

THE REX

M A G A Z I N E

64TH CANNES FILM FESTIVAL

JULY 2011...

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

JULY 2011 Issue 76
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	Yalda Yazdanian

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BEST IN JULY

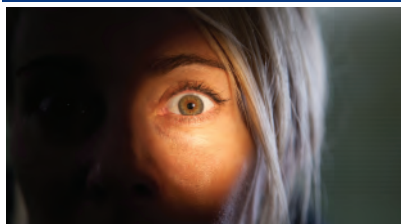


Harsh snowy wastelands, otherworldly ice and hitherto unseen creatures.

The Great White Silence

Sun 17 6.00 / Mon 18 7.30. UK 1924

FILMS OF THE MONTH



Dark, moody dangerous – the beauty of Belén Rueda.

Julia's Eyes Thu 7 / Fri 8 7.30. Spain 2010



A race to the death, beautifully played to the end.

Senna Mon 11 / Thu 14 / Fri 15 7.30 / Sat 16 7.00. USA 2010



A rare thriller. None stop from the word go.

Point Blank

Tue 26 7.30. France 2011

ROBIN INCE'S NOT QUITE UNCAGED MONKEY SHOW



Simon Singh electrocuted a gherkin and re-wrote song lyrics to fit the Big Bang theory (fact?).

Helen Arney sang about Countdown, Carol Vorderman and animal sex. Matt Crosby relished Nando's but had more fun with the technical blips. Helen Keene explained rocket science – didn't she? Richard Wiseman showed us magic tricks, sleight of hand and tricks of the eye, ear and mind. Robin Ince held the whole thing together with glorious rants, and our big screen came into its own beautifully with all their visuals. A fabulous and enlightening evening all round. We might do it again.



JIM LOACH AT THE REX

As you'd expect, Jim Loach was unassuming and delightful. He came for a Q&A in May with his first feature film; *Oranges & Sunshine*. He talked movingly about the film, and coolly dealt with demands from the floor that it should have pointed the finger of blame more. It wasn't about blame, it was about the people who came through it. It was their story. He was clearly not expecting the 'grilling' he got from this sleepy, two-horse town, but because of the serious nature of the film the audience' questions were naturally serious. Pity, his dry humour was not exploited though hints got through, and he threatened a comedy next. Moreover, we managed to fend off questions about his dad until the end, with No being the clear answer to whether they are likely to enjoy working together sometime soon...?



... and here's Ken's hand still imprinted on the Cannes star pavement (c 1988)



Oranges & Sunshine

64TH CANNES FILM FESTIVAL - MAY 2011





The Cannes Film Festival is as fabulous as it is ridiculous. For instance, the cover picture was just some model photo shoot I came across in passing!

The whole vibe was talk and lots of it. That nobody was listening, except to themselves didn't seem to matter. And why should it. The place was crammed with the world's silkiest legs and perfect profiles, girls and boys, sashaying along the Croisette (the prom). A place where nobody noticed the sea, the sky or the old dear walking down the prom.

Laugh at the French all you like, but look to them first and see how they do it, effortlessly. While we think we're the best, they just get on with being it, then shrug. The women are beyond beautiful, the wine exquisite, the cuisine to live for. There were no yellow jackets, shaved heads, football shirts, no flags or repulsive long shorts and the cops were in charge. And oh yeah, apart from the English and Russians, there were no drunks. But glad to be home.





J U L Y E V E N I N G S



Director: Todd Phillips
Starring: Ed Helms, Liam Neeson, Zach Galifianakis, Bradley Cooper
Certificate: 15
Duration: 102 mins
Origin: USA 2011
By: Warner Brothers

The Hangover Part II

Fri 1 7.30, Sat 2 7.00

What do kidnapping, arson, strip clubs, Russian thugs, gunshot wounds, large quantities of cocaine, international crime syndicates, Ken Jeong's penis, ladyboys and a smoking monkey all have in common?

They're all ingredients of an unfortunate night out in Bangkok, and set up the 'Wolfpack's' second post-binge adventure. This time round Stu (the toothless one) is about to wed his Thai fiancé in Bangkok. Problem is, during their night of debauchery they manage to lose the bride's little brother. Cue the morning after and Phil (the handsome one) and Alan (Zack Galifianakis) must help Stu track him down, thus the Wolfpack is resurrected and the chaos ensues. Recapturing the magic of something that was a bit of a fluke in the first place must have been a monumental task for writer/director Todd Phillips. No problem, he's unashamedly gone for the 'if it ain't broke don't fix it' rule and made the same film, albeit with an aesthetic switcheroo. Throw in a monkey (replacing the tiger), Mike Tyson (replacing... Mike Tyson), a face tattoo (replacing the missing tooth) and a fleeting Paul Giamatti cameo that's more lose lose than win win, and you've got yourself a raunchier, grimmer 'homage' to the original.

So sit back, take some Alka-Seltzer, and prepare yourselves for the déjà vu event of the summer. *(review Jack Whiting)*



Win Win

Sun 3 6.00



Written and directed by Thomas McCarthy, “Win Win” is a solidly entertaining comedy drama.

Moonlighting as the local high school wrestling coach, burdened New Jersey attorney and family man Mike Flaherty (Paul Giamatti) is not only struggling to keep his family together, he’s struggling to improve New Providence High’s terrible losing streak. He’s struggling, struggling. Mike is appointed as dementia care guardian for an elderly client, Leo Poplar, in order to pocket the support dollar from the state. When Poplar’s teenage grandson Kyle (Alex Shaffer) arrives in town looking for a place to stay, Flaherty is initially reluctant to house him on top of a house-full. When Kyle is revealed to be a wrestling prodigy, there’s a change of tune. Things begin to pick up, until Kyle’s mother, fresh out of rehab, appears...

Paul Giamatti is excellent in this made to measure role – perhaps his best since “Sideways”. Amy Adams, and first-time actor, Shaffer provide support, keeping the whole thing on the right side of heartfelt. It’s a warm, genuinely amusing film, accompanied by an unusual soundtrack.

“A master class in offbeat comic brilliance...It’s a good movie about trying to be good.” (*NY Times*)

Nobody currently plays struggling and failing quite so well as Giamatti. (*SM*)

Director: Thomas McCarthy
Starring: Jeffrey Tambor, Paul Giamatti, Amy Ryan
Certificate: 15
Duration: 106 mins
Origin: USA 2011
By: Twentieth Century Fox

Mammuth

Mon 4 7.30

Directors: Benoît Delépine, Gustave Kervern
Starring: Gerard Depardieu
Certificate: 15
Duration: 92 mins
Origin: France 2011
By: Axiom Films

Written and directed by Gustave de Kervern and Benoît Delépine, “Mammuth” is a strange French road movie, funny and sad in equal measure.

Gérard Depardieu is Serge Pilardosse, a butcher on the verge of retirement who, in order to collect his state pension, must travel around southern France collecting requisite paperwork from his former employees. The film chronicles Serge’s journey on an old Mammuth motorcycle. Along the way, he meets a variety of oddball characters, estranged distant relatives, and the curious, un-resting spirit of a former lover...

It’s as surreal as it is amusing (truthfully, it’s batshit crazy in places). Depardieu is excellent as the hapless Serge, using his tremendous physical presence to further develop his character (a la “My Afternoons with Marguerite”) although this is a darker, weirder offering). Isabelle Adjani and Yolande Moreau also put in star turns in their supporting roles.

