

# THE-REX

M A G A Z I N E

SEX AND THE CITY  
JULY...

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

JULY 2018 Issue 40  
[www.therexcinema.com](http://www.therexcinema.com)

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Mon-Sat 10.30-6pm Sun 4.30-6.30pm

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Sun	4.30 – 6.30
(Credit/Debit card booking fee 50p)	

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

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

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<b>Henry Beardshaw</b>	<b>Louise Ormiston</b>
<b>Julia Childs</b>	<b>Liz Parkin</b>
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<b>Beth Hannaway</b>	<b>Tina Thorpe</b>
<b>Luke Karmali</b>	<b>Olivia Wilson</b>
<b>Amelia Kellett</b>	<b>Ashley Wood</b>
<b>Jo Littlejohn</b>	<b>Calum Wood</b>
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[www.therexcinema.com](http://www.therexcinema.com)



From our balcony in June, dappled with early evening shadows and Hubert Figg's chemist shop.

**SEX AND THE CITY**

**D**ue to the absurd popularity of this film please don't book for more than one show. Everybody who wants to see it must have the chance. It is on for seven nights with some matinees. So there should be plenty of room. You can book up to six seats and that's it. As irksome as it is - be nice to each other. It's bound to be on every month till Christmas. Come dressed to the nines and you could appear in August's magazine! I'll be on a goat and yak milking course at a monastery high in the Himalayas.

**THE ADVANCED BOOKING LIST (ABL)**

(PLEASE READ THIS NOW)

This is not a membership. It is what it says. It is limited to 500. This is to ensure nothing sells out prior to general release (usually the third Saturday of the month).

It gives you at least a week to book in advance of this date. Enquiries have accelerated over the last few months, hence prompting this.

It is an annual ABL from Dec to Nov. Renewal is NOT automatic and there is no waiting list.

We will tell you how to apply in October's magazine and there will be posters.

This current year's ABL will be asked to re-apply at the same time. Depending on demand, it may have to be decided by lottery. However it is done, you are assured it will be fair.

The Box Office is completely, absolutely and solely in charge of this. Please don't ask James Hannaway. Sex And The City has finally taught him to keep well out of it.

FROM THE COMMENTS BOOK... 12 June  
Play Moby Dick you darling fascist bully Boy!  
(name illegible)



Some pictures from the making of the Son of Rambow I'd forgotten we'd taken. There's Bill Milner with his mum and with co-star Will Poulter relaxing between shots while all the usual chaos and hanging about of filming goes on behind them. Nice to get a picture of some Ashlyns kids at the preview and big smiling Garth Jennings and Nick Goldsmith. See how they transformed the balcony into a flea-pit with matching extras as the 'audience'.





## HUMPH EXTRAS

A couple of things we got wrong or mis-spelt, plus extras to Humph's piece in June. Firstly, it is 'The Bull's Head' at Barnes the last Tuesday of the month not 'some pub in Chiswick every week'. Next, in his opening quote we spelt desiccation with double esses instead of double cees. Moreover, most importantly look out for a Humph quote hidden somewhere in future Rex magazines. It might be slipped into the matinee pages. So avert your eyes or find it quietly after 9 o'clock for the sake of the children.

In answer to Courtney Pine's question about advice to new musicians out there gigging now, he replied: "Get there, do it, pick up and go home." In his preamble to this perfectly judged 'advice in a nutshell' his advice was warm and passionate, encouraging them to do it by themselves and not listen discouragement.

So too he added a straightforward word about post-mortems, mistakes or gaffs on the night. (ie. dreaded director's 'notes' backstage)

"Don't talk about it... it will be right the next time... there's no point in blame or regret. During the gig everybody knows. The next time will be fine... whereupon something else will go wrong – so another thing not worth talking about on the way home." [para]

(taken from **Courtney Pine in conversation with Humphrey Lyttelton** first broadcast in May 2001 on BBC radio to celebrate his 80th birthday.)

So, he wouldn't care much for this apology, unless it was for Chiswick and dessication.

On reading the prog/mag (drama queens and proof readers apart) you will see we too make no flaccid apologies 'on the way home'. We care so much about getting it right it doesn't matter when it goes wrong.

However, this is different. They are his thoughts, and though he couldn't care less about the detail, he is no longer



Adrian Macintosh with Humph on the balcony Summer 2006

here to say. So it must be right. This is how it should have read:

*"As we journey through life,  
discarding baggage along the way, we  
should keep an iron grip, to very end,  
on the capacity for silliness.  
It preserves the soul from desiccation."*

Look out for the first hidden Humphrey Lyttelton quote (Anno Domini). 'the late' wouldn't suit him. Actually it would make better sense than religion itself to proclaim 'Humph AD'. It is silly enough. How about Anno Humphri? Perfect. Thus, henceforth it will mark the new Rex calendar year. Welcome to the latest 'Year Zero'. It might not have the same gravitas as the Khmer Rouge, Taliban or Dubya's 9/11, but it leaves him room to say something rude. So In the year of Our Humph AH - 2008 ... "I notice it's very near the end of the show but there's just time to fit in a round of dog breeders Radio Times. Before we do however, Samantha has to nip out to take her German Shepherd to the park to give him a stroke while he licks her face, and pants."



J U L Y   E V E N I N G S

# Garbage Warrior

Tue 1 7.30

**“Michael Reynolds ... is riveting to watch, alternately profane, ridiculous and brave. Oliver Hodge’s portrait of this eco-firebrand makes you want to drop everything and start building an “earthship” yourself.”** (*Vancouver International Film Festival*)

What do beer cans, car tyres and water bottles have in common? Not much unless you’re renegade architect Michael Reynolds, in which case they are tools of choice for producing thermal mass and energy-independent housing. For 30 years New Mexico-based Reynolds and his green disciples have devoted their time to advancing the art of “earthship biotecture” by building self-sufficient, off-the-grid communities where design and function converge in eco-harmony. With trial and error and improvisation as a mantra, he once made a house hot enough to melt plastic. However, these experimental structures that defy state standards create conflict between Reynolds and the authorities. Frustrated by legislation, Reynolds lobbies for the right to create a sustainable living test site. Shot over three years and in four different countries, *Garbage Warrior* is a timely portrait of a determined visionary, a hero for the 21st century.

“... his film does offer a fascinating glimpse of alternative living in styles and points an accusing finger at the inactivity of our sleeping global masters.”  
(*Wally Hammond Time Out*)



<b>Director:</b>	Oliver Hodge
<b>Starring:</b>	Michael Reynolds
<b>Certificate:</b>	15
<b>Duration:</b>	86 mins
<b>Origin:</b>	UK 2007
<b>By:</b>	Institute of Contemporary Arts



## Cassandra's Dream

Wed 2 7.30



**“You feel, vaguely, Woody had Mike Leigh in mind – or Sophocles? – but never told his actors.”** (*WH Time Out*)

Set in contemporary London, is said to be a powerful and thrilling story about two brothers whose lives gradually become entangled in a sinister situation with unfortunate results. Ewan McGregor and Colin Farrell play a pair of London-born brothers deep in trouble; the former a restaurant manager who's wooing a hot young actress (Hayley Atwell) with stories of nonexistent contacts in Los Angeles, the latter a car mechanic who's with serious gambling debts. Written and directed by Woody Allen and starring Tom Wilkinson and Sally Hawkins along side the other two big-guns with a score from Philip Glass and the cinematography by Vilmos Zsigmond, it should be fantastic. They say it's not.

Come and see for yourself but don't cancel your knitting, bring it with you. “If this had been about two blue-collar brothers in New Jersey, Allen might just have got away with it. In London, where Allen has no feel for social texture, it looks awkward, and it sounds absurd. Wilkinson gives a career-worst performance – he doesn't appear to know his lines – while Farrell and McGregor look understandably stressed by having to conduct the same argument over and over.” (*Independent*)

**Director:** Woody Allen  
**Starring:** Ewan McGregor, Colin Farrell  
**Certificate:** 12A  
**Duration:** 108 mins  
**Origin:** UK, USA 2008  
**By:** Optimum Releasing

## Happy-Go-Lucky

Thu 3 7.30

**Director:** Mike Leigh  
**Starring:** Eddie Marsan, Sally Hawkins  
**Certificate:** 15  
**Duration:** 118 mins  
**Origin:** UK 2008  
**By:** Momentum Pictures

**“At 65, it seems, British film's Mr Grumpy has finally lightened up.**

Mike Leigh's *Happy-Go-Lucky* is a wonderful film, even though hardly anything happens.” A chirpy, upbeat London primary school teacher called Poppy takes driving lessons with an instructor who turns out to be a furious, thwarted racist (Eddie Marsan, who is fantastic and terrifying) She joins a flamenco class, helps a child from a troubled home, starts a relationship, hangs out with her thirty something mates.

