Welles

Tue 12 12.30



**The scarily versatile Richard Linklater tries his hand at a theatrical period piece.**

It is New York, 1937 – the brilliant 22 year old theatre protégé Orson Welles (Christian McKay) decides to stage a production of Shakespeare’s *Julius Caesar*; intended as a fascist critique on the darkening events in Europe.

The film is told through the eyes of bright youngster, Richard Samuels (Zac Efron), who convinces Welles to give him a part in the play, little knowing what lies in store under the pupilage of the outrageously manipulative young Mr. Welles...

“The show belongs to Christian McKay, the fourth and best actor to play Welles on screen...we think we’re in the presence of the arrogant, irresistible young Orson himself, such is the accuracy of the body language, the facial expressions and above all that resonant voice...” (*Guardian*)

“Linklater takes what could have been a rather ossified and back-slapping piece of dramatic history and from it creates a tale of youthful ambition, spurting hope, the seductions and cruelties of the creative process. In other words, he has made a characteristic Richard Linklater film. And Richard Linklater films are characteristically very good indeed.” (*Telegraph*) Terrific and not to be missed. Shot almost exclusively in the Gaiety Theatre on the Isle of Man.

(Research: Simon Messenger)

**Director:** Richard Linklater  
**Starring:** Claire Danes, Eddie Marsan,  
Christian McKay, Zac Efron  
**Certificate:** 12A  
**Duration:** 114 mins  
**Origin:** UK 2009  
**By:** Warner Brothers

## Coco Before Chanel

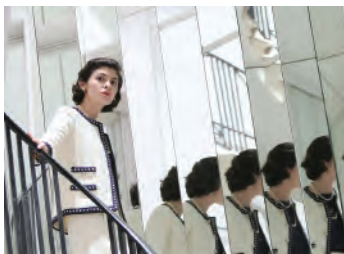
**Wed 13 2.00, Thu 14 2.00**

**Director:** Anne Fontaine  
**Starring:** Audrey Tautou, Benoît Poelvoorde, Emmanuelle Devos, Alessandro Nivola  
**Certificate:** 12A  
**Duration:** 110 mins  
**Origin:** France 2009  
**By:** Optimum Releasing

**This returns after huge queues for its sell-out matinee in November. Please book to save disappointment.**

Directed by Anne Fontaine, *Coco Avant Chanel*, tells the story of the young orphan, Coco, who works as a seamstress by day, sings for a rowdy crowd at night and dreams of stardom and life in Paris. It follows Coco's relationships with two men. First the French aristocrat Balsan (played by Benoît Poelvoorde), who befriends her in the bars where she sings. He introduces her to high society and though seeing through her, 'accepts' her as his lodger. The second is the Englishman Arthur "Boy" Capel (Alessandro Nivola), her true love and the man who urges her to follow her dream. "Audrey Tautou gets a chance to deepen and broaden her gamine image, wittily suggesting that Coco's childhood in a Catholic orphanage later influenced her simple designs. Tautou has won much praise for this film, depicting Chanel's hectic, glamorous life as an adult in 20s Paris - but the film stops short of the second world war..." (*Guardian*) Just as well.

It is one of the clearest, brightest films to reach our screen. Beautifully shot in period without a blemish. The colours, the light, long still shots are joy to be lost in for the afternoon.



## Night At The Opera

**Sat 16 2.00**



**This Saturday matinee is guaranteed to attract an audience of very big children!**

A top budget job, opulent and meticulous, with its fair share of vices: this is the first Marx Brothers film where you really feel like strangling the romantic leads. But it has even more virtues: there's no Zeppo, the script's great and Cumont's completely great! The script is loaded with gags and tricks, Groucho is on top form and the Brothers get to perform some of their more irresistible routines – watch out for the fantastic stateroom scene, much of it is one take and all of it complete, improvised mayhem. Sheer cinematic genius and untouchable comic timing.

So make sure you bring the kids. It is part of their essential education.