“This movie is Marmitey; it might be difficult for some. Are these characters real people...or sketch-show figures in a series of bizarre situations? A consistent level of comic invention, with plenty of laugh-out-loud moments.” (*Guardian*)
 “Their [de Kervern and Delépine] would-be madcap wit doesn’t always take flight, although Depardieu is really rather lovable, an acquired taste.” (*Radio Times*)
 (*Simon Messenger*)

Made by the same people who had a hand in *Loïse-Michel* and *Mic Macs*.

Definitely worth the ride.



Benda Bilili!

Tue 5 7.30



Back by enthusiastic demand. Staff Benda Bilili are a ramshackle bunch of Congolese buskers who dream of a mattress to call their own.

This film shows how they get there, trailing a ramshackle alliance of middle-aged paraplegics and street kids as they wend their way from African slums to European concert halls. Over the past decade they have coalesced into one of central Africa's most highly regarded musical outfits.

If the journey feels a little stage-managed at times, the film's exuberant side-notes more than make amends. The music itself is the noise of the discarded: picked up, brushed down and made precious again. "The band's music ranges across the global spectrum, with a home-built milk-can lute adding an eerie, otherworldly edge. Couple this with some gorgeous, richly textured street-level photography and the result is artful and utterly compelling." (*Time Out*)

Renaud Barret and Florent de La Tullaye followed the band for five years as they struggled on the streets of the decrepit city of Kinshasa. The level of poverty astounds, but their music is celebratory and boundless; the antithesis to the world they inhabit.

"Wielding inspiration and uplift in equal measure, this musical odyssey is one of the cinematic journeys of the year." (*Empire*) Playing 'one more time' by demand. Don't miss.

Directors: Renaud Barret, Florent de la Tullaye

Certificate: PG

Duration: 86 mins

Origin: Democratic Republic of Congo/France 2010

By: Trinity

The Winslow Boy

Wed 6 7.30

Directors: David Mamet

Starring: Nigel Hawthorne, Jeremy Northam, Rebecca Pidgeon, Gemma Jones

Certificate: U

Duration: 104 mins

Origin: USA 1999

By: Sony Pictures Releasing

It could happen only in England,' foreigners said of the case in which the nation rallies on behalf of an obscure small boy. Ronnie Winslow is fourteen, a cadet at the Royal Naval College at Osborne, from which he is expelled for the alleged theft of a five-shilling postal order. Arthur Winslow begins a long struggle against autocratic authority to clear his son's name.

Terence Rattigan's theatrical masterpiece was inspired by an actual event, which set a legal precedent; the case of George Archer-Shee, a cadet at Osborne in 1908, who was accused of stealing a postal order from a fellow cadet. His elder brother Major Martin Archer-Shee, was convinced of his innocence, and persuaded his father to engage lawyers. The most respected barrister of the day, Sir Edward Carson was also persuaded of his innocence, and insisted on the case coming to court. On the fourth day of the trial... George Archer-Shee died in the First World War and his name is inscribed on the war memorial in the village of Woodchester in Gloucestershire where his parents lived. There is no real world counterpart to the character of Catherine, although she is central to the play. This is not to be missed, especially that in this David Mamet adaptation, he resists interfering with Rattigan's sublime writing and moral questioning. Don't miss.



Julia's Eyes

Thu 7 7.30, Fri 8 7.30



Having horror maestro Guillermo del Toro's signature on your film is like a seal of approval, and Guillem Morales' chillingly effective Spanish thriller displays it with confidence.

Julia's Eyes opens with an eerie scene involving a hidden stalker, driving its blind victim to supposed suicide. The victim's twin sister, Julia (played by the beautiful Belén Rueda) believes it was murder and so begins her struggle to unravel the mystery behind her sister's death. And struggle she does, for Julia is afflicted with the same degenerative eye disease as her sister, causing her own sight to rapidly fade.

Julia's Eyes soon declines into B-movie territory – predictable and glaringly clichéd to the point you'll be spitting out your drink and shouting at the screen. But give it a chance; the dark, moody production design will keep you firmly planted, and Rueda's performance is commanding enough, you'll forgive the shortcomings. It doesn't have the atmosphere of The Orphanage, nor the heart of The Devil's Backbone. "Like the figures at the periphery of Julia's vision, the crucial details remain blurred and indistinct. The set-up is clear and convincing; the denouement leaves one squinting in disbelief." (*Time Out*)

However contrived, and contrived it becomes, Julia's Eyes is just too alluring to ignore. (review Jack Whiting). Pity Ms Rueda is playing scared-face again. She's better than that.

Directors: Guillem Morales
Starring: Belen Rueda, Pablo Derqui, Lluís Homar
Certificate: 15
Duration: 117 mins
Origin: Spain 2010
By: Optimum Releasing

Little White Lies

Sat 9 7.00, Sun 10 6.00

Director: Guillaume Canet
Starring: François Cluzet, Marion Cotillard, Benoît Magimel, Jean Dujardin
Certificate: 15
Duration: 154 mins
Origin: France 2010
By: Lionsgate

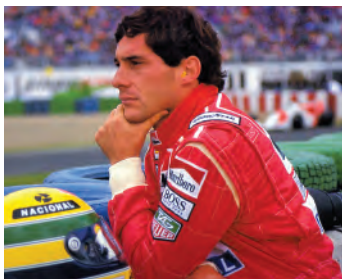
Back by great demand. Guillaume Canet's third outing as a director is great big indulgent sprawl of a film about a bunch of friends facing some truths while on holiday together in southern France. His last film was the brilliant Tell No One. This one is surprisingly brilliant too.

All of the characters harbour secrets and insecurities which slowly emerge as the holiday progresses accompanied by a classic score from Bowie to Gladys Knight. Have these self-obsessed friends been telling each other lies all these years?

"Nothing will stand between the French middle classes and their hols, though a bunch of friends do pause for thought when their mate is left in a coma after a motorbike spill... It's slightly glib, very glossy and over-long. But there's an overriding sense that Canet knows this territory, and gets the best out of an excellent cast." (*Time Out*)

"Populist fare from across the channel that will amply repay those ready to put in the time. Far from being a downbeat affair, however, is a richly funny, deeply compassionate film that celebrates love and friendship without ever shying away from life's myriad complexities." (*Total Film*) You may need a hanky. Come for a simple story beautifully told about people you really get to know, and realise you are some of them! Don't miss.





Director: Asif Kapadia
Certificate: 12A
Duration: 106 mins
Origin: USA 2010
By: Universal Pictures (UK) Ltd



Senna

**Mon 11 7.30, Thu 14 7.30,
 Fri 15 7.30, Sat 16 7.00**

The story of racing driver Ayrton Senna, charming, talented, mouthy and dead at 34 after a crash at the San Marino Grand Prix in May 1994, was screaming to be told, and this moving and often funny film brims with energy, passion and respect.

Beneath the helmet, Senna was a fascinating, contradictory mix of religious faith, boyish innocence, global celebrity and reckless determination. "You couldn't have made a film like this about Nigel Mansell." (*Guardian*)

The film's masterstroke is its exclusive use of archive footage, with no visible talking heads or modern-day interruptions.

"Director Asif takes us back to that era with a documentary that roots us in the emotion and feel of the period. No narration. No talking heads. No new footage. And surprisingly little Murray Walker. Those are the rules, and they make for a rousing watch, both sad and celebratory.

Ambitiously constructed, deeply compelling, thrilling and in no way only for those who like watching cars drive in circles. A worthy paean to a true talent." (*Empire*)

You don't need to know, or care, about motor racing to enjoy this. With so much recorded footage of Formula One available, it has been possible to fashion Senna's story as a live action drama rather than a posthumous documentary; we're not so much hearing what happened in the past as seeing it happen before our eyes. Of course you won't miss it.