Yet the cumulative portrait of Poppy is so accomplished and played with such charm by Sally Hawkins, it won her the Best Actress prize at the Berlin Film Festival. Critics have called it Leigh's most life-affirming film to date.

*Happy-Go-Lucky* ended up being a film about character rather than plot.

“The nature of what happens is quite subtle and fluid, very allusive” Leigh says “Some people come out of it saying that they want to cry and they don't know why” (*Standard*).

Others come out knowing why they want to cry and it's not all sympathetic.





# Sex and the City

**Fri 4** 7.30, **Sat 5** 7.00, **Sun 6** 6.00, **Mon 7** 7.30, **Tue 8** 7.30,  
**Wed 9** 7.30, **Thu 10** 7.30

**So what? is the first question. Who would wear that stuff anyway? the second.** The vital third: among you disparate housewives... who would fancy 'Big' if he was skint?

Friday night bar-room, gargoyle wristers, sweating in bri-nylon Plymouth Argyle tee-shirts, are not New York hustlers pulling bapsoutfortheboys flossies and floozettes but at the risk of insult and the inevitability of deserving each other – on this island, that's all there is. Sorry girls.

"There may be a problem with a film when a narrator constantly tells you the meaning of what you have just seen, gift-wrapping each scene with a moral.

There may be a problem with characters who shop with such conviction while the audience looks up from the trough of despair.

There may be a problem with stretching Sex and the City into a two hour and TWENTY FIVE minute film - it can feel like a never ending dinner party: however delicious the courses, after a while you feel sick." (*Times*)

"It is coarse, sentimental, and outrageously materialistic - just as we hoped and expected it would be." (*Telegraph*)

Who cares? It is well written and very funny. You'll come anyway. The bar will serve Cosmopolitans throughout the week.

**Director:** Michael King  
**Starring:** Sarah Parker, Cynthia Nixon, Kristin Davis, Kim Cattral  
**Certificate:** 15  
**Duration:** 145 mins  
**Origin:** USA 2008  
**By:** Entertainment Film Distribution





## The Diving Bell and The Butterfly

Fri 11 7.30



**This is one of the best films you will ever see and one you will remember even when you think its forgotten.** It is beautiful in every way, from 'being the camera' to the faces and the non-acting. The only disappointment – and it's big: the best piece of music (Tom Waits' I'm Still Here) is only in the trailer. It doesn't make the final edit. But that's all and when you stop waiting for it, the rest is exquisite. It is clear, real, absorbing and takes you with it every moment - and you learn the alphabet in french. There is no hint of manipulation. Schnabel recounts the remarkable true story of Jean-Dominique Bauby (the phenomenal Mathieu Amalric), the horny, charismatic editor of French Elle magazine, who in 1996 at only 43 awoke from a coma to find himself a victim of locked-in syndrome: mentally alert but physically paralysed – except for one eye lid. Terrifyingly, his mind, wit, memory and imagination are intact. Through four devoted, beautiful and unceasingly patient faces, he 'blinks' this profound story. "It's a gorgeously atmospheric and deeply affecting piece of work" (*Times*)

The faces, the screenplay, the language, the camera, will move you further than you want to go. Come, lose yourself and "fall back in love with life"

(Edmund White)

**Director:** Julian Schnabel  
**Starring:** Marie-Josée Croze, Anne Consigny, Emmanuelle Seigner, Mathieu Amalric  
**Certificate:** 12A  
**Duration:** 112 mins  
**Origin:** France 2008  
**By:** Pathe Distribution

## The Orphanage

Sat 12 7.00

**Director:** Juan Bayona  
**Starring:** Roger Princep, Fernando Cayo, Belén Rueda  
**Certificate:** 15  
**Duration:** 105 mins  
**Origin:** Spain 2007  
**By:** Optimum Releasing

**"The opening credits emerge from wallpaper peeled away to reveal names concealed underneath.** This is a portrait of a world beyond the surface. A world of secrets and lies..." (*Sight & Sound*)

Bayona is shepherded by Guillermo del Toro from the sidelines throughout this powerful film. Melancholic, frightening and intelligent. Laura (played by the hauntingly beautiful Belen Rueda.

See her heartbreaking portrayal as Julia in *The Sea Inside*) returns with her husband and son Simon thirty years later, to the place of her happiest childhood memories – an abandoned orphanage by the sea.

As they set about restoration, the boy starts to 'see' the other children.

Laura begins to believe the boy's tales might bode ill. She is right...

"It is a disturbing, and yet intelligent and compassionate dramatisation of loss and bereavement." (*Bradshaw, Guardian*)

"The extraordinary Belen Rueda is the beating heart and tortured soul of this most tense, absorbing mystery."

(*Time Out*)

Apparently there's one point where the whole audience whimpers at once...

Over the gasps and whimpers is the collective awe at such a beautifully constructed film.

There's not a false face or move.

Don't miss. Cancel breathing...



## Jazz On A Summer's Day - For Humph

Sun 13 6.00



This documentary record of the 1958 Newport Jazz Festival is often hailed as one of the first and most influential live concert films, paving the way for later classics like Monterey Pop and Woodstock. Therefore a perfect tribute to Humph, who was playing the night before he went into hospital (Tuesday 15 April The Bull at Barnes).

A dazzling array of jazz and early Rock n'Rollers are captured by Stern's lens as he candidly observes the audience, primarily made up of cool East Coast types (who wouldn't be out of place hanging out in Hoxton today). He then intercuts the performers and the crowd with impressionistic shots of water and boats in the nearby harbor. Over all, his artistic improvisational editing style (with help from editor Aram Avakian) accompanies the jazz so well that once you've seen the film a few times it's hard to separate the two.

The extraordinary Mahalia Jackson's soulful renditions will send a shiver down the spine and Anita O'Day's hat and gloves will make your day. Don't quite know how we'll celebrate Humph or who will come, but we'll make the most of it.

**Director:** Bart Stern  
**Starring:** Louis Armstrong, Dinah Washington, Thelonious Monk, Mahalia Jackson  
**Certificate:** U  
**Duration:** 86 mins  
**Origin:** USA 1959  
**By:** Contemporary Films

## Heartbeat Detector

Mon 14 7.30, Tue 15 7.30,

**Director:** Nicolas Klotz  
**Starring:** Jean-Pierre Kalfon, Mathieu Amalric, Michael Lonsdale  
**Certificate:** 12A  
**Duration:** 140 mins  
**Origin:** France 2008  
**By:** Trinity Films

**"The nearest equivalent to this cerebral corporate thriller is Michael Clayton, but don't expect an easy ride, or many thrills.** It juggles the decay of language, the hidden hand of history, the power of music, and more - taking its time to pull them together, regularly wrong-footing us along the way."

(*SR Guardian*)

'La Question Humaine' in France, is a more suitable title for this highly intelligent metaphysical thriller about a young psychiatrist (the unmissable Mathieu Amalric) attached to a Franco-German corporation who is asked to spy on his boss, said to be on the verge of a serious breakdown and if so must be 'dealt with'.

"The elegance and downright strangeness of Klotz's dreamlike direction is atmospheric, stylised and far more than a polemical essay... Music - a redeeming factor that might just save us from bureaucratic dehumanisation - plays an essential part by creating an uncanny mood. A fascinating, chilling world - but you wouldn't want to work there."

(*JRomney Independent*)

Unashamedly political and frankly provocative, it is clearly a poison dart aimed at the insidious inherent fascism of modern corporate culture.

(*Wally H Time Out*)

"The sparring between Mathieu Amalric and the veteran Michel Lonsdale, two of France's best actors, is alone worth the price of admission. Klotz has a bleak view of corporate lifestyle, which deliberately trains its employees to be young savages. There is no better foreign-language fiction film in London at the moment."

(*DM Standard*)

Must not miss.