**Director:** Sam Wood  
**Starring:** The Brothers  
**Certificate:** U  
**Duration:** 94 mins  
**Origin:** USA 1935  
**By:** British Film Institute (BFI)

## First Day Of The Rest Of Your Life

Mon 18 2.00

**Director:** Remi Bezançon  
**Starring:** Jacques Gamblin, Zabou Breitman, Remi Bezançon, Deborah François  
**Certificate:** 15  
**Duration:** 114 mins  
**Origin:** France 2008  
**By:** Metrodome Distributors

**"It is a sort of intimate, episodic saga, following the ups and downs of Robert, a taxi driver played by Jacques Gamblin, his wife Marie-Jeanne (Zabou Breitman) and their three children as they develop from teens into grownups."** (*Guardian*)

Bezançon's intimate drama examines the fractures and foibles of an ordinary bourgeois French family over the last 12 years of the 20th century.

This, his second feature, centres on the chaotic but close Duval family, and how five key days change the lives not only of each individual member, but the family unit as a whole. Bereavement, sibling rivalry, infidelity, loss of virginity and giving up smoking are all focal points in this kaleidoscopic chronicle of a dysfunctional family that is, nonetheless, full of energy. Each of the five important dates - spanning twelve years from 1988 to the climactic 2000 - sees one of the five members of the family take the lead, each providing a unique look at the group from a different vantage point. Bezançon uses masterful camera techniques and special effects to amplify the personalities of each character.

A funny, insightful and moving portrait of family life.

A terrible title but a great little film and yet another in January not to be missed.



## Bright Star

Tue 19 12.30, Wed 20 2.00



**"Bright star, would I were steadfast as thou art..."**

Jane Campion's latest, adapted from Andrew Motion's 1997 biography, chronicles the three year romance between poet John Keats (Ben Whishaw) and Fanny Brawne (Abbie Cornish). Initially girl-next-door seamstress Brawne is unimpressed with the waif-like Keats's work, and with literature in general, instead preferring to concentrate on her chosen art; but as the months go by, their relationship blossoms despite Keats's financial and physical failings; this impassioned, and ultimately tragic, romance inspired some of the greatest poetry of all time.

"It feels special without being at all precious. Eloquent, too, but not self-consciously lyrical or florid. Cornish is terrific. She is the heartbeat of the film. She avoids both girlishness and the exaggerated mannerisms to which costume-drama performers often resort." (*Telegraph*)

"Campion's film proceeds at a quiet, measured tempo with a lucid calm. Another type of film would have supercharged its narrative moments with surging music and the engine-roar of dramatic acceleration, but Campion simply lets each scene (filmic, even contrived) unspool evenly... an ecstasy of loss." (*Guardian*)  
 (Research: Simon Messenger)

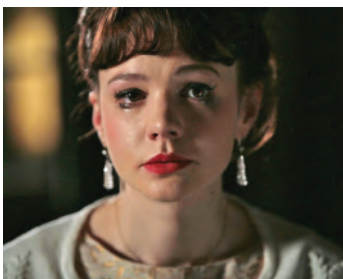
**Director:** Jane Campion  
**Starring:** Kerry Fox, Paul Schneider, Abbie Cornish, Ben Whishaw  
**Certificate:** PG  
**Duration:** 119 mins  
**Origin:** Australia, France, UK 2009  
**By:** Warner Brothers

## An Education

Thu 21 2.00

**Director:** Lone Scherfig  
**Starring:** Peter Sarsgard, Emma Thompson, Alfred Molina, Carey Mulligan  
**Certificate:** 12A  
**Duration:** 100 mins  
**Origin:** UK 2009  
**By:** E1 Films

Mostly everybody leaving the film in December, loved this charming, funny, provocative coming-of-age movie reflecting a grey post-war Britain on the uncertain brink of a cultural revolution. I didn't like it much. The mannered acting and carefully manicured script got in the way of believing it. Nevertheless, in the hands of Danish director Lone Scherfig, it is a lively Nick Hornby-scripted adaptation of Lynn Barber's memoir concerning her suburban coming-of-age, where that one big 'crush' engulfs that most awkward rite of passage. The Sixties are just beginning. The 'swinging' mid-decade hasn't begun, but there are hints Barber's schoolgirl alter ego, Jenny (CMulligan, actually 24, so its okay) falls for the glamorous older charmer, who offers her clubs, champagne, drives in the country and sex. It is well done. So, if nothing else, come for a drive in the country.



## Where The Wild Things Are

Sat 23 2.00



Maurice Sendak's *Where The Wild Things Are* is a classic among bedtime-story books. With its minimal plot, lush, cross-hatched illustrations, menagerie of monsters and the odd, compelling cadence of its poetry.