Lemon Tree

Tue 12 7.30



Sold out in days in January and February 2009 and again in August last year, it glimpses something of the subtleties and complexity of fragile dignity in a never ending conflict. “Inspired by a real-life incident this captivating Israeli film is both a compelling story of self-determination and an astute evaluation of the current state of a divided territory.” (*Time Out*) It tells the story of a Palestinian widow living on the Israeli border, whose lemon grove becomes a security risk when the Israeli Defence Minister moves in next door. Salma is determined to fight for the cherished grove tended by generations of her family. She chooses a less than enthusiastic local lawyer to tackle the full might of the Israeli state. Then develops an unlikely friendship with the Minister’s wife who becomes increasingly sympathetic. Riklis subtly reduces the political deadlock of two nations to a simple human level, ably supported by Hiam Abbass’s Salma whose portrayal of stoicism and proud defiance becomes an allegory for Palestine and its inhabitants. The end result is a film in which Israeli and Palestinian differences are treated with an equal measure of pessimism, generosity, anger and hope. It won’t be back too soon so don’t it miss now.

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

The Notebook

Wed 13 7.30

Director: Nick Cassavetes
Starring: Joan Allen, Sam Shepard, Gena Rowlands, Ryan Gosling, James Garner, Rachel McAdams
Certificate: 12A
Duration: 124 mins
Origin: USA 2004
By: Entertainment Film Distribution

This is the kind of true-love-beset-by-the-ravages-of-fortune tale that has been told since storytelling began. Based on a novel by romantic novelist, Nicholas Spark (*Message In A Bottle & A Walk To Remember*) it is a fabulously unashamed, classic heartstrings weepy. It opens with a well preserved James Garner, reading a supposedly fictional love story from his notebook to his sad companion, Gena Rowlands, in the vague hope it might trigger something to re-connect her from the dreaded Alzheimer’s. “I read to her, she remembers.” The notebook tells the story of a pair of star-crossed lovers during the 1940s. He’s a white trash labourer with an unorthodox approach to dating and a passion for Walt Whitman. She’s a high-flying society girl. So no chance? “It all ends in heartache of course as rivers of saltwater tears are shed as the usual obstacles thwart their love. Parents, letters returned, the Second World War, new suitor etc. Nick Cassavetes delivers a romantic melodrama that ought to have been made in the 40s, not just set there. Yet, for all the schmaltz, it does the job it sets out to do, delivering a soft-focus, nostalgic weepy that’ll have romantics blubbing and cynics hurling.” (*BBC Films*) Submit to the sentiment, this is an uncomplicated heart-wrenching romance, beautifully shot. Made before we opened in 2004, but requested ever since. So come.





Director: Herbert G Ponting
Starring: Robert Falcon Scott
Certificate: U
Duration: 106 mins
Origin: UK 1924
By: British Film Institute (BFI)



The Great White Silence

Sun 17 6.00,
Mon 18 7.30

In June 1910, a former whaling ship, the *Terra Nova*, helmed by Captain Scott, set out for the Antarctic with the aim of reaching the South Pole. On board was a crew of 24 officers and scientists, seeking to explore the icy wilderness.

One member of this crew, Herbert Ponting, was the expedition's official cinematographer. Ponting's iconic footage, an enduring legacy of the ill-fated expedition, captured every facet of the trip; the devastatingly harsh elements, the wildlife, and perhaps most interesting of all, the crew. Even the ship's cat pops up at one point.

"The Great White Silence" is a re-mastered, enhanced version of Ponting's footage, scored by Simon Fisher Turner. The BFI has worked for years cleaning up the original prints, and the result is magnificent and poignant.

"Deeply moving...startlingly powerful..." (*Telegraph*)

"Ponting's remarkable eye for composition reveals the great and often unexpected beauty of the polar icescapes (snowy wastelands, otherworldly ice structures and hitherto unseen creatures)... The Great White Silence often feels like the missing link between Georges Méliès and Werner Herzog." (*Little White Lies*) (*Simon Messenger*)

Only, the Antarctic's silence is not quiet. Simon Fisher Turner journeyed to Antarctica in 2007 to capture the ethereal sounds of the crackling ice, seal cries and thousand other sounds of silence. Back home he edited these eerie sounds into a breathtaking soundtrack. Don't miss



Director: Francois Ozon
Starring: Gerard Depardieu, Catherine Deneuve, Fabrice Luchini
Certificate: 15
Duration: 103 mins
Origin: France 2010
By: Optimum Releasing

Potiche

Tue 19 7.30, Wed 20 7.30,

“Potiche” (literally “vase”, also “trophy wife”) is a Franco-Belgian comedy drama directed by François Ozon (*Swimming Pool*, *8 Women*).

1977, provincial France. The workers in the umbrella factory run by local tyrant Robert Pujol (Fabrice Luchini) go on strike, and Pujol’s nemesis, ex-union boss now Mayor Maurice Babin (Gérard Depardieu) is brought in to alleviate matters. Pujol’s wife Suzanne, an old flame of Babin’s, (Catherine Deneuve), demonstrating a hitherto unseen business nous, takes over the running of the factory, and things begin to get complicated...

It’s a sly and astute look at class and sexual politics, seemingly outmoded, although Ozon enquires as to whether anything’s really changed over the decades. The whole piece has a deliberate retro feel, adding to its kitch, campy brilliance.

“It is a period pastiche executed with brilliant attention to detail and a weird, suppressed passion, like a sitcom in a bad dream.” (*Guardian*)

“It’s as light and soft as a pink satin pillow, and a little overstretched, but it’s also packed with bawdy zingers and pointed political barbs.” (*Time Out*) (*Simon Messenger*).

“If a tent were erected at Everest’s peak, on stilts, the overall effect could not be more high camp” This feeble *Guardian* attempt at a gag-line does however conjure the lovely notion of Deneuve and Depardieu at play. Come and join them.



Fire In Babylon

Thu 21 7.30



“Fire In Babylon” is an engrossing documentary about the unbeatable West Indian cricket team of the 1970s/80s.

Set against the backdrop of South African apartheid and race riots in England, the West Indian team, led by the legendary Viv Richards, seized the opportunity to beat their former colonial masters at their own game, and completely dominate the sport for over a decade.

However, the film ventures beyond the cricket field, touching on the rise of Caribbean nationalism, and Black Power movements across the globe. It's a joyous spectacle, and definitely not just one for cricket fans.

“It's a rousing film about ex-colonials uniting to assert their pride and to recover a dignity that continued to be denied them by the English and Australians. Nothing gave them a greater desire to fight back than hearing Tony Greig, the deeply unpleasant South African-born English captain, say that he intended to make the Caribbean cricketers grovel. It's great to see Greig get his comeuppance.” (*Guardian*)

“It powerfully demonstrates how the successes of these sportsmen, in a game associated with white colonial superiority, proved inspirational in the global struggle for black equality.” (*Total Film*) (*Simon Messenger*)

It's an inspiring and uplifting film put together beautifully from old footage and contextual commentary. Not to be missed.

Director: Stevan Riley
Certificate: 12A
Duration: 82 mins
Origin: UK 2011
By: Revolver Film Distribution

X-Men: First Class

Fri 22 7.30, Sat 23 7.00

Director: Matthew Vaughn
Starring: James McAvoy, Michael Fassbender, Jennifer Lawrence
Certificate: 12A
Duration: 132 mins
Origin: USA 2011
By: Twentieth Century Fox

Out with the old, quite literally (Patrick Stewart and Ian McKellen, respectively), as McAvoy and Fassbender take over the roles of psychic Charles Xavier and metal bending, will-be-baddie Erik ‘Magneto’ Lehnsherr in this swinging ‘60s set, first class prequel.