## Gone Baby Gone

Wed 16 7.30

**Director:** Ben Affleck  
**Starring:** Casey Affleck, Michelle Monaghan, Morgan Freeman, Ed Harris  
**Certificate:** 15  
**Duration:** 113 mins  
**Origin:** US 2007  
**By:** Buena Vista International

**In *Gone Baby Gone*, postponed in this country for fear of causing distress while the Madeleine McCann case was still making headlines, a young child is kidnapped and possibly killed.**

The missing girl's mother is a junkie and mistrusting the urgency of police enquiries, the child's aunt hires rookie private investigators (Ben's brother Casey and Michelle Monaghan). The police, led by chief Morgan Freeman and detective Ed Harris don't like the extra help. They're weary from the 2,000 children reported missing every day in America. Those not found within two days are almost always never found at all. Hence the family's need for urgent results.

(2000 children missing every day!!! In this 'civilised' new millennium we are left in no doubt that hell is truly Other People).

"Ben Affleck does a terrific job in setting the grimy, poverty-stricken and downtrodden scene. I am not wholly convinced by the veracity of the plot, even if it's argument is provocative and relevant...but it is undoubtedly a well made thriller, refusing sentiment and harshly evocative when traversing its working class milieu...not perfect but little doubt that this is one of the best films to be seen at the moment." (*DM Standard*)

Come. It's a good story and the Affleck boys do okay. Michelle Monaghan as the mother is in a class of her own.





# Edge of Love

**Thu 17** 7.30, **Fri 18** 7.30,  
**Sat 19** 7.00

Set during the Second World War, the film follows the lives of two spirited young women in love with Dylan Thomas - childhood sweetheart, Vera and his wife, Caitlin.

Given that Keira Knightley has made quite a name for herself playing the quint-essential English rose, it was always going to be interesting to see how she fared as a feisty Welsh singer. "Not since Richard Gere played an Irishman in 1997's *The Jackal* has someone's stab at an accent been so distracting..."

"While the real Dylan Thomas was undoubtedly fascinating, it's a shame the same cannot be said for this film. The screenplay by Kiera's mum Sharman Macdonald teeters somewhere between drama and romance, but lacks the sheer tension or sizzling on-screen chemistry to succeed in either. And anyone whose hoping to see the rumoured raunchy threesome will be very disappointed indeed. Quite frankly, some saucier scenes might have livened things up a little. But it's not all bad. Rhys is especially convincing as he skilfully switches between charming and tormented. Murphy is always a joy to watch and even Sienna manages to shine in places, though occasionally her character's quirky ways become almost as grating as Kiera's Welsh. The real stars are the glorious Welsh landscapes, which exude an aura of brooding passion."

(*Maria Realff, Eye for Film*)

Come and see for yourself.



**Director:** John Maybury  
**Starring:** Keira Knightley, Sienna Miller, Cillian Murphy, Matthew Rhys  
**Certificate:** 15  
**Duration:** 111 mins  
**Origin:** UK 2008  
**By:** Lionsgate Films UK



## Chemical Wedding

Sun 20 6.00

**Director:** Julian Doyle  
**Starring:** Simon Callow, Kal Weber, Lucy Cudden, Jud Charlton  
**Certificate:** 18  
**Duration:** 106 mins  
**Origin:** UK 2008  
**By:** Paramount

**This Mail critic starts by seething and ends quite liking it. Perhaps you will do the same.**

"Chemical wedding turns out to be an astonishingly bad film: poorly written, appallingly acted and with directing – by Julian Doyle – that almost defies belief at times. So the big question should be: is this a one star film, or, even worse, a no-star film? (then gave it two!) But as I left a screening that had been regularly interrupted by hoots of laughter, I was asking myself a rather different question. Is this barking mad movie about the occultist Aleister Crowley so bad that it actually becomes a strangely enjoyable treat? I rather think it is.

"Callow even manages to keep a straight face through such lines as: "You must free yourself of your restrictive knickers." Priceless. (*Mail on Sunday*)

The boys who brought us West Wittering Bill & Ben will be here. This film looks like more fun, especially if it is terrible. Iron Maiden frontman, flyer and fencer, Bruce Dickenson who wrote it, might come too so might Simon Callow. The chances are they won't. So come all of the above and cool dudes Bill and Ben. You can throw tomatoes at them.

*Best crit:* "This film should be banned by the Geneva Convention." (*News of the World*)



## Private Property

Mon 21 7.30



**"Domestic relations are reduced to a matter of Euros and cents in Joachim Lafosse's superb, barb-filled Belgian chamber drama."**

The sale of a family home causes some ugly truths to be uncovered in this engrossing and rigorously controlled drama starring a sublimely wierd Isabelle Huppert.

She is a divorcée living in a restored farmhouse in the countryside with her grown up twin sons. After years of bickering with their father about the estate, Pascale decides to sell the farmhouse and buy a guesthouse in a holiday resort. The twins hate it.

So she persuades her boyfriend to talk to them. The meeting doesn't go well (What a surprise. A very stupid idea in any language! Mothers once glorious become clowns with new boyfriends) In the midst of it all the boys inadvertently discover a long-held family secret... uh oh.

"Shades of early Polanski, specifically 'Knife In The Water', permeate a succession of thrillingly bitchy dinner table scenes, where insults are flung back and forth with the advantage changing hands at a dizzying rate.

Lafosse's direction is as steady as they come. The rhythm of his scenes, the subtly symbolic positioning of the camera, works wonders in releasing the coiled resentment as the feud slowly spirals out of control." (*Time Out*)

**Director:** Joachim Lafosse  
**Starring:** Isabelle Huppert, Jeremie Renier, Patrick Descamps, Yannick Renier  
**Certificate:** 15  
**Duration:** 95 mins  
**Origin:** Belgium, France, Luxembourg 2006  
**By:** Soda Pictures

## Indiana Jones

Tue 22 7.30

**Director:** Steven Spielberg  
**Starring:** Ray Winstone, Cate Blanchett, Harrison Ford, Shia LaBeouf  
**Certificate:** 12A  
**Duration:** 135 mins  
**Origin:** USA 2008  
**By:** Paramount International Pictures

It has been hyped, talked and gossiped; panned by critics, laughed at by those who 'can't do' and rubbished by fans of the first three or four? To hell with it, come for a 65 year old hero, the wisecracks, the baddies, the preposterous escapes from certain death and some fantastic Spielberg effects - but not his script.

Most of all come for Harrison Ford.

He knows what he's doing.

He knows how old he is. He plays them both beautifully.

Come for one of the most watchable faces on the silver screen, lapping it up and giving it all back to the audience. Don't come for Ray Winstone or gorgeous Cate. Both miscast with no sense of comedy. Should've called Rupert Everett and Emily Blunt and have done with it.

Everett as the new James Bond? There would be no fight scenes. He'd talk his way out of such things. If things became tedious or difficult, instead of gadgets, he'd snap his fingers and a bunch of muscle-bounds would appear immediately to deal with it.

Never mind - Indiana/Ford is on for one night only in July...

Come for it/them/him or for the seven quid or so, to see how \$180million looks on a real 'big screen'.



## Pan's Labyrinth

Wed 23 7.30



**Cancel everything. Come and see this again and again.**

How did it miss an Oscar for Best Foreign Film? It doesn't matter?

It is one of the most original, magical and exciting films of any year.

A fairytale for adults inspired by Goya's paintings and the horrors of war. This is del Toro's best, even by his own standards.

It is 1940s Franco's Spain. Finding her new life frightening, Ofelia finds refuge in a labyrinth. 'Pan' (the faun) is guardian of the doors. Through fairies, he tells her she is a long-lost princess. To discover the truth, she will have to complete three perilous tasks armed with little more than a piece of chalk!

"del Toro's startling vision rests on a profoundly moving story."

Definitely not for children.

It's not the 'monsters' who are terrifying, as always, it is the brutal men in uniform. The special effects blend so well they seem unnoticable, therefore as perfect, as the ghastly portrait of Franco's Spain is repulsive.

"A major achievement, beautifully acted and shot with almost unerring certainty....." (*mixed crits*)

We will keep bringing it back until 'everybody in the whole-wide-world' has seen it!

**Director:** Guillermo Toro  
**Starring:** Doug Jones, Ivana Baquero, Ariadna Gil, Maribel Verdu, Sergi Lopez  
**Certificate:** 15  
**Duration:** 119 mins  
**Origin:** Spain 2006  
**By:** Optimum Releasing



## Shotgun Stories

Thu 24 7.30

**Director:** Jeff Nichols  
**Starring:** Douglas Ligon, Michael Shannon, Glenda Pannell, Barlow Jacobs  
**Certificate:** 12A  
**Duration:** 92 mins  
**Origin:** USA 2008  
**By:** Vertigo Films

**Gorgeously evocative, lonesome slide guitar sets the mood; cutesy one-liners come thick and slow.** The script gets more subtle as it goes on and the acting is fantastic.

