

# THE-REX

M A G A Z I N E

CORALINE  
JUNE...

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

**JUNE 2009 Issue 51**  
[www.therexberkhamsted.com](http://www.therexberkhamsted.com)

**01442 877759**

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

<b>Gallery</b>	<b>4-5</b>
<b>May Evenings</b>	<b>7</b>
<b>Coming Soon</b>	<b>21</b>
<b>May Films at a glance</b>	<b>21</b>
<b>May Matinees</b>	<b>23</b>
<b>Dear Mrs Trellis</b>	<b>36-37</b>

**SEAT PRICES:**

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

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

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

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

<b>Rosie Abbott</b>	<b>Malcolm More</b>
<b>Julia Childs</b>	<b>Izzi Robinson</b>
<b>Nicola Darvell</b>	<b>Amberly Rose</b>
<b>Lindsey Davies</b>	<b>Georgia Rose</b>
<b>Holly Gilbert</b>	<b>Becca Ross</b>
<b>Beth Hannaway</b>	<b>Diya Sagar</b>
<b>Amelia Kellett</b>	<b>Alice Spooner</b>
<b>Charly Marchant</b>	<b>Liam Stephenson</b>
<b>Bethany McKay</b>	<b>Tina Thorpe</b>
<b>Simon Messenger</b>	<b>Olivia Wilson</b>
<b>Helen Miller</b>	<b>Keymea Yazdanian</b>

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

**Sally Thorpe** In charge

**Alun Rees** Chief projectionist (Original)

**Jon Waugh** 1st assistant projectionist

**Martin Coffill** Part-time assistant projectionist

**Jacque Rose** Chief Box Office & Bar

**Oliver Hicks** Best Boy

**Jemma Gask** Key Grip

**Michael Glasheen** Gaffer

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

**Ian Muirhead** Accountant

**Darren Flindall, Michael Glasheen**

Resident creative builders

**Andrew Dixon, Paul Rowbottom**

Artists

**Paul Fullagar, Alan Clooney**

Advisors and Investors

**Ed Mauger** Genius

**Demiurge Design** Designers 01296 632366

**Lynn Hendry** Advertising 01442 877999

**James Hannaway** CEO 01442 877999

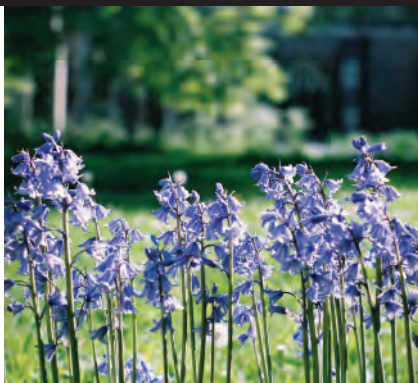
**Betty Patterson** Company Secretary and THE ORIGINAL VISIONARY of The Rex.

**The Rex**

High Street (Three Close Lane)

Berkhamsted HP4 2FG

[www.therexberkhamsted.com](http://www.therexberkhamsted.com)



Bluebell time. The churchyard, Berkhamsted May 2009

## FILMS TO WATCH OUT FOR



Clint: at his best  
**Unforgiven** Thu 25 June 7.30



A train driver retires in Norway  
**O'Horten** Sun 14 June 6.00



Low cut hi-brow at the Rex  
**La Boheme** Thu 9 June 7.30



**J**ulian Fellowes was at the Rex on Saturday 2nd May to talk about *Young Victoria* for which he wrote the screenplay.

He and his wife Emma were clearly thrilled by the auditorium and with its original features and lighting.

On stage Julian talked with great knowledge about a great many things. He freely shared his views and tales of the business and the film world with us. And as you can see his enthusiasm became animated as he told stories from behind the scenes, the pitfalls of writing screenplays and foibles of directors. He was witty, urbane and charming. Questions from the audiences he seemed to enjoy answering to the full.

Aware of how preposterous and uncertain the film world can be, he enjoyed talking of the occasional luck one has to thank. A welcome guest indeed. The audience was glittered with famous names who had come especially to see him...

Katharina Kubrick, Maryam D'Abo and Hugh Hudson (pictured) (Hugh is invited to bring his directors cut of *Revolution* here later in the year).