Xavier is a recently graduated Oxford professor (of mutagenics? or something). When not using his mutant powers of persuasion to get laid; he's out to fulfil his dream of humans and mutants coexisting. Erik, on the other hand, doesn't share the same beliefs.

For now, they'll have to put their opposing judgements aside in order to thwart Sebastian Shaw (Bacon), a Bondian villain with plans of world domination through manipulation of the Cuban Missile Crisis. Yes, history is re-written and World War III is averted by the X-Men!

Matthew Vaughn (Stardust, Kick-Ass) eschews continuity and as such has crafted a slightly silly, yet focused fictional conflict during the height of the Cold War. “Vaughn delivers a fireworks display of action, smarts and fun, plus a touch of class from actors who can really act.” (*Rolling Stone*)

Yes, they really can act! Don't be turned off by the term ‘comic-book movie’, First Class is a crowd pleaser for all tastes; with enough action, drama, intelligence and emotion to send this class to the top set. (*review Jack Whiting*) Well well, now you'll have to come, wont you?



The Way

Sun 24 6.00



This is a suspiciously family affair, directed by Emilio Estevez and starring his father, Martin Sheen in a story about a father and son. However, **“The Way” is said to be a simple, deeply moving life-affirming film** Sheen plays Tom, an American doctor. Upon learning of his son’s death in a storm whilst trekking the Camino de Santiago, a Christian pilgrimage route, Tom decides to mount the same journey in order to confront his grief, and better understand his late son. As he travels, he meets other pilgrims, also looking to gain some sense of fulfilment from the trip. The role of Tom was written by Estevez specifically for his father, and their familial bond is evidenced throughout the film. A fair supporting cast, including James Nesbitt’s new hair, prevent the film from becoming too introverted. Shot entirely on location in France and Spain, Apparently Sheen would continually stop to talk to real pilgrims between shots. “Beautifully and elegantly shot, it is a straightforward and moving tale of the bond between father and son, a reconciliation between the generations.” (*Telegraph*)

“Sheen remains a commanding presence who holds our attention throughout every mile of his seemingly endless trek.” (*Total Film*) I did mistrust the father son thing, but didn’t realise how important the Camina de Santiago is. So don’t miss.

Director: Emilio Estevez
Starring: Emilio Estevez, Martin Sheen, James Nesbitt, Deborah Kara Unger
Certificate: 12A
Duration: 128 mins
Origin: USA 2011
By: Icon Film Distribution Ltd

Le Quattro Volte

Mon 25 7.30

Director: Michelangelo Frammartino
Starring: Giuseppe Fuda, Bruno Timpano, Nazareno Timpano
Certificate: U
Duration: 88 mins
Origin: Germany, Italy, Switzerland 2010
By: Verve

“Le Quattro Volte” is a subtle exploration of tradition, the past, community and humanity.

Part documentary, part ‘movie’, the film’s gentle narrative revolves around life in a remote Calabrian village. Ostensibly, it documents the daily rituals of agricultural life, and the religious celebrations which occur over the course of a year.

Meditative in nature, the film radiates a tremendous warmth and humour – errant herds of goats, a mischievous dog – paced to allow the viewer to appreciate all aspects of this tranquil yet impoverished existence. Director Michelangelo Frammartino seeks to draw out the enduring, unseen links between animal, vegetable, mineral and human. Le Quattro Volte means the four times; a reference to Pythagoras’ notion of four existences.

“This extraordinary movie is...much more than one of those films about someone visiting a neglected corner of the world to observe ancient customs that linger on and ruefully comment on changing times. It is an essay, a cinematic poem, a spiritual exploration of time and space, and it’s designed to make us think and feel about the world around us and our place in it.” (*Guardian*)

A captivating film; come along. Especially if the closest you’ve ever come to Le Quattro Volte was at Pizza Express. (*Simon Messenger*) It promises more than the Welsh sheep film; and there’s the charcoal...?



Point Blank

Tue 26 7.30



This not a remake of Lee Marvin's 1967 classic, it is shorter, a hundred time faster and French. This Point Blank pulls a couple apart through the machinations of circumstance and sheer bad luck.

Gilles Lellouche is a trainee nurse whose latest patient, Roschdy Zem, is wanted by both cops and robbers; Elena Anaya is the pregnant wife who finds herself becoming collateral.

A chase at the beginning ends when the apparent target of a hit (Zem) is knocked over by speeding traffic, preventing his two pursuers from going in for the kill. He survives, barely. It falls to Lellouche's nurse to get him out of hospital, alive!

"This makes his furiously paced Anything For Her look like the work of an overmedicated Terence Malick, gallic whiz Fred Cavayé's crash-bang-wallopp kidnapp thriller (think Taken to the power of 10) never lets up from the opening chase." (*Empire*)

"The game of cat and mouse that ensues manages to be gallopingly preposterous and an absolute blast, frequently at the same time." (*Total Film*)

None of this describes it well enough without giving it all away. So come and be thrilled from start to finish in the fastest 84 minutes you'll see this year.

"See it, then wait for the inevitable US remake (with Russell Crowe)." (*Empire*) Cancel everything.

Director: Fred Cavaye
Starring: Elena Anaya, Gilles Lellouche
Certificate: 15
Duration: 84 mins
Origin: France 2011
By: Vertigo Films

Bridesmaids

Wed 27 7.30, Thu 28 7.30,
 Fri 29 7.30

Director: Paul Feig
Starring: Kristen Wiig, Maya Rudolph, Rose Byrne, Terry Crews
Certificate: 15
Duration: 125 mins
Origin: UK 2011
By: Universal Pictures (UK) Ltd

Directed by Paul Feig, and written by and starring Kristen Wiig (Knocked Up, Walk Hard), "Bridesmaids" is a bawdy comedy; perhaps a filthy younger sister to "The Hangover".

Wiig plays Annie, a single, unhappy Milwaukeean, whose bakery shop has just gone bust. Desperately trying to convince herself that her purely physical relationship with the arrogant Ted (Jon Hamm spoofing Jon Hamm) is okay, she is wrong-footed when her best friend Lillian (Maya Rudolph) announces she's getting married. Annie is inevitably asked to be maid of honour, and perhaps unsurprisingly, as preparations for the wedding ensue, everything that can go wrong...

"Bridesmaids" is not a tepid "chick flick". It is sharp, witty, and in parts, absolutely revolting. Wiig's strength as a physical comedian comes to the fore, and the excellent supporting cast, the four bridesmaids, augment the hilarious chaos. It is definitely not to everyone's taste, but it's an absolutely perfect response to the Judd Apatow (who served as producer) "bromance" films of late.

"What seems to have made people laugh about Bridesmaids is its cleverness, the skill with which the social situations have been crafted to give the physical humour something to work against." (*Telegraph*) (*Simon Messenger*). Don't miss.





Director: Rob Marshall
Starring: Johnny Depp, Geoffrey Rush, Penelope Cruz, Ian McShane
Certificate: 12A
Duration: 137 mins
Origin: USA 2011
By: Walt Disney Studio INTL



Pirates Of The Caribbean: On Stranger Tides

Sat 30 7.00, Sun 31 6.00

“Johnny Depp is back in the headscarf and eyeliner as Captain Jack Sparrow, whose search for the Fountain of Youth has foundered for no specific reason.

Finding himself in London for no specific reason, he soon falls in with ex-lover Angelica (Cruz), who is masquerading as Sparrow for no specific reason.

Together they set off for the fountain, pursued by Geoffrey Rush’s peg-legged Barbossa, who has joined the British navy, for no specific reason...”