The story follows Max, a young boy who wears his wolf suit, behaves badly and is sent to bed without any supper. Once there, he 'escapes' to a forest where he is joined by the monstrous-yet-cuddly wild things for a wild rumpus.

He sails to a remote land occupied by these huge gloomy, clumsy, quarrelsome beasts, who after some discord accept him as their king.

Jonze wanted a real kid and real, big wild things set in a real location with minimal special effects. They are real people in big furry suits, traversing huge landscapes, with only their facial expressions in CGI.

"I wanted Max to take himself there.

Not to the letter of the book, where everything takes place in his own bedroom." (*SJ The Film prog R4*)

"It is not so much a children's film as an adult's film about childhood and all its confusions. You walk out of the cinema feeling three feet taller and three feet shorter at the same time...Just don't take the kids." (*Standard*) Uh oh! We've only put it into two children's Saturday matinees!

**Director:** Spike Jonze  
**Starring:** Catherine Keener, Steve Mouzakis, Max Records  
**Certificate:** PG  
**Duration:** 101 mins  
**Origin:** USA 2009  
**By:** Warner Brothers



## White Ribbon

**Mon 25** 2.00



**The White Ribbon is touted as Michael Haneke's greatest film yet, As Michael Haneke is touted as the world's greatest living director? This is an important film?**

Set in a remote German village in 1913; the ravages of WWI have yet to be unleashed upon an uneasy Europe. This claustrophobic atmosphere provides the setting for Haneke's excellent set piece – a series of disturbing events – the village doctor is badly injured out riding, a woman dies in a sawmill accident, the cabbage crop and barn are destroyed, a child is tortured. Who is responsible for these unspeakable events that so shatter this rural tranquillity?

Haneke does not build the tension to a bloody climax or vengeful denouement, nor does he tie up every loose end, instead he examines the breakdown of a closely knit society. As always he is tight-lipped, allowing manifold readings of his films. This is no exception, though it is exceptional.

“Unsettling and poignant...this is a profoundly disquieting movie, superbly acted and directed. Its sinister riddle glitters more fiercely each time I watch it.” (*Guardian*)

“As strong and memorable as anything Haneke has previously accomplished, an austere and fastidious masterpiece that digs deep...you will find it difficult to forget” (*Standard*)

Challenging, dramatic and thoroughly engrossing. Another not to be missed. (*Research: Simon Messenger*)

**Director:** Michael Haneke  
**Starring:** Ulrich Tukur, Burghart Klaussner, Christian Friedel  
**Certificate:** 15  
**Duration:** 144 mins  
**Origin:** Austria, France, Germany, Italy 2009  
**By:** Artificial Eye

## Easy Rider

**Tue 26** 12.30, **Wed 27** 2.00

**Director:** Dennis Hopper  
**Starring:** Jack Nicholson, Peter Fonda, Dennis Hopper  
**Certificate:** 18  
**Duration:** 95 mins  
**Origin:** USA 1969  
**By:** Park Circus

**Easy Rider was of its time but not ahead of its time.** It felt dated the minute it hit the screen in 1969. For many of us then flirting with the notion of hippydom, Woodstock was a mere disappointment promoting unreliable love and peace among people with whom you wouldn't want to share a field. The Beatles had found the Maharishi two years before and started to disappear from touch. Scott Mackenzie's trite, 1967 one-hit San Francisco was anthemed by the fashion hippies. We found Dylan more real and saw the Island's TT races, A Space Odyssey and even Butch Cassidy as more revolutionary than Easy Rider (each film made in the same year).

That aside, Hopper and Fonda's social bandits had a real impact. Heading for the Mardi Gras in search of the American Dream, these two cool cats play with drugs, run from rednecks and pick up various waifs and strays, most notably Jack Nicholson and Karen Black, in their first of many films together. Hopper's low-budget odyssey at the time of Vietnam is said to have caught an alienated Hollywood, napping. The story of two dope-dealing bikers who set out across country in a doomed search for 'the real America' did hurt some 'fat cigars'. Come for a great soundtrack and the instant presence of young Jack.



## Seraphine

Thu 28 2.00



Martins Provost's film is a biopic of Seraphine Louis (also known as Seraphine of Senlis), a dowdy and simple cleaning women from provincial France whose gift for painting vivid, so called "primitive" pictures was discovered by the art patron Wilhelm Uhde in 1912 (1914 or 1905, depending what you read).