## OBITUARIES Funny how funerals all come at once. Why Spring, when the best of the year is just beginning?

### JACK CARDIFF 1914 - 2009

The legendary film-maker and Lighting Cameraman Jack Cardiff came to the Rex to introduce **BLACK NARCISSUS** on Thursday 29 September 2005. Just turned 90, he had been working that day at Pinewood! So when he and his wife Nikki arrived we took them straight out for 'tea'. I remember us planning a really tight Q&A. He had so much to say about his long career – the stars, locations and the fun, we had to get it down to twenty minutes. Then we had some more wine... By the time we got on stage the planning was forgotten as where most of the questions and answers! I seem to remember most of it being about Humphrey Bogart. One afternoon two years later Jack dropped in unannounced to show his son John around The Rex. They are pictured here that day in Aug/Sept 2007.



### CLEMENT FREUD 1924 - 2009

BBC Radio's Just A Minute was recorded at The Rex on Monday 21 March 2005.

The panellists were Clement Freud, Paul Merton, Linda Smith and Kit Hesketh-Harvey. We were expecting a grouch in Clement Freud. But no, he was the most engaging and charming of all. He took notice of the place and talked to the ushers. "Whenever he won it made his week. He loved Just a Minute, especially with Kenneth Williams... He won the last one; his last recording. He was very proud of that..." (Emma Freud)

Jack with his son John and above with James and Chief Projectionist Alun Rees







J U N E   E V E N I N G S

## The Young Victoria

Mon 1 7.30

**Director:** Jean-Marc Vallée  
**Starring:** Emily Blunt, Rupert Friend, Jim Broadbent  
**Certificate:** PG  
**Duration:** 105 mins  
**Origin:** UK, USA 2008  
**By:** Momentum Pictures

**Surprisingly good and back by overwhelming demand, but might have overdone it with five matinees – sorry.** Still, there's always the allotment on sunny June afternoons?

"Even a palace can be a prison," muses Britain's most eligible princess, recalling her childhood and teenage life as a Queen-in-waiting. Royalty is a gilded cage – we know as much, ad nauseam, from our heritage dramas – but this is a somewhat constricting look at history, however nice the furniture." (*Telegraph*) Emily Blunt is steely enough to handle the part of Victoria; what's rarer in a female-centred period piece is for the male lead to be not just dashing in his tights, but emotionally commanding, and more than her equal. Rupert Friend, as Albert, is the film's secret weapon – ardent, subtly proud, a little shy, and a man with an intellectual philosophy he intends to preserve. The film glows as it gets to know him, and your resistance, like Victoria's, melts away. (*Various reviews*)

After a stifling childhood, Victoria must find maturity and independence – not easy with a controlling mother, a scheming Conroy and a snake-like prime minister, Melbourne. Supported by an instantly recognisable cotery of British acting royalty, it is in for a long run at the Rex. So if you missed it May you can see it at least seven times in June.



## The Grocer's Son

Tue 2 7.30



**Shot on location in Provence the film resembles a Cezanne; rich and full with Mont Sainte-Victoire soft-focused in the distance.** Pressures of responsibility and maturity, of filial and romantic love; are each observed with a touch so light you feel you are thinking it rather than watching.

When illness slows the ageing rural French grocer; M. Sforza, his son Antoine (Cazalé) reluctantly agrees to leave Paris and help his mother. He is surly and knows nothing (ring any bells?) but vows to keep up his father's rounds.

Clearly frustrated by life in rural isolation, his surliness gradually lifts with the aid of a beautiful girl, Clare (Hesme) whom by happy chance is recruited to assist him! You know too he will like the locals in the end.

"A delightful coming-of-age film that quietly explores the hidden tensions in family life." (*Telegraph*)

"A small, well-rounded nearly faultless movie, achieving its modest goals with subtle aplomb while whipping up humour and empathy" (*Time Out*)

"A little predictable in places, but explores family relationships with pathos and perception." (*Empire*) Who pays for these beige reviews? I read somewhere else it is 'charming, humorous, beautiful and understated.'

Come and see for yourself.

**Director:** Eric Guirado  
**Starring:** Nicolas Cazalé, Clotilde Hesme  
**Certificate:** 12A  
**Duration:** 100 mins  
**Origin:** France 2007  
**By:** Institute of Contemporary Arts

## The Damned United

Wed 3 7.30, Thu 4 7.30

**Director:** Tom Hooper  
**Starring:** Timothy Spall, Michael Sheen, Jim Broadbent  
**Certificate:** 15  
**Duration:** 98 mins  
**Origin:** UK 2009  
**By:** Sony Pictures Releasing

**Sold out before half time in May. The result: the second half kicks off in June.** Win, lose or draw, it won't be back for extra time in July. So see it now before the final whistle. (sorry, could have gone on to 'score' but got fed up long after you).