“Every frame feels laboured, every gag tired, every action set piece familiar, every performance phoned in...” (*Crits various*)

It doesn’t matter. Johnny’s back as Capt Jack, and probably for the last time? And the first and last we’ll see Ms Cruz dressed as pirate Jack? What more is there? Oh yeah: Keith Richards.



COMING SOON

New releases

The Messenger
Green Lantern
Bad Teacher
Incendies
Life In The Day

Back by demand

TT: Closer to the Edge
Senna
Jazz on a Summer's Day



JULY FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	Fri	THE HANGOVER PART II	7.30
2	Sat	DIARY OF A WIMPY KID	2.00
2	Sat	THE HANGOVER PART II	7.00
3	Sun	WIN WIN	6.00
4	Mon	THE HANGOVER PART II	2.00
4	Mon	MAMMUTH	7.30
5	Tue	BENDA BILILI! (WARNING BABIES!!)	12.30
5	Tue	BENDA BILILI!	7.30
6	Wed	THE WINSLOW BOY	2.00, 7.30
7	Thu	LEMON TREE	2.00
7	Thu	JULIA'S EYES	7.30
8	Fri	JULIA'S EYES	7.30
9	Sat	BUGSY MALONE	2.00
9	Sat	LITTLE WHITE LIES	7.00
10	Sun	LITTLE WHITE LIES	6.00
11	Mon	SENNA	2.00, 7.30
12	Tue	SENNA (WARNING BABIES!!)	12.30
12	Tue	LEMON TREE	7.30
13	Wed	THE NOTEBOOK	2.00, 7.30
14	Thu	SENNA	2.00, 7.30
15	Fri	SENNA	7.30
16	Sat	KUNG FU PANDA 2	2.00
16	Sat	SENNA	7.00
17	Sun	THE GREAT WHITE SILENCE	6.00
18	Mon	THE GREAT WHITE SILENCE	2.00, 7.30
19	Tue	POTICHE (WARNING BABIES!!)	12.30
19	Tue	POTICHE	7.30
20	Wed	POTICHE	2.00, 7.30
21	Thu	FIRE IN BABYLON	2.00, 7.30
22	Fri	X-MEN: FIRST CLASS	7.30
23	Sat	THE RED BALLOON & BALLOONATIC	2.00
23	Sat	X-MEN: FIRST CLASS	7.00
24	Sun	THE WAY	6.00
25	Mon	POINT BLANK	2.00
25	Mon	LE QUATTRO VOLTE	7.30
26	Tue	BRIDESMAIDS (WARNING BABIES!!)	12.30
26	Tue	POINT BLANK	7.30
27	Wed	PIRATES OF THE CARIBBEAN: ON STRANGER TIDES	2.00
27	Wed	BRIDESMAIDS	7.30
28	Thu	PIRATES OF THE CARIBBEAN: ON STRANGER TIDES	2.00
28	Thu	BRIDESMAIDS	7.30
29	Fri	BRIDESMAIDS	7.30
30	Sat	PIRATES OF THE CARIBBEAN: ON STRANGER TIDES	2.00, 7.00
31	Sun	PIRATES OF THE CARIBBEAN: ON STRANGER TIDES	6.00



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

Diary Of A Wimpy Kid 2 Sat 2 2.00



Wimpy kid Greg is still negotiating the minefield of pre-teen life, but this time it's his big brother Rodrick who provides him with trouble when the pair find themselves home alone for the weekend.

There's the usual guff about appreciating your siblings while trying not to kill them for messing with you, and Heffley's other quest is to impress new girl Holly before she finds out he's a big ol' nerd.

"Last year's first adaptation of Jeff Kinney's comic novel series met with success, so it's no surprise this sequel sticks to the formula like school paste. Doesn't reinvent the wheel but replicates the charm of the first film to good effect." (*Empire*)

So many movies aimed at this age group aim low with crude, slapstick humour, but this one, despite such tried and tested routines as chocolate-stained trousers, manages to be restrained enough to be actually entertaining. (*Guardian*)

Director: David Bowers
Starring: Devon Bostick, Zachary Gordon, Rachel Harris
Certificate: U
Duration: 99 mins
Origin: USA 2011
By: Twentieth Century Fox

The Hangover Part II Mon 4 2.00

Director: Todd Phillips
Starring: Ed Helms, Liam Neeson, Zach Galifianakis, Bradley Cooper
Certificate: 15
Duration: 102 mins
Origin: USA 2011
By: Warner Brothers

What do kidnapping, arson, strip clubs, Russian thugs, gunshot wounds, large quantities of cocaine, international crime syndicates, Ken Jeong's penis, ladyboys and a smoking monkey all have in common?

They're all ingredients of an unfortunate night out in Bangkok, and set up the 'Wolfpack's' second post-binge adventure. This time round Stu (the toothless one) is about to wed his Thai fiancé in Bangkok. Problem is, during their night of debauchery they manage to lose the bride's little brother. Cue the morning after and Phil (the handsome one) and Alan (Zack Galifianakis) must help Stu track him down, thus the Wolfpack is resurrected and the chaos ensues.

Recapturing the magic of something that was a bit of a fluke in the first place must have been a monumental task for writer/director Todd Phillips. No problem, he's unashamedly gone for the 'if it ain't broke don't fix it' rule and made the same film, albeit with an aesthetic switcheroo. Throw in a monkey (replacing the tiger), Mike Tyson (replacing... Mike Tyson), a face tattoo (replacing the missing tooth) and a fleeting Paul Giamatti cameo that's more lose lose than win win, and you've got yourself a raunchier, grimmer 'homage' to the original.

So sit back, take some Alka-Seltzer, and prepare yourselves for the déjà vu event of the summer. (*review Jack Whiting*)



Benda Bilili!

Tue 5 12.30



Back by enthusiastic demand. Staff Benda Bilili are a ramshackle bunch of Congolese buskers who dream of a mattress to call their own.

This film shows how they get there, trailing a ramshackle alliance of middle-aged paraplegics and street kids as they wend their way from African slums to European concert halls. Over the past decade they have coalesced into one of central Africa's most highly regarded musical outfits.

If the journey feels a little stage-managed at times, the film's exuberant side-notes more than make amends. The music itself is the noise of the discarded: picked up, brushed down and made precious again. "The band's music ranges across the global spectrum, with a home-built milk-can lute adding an eerie, otherworldly edge. Couple this with some gorgeous, richly textured street-level photography and the result is artful and utterly compelling."

(Time Out)

Renaud Barret and Florent de La Tullaye followed the band for five years as they struggled on the streets of the decrepit city of Kinshasa. The level of poverty astounds, but their music is celebratory and boundless; the antithesis to the world they inhabit.

"Wielding inspiration and uplift in equal measure, this musical odyssey is one of the cinematic journeys of the year."

(Empire) Playing 'one more time' by demand. Don't miss.

Directors: Renaud Barret, Florent de la Tullaye

Certificate: PG

Duration: 86 mins

Origin: Democratic Republic of Congo/France 2010

By: Trinity

The Winslow Boy

Wed 6 2.00

Directors: David Mamet

Starring: Nigel Hawthorne, Jeremy Northam, Rebecca Pidgeon, Gemma Jones

Certificate: U

Duration: 104 mins

Origin: USA 1999

By: Sony Pictures Releasing

It could happen only in England,' foreigners said of the case in which the nation rallies on behalf of an obscure small boy. Ronnie Winslow is fourteen, a cadet at the Royal Naval College at Osborne, from which he is expelled for the alleged theft of a five-shilling postal order. Arthur Winslow begins a long struggle against autocratic authority to clear his son's name.