Set in present day Arkansas, it is about a family feud where three brothers are embroiled in a war with their four half brothers. But there is much more to it. Abandoned by their father in childhood, the brothers do not even have proper names; they are called Son, Boy and Kid. "The story's hint of Southern Gothic is balanced by director's eye for flat, empty landscapes... Shannon, Ligon and Jacobs are superb as the three brothers, creating indelible characters out of what at first sight seem like half-comic losers."

"This very promising first feature detoxifies its exploitation type story with a languorous shooting-style. Rural Arkansas never looked lovelier. The violence is mostly implied, but writer and director Nichols has such a sure, authentic touch that each showdown and aborted reconciliation kicks like the proverbial mule."

*(assorted crits)*

As part of the truly exciting new American independent uprising, Jeff Nichols's sultry Southern yarn takes a while to get going, but stay with it. The actors seem to be all unknowns; worth seeing for this alone. A new gem. Don't miss.



## The Incredible Hulk

Fri 25 7.30, Sat 26 7.00,  
 Sun 27 6.00



**"The first thing to say about Louis Leterrier's blockbuster monster movie is that it's a more stripped down rerun of Ang Lee's 2003 outing than a sequel to it, and all the better for it.**

If Leterrier has done a re-think, it is only to simplify and streamline.

This short, learner, less psychologically fixated action adventure, on the whole, makes for a more satisfactory adaptation of the spirit of Stan Lee's Marvel character."

Bruce Banner (Edward Norton) has been turned into an angry green creature in military experiments with gamma rays, injured his scientist lover Bette (Liv Tyler) and is on the run from ex-colleague General Ross (William Hurt). He is also pursued by a new villain: the English-educated KGB agent, Blonsky – The Abomination (Tim Roth). While the Hulk may be formidable, The Abomination is decidedly more powerful, and determined to destroy him. Created when Blonsky exposed himself (I say..!) to a higher dose of the same radiation that transformed Bruce into The Hulk, The Abomination is unable to change back into human form and is very cross.

"Leterrier covers all the important, if low-key emotional bases and finally, and most importantly, kicks kid-pleasing ass in the big action sequences." *(Wally Hammond, Time Out)* Just come, you'll love it.

**Director:** Louis Leterrier  
**Starring:** William Hurt, Tim Roth, Edward Norton, Liv Tyler  
**Certificate:** 12A  
**Duration:** 112 mins  
**Origin:** USA 2008  
**By:** Universal Pictures (UK) Ltd

# Female Agents

**Mon 28 7.30, Tue 29 7.30**

**Based on real events, *Les Femmes de l'ombre* (women of the shadows), has attracted enormous media attention in France. It is an espionage thriller set in the final months of World War II.**

In May 1944, a five-woman commando unit parachutes into occupied France on a daring mission to protect the secret of the D-day landings and eliminate head of the German counter-intelligence.

Following the liberation of France, de Gaulle neglected to recognise the role played by these women. This film sets out to make amends for this injustice.

However, heroines of the French resistance say not. "Filmmakers have dishonoured their fallen comrades by suggesting that women were coerced into joining the resistance."

One critic thought it was fun... "A bevy of resolute gals go undercover against the Nazis. It's an old-fashioned period adventure that radiates star wattage but doesn't exactly shine in the script department. A sort of *Girls-With-Guns 2* for director Jean-Paul Salomé. It has a slick look and exciting WWII setting that helps plaster over its generic feel and generally one-note performances. 'Look determined!' must have been Salomé's chief instruction."

(Jay Weissburg *Variety*)

Ignore it all. Come, it looks great.



**Director:** Jean-Paul Salomé  
**Starring:** Moritz Bleibtreu, Sophie Marceau, Julie Depardieu  
**Certificate:** 15  
**Duration:** 117 mins  
**Origin:** France 2008  
**By:** Revolver Film Distribution



## Mongol

Wed 30 7.30



You couldn't legitimately ask for a more magnificent looking historical epic than this, the first part of an intended trilogy about Temudjin, better known as Genghis Khan.

An illuminating and multi-dimensional portrayal of the legend of Genghis Khan, Bodrov's Academy Award-nominated historical action epic is a powerful account of the conqueror's early life and rise to power. Born in 1162 into a savage culture of feuding tribes and idiosyncratic traditions, the child Genghis becomes prey after his clan leader father is poisoned.

Cast as a fugitive into the harsh terrain of the Mongolian steppe, the young warrior endures untold hardships in his attempts to elude death and fulfil his family legacy.

Boasting dazzling photography and breathtaking scenes of combat and action, MONGOL also sensitively portrays Genghis's determined pursuit of his childhood bride, Tarugai. Starring celebrated Japanese actor Tadanobu Asano, it is original in its attempt to show Genghis Khan in a different light as a man among men who was by no means the merciless tyrant of a legend. Killed warriors of course but provided for their women and children!

**Director:** Sergei Bodrov  
**Starring:** Tadanobu Asano, Odnyam Odsuren, Khulan Chuluun, Honglei Sun  
**Certificate:** 15  
**Duration:** 125 mins  
**Origin:** Germany, Kazakhstan, Mongolia, Russian Federation 2008  
**By:** The Works UK Distribution

## Let's Get Lost

(a last one for Humph in July)

Thu 31 7.30

**Director:** Bruce Weber  
**Starring:** Chet Baker, Vera Baker, Chris Isaak  
**Certificate:** 15  
**Duration:** 120 mins  
**Origin:** USA 1988  
**By:** Metrodome Distributors

Bruce Weber's black and white tribute to the trumpeter Chet Baker, the melancholic king of West Coast jazz who fell to his death from an Amsterdam hotel window in 1988, is one of the most evocative music/biog documentaries around.

His James Dean looks and cool sound set Baker apart from other musicians of his time. Narcotics laid the same boring muso's trail so presenting a generation of jazz fans a doomed youth of their very own. Baker's life and death played out like some Kerouac dude. Yet out of his life came some of the most lyrical trumpet playing and jazz vocals ever heard. Weber went on the road with Baker from the West Coast to the East and on to Europe, during what turned out to be the last year of his life. He captures the last recording sessions, rare performance footage and interviews with friends, lovers and others. It packs a punch a big emotional too. Even though the moody Chet gives nothing away (for him the music is all). His women and agents talk. They loved and hated him all at once. How old is this story? Self-abusive geniuses about to die before their time, loved and loathed in the same moment with the same passion by the same people...





## COMING SOON

## New releases

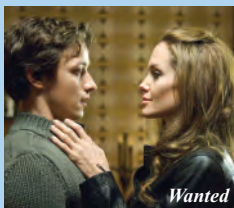
Superhero  
Get Smart  
The Dark  
Nania

## Back by demand

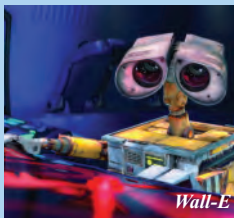
In Bruges  
Sex and The City  
Caramel  
Persepolis