"It's a plodding film in its story telling, but sensitive to its subject. In its best moments, it simply wonders at the rapturous state in which this devout woman creates her art." (*Times Culture*) Winner of seven César awards, including Best Actress and Best Film, *Seraphine* tells the remarkably true story of this mysterious painter. Wilhelm Uhde (Tukur) discovers Séraphine Louis (Moreau) while she is working as a cleaning lady in his apartment. Despite being the laughing stock of the town and contrary to her cruel landlady's opinions, Séraphine is secretly a wonderfully gifted artist. Uhde attempts to inspire her confidence, encouraging her to exhibit in Paris. Tracing the long-lasting friendship which develops between them, it delves into Séraphine's struggle with her deteriorating mental strength. Director Martin Provost's poignant portrait of this, now largely forgotten artist is a testament to the mysteries of creativity and the resilience of one woman's spirit. It is stunning. If you miss everything else, don't miss this.

**Director:** Martin Provost  
**Starring:** Anne Bennent, Yolande Moreau, Ulrich Tukur  
**Certificate:** PG  
**Duration:** 125 mins  
**Origin:** Belgium, France 2008  
**By:** Metrodome Distributors

## Where The Wild Things Are

Sat 30 2.00

**Director:** Spike Jonze  
**Starring:** Catherine Keener, Steve Mouzakis, Max Records  
**Certificate:** PG  
**Duration:** 101 mins  
**Origin:** USA 2009  
**By:** Warner Brothers

Maurice Sendak's *Where The Wild Things Are* is a classic among bedtime-story books. With its minimal plot, lush, cross-hatched illustrations, menagerie of monsters and the odd, compelling cadence of its poetry.

The story follows Max, a young boy who wears his wolf suit, behaves badly and is sent to bed without any supper. Once there, he 'escapes' to a forest where he is joined by the monstrous-yet-cuddly wild things for a wild rumpus.

He sails to a remote land occupied by these huge gloomy, clumsy, quarrelsome beasts, who after some discord accept him as their king.

Jonze wanted a real kid and real, big wild things set in a real location with minimal special effects. They are real people in big furry suits, traversing huge landscapes, with only their facial expressions in CGI.

"I wanted Max to take himself there. Not to the letter of the book, where everything takes place in his own bedroom." (*SJ The Film prog R4*)

"It is not so much a children's film as an adult's film about childhood and all its confusions. You walk out of the cinema feeling three feet taller and three feet shorter at the same time... Just don't take the kids." (*Standard*) Uh oh! We've only put it into two children's Saturday matinees!



## RESTORATION OF THE ODEON ST ALBANS



"Why us Sarge?" "Because you're 'ere lad" (ZULU 1964)

**A**t an extraordinary turn out on a wet afternoon (Sun 29th Nov) over six hundred people crowded in to the Rex. Those who couldn't get in were backed against the entrance, listening to the questions and answers relayed by p.a. into the foyer from the auditorium. The response and excitement was overwhelming. It left us in no doubt about the groundswell of support for the restoration of the old Odeon in London Rd. Information taken on the day has been painstakingly collated and answered. This next stage is for your consideration, should you wish to contribute. On top of the meeting, we continue to receive hundreds of emails – into their 1000s now. The general feeling of optimism all around is staggering. Here follows a lengthier and hopefully clearer description of the boxes that were ticked at the meeting and in the weeks since.

We need to move quickly but not in a hurry. So please read each carefully. There is no small print and no 'insurance' language. It is in plain and honest English. If we have missed anything please say.

This is a summary of how we hope to raise the opening million of the total £3m needed re-open, fully restored and magnificent.

**ABL** (Advanced Booking List) Membership £285 limited to first 1000 names

**Sponsor a Seat/Chair:** £1000 each, limited to the first 500 sponsors

**Donations.** To kick start the project you can give as little or as much as you like (this box is included by request).

**Loans & Investment.** Loans and shares in the newly formed cinema company. We have since discovered there are stringent FSA regulations concerning public investment. This changes the way we proceed.

**R**ead on... then at the end you can decide which might like to do, with some indication of how much you want put into which hat. Or just read it to keep up with the story.

If you have, thank you for coming this far with us. By the first week of the New Year we will reply to all your responses with our new bank details and clear

instructions of how to send what and into which hat. So after fifteen years, here's to an unerringly hopeful New Year.