Terence Rattigan's theatrical masterpiece was inspired by an actual event, which set a legal precedent; the case of George Archer-Shee, a cadet at Osborne in 1908, who was accused of stealing a postal order from a fellow cadet. His elder brother Major Martin Archer-Shee, was convinced of his innocence, and persuaded his father to engage lawyers. The most respected barrister of the day, Sir Edward Carson was also persuaded of his innocence, and insisted on the case coming to court. On the fourth day of the trial... George Archer-Shee died in the First World War and his name is inscribed on the war memorial in the village of Woodchester in Gloucestershire where his parents lived. There is no real world counterpart to the character of Catherine, although she is central to the play. This is not to be missed, especially that in this David Mamet adaptation, he resists interfering with Rattigan's sublime writing and moral questioning. Don't miss.



Lemon Tree

Thu 7 2.00



Sold out in days in January and February 2009 and again in August last year, it glimpses something of the subtleties and complexity of fragile dignity in a never ending conflict.

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

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

Bugsy Malone

Sat 9 2.00

Director: Alan Parker
Starring: Scott Baio, Florrie Dugger, John Cassisi, Martin Lev, Paul Murphy, Jodie Foster
Certificate: U
Duration: 93 mins
Origin: UK 1976
By: Park Circus Films

Always worth being reminded how Jody Foster got started. But what ever happened to all the other kids...?

Bugsy is Alan Parker’s curse on the youth Am-Dram circuit. As was his ‘The Commitments’ on the 80’s pub circuits. From nowhere hundreds of white middle-aged stone-washed denim, soulsters shook cricket pavilions and village halls, belting out ‘Mustang Sally’ like they meant it. As for ‘Fame’ – look what that has spawned! Apparently he dreamt up Bugsy one lunch-time session with a mate. That said, a few gems have been written on the “back of a fag-packet” – most of Slade’s hits for instance, and... the restoration of The Rex!

This is a gangster movie where all the hoods are children. Instead of real bullets they use “splurge guns” to whack their victims. It tells of the rise of Bugsy Malone and the battle for power between Fat Sam and Dandy Dan. It launched Jodie Foster’s (Tallulah) career, not to mention a few stalkers. To its credit there are some good tunes, plus it has injected real fun into school plays ever since. All that dreaded foam...



Senna

Mon 11 2.00, **Tue 12** 12.30,
Thu 14 2.00



The story of racing driver Ayrton Senna, charming, talented, mouthy and dead at 34 after a crash at the San Marino Grand Prix in May 1994, was screaming to be told, and this moving and often funny film brims with energy, passion and respect.

Beneath the helmet, Senna was a fascinating, contradictory mix of religious faith, boyish innocence, global celebrity and reckless determination. "You couldn't have made a film like this about Nigel Mansell." (*Guardian*)

The film's masterstroke is its exclusive use of archive footage, with no visible talking heads or modern-day interruptions.

"Director Asif takes us back to that era with a documentary that roots us in the emotion and feel of the period. No narration. No talking heads. No new footage. And surprisingly little Murray Walker. Those are the rules, and they make for a rousing watch, both sad and celebratory.

Ambitiously constructed, deeply compelling, thrilling and in no way only for those who like watching cars drive in circles. A worthy paean to a true talent." (*Empire*)

You don't need to know, or care, about motor racing to enjoy this. With so much recorded footage of Formula One available, it has been possible to fashion Senna's story as a live action drama rather than a posthumous documentary; we're not so much hearing what happened in the past as seeing it happen before our eyes. Of course you won't miss it.

Director: Asif Kapadia
Certificate: 12A
Duration: 106 mins
Origin: USA 2010
By: Universal Pictures (UK) Ltd

The Notebook

Wed 13 2.00

Director: Nick Cassavetes
Starring: Joan Allen, Sam Shepard, Gena Rowlands, Ryan Gosling, James Garner, Rachel McAdams
Certificate: 12A
Duration: 124 mins
Origin: USA 2004
By: Entertainment Film Distribution

This is the kind of true-love-beset-by-the-ravages-of-fortune tale that has been told since storytelling began.

Based on a novel by romantic novelist, Nicholas Spark (*Message In A Bottle* & *A Walk To Remember*) it is a fabulously unashamed, classic heartstrings weepy.

It opens with a well preserved James Garner, reading a supposedly fictional love story from his notebook to his sad companion, Gena Rowlands, in the vague hope it might trigger something to re-connect her from the dreaded Alzheimer's. "I read to her, she remembers." The notebook tells the story of a pair of star-crossed lovers during the 1940s.

He's a white trash labourer with an unorthodox approach to dating and a passion for Walt Whitman. She's a high-flying society girl. So no chance? "It all ends in heartache of course as rivers of saltwater tears are shed as the usual obstacles thwart their love. Parents, letters returned, the Second World War, new suitor etc. Nick Cassavetes delivers a romantic melodrama that ought to have been made in the 40s, not just set there. Yet, for all the schmaltz, it does the job it sets out to do, delivering a soft-focus, nostalgic weepy that'll have romantics blubbing and cynics hurling." (*BBC Films*)

Submit to the sentiment, this is an uncomplicated heart-wrenching romance, beautifully shot. Made before we opened in 2004, but requested ever since. So come.



Kung Fu Panda 2

Sat 16 2.00



The pudgy Kung Fu master is back: Jack Black voices the panda Po in this sequel to the hit animation. He is now an acknowledged warrior and local hero, while retaining an essential cuddliness and rotundity.

He is still hanging out with the Furious Five, led by the sleek and formidable Tigress, voiced by Angelina Jolie. We find Po still honing his martial arts skills under the direction of diminutive Yoda wannabe Master Shifu (Hoffman), but his quest to find inner peace is interrupted. He must now save China from a new enemy, the evil peacock Lord Shen (Gary Oldman).

The setting, once again, is a lost kingdom of medieval China mysteriously colonised by a global menagerie of random animals with Californian accents.

“Bigger and better than the original, Panda 2 skilfully avoids the curse of the sequel with wit and flair.” (*Total Film*)

“A richer plot, life lessons and loving Chinese cultural references rendered by turns sweet, scary and charming, with yet more fantastical kung fu, make this an engaging winner.” (*Empire*)

“The smaller characters are often underdeveloped, particularly Po’s karate compadres. And while Po is a sympathetic hero, Black’s freewheeling vocal mannerisms do begin to grate.

(*Time Out*) Sounds fab. Don’t miss.

Director: Jennifer Yuh
Starring: Angelina Jolie, Gary Oldman, Jack Black, Dustin Hoffman, Jackie Chan, Seth Rogen
Certificate: PG
Duration: 90 mins
Origin: USA 2011
By: Paramount International Pictures

The Great White Silence

Mon 18 2.00

Director: Herbert G Ponting
Starring: Robert Falcon Scott
Certificate: U
Duration: 106 mins
Origin: UK 1924
By: British Film Institute (BFI)

In June 1910, a former whaling ship, the Terra Nova, helmed by Captain Scott, set out for the Antarctic with the aim of reaching the South Pole. On board was a crew of 24 officers and scientists, seeking to explore the icy wilderness.

One member of this crew, Herbert Ponting, was the expedition’s official cinematographer. Ponting’s iconic footage, an enduring legacy of the ill-fated expedition, captured every facet of the trip; the devastatingly harsh elements, the wildlife, and perhaps most interesting of all, the crew. Even the ship’s cat pops up at one point.

“The Great White Silence” is a re-mastered, enhanced version of Ponting’s footage, scored by Simon Fisher Turner. The BFI has worked for years cleaning up the original prints, and the result is magnificent and poignant.