Batman - The Dark Knight



Wanted



Wall-E

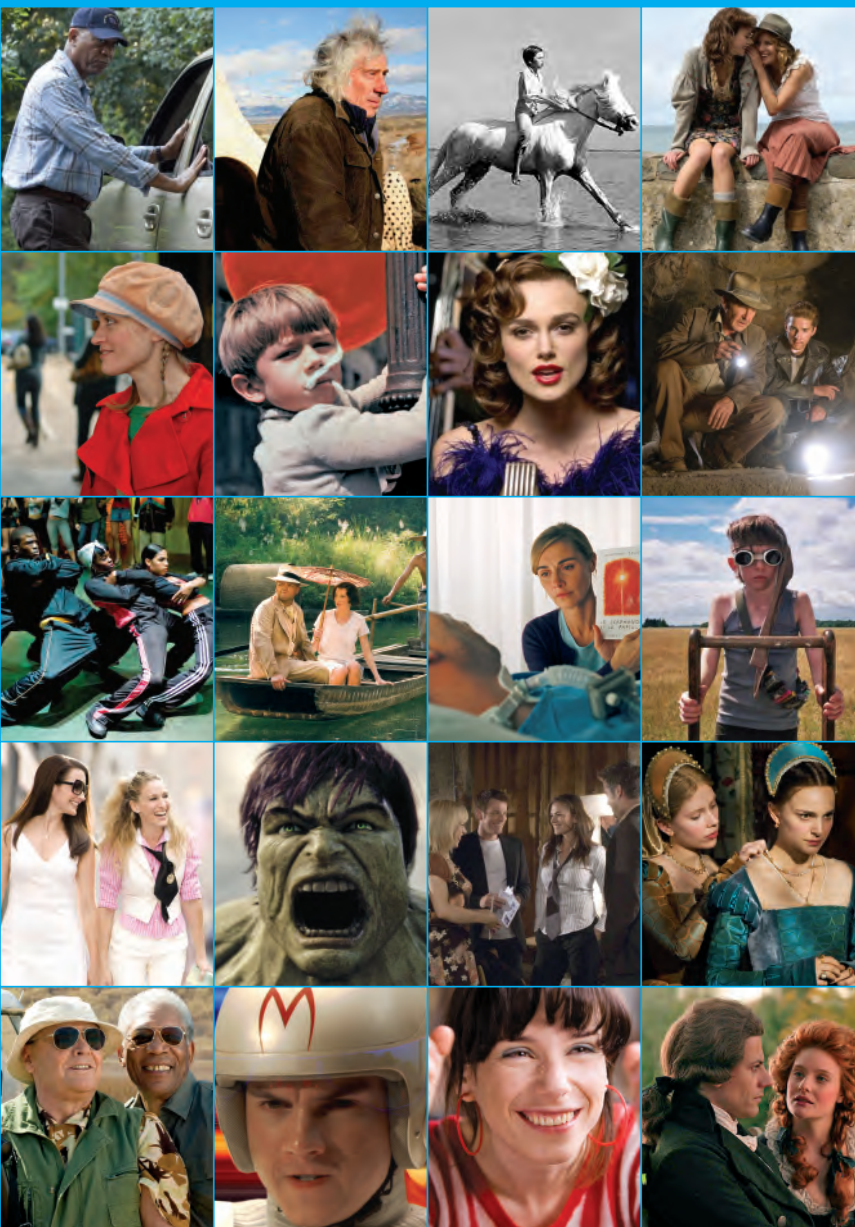


Mamma Mia

## JULY FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	TUE	GARBAGE WARRIOR	12.30, 7.30
2	WED	CASSANDRA'S DREAM	2.00, 7.30
3	THU	HAPPY GO LUCKY	2.00, 7.30
4	FRI	SEX AND THE CITY	7.30
5	SAT	STEP UP 2	2.00
5	SAT	SEX AND THE CITY	7.00
6	SUN	SEX AND THE CITY	6.00
7	MON	SEX AND THE CITY	2.00, 7.30
8	TUE	SEX AND THE CITY	12.30, 7.30
9	WED	AMAZING GRACE	2.00
9	WED	SEX AND THE CITY	7.30
10	THU	DIVING BELL AND THE BUTTERFLY	2.00
10	THU	SEX AND THE CITY	7.30
11	FRI	DIVING BELL AND THE BUTTERFLY	7.30
12	SAT	SPEED RACER	2.00
12	SAT	THE ORPHANAGE	7.00
13	SUN	JAZZ ON A SUMMER'S DAY (FOR HUMPH )	6.00
14	MON	THE PAINTED VEIL	2.00
14	MON	HEARTBEAT DETECTOR	7.30
15	TUE	GONE BABY GONE	12.30, 7.30
16	WED	THE OTHER BOLEYN GIRL	2.00
16	WED	GONE BABY GONE	7.30
17	THU	THE BUCKET LIST	2.00
17	THU	EDGE OF LOVE	7.30
18	FRI	EDGE OF LOVE	7.30
19	SAT	RED BALLOON WHITE MANE	2.00
19	SAT	EDGE OF LOVE	7.00
20	SUN	CHEMICAL WEDDING	6.00
21	MON	EDGE OF LOVE	2.00
21	MON	PRIVATE PROPERTY	7.30
22	TUE	EDGE OF LOVE	12.30
22	TUE	INDIANA JONES	7.30
23	WED	INDIANA JONES	2.00
23	WED	PAN'S LABYRINTH	7.30
24	THU	WAITING ROOM	2.00
24	THU	SHOTGUN STORIES	7.30
25	FRI	INCREDIBLE HULK	7.30
26	SAT	INCREDIBLE HULK	2.00, 7.00
27	SUN	INCREDIBLE HULK	6.00
28	MON	INCREDIBLE HULK	2.00
28	MON	FEMALE AGENTS	7.30
29	TUE	SON OF RAMBOW	12.30
29	TUE	FEMALE AGENTS	7.30
30	WED	INCREDIBLE HULK	2.00
30	WED	MONGOL	7.30
31	THU	INCREDIBLE HULK	2.00
31	THU	LET'S GET LOST	7.30



# J U L 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*

## Garbage Warrior

Tue 1 12.30

**Director:** Oliver Hodge  
**Starring:** Michael Reynolds  
**Certificate:** 15  
**Duration:** 86 mins  
**Origin:** UK 2007  
**By:** Institute of Contemporary Arts

**“Michael Reynolds ... is riveting to watch, alternately profane, ridiculous and brave.** Oliver Hodge’s portrait of this eco-firebrand makes you want to drop everything and start building an “earthship” yourself.” (*Vancouver International Film Festival*)

What do beer cans, car tyres and water bottles have in common? Not much unless you’re renegade architect Michael Reynolds, in which case they are tools of choice for producing thermal mass and energy-independent housing. For 30 years New Mexico-based Reynolds and his green disciples have devoted their time to advancing the art of “earthship biotecture” by building self-sufficient, off-the-grid communities where design and function converge in eco-harmony. With trial and error and improvisation as a mantra, he once made a house hot enough to melt plastic. However, these experimental structures that defy state standards create conflict between Reynolds and the authorities. Frustrated by legislation, Reynolds lobbies for the right to create a sustainable living test site. Shot over three years and in four different countries, *Garbage Warrior* is a timely portrait of a determined visionary, a hero for the 21st century.

“... his film does offer a fascinating glimpse of alternative living in styles and points an accusing finger at the inactivity of our sleeping global masters.” (*Wally Hammond Time Out*)



## Cassandra's Dream

Wed 2 2.00



**“You feel, vaguely, Woody had Mike Leigh in mind – or Sophocles? – but never told his actors.”** (*WH Time Out*)

Set in contemporary London, is said to be a powerful and thrilling story about two brothers whose lives gradually become entangled in a sinister situation with unfortunate results. Ewan McGregor and Colin Farrell play a pair of London-born brothers deep in trouble; the former a restaurant manager who’s wooing a hot young actress (Hayley Atwell) with stories of nonexistent contacts in Los Angeles, the latter a car mechanic who’s with serious gambling debts. Written and directed by Woody Allen and starring Tom Wilkinson and Sally Hawkins alongside the other two big-guns with a score from Philip Glass and the cinematography by Vilmos Zsigmond, it should be fantastic. They say it’s not. Come and see for yourself but don’t cancel your knitting, bring it with you. “If this had been about two blue-collar brothers in New Jersey, Allen might just have got away with it. In London, where Allen has no feel for social texture, it looks awkward, and it sounds absurd. Wilkinson gives a career-worst performance – he doesn’t appear to know his lines – while Farrell and McGregor look understandably stressed by having to conduct the same argument over and over.” (*Independent*)

**Director:** Woody Allen  
**Starring:** Ewan McGregor, Colin Farrell  
**Certificate:** 12A  
**Duration:** 108 mins  
**Origin:** UK, USA 2008  
**By:** Optimum Releasing

## Happy-Go-Lucky

Thu 3 2.00

**Director:** Mike Leigh  
**Starring:** Eddie Marsan, Sally Hawkins  
**Certificate:** 15  
**Duration:** 118 mins  
**Origin:** UK 2008  
**By:** Momentum Pictures

**“At 65, it seems, British film’s Mr Grumpy has finally lightened up.** Mike Leigh’s *Happy-Go-Lucky* is a wonderful film, even though hardly anything happens.” A chirpy, upbeat London primary school teacher called Poppy takes driving lessons with an instructor who turns out to be a furious, thwarted racist (Eddie Marson, who is fantastic and terrifying) She joins a flamenco class, helps a child from a troubled home, starts a relationship, hangs out with her thirty something mates.