### ADVANCED BOOKING LIST (ABL YR 1)

- A leap of faith – First year membership (ABL) - £285 limited to the first 1000 names
- Providing we can raise the money, the cinema (currently The Odeon London Rd) is to be restored and set to re-open in 2012.
- First year membership or Advanced Booking List (ABL) entitles you to the following:
  - A confirmed listing posted to you monthly, first class.
  - At least one week's advanced booking, ahead of general release.
  - £1.50 off your ticket.
  - Up to six seats per show, including your own. (Five at usual prices).
  - Up to half the House. No titles will be sold beyond half capacity (250 seats). This is to ensure that nothing sells out before general release.

The Rex has tried and tested a number of ways to exploit fairness to the maximum. Selling only half the house to ABL holders ensures a fair chance for everyone when the new month goes on general release a week or so later. The advantages outlined above are open to 1000 people only.



The Rex is not an exclusive club. We anticipate the 'Odeon' to be run along the same lines.

We are asking you to pay this first year's ABL now, more than two years ahead of claiming your reward as first members for the first year of the newly opened cinema.

### SPONSOR A CHAIR AT THE NEW ST ALBANS CINEMA FOR £1000.

This is pure fund raising at its most blatant. With it comes the opportunity to have your name on a plaque in the foyer alongside your seat number, and that's it!

This is a tried and tested practice in





The old Odeon: standing up well



football stadiums; for major orchestras, National and Royal theatre, opera and dance companies and smaller treasured theatres throughout the Country.

The sum needed for the purchase and restoration of the Odeon is estimated around £3million.

To reach this by mid-February might seem unlikely, even laughable.

Were it not for the already thousand names (in less than two weeks) offering firm commitment, it should also be impossible!

However, such numbers lend confidence to the unlikely and laugh at the impossible.

Hence £1000 a seat in the finished 500 seater will raise half a million almost immediately.

It is a great deal of money to commit to a dream-chair, so please consider it carefully.

All you will get is your name on permanent display in the foyer as a chair sponsor and essential early investor in the dream. Should you choose to pass it on to your family, children or friends, it will always have your original name alongside the seat number.

More than anything, you will be forever part of this moment when people of St Albans helped to buy back their own last-standing cinema.

**NB.** Please send no money now. The next correspondence will tell you how to do that.

### DONATIONS (THIS CATEGORY IS INCLUDED BY REQUEST)

**A**lready, before and after the meeting on Sunday 29th November, people have asked how they can simply offer cash to get it moving.

Weeks ago a woman asked at the Rex box office, if she could set up a monthly direct debit of £20 until St Albans was up and showing films again!

In just two weeks the 'Donations' tick box has already registered 133 names! Overwhelming, heartwarming and extraordinary, it is beyond thanks. Thank you all the same.

However, you must not send anything just yet. Such is the faith in a new cinema from the dust of the old (and even before making anything clear) we have received a number of cheques, one for £5!

Before you pledge anything, proper things need to be in place.

Therefore following this, please just send your Name, address and/or email (those who have already ticked the 'Donations' box are now registered and on our database, so you should NOT send again).

Donations are the unexpected icing. Of all things, they show a different kind of thinking. While such open gestures of trust and hope do not diminish the leaps of faith in all the other departments, they are a different kind of leap. Made by people who want nothing in return but to

see a cinema back in the City Centre, where it belongs; alive and thriving once more after fifteen wasted years. While I thank you for this best of all 'no-strings' money, I urge you not to give anything you haven't got. It is not a charity. It is a business, albeit not driven by profit, if it works it will make one. It is a limited company and a business all the same.

**NB.** If you don't mind, we will keep those cheques already sent (no more, please). They will never be cashed. Instead they will form part of an archive to be treasured as the first leaps of faith. We will ask you to write new ones when the time is right.

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## LOANS AND INVESTMENTS

**F**aced with such overwhelming offers of uninhibited good will, we have had to investigate our legal standing. In doing so, we have found something we don't like, issued by some quango nobody likes. Therefore we are obliged to approach loans and investments in a different way. Perhaps we should have researched this earlier, but I did not anticipate a difficulty in collecting money a second time to rescue another broken down, neglected, derelict cinema building, to return it to the community. However there are new FSA rules in place.