“Deeply moving...startlingly powerful...” (*Telegraph*)

“Ponting’s remarkable eye for composition reveals the great and often unexpected beauty of the polar icescapes (snowy wastelands, otherworldly ice structures and hitherto unseen creatures)... The Great White Silence often feels like the missing link between Georges Méliès and Werner Herzog.” (*Little White Lies*) (*Simon Messenger*)

Only, the Antarctic’s silence is not quiet. Simon Fisher Turner journeyed to Antarctica in 2007 to capture the ethereal sounds of the crackling ice, seal cries and thousand other sounds of silence. Back home he edited these eerie sounds into a breathtaking soundtrack. Don’t miss



Potiche

Tue 19 12.30, Wed 20 2.00



“Potiche” (literally “vase”, also “trophy wife”) is a Franco-Belgian comedy drama directed by François Ozon (Swimming Pool, 8 Women).

1977, provincial France. The workers in the umbrella factory run by local tyrant Robert Pujol (Fabrice Luchini) go on strike, and Pujol's nemesis, ex-union boss now Mayor Maurice Babin (Gérard Depardieu) is brought in to alleviate matters. Pujol's wife Suzanne, an old flame of Babin's, (Catherine Deneuve), demonstrating a hitherto unseen business nous, takes over the running of the factory, and things begin to get complicated...

It's a sly and astute look at class and sexual politics, seemingly outmoded, although Ozon enquires as to whether anything's really changed over the decades. The whole piece has a deliberate retro feel, adding to its kitch, campy brilliance.

“It is a period pastiche executed with brilliant attention to detail and a weird, suppressed passion, like a sitcom in a bad dream.” (*Guardian*)

“It's as light and soft as a pink satin pillow, and a little overstretched, but it's also packed with bawdy zingers and pointed political barbs.” (*Time Out*) (*Simon Messenger*).

“If a tent were erected at Everest's peak, on stilts, the overall effect could not be more high camp” This feeble *Guardian* attempt at a gag-line does however conjure the lovely notion of Deneuve and Depardieu at play. Come and join them.

Director: Francois Ozon
Starring: Gerard Depardieu, Catherine Deneuve, Fabrice Luchini
Certificate: 15
Duration: 103 mins
Origin: France 2010
By: Optimum Releasin

Fire In Babylon

Thu 21 2.00

Director: Stevan Riley
Certificate: 12A
Duration: 82 mins
Origin: UK 2011
By: Revolver Film Distribution

“Fire In Babylon” is an engrossing documentary about the unbeatable West Indian cricket team of the 1970s/80s.

Set against the backdrop of South African apartheid and race riots in England, the West Indian team, led by the legendary Viv Richards, seized the opportunity to beat their former colonial masters at their own game, and completely dominate the sport for over a decade.

However, the film ventures beyond the cricket field, touching on the rise of Caribbean nationalism, and Black Power movements across the globe. It's a joyous spectacle, and definitely not just one for cricket fans.

“It's a rousing film about ex-colonials uniting to assert their pride and to recover a dignity that continued to be denied them by the English and Australians.

Nothing gave them a greater desire to fight back than hearing Tony Greig, the deeply unpleasant South African-born English captain, say that he intended to make the Caribbean cricketers grovel.

It's great to see Greig get his comeuppance.” (*Guardian*)

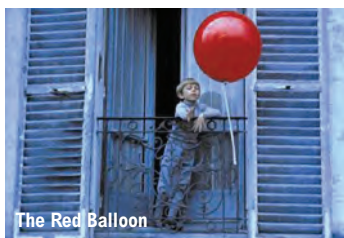
“It powerfully demonstrates how the successes of these sportsmen, in a game associated with white colonial superiority, proved inspirational in the global struggle for black equality.” (*Total Film*) (*Simon Messenger*) It's an inspiring and uplifting film put together beautifully from old footage and contextual commentary. Not to be missed.



The Red Balloon & Balloonatic Sat 23 2.00



Balloonatic



The Red Balloon

The Red Balloon (1956) is one of the most beautiful short films ever made. Filmed entirely in the picturesque back streets and narrow parisienne alleys of the Old Mènilmotant district, *The Red Balloon* has been acclaimed throughout the world as an immortal masterpiece. In a long lost Paris (as all over Europe) it captures the innocence of the 1950s, ahead of 1960s demolition of everything worth keeping. It is filmed in crystal clear, muted colours (except for the balloon) by Albert Lamorisse, directing his son Pascal. Though there is little dialogue, it won the Oscar in 1957 for the Best Original Screenplay. Its simple, evocative score only cements film's dreamy perfection.

Buster Keaton **Balloonatic** is priceless as are all his films. His daredevil, and comic genius is only matched by his great acrobatic skill and phenomenal grasp of story telling. His risk-all to get the right shot in one take. No hi-viz jackets or risk assessments. Bring every kid in the street.

Director: Albert Lamorisse / Edward F. Cline, Buster Keaton
Starring: Pascal Lamorisse, Georges Sellier / Buster Keaton, Phyllis Haver
Certificate: U
Duration: 34 / 23 mins
Origin: France 1956 / USA 1923
By: Park Circus

Point Blank Mon 25 2.00

Director: Fred Cavaye
Starring: Elena Anaya, Gilles Lellouche
Certificate: 15
Duration: 84 mins
Origin: France 2011
By: Vertigo Films

This not a remake of Lee Marvin's 1967 classic, it is shorter, a hundred time faster and French. This *Point Blank* pulls a couple apart through the machinations of circumstance and sheer bad luck.

Gilles Lellouche is a trainee nurse whose latest patient, Roschdy Zem, is wanted by both cops and robbers; Elena Anaya is the pregnant wife who finds herself becoming collateral.

A chase at the beginning ends when the apparent target of a hit (Zem) is knocked over by speeding traffic, preventing his two pursuers from going in for the kill. He survives, barely. It falls to Lellouche's nurse to get him out of hospital, alive! "This makes his furiously paced *Anything For Her* look like the work of an overmedicated Terence Malick, gallic whiz Fred Cavaye's crash-bang-wallop kidnapping thriller (think *Taken* to the power of 10) never lets up from the opening chase." (*Empire*)

"The game of cat and mouse that ensues manages to be gallopingly preposterous and an absolute blast, frequently at the same time." (*Total Film*)

None of this describes it well enough without giving it all away. So come and be thrilled from start to finish in the fastest 84 minutes you'll see this year. "See it, then wait for the inevitable US remake (with Russell Crowe)." (*Empire*) Cancel everything.



Bridesmaids

Tue 26 12.30



Directed by Paul Feig, and written by and starring Kristen Wiig (*Knocked Up*, *Walk Hard*), “*Bridesmaids*” is a bawdy comedy; perhaps a filthy younger sister to “*The Hangover*”. Wiig plays Annie, a single, unhappy Milwaukeean, whose bakery shop has just gone bust. Desperately trying to convince herself that her purely physical relationship with the arrogant Ted (Jon Hamm spoofing Jon Hamm) is okay, she is wrong-footed when her best friend Lillian (Maya Rudolph) announces she’s getting married. Annie is inevitably asked to be maid of honour, and perhaps unsurprisingly, as preparations for the wedding ensue, everything that can go wrong...

“*Bridesmaids*” is not a tepid “chick flick”. It is sharp, witty, and in parts, absolutely revolting. Wiig’s strength as a physical comedian comes to the fore, and the excellent supporting cast, the four bridesmaids, augment the hilarious chaos. It is definitely not to everyone’s taste, but it’s an absolutely perfect response to the Judd Apatow (who served as producer) “bromance” films of late.

“What seems to have made people laugh about *Bridesmaids* is its cleverness, the skill with which the social situations have been crafted to give the physical humour something to work against.” (*Telegraph*) (*Simon Messenger*). Don’t miss.