Yet the cumulative portrait of Poppy is so accomplished and played with such charm by Sally Hawkins, it won her the Best Actress prize at the Berlin Film Festival. Critics have called it Leigh’s most life-affirming film to date. *Happy-Go-Lucky* ended up being a film about character rather than plot. “The nature of what happens is quite subtle and fluid, very allusive” Leigh says “Some people come out of it saying that they want to cry and they don’t know why” (*Standard*). Others come out knowing why they want to cry and it’s not all sympathetic.



## Step Up 2

Sat 5 2.00



**Director Chu takes the helm for this footloose sequel set at the Maryland School for the Arts, which follows the journey of a rebellious street dancer who struggles to fit in.**

Andie (Evigan) may show great promise as a dancer, but she just can’t seem to let go of her old life and get a fresh start. With Baltimore’s hottest underground dance contest looming on the horizon, she joins forces with top dancer Chase (Hoffman) while simultaneously helping to sharpen the skills of her outcast classmates.

Perhaps if Andie, Chase and their talented team of misfit dancers can earn the top slot at ‘The Streets’, the troubled new arrival can finally make her dreams come true while also letting go of the past. It’s all teeny nonsense, fun 4 hip kids. There’s a violence and language warning and though ‘moderate and mild’ under 10s should be sent hill-walking with a stout stick and a bottle of pop. (see R&P back pages).

**Director:** John Chu  
**Starring:** Robert Hoffman, Briana Evigan  
**Certificate:** PG  
**Duration:** 98 mins  
**Origin:** USA 2008  
**By:** Universal Pictures (UK) Ltd



## Sex and the City

**Mon 7 2.00, Tue 8 12.30**

**Director:** Michael King  
**Starring:** Sarah Parker, Cynthia Nixon, Kristin Davis, Kim Cattral  
**Certificate:** 15  
**Duration:** 145 mins  
**Origin:** USA 2008  
**By:** Entertainment Film Distribution

**So what? is the first question. Who would wear that stuff anyway? the second.** The vital third: among you disparate housewives... who would fancy 'Big' if he was skint?

Friday night bar-room, gargoyle wristers, sweating in bri-nylon Plymouth Argyle tee-shirts, are not New York hustlers pulling bapsoutfortheboys flossies and floozettes but at the risk of insult and the inevitability of deserving each other – on this island, that's all there is. Sorry girls.

"There may be a problem with a film when a narrator constantly tells you the meaning of what you have just seen, gift-wrapping each scene with a moral.

There may be a problem with characters who shop with such conviction while the audience looks up from the trough of despair.

There may be a problem with stretching Sex and the City into a two hour and TWENTY FIVE minute film - it can feel like a never ending dinner party: however delicious the courses, after a while you feel sick."(*Times*)

"It is coarse, sentimental, and outrageously materialistic - just as we hoped and expected it would be." (*Telegraph*)

Who cares? It is well written and very funny. You'll come anyway. The bar will serve Cosmopolitans throughout the week.

## Amazing Grace

**Wed 9 2.00**



**Back for a matinee screening and well worth seeing if you missed it last July.** "Apted's biography of anti-slaver, William Wilberforce (Gruffudd), doesn't pervert history, it just embellishes it. The familiar phrase is 'making it relevant (palatable) for modern audiences'. Never mind, it is not so inaccurate as to make the blood boil..." (*DM Standard*)

Other's comments:

"No doubt pedants will pick holes, but the film's broad narrative – the passage of the 1807 abolition act – rings broadly true." (*Dominic Sandbrook, Historian*)

"Africans resisted their enslavement from the moment of capture. The revolts on the ships and uprisings in the Americas and Caribbean were pivotal, not the preserve of one member of the British Parliament... modern-day slavery stands at over 12 million and growing..." (*Aidan McQuade Director, Anti-Slavery International*)

"Apparently, Amazing Grace cost £15 million to make... the money could have been better spent..." (*Michael Eboda New Nation*)

Warning: (Contains references to the mistreatment of slaves and mild language)???



**Director:** Michael Apted  
**Starring:** Ioan Gruffudd, Rufus Sewell, Ciaran Hinds, Toby Jones  
**Certificate:** PG  
**Duration:** 118 mins  
**Origin:** UK/USA 2007  
**By:** Momentum Pictures

## The Diving Bell and The Butterfly

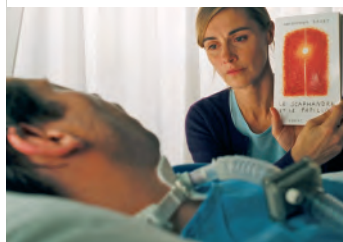
Thu 10 2.00

**Director:** Julian Schnabel  
**Starring:** Marie-Josée Croze, Anne Consigny, Emmanuelle Seigner, Mathieu Amalric  
**Certificate:** 12A  
**Duration:** 112 mins  
**Origin:** France 2008  
**By:** Pathe Distribution

This is one of the best films you will ever see and one you will remember even when you think its forgotten. It is beautiful in every way, from 'being the camera' to the faces and the non-acting. The only disappointment – and it's big: the best piece of music (Tom Waits' I'm Still Here) is only in the trailer. It doesn't make the final edit. But that's all and when you stop waiting for it, the rest is exquisite. It is clear, real, absorbing and takes you with it every moment - and you learn the alphabet in french. There is no hint of manipulation. Schnabel recounts the remarkable true story of Jean-Dominique Bauby (the phenomenal Mathieu Amalric), the horny, charismatic editor of French Elle magazine, who in 1996 at only 43 awoke from a coma to find himself a victim of locked-in syndrome: mentally alert but physically paralysed – except for one eye lid. Terrifyingly, his mind, wit, memory and imagination are intact. Through four devoted, beautiful and unceasingly patient faces, he 'blinks' this profound story. "It's a gorgeously atmospheric and deeply affecting piece of work" (*Times*)

The faces, the screenplay, the language, the camera, will move you further than you want to go. Come, lose yourself and "fall back in love with life"

(Edmund White)



## Speed Racer

Sat 12 2.00



Matrix masterminds Andy and Larry Wachowski usher Tatsuo Yoshida's classic 1960s comic book hit into the new millennium with this family-friendly story.

A young racing driver takes on the mysterious Racer X in a custom-built, gadget-loaded speed machine. Speed Racer (Hirsch) is the kind of driver that every wheelman wishes he could be: a born winner with an unbeatable combination of aggression, instinct and fearlessness.

In his mind, the only driver who could present him with any real challenge was his late brother - the legendary Rex Racer.

Rex died in a heated cross-country rally some years before, so now his younger brother is driven to fulfil the legacy he left behind.

So fasten your seat belts and if nothing else, come for Rex Racer!

Though it's a PG, little kids (under 6) probably won't like it much.

**Director:** Andy Wachowski  
**Starring:** Larry Wachowski, Emile Hirsch, Susan Sarandon, John Goodman  
**Certificate:** PG  
**Duration:** 135 mins  
**Origin:** USA 2007  
**By:** Warner Brothers

## The Painted Veil

**Mon 14** 2.00

**Director:** John Curran  
**Starring:** Naomi Watts, Liev Schreiber, Edward Norton, Toby Jones  
**Certificate:** 12A  
**Duration:** 125 mins  
**Origin:** China, USA 2006  
**By:** Momentum Pictures

**"Sometimes the greatest journey is the distance between two people..."**

W.Somerset Maugham's *Painted Veil* is set in 1925. Dr Walter Fane (Norton) falls in love with and marries Kitty (Watts), the beautiful, frivolous daughter of a wealthy family. He knows she doesn't love him, but hopes... They move to Shanghai, where he takes up a practice and she takes a lover.

It was bound to happen, but she picked the wrong man to cuckold.

Impulsively, he takes a commission to a Chinese village, deep in the heart of nowhere – and stricken with a cholera! He takes her with him. The daily trials of living in appalling conditions have a striking impact upon them both...

"A rare, perfect masterpiece..."

Powerful and exhilarating" (*Horizons*)

"A timeless love story... Let it sweep you away" (*Rolling Stone*)

"Gripping. Not to be missed" (*Daily Mail* - So it must be true)

It works on every level, especially the faces, most of the words and his immaculate shirts...