You will understand that we have to adhere to the many and various financial regulations which now surround us, so we

will be handling loans and investments through a couple of stages.

In the first instance in order to buy the freehold of the St Albans site and begin restoration we are seeking a limited number of investors who are prepared to offer a loan or to purchase shares in the newly formed cinema company. We envisage people who are able and prepared to invest a minimum of £25,000. We would ask you to indicate if you are interested in this route and for how much. Once we have a clear view of how much we expect to raise through all types of funding, donations, ABL membership and chair-sponsorship already outlined, we will provide more details of the subsequent stages.

This is merely the first obstacle. No doubt there will be a few more.

Be assured we'll find a way round them, over them or under them.



Back view: neglected but still strong

# theguardian



This nice cheeky little piece from *The Guardian* is just the right side of irreverent, summed up pretty well by Mr. Dyckhoff.

Tom Dyckhoff

**The Guardian Weekend glossy magazine, Saturday 12 December 2009**  
Article history

## BERKHAMSTED, HERTFORDSHIRE:

*There's more to it than meets the eye.*

**W**hat's going for it? You've probably never given Berkhamsted a first thought, unless, perhaps, you're from Tring and have to get to Hemel Hempstead. More fool you. There's more to it than meets the eye. And what meets the eye is nice enough, a pleasant town tucked in a wooded fold in the Chiltern Hills, which qualifies for our occasional series, *Slightly Affordable Places Not An Absolutely Hideous Commute Out Of London*. Lovely 30s cinema, the Rex, run by dedicated if slightly eccentric folk. Gorgeous beech woods. Nice independent shops. But did you know, chaps, that this was where William the Conqueror became the Conqueror? Or that Geoffrey Chaucer worked here? Or that Graham Greene's dad was the headmaster at the local public school? Why, Berkhamsted is practically the centre of the universe.

**The case against** More of a road than a town. I'm not entirely sure the bypass has solved the traffic. A spirited community (it's a Transition Town), but one seemingly at permanent daggers drawn with the council.

**Well connected?** A bumper town for trains: 30-odd minutes to London Euston, four or so an hour (annual season ticket £3,068). By car, with a fair wind you could hit central London in 45 minutes, but you'll need low blood pressure to survive.

**Schools** Splendid primaries: Westfield First, Swing Gate First and Greenway First all "good", says Ofsted, with Victoria CofE First and St Thomas More RC Primary "outstanding". Secondaries: local independent Berkhamsted is very popular, with the state Ashlyns "satisfactory" and improving.

**Hang out at...** The restored Old Mill has nice real ales, but it's the Alford Arms in Frithsden, just outside, that's the real draw. Great for a post-lunch walk in bluebell woods.

**Where to buy** Nowhere's crud. Poshest is round Shootersway and off Kings Road; and north-east on semi-rural lanes up the hill towards Ashridge. In town there's nice Victorian development around Charles Street and Shrublands Avenue, plus good canal-side terraces around the George Street conservation area.

**Market values** (Just) cheaper than zones 1-4 in London. Gated six-bed detacheds, £1m-£1.5m. Four- or five-bed detacheds, £500,000-£1m. Three- or four-bed detacheds, £350,000-£500,000. Semis, £220,000-£430,000. Flats, £150,000-£270,000.

**Bargain of the week** Two-bed period cottage in Northchurch, offers in excess of £209,950.



However, the sinister side which Mr. Dyckhoff describes as ‘more of a road than a town’ is there that will soon be more town than road! Unless we try to stop it. Look up [www.saveyourberkhamsted.co.uk](http://www.saveyourberkhamsted.co.uk) to see what is planned for Mr. D’s (posh) Shootersway, Durrants Lane, Coppins Close, New Lodge and (the too late) High St and Manor Street. It is rumoured parking is planned for one and a half cars throughout. There are some decent half-cars around and better ones in design (you’ve seen them, no front or back). Developers will keep their own three and half times, gas guzzling tanks with ponsey number plates. One and a half ‘complies with planning regulations’ to which they wouldn’t dare object? The site to car bomb is Bank Mill Lane, “Gateway” development. Use half a car, you might miss the trees. I don’t wish developers any harm, just wish they’d

take up permanent penis golf like Tiger Woods and leave other woods alone. This is soft-touch sarcastic jibing. The hard one is up to you. I won’t stop needling, but the power is with you. So get a move on before there’s nothing left worth saving.



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