Director: Paul Feig
Starring: Kristen Wiig, Maya Rudolph, Rose Byrne, Terry Crews
Certificate: 15
Duration: 125 mins
Origin: UK 2011
By: Universal Pictures (UK) Ltd

Pirates Of The Caribbean: On Stranger Tides

Wed 27 2.00, Thu 28 2.00,
 Sat 30 2.00

Director: Rob Marshall
Starring: Johnny Depp, Geoffrey Rush, Penelope Cruz, Ian McShane
Certificate: 12A
Duration: 137 mins
Origin: USA 2011
By: Walt Disney Studio INTL

“Johnny Depp is back in the headscarf and eyeliner as Captain Jack Sparrow, whose search for the Fountain of Youth has foundered for no specific reason.

Finding himself in London for no specific reason, he soon falls in with ex-lover Angelica (Cruz), who is masquerading as Sparrow for no specific reason.

Together they set off for the fountain, pursued by Geoffrey Rush’s peg-legged Barbossa, who has joined the British navy, for no specific reason...”

“Every frame feels laboured, every gag tired, every action set piece familiar, every performance phoned in...” (*Critics various*)

It doesn’t matter. Johnny’s back as Capt Jack, and probably for the last time? And the first and last we’ll see Ms Cruz dressed as pirate Jack? What more is there? Oh yeah: Keith Richards.



NO PLAN-B. NO WHAT IF. ONLY A MATTER OF TIME...



AMY BETH ELLA & ABI (The market Sat 11th June)

The banks are demanding we renew Wattsdown's planning permission on the Odeon site (pre Odyssey) for fourteen luxury flats with underground parking.

I have been advised all along by my trusted advisors to extend the permission while it was still live. Its three years ran out on Thursday 9th June. The reason I resisted is obvious, but in terms of the games we must play to secure a bank loan, it now seems like the wrong decision. Therefore I must use my name to reapply for that permission exactly as it was laid out upon approval in June 2008.

So you'll see it in the papers and it will go before development control with all the usual public notices, and will take thirteen weeks from application. And it will cost money. I'm asking you not to object.

It is preposterous, but needs to be done. It would have been easier and cheaper to extend but it's too late for that. There are no loop-holes to fast track things, but I have been assured by St Albans Planning dept that it will be dealt with expediently through the proper channels.

This is a "Stay Calm and Carry On" request. As potentially scary as it seems,

I'm asking you to ignore it and do nothing. Everything stays the same and we will continue to raise funds ahead of any bank loan approval. We started the campaign and bought the building with this permission in place, and it has made no difference. Nobody could make us comply with permission then, nor can they now. It will simply be back where it was in the first place, when we completed in April 2010. I have railed against and resisted this because I believed we would have the £1.3 million restoration fund by now, without banks or venture capital.

I was wrong. The banks need it as 'what if' assurance, so should anything go wrong, they can get their money back on a site with planning permission.

You can smell as many rats as you like.

So to get it out of the way now...

The building will be nothing but a cinema. The Odyssey will be showing films to your grandchildren in perpetuity. There is no 'what if' or 'plan B'. We will do it, even if it takes longer than we hoped.

I am impatient now. So I will play their games. If you're concerned, we have a market stall every Saturday and you know you can find me at the Rex.



ODYSSEY OPEN DAY 12TH JUNE

We opened the doors again on Sunday 12 June. It was raining, cold and windy. The city centre and most approach roads were closed for the half marathon, and there was some other event, but over 800 people queued to come and see inside. We raised over £3000 in donations and sales of T-shirts and bags. It was a fabulous turn-out. Thank you to all those who came. After practically gutting the inside, lighting and powering the place, and getting the water on over the last year, the best question in Q&A was “When will the builders start?”

We'd love to see the pictures from all those who were snapping away.

www.odysseypictures.co.uk &

www.therexberkhamsted.com



This pic: The balcony and stalls (from the screen) open for the first time in 16 years
 Top left: The queue up London Rd in the rain
 Above left: A sight longed for: open space at the bottom of the main steps into the old pre-1970s stalls

ANOTHER LETTER OF PROTEST ABOUT THE RELENTLESS SAVAGING OF PRECIOUS GREEN FIELDS...



I have been asked to publish the following from Castle Hill Residents Association. The Rex magazine has become a tiny voice for these kinds of local concerns. Please feel free to use it. We are ready to publish, without comment, any reasonable request.

“A planning application has been submitted to develop an astro turf hockey pitch and adjacent sprinting track at Kitchener’s Field, Berkhamsted. This development will involve levelling part of the valley, the erection of fencing to up to 4 metres in height and the installation of floodlighting. Kitchener’s Field is in the Chilterns AONB, Green Belt and an Area of Archaeological Interest. It is separated from Berkhamsted Castle only by Brownlow Road. The area is bounded by Castle Hill, Brownlow Road and New Road and reaches Berkhamsted Common, a mile away along a public footpath. A large number of residents of Castle Hill Association (CHA) and residents of Berkhamsted have already expressed their concern about the proposed development which they see as despoiling a beautiful part of the Berkhamsted countryside. The CHA is seeking the wider support of the community to oppose this Planning Application.

- The development contravenes many National, County and Local policies for the protection of the beauty of the Valley.
- The unspoilt countryside would change forever, with a large area (at least 63 metres x 102 metres) of astro turf, high fencing and at least eight 18 metre tall lighting poles
- There are 40 acres of playing fields where a Hockey pitch could be alternatively located

We are custodians of our environment. We need your support to quash this application.

The Castle Hill Residents Association”



HIGH SPEED INTO HORSESHIT & BIRMINGHAM



This much talked about film, sounds remarkable. It's young curator/director Asif Kapadia tells how after compiling the miles of footage and a thousand days of editing he has made a documentary into a thriller. No 'talking heads' or comment. It's all Ayrton talking, mixed with race commentary of the time. So what a thrill to see talking-head posters strapping these empty headers: "Exhilarating, Rivetting, Undeniably Emotional, Deeply Compelling" From F1-Racing to Heat and the Daily Mail. As if these weren't deeply meaningful enough: "Completely Unmissable... If you have any heart or soul you've got to see it." (Jeremy Clarkson) It's great how complete no-marks can attach themselves by association to a 'hero' who wouldn't have given them the time of day. For once my heart goes out to directors who have to comply with this post-production horseshit.

"£20M PAYOUT FOR 34 OWNERS BEFORE RAILWAY HAS CLEAR SIGNAL"

This was the headline in The Times (17th June) It went on to report that at least 38 compensation applications have been approved already by the Government in the run up to compulsory purchase orders on those homes standing in the way of the proposed high speed railway. Public consultation ends FOREVER on 29th July.

This might be illegal? The consultation is not over until 29th July and the decision won't be announced until December. So how???

We have to find legal and well argued reasons why this must not go ahead.

Try the European Courts, even Facebook! We've got four weeks.

There's still time to block it. Otherwise we go for the dirt. Who is likely to gain personally? What contracts have been

agreed (illegally) ahead of 25th July. Philip Hammond might be a cross-dresser with a railway set? Find out what's under their fingernails, backhanders, golf buddies etc. This is your Party's domain. It's time you either called in some favours or ratted on the individuals in parliament and/or contractor pals who stand to gain the most from this crime against reason, humanity and our precious countryside. It's all for nothing. There is already a Virgin high speed train through Berkhamsted. Isn't that enough? Is it ever full?

Our argument has to be watertight, with crystal clear evidence against. We've got until 29th July. Cute school protests are over. I'll get dirty with you, but you'd better get a move on. You know where to find me.



The red line marks the route through Great Missenden. You've only got until 29th July