A beautiful journey from beginning to end.



## Gone Baby Gone

**Tue 15** 12.30



**In *Gone Baby Gone*, postponed in this country for fear of causing distress while the Madeleine McCann case was still making headlines, a young child is kidnapped and possibly killed.**

The missing girl's mother is a junkie and mistrusting the urgency of police enquiries, the child's aunt hires rookie private investigators (Ben's brother Casey and Michelle Monaghan). The police, led by chief Morgan Freeman and detective Ed Harris don't like the extra help. They're weary from the 2,000 children reported missing every day in America. Those not found within two days are almost always never found at all. Hence the family's need for urgent results.

(2000 children missing every day!!! In this 'civilised' new millennium we are left in no doubt that hell is truly Other People).

"Ben Affleck does a terrific job in setting the grimy, poverty-stricken and downtrodden scene. I am not wholly convinced by the veracity of the plot, even if it's argument is provocative and relevant...but it is undoubtedly a well made thriller, refusing sentiment and harshly evocative when traversing its working class milieu...not perfect but little doubt that this is one of the best films to be seen at the moment." (*DM Standard*)

Come. It's a good story and the Affleck boys do okay. Michelle Monaghan as the mother is in a class of her own.

**Director:** Ben Affleck  
**Starring:** Casey Affleck, Michelle Monaghan, Morgan Freeman, Ed Harris  
**Certificate:** 15  
**Duration:** 113 mins  
**Origin:** US 2007  
**By:** Buena Vista International

## The Other Boleyn Girl

Wed 16 2.00

**Director:** Justin Chadwick  
**Starring:** Scarlett Johansson, Natalie Portman, Eric Bana, Kristin Scott Thomas  
**Certificate:** 12A  
**Duration:** 115 mins  
**Origin:** UK 2008  
**By:** Universal Pictures (UK) Ltd

**“A sumptuous and sensual tale of intrigue, romance and betrayal, The Other Boleyn Girl is set against the backdrop of a defining moment in European history.**

Based on a best-seller by Philippa Gregory, it tells the tale of two beautiful sisters, Anne (Portman) and Mary (Johansson) Boleyn whom, driven by their family's blind ambition, compete for the love of Henry VIII (Eric Bana – wrong face and everything).

The film is beautifully scripted by The Queen's Peter Morgan.” (*synopsis*)

All well and good but is it any good?

It doesn't even have to be true.

Like 'The Queen', the guessing becomes the story. It's great to look at and beautifully shot.

The treachery within families and the sheer ambition is terrifying. The certain knowledge that when you fall out of favour with the King, your head would roll, didn't seem to curb their obsession with being in favour.

Apart from Eric's face the acting is good enough and the two American lovelies adopt believable voices. You've already been and demanded more. So here it is again on a July afternoon.



## The Bucket List

Thu 17 2.00



**It's too old men playing. I wanted to like it, thought I'd hate it, but loved it.**

Jack Nicholson and Morgan Freeman star as two terminally ill cancer patients who decide to break out and live their last days to the fullest in this 'serio-comic' road movie. Billionaire Edward (Nicholson) and mechanic Carter (Freeman) are sharing a hospital room. Though initially they seem to have nothing in common, conversation gradually reveals they both have things to do before they 'kick the bucket'.

When they make a break for it with the list: gambling in Monte Carlo, women, fast cars, exploring the world they've so far missed, etc “the two men also forge a truly remarkable friendship.”

It is an all-expenses-paid Jack romp with expensive locations, girls (on & off-set) and a few drinks...

Come just for these and laugh as much as it makes you. It takes the sadness of it all and plays with it. It is corny, buddy and sentimental... but they're too clever not to get it right. Come for Morgan beating Jack at his own game – stealing the screen.

**Director:** Rob Reiner  
**Starring:** Jack Nicholson, Morgan Freeman  
**Certificate:** 12A  
**Duration:** 97 mins  
**Origin:** USA 2007  
**By:** Warner Brothers



## Red Balloon and White Mane

Sat 19 2.00



**“The Red Balloon (1956) is one of the most famous short films ever made; a childhood fantasy with appeal for every age.** Pascal is a lonely boy who befriends a wondrous red balloon which follows him everywhere; to school, to church and even hovers outside his window when he is in his room. Filmed entirely in the picturesque back streets and narrow alleys of the Old Menilmotant neighbourhood of Paris, The Red Balloon has been acclaimed throughout the world as an immortal masterpiece of lyrical poetry... **White Mane (1953)** A young boy named Folco observes and later tames the unwieldy White Mane, a wild stallion who is the leader of a herd of an ancient breed of small Camargue horses, who roam in the marshes of Southern France. Together they defy the group of ranchers who are out to capture the horses.” (*Synopsis*) This is a magical and beautiful double treat for children of this century and their entire family from the last. Back by request after first showing in April, but don't worry if you miss it. It will come back again and again.

**Director:** Albert Lamorisse  
**Starring:** Pascal Lamorisse, Georges Sellier, Alain Emery, Jean-Pierre Grenier  
**Certificate:** U  
**Duration:** 34 + 47 mins  
**Origin:** France 1956/1953  
**By:** Park Circus

## Edge of Love

Mon 21 2.00, Tue 22 12.30

**Director:** John Maybury  
**Starring:** Keira Knightley, Sienna Miller, Cillian Murphy, Matthew Rhys  
**Certificate:** 15  
**Duration:** 111 mins  
**Origin:** UK 2008  
**By:** Lionsgate Films UK

**Set during the Second World War, the film follows the lives of two spirited young women in love with Dylan Thomas - childhood sweetheart, Vera and his wife, Caitlin.**

Given that Keira Knightley has made quite a name for herself playing the quintessential English rose, it was always going to be interesting to see how she fared as a feisty Welsh singer. “Not since Richard Gere played an Irishman in 1997’s The Jackal has someone’s stab at an accent been so distracting...”

“While the real Dylan Thomas was undoubtedly fascinating, it’s a shame the same cannot be said for this film. The screenplay by Kiera’s mum Sharman Macdonald teeters somewhere between drama and romance, but lacks the sheer tension or sizzling on-screen chemistry to succeed in either. And anyone whose hoping to see the rumoured raunchy threesome will be very disappointed indeed. Quite frankly, some saucier scenes might have livened things up a little. But it’s not all bad. Rhys is especially convincing as he skilfully switches between charming and tormented. Murphy is always a joy to watch and even Sienna manages to shine in places, though occasionally her character’s quirky ways become almost as grating as Kiera’s Welsh. The real stars are the glorious Welsh landscapes, which exude an aura of brooding passion.”

(*Maria Real, Eye for Film*)  
 Come and see for yourself.



## Indiana Jones

Wed 23 2.00



It has been hyped, talked and gossiped; panned by critics, laughed at by those who 'can't do' and rubbished by fans of the first three or four? To hell with it, come for a 65 year old hero, the wisecracks, the baddies, the preposterous escapes from certain death and some fantastic Spielberg effects - but not his script.

Most of all come for Harrison Ford.

He knows what he's doing.

He knows how old he is. He plays them both beautifully.

Come for one of the most watchable faces on the silver screen, lapping it up and giving it all back to the audience.

Don't come for Ray Winstone or gorgeous Cate. Both miscast with no sense of comedy. Should've called Rupert Everett and Emily Blunt and have done with it.

Everett as the new James Bond? There would be no fight scenes. He'd talk his way out of such things. If things became tedious or difficult, instead of gadgets, he'd snap his fingers and a bunch of muscle-bounds would appear immediately to deal with it.

Never mind - Indiana/Ford is on for one night only in July...

Come for it/them/him or for the seven quid or so, to see how \$180million looks on a real 'big screen'.

**Director:** Steven Spielberg  
**Starring:** Ray Winstone, Cate Blanchett, Harrison Ford, Shia LaBeouf  
**Certificate:** 12A  
**Duration:** 135 mins  
**Origin:** USA 2008  
**By:** Paramount International Pictures

## Waiting Room

Thu 24 2.00

**Director:** Roger Goldby  
**Starring:** Anne-Marie Duff, Ralf Little, Daisy Donovan, Phyllida Law  
**Certificate:** 15  
**Duration:** 105 mins  
**Origin:** UK 2007  
**By:** Lionsgate Films UK

This rather downbeat British rom-com from Peter Goldby has strangers Anna (Anne-Marie Duff) and Stephen (Ralf Little) introduced to each other by Roger (Frank Finlay) who waits everyday for his wife in a deserted railway waiting room.

She never comes. As they listen to Roger fondly reminiscing about all the things he and his wife did when they were younger, Anna and Stephen realise that they have made a real connection and, if only for a moment, allowed their individual lives to slip out of focus.

Outstanding performances all round, this is a thoughtful and quietly engrossing film.

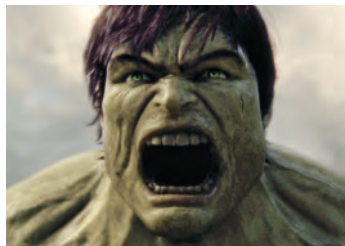
"The Waiting Room has so many different strands that only a few of them can find enough space to thrive - though it is at its best as an examination of three women in fraught relationships." (*DM Standard*)

Could be interesting, see what you think.



## The Incredible Hulk

**Sat 26** 2.00, **Mon 28** 2.00,  
**Wed 30** 2.00, **Thu 31** 2.00



**“The first thing to say about Louis Leterrier’s blockbuster monster movie is that it’s a more stripped down rerun of Ang Lee’s 2003 outing than a sequel to it, and all the better for it.**

If Leterrier has done a re-think, it is only to simplify and streamline.

This short, learner, less psychologically fixated action adventure, on the whole, makes for a more satisfactory adaptation of the spirit of Stan Lee’s Marvel character.”

Bruce Banner (Edward Norton) has been turned into an angry green creature in military experiments with gamma rays, injured his scientist lover Bette (Liv Tyler) and is on the run from ex-colleague General Ross (William Hurt). He is also pursued by a new villain: the English-educated KGB agent, Blonsky – The Abomination (Tim Roth). While the Hulk may be formidable, The Abomination is decidedly more powerful, and determined to destroy him. Created when Blonsky exposed himself (I say..!) to a higher dose of the same radiation that transformed Bruce into The Hulk, The Abomination is unable to change back into human form and is very cross.

“Leterrier covers all the important, if low-key emotional bases and finally, and most importantly, kicks kid-pleasing ass in the big action sequences.” (*Wally Hammond, Time Out*) Just come, you”ll love it.

**Director:** Louis Leterrier  
**Starring:** William Hurt, Tim Roth, Edward Norton, Liv Tyler  
**Certificate:** 12A  
**Duration:** 112 mins  
**Origin:** USA 2008  
**By:** Universal Pictures (UK) Ltd

## Son of Rambow

**Tue 29** 12.30

**Director:** Garth Jennings  
**Starring:** Jessica Hynes, Tallulah Evans, Neil Dudgeon, Zofia Brooks  
**Certificate:** 12A  
**Duration:** 95 mins  
**Origin:** France, UK 2008  
**By:** Optimum Releasing

**Set in Hertfordshire in the early 1980’s, it’s a great little film filled with energy and surprise, not to mention beautifully unself-conscious performance by the two boys – and by all the kids in fact.** A fine example of light-touch, low-key directing, letting them shine without ‘acting’.

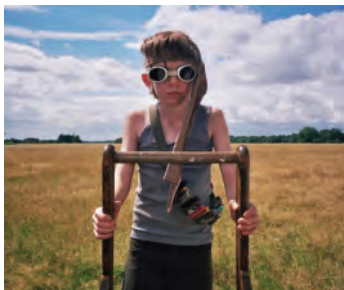
You’ll all come because its here ... and your children, houses, roads and cinema are in it!

The big boys Garth Jennings and Nick Goldsmith kept their promise to show it here first (14 March) in a preview for all the children involved.

“It avoids sentimentality and triumphalism... and ends in the same cinema where it began.” - The Rex! (*Observer*)

“It may be that there has not been a UK film that captures the sights and sounds of British childhood this accurately since *The Go-Between*.” (*Daily Mail*) Huh! Perhaps the Daily Mail missed Kes and *The Railway Children* while busily chasing Princess Diana and knitting patterns. It is a fabulous little film with genuine warmth.

It is rare to see something this good, made where we live. Better, it is universal and even the worst critics loved it, which of course is no recommendation.



RANTS AND PANTS

Dear James  
May I thank you and your staff for making our trip to The Rex such a wonderful memorable experience. My parents, sister and I came to see A Man For All Seasons and the personal touches you and your team brought to the evening made it so very special. My mother was excited and squealing with delight and father swinging his legs round in "his own big comfy armchair" was a memory my sister and I will cherish always. Thank you again  
Corinne

This was a greetings card, handwritten and posted with a first class stamp. It went round the office to many ahhhhhs and much cooing before it got to me.

Swiftly followed by complaints about pay, window-less conditions, Rex eye, neck and elbow and the chest-out pride (not difficult here) of 'it's us too - not all you - nair nair ne nair nair'. Quite right. But I soon put them in their place, banned facebook, and took all the credit.  
Thank you Corinne. It is especially nice your Mum and Dad enjoyed something long forgotten and the night is now part of your family memories. However, your Mum's squealing has been noted. Ushers will be on full alert (a contradiction in terms perhaps but they'll be on full something or other) and the bill is in the post for your father's gratuitous pleasure, swinging his legs in our chairs! Don't leave it too long before you do the same again. A big thank you from all the Rex children.

Extracts taken verbatim from the current bbfc board of film classification...

	LANGUAGE	NUDITY	SEX	VIOLENCE
U	Infrequent use only of very mild bad language.	Occasional natural nudity, with no sexual context.	Mild sexual behaviour (eg kissing) and references only (eg to 'making love').	Mild violence only. Occasional mild threat or menace only.
PG	Mild bad language only.	Natural nudity, with no sexual context.	Sexual activity may be implied, but should be discreet and infrequent. Mild sex references and innuendo only.	Moderate violence, without detail, may be allowed, if justified by its setting (eg historic, comedy or fantasy).
12A	The use of strong language (eg 'fuck') must be infrequent. Racist abuse is also of particular concern.	Nudity is allowed, but in a sexual context must be brief and discreet.	Sexual activity may be implied. Sex references may reflect what is likely to be familiar to most adolescents but should not go beyond what is suitable for them.	Violence must not dwell on detail. There should be no emphasis on injuries or blood. Sexual violence may only be implied or briefly and discreetly indicated.
15	There may be frequent use of strong language (eg 'fuck'). But the strongest terms (eg 'cunt') will be acceptable only where justified by the context. Continued aggressive use of the strongest language is unlikely to be acceptable.	Nudity may be allowed in a sexual context but without strong detail. There are no constraints on nudity in a non-sexual or educational context.	Sexual activity may be portrayed but without strong detail. There may be strong verbal references to sexual behaviour.	Violence may be strong but may not dwell on the infliction of pain or injury. Scenes of sexual violence must be discreet and brief.
18	More or less no holds barred on anything legal. (summary)			Imagine for a moment a committee of very earnest people, mostly 'the great and the good' sitting around a table discussing this in precise detail. Try and picture the kind of debate. To help you, start with: "I say Sir Percy, there's no need for that..."



## SYDNEY POLLACK 1934 - 2008



**S**ydney Pollack has directed some of my favourite films and with that strong poker face, is great to watch on screen. You can sense a kind of weary humour in his voice and very dry, and you know you're in safe hands. As a prolific producer he took on three of Anthony Minghella's films and his part of Marty Bach the tough, pragmatist in Michael Clayton was beautifully timed and underplayed

I didn't see Tootsie, can't stand all that 'acting' and drag doesn't make me laugh (apart from Jack Lemmon in Some Like It Hot). Notoriously difficult, Dustin Hoffman (who should have packed it in after The Graduate) pushed and pushed Pollack into playing the part of his manager. The story goes, he only gave in as part of a deal with Hoffman to show restraint, play it straight and stop trying to camp it up. It is Pollack's restrained direction of such a ludicrous film that won it all the Oscars.

Some of his best films where with Robert Redford: Jeremiah Johnson and Three Days of The Condor are must sees. The Way We Were and Out of Africa you take or leave. Watching Sydney Pollack at work, Redford went on to win awards for his own directing. If you can stand it, the terrifying They Shoot Horses Don't They? is worth another look. In a radio interview repeated the week he died, this sums him I think: "I'm in a business where every other person is labelled a perfectionist – and that's a euphemism for a pain in the ass..."



In 'Michael Clayton' 2007... his last film.