Adapted from David Peace's much derided bestselling novel. This is a look at Clough's bruised and bloodied 44 day reign at Leeds United at the start of the 1974 season. Don Revie had left to manage England and Clough took over intent on ridding Leeds of its "dirty, ugly and cheating style of play."

It is compelling, well written and from all accounts kinder to him than the book. Sheen, whilst lacking a real resemblance to Clough, has managed to climb into his skin to great effect as he did with Blair and Frost. Colm Meaney is spot-on as Don Revie and even looks like him. Timothy Spall, though miscast in height and shape, as the immaculate Peter Taylor, manages his usual turn at 3-D characterisation.

"To acclaim it as the best film about football - what would come second? 'Escape to Victory'? Rest assured this is in a whole different league." (*Times*)  
 "Fresh, intelligent...and watchable from the first whistle the last." (*Guardian*)  
 Moreover it is not about football. Don't miss.



## In The Loop

Fri 5 7.30, Sat 6 7.00



**Back after it sold out within hours of general release in June.**

"Is this another sitcom dying an embarrassing death on the big screen? Far from it- Armando Iannucci has turned his satirical series 'The Thick of It' into a film that sparkles with the same morally empty vessels in the same mundane corridors of power."

Flat camerawork, bad suits and crappy furnishings don't automatically equal documentary style reality but combined with smart performances and a politically astute script, they go a long way to achieving it. It's also a welcome celebration of polished and engaged comic writing which rarely comes across as laboured and always feels it has a serious point to make amid the gags.

"It drags at times, not least when Capaldi is off screen. But mostly Iannucci keeps the pace up with snappy twists and turns, a tone that mixes screwball with precise observation and by keeping an eye on the performances of even minor characters, such as the over achieving, barely legal automatons who pepper the offices of Washington. It's both insanely funny and very frightening" (*Time Out*).

Iannucci and Capaldi are Scottish-Italian. Is it that the Scots seem to see things clearer than the English and in comedy don't seem so vain or cocky. There are no dreary in-jokes and their wit is as pin-sharp as Italian suits.

**Director:** Armando Iannucci  
**Starring:** James Gandolfini, Tom Hollander, Chris Addison, Anna Chlumsky  
**Certificate:** 15  
**Duration:** 106 mins  
**Origin:** UK 2009  
**By:** Optimum Releasing

## Is Anybody There

Sun 7 6.00

**Director:** John Crowley  
**Starring:** Michael Caine, Bill Milner, Sylvia Sims, Leslie Phillips, Anne-Marie Duff  
**Certificate:** 12A  
**Duration:** 92 mins  
**Origin:** UK 2008  
**By:** Optimum Releasing

The chemistry between Michael Caine and the 'Rambow' boy, Bill Milner will go down as one the greatest adult/child partnerships in film history! It is a double act. They are easy together with nothing false between them. There seems to be no 'acting'.

While his mother struggles to keep the house afloat and his father indulges the onset of mid-life crisis, Edward becomes increasingly obsessed with the ghosts and next life of the dying residents. They are his only friends, then they die. His lonely existence is lifted by the mischief and anarchy of a new arrival: "The Amazing Clarence"!

As a tentative friendship dodges between these two lost souls, Clarence sees the boy is growing up even more fitfully than he is growing old.

"Is Anybody There? Indeed there is! The simplest ideas often make the best films (they make the best Everything). "Here's a morbid 10-year-old boy in a ramshackled retirement home. Who is going to want to watch this?" (*Brit Film Mag*) A: Anybody and everybody... there and here.

"Two reasons to see this small film about an unlikely friendship: the young Bill Milner (our own Son of Rambow) and the brilliant and ever-beguiling Michael Caine." (*Film Int*). There are a hundred more reasons. Choose your own but don't miss it in June.



## Let's Talk About The Rain

Mon 8 7.30



Agathe Villanova, (Agnès Jaoui – the film's writer-director!) plays a highly successful feminist author who has swapped life in Paris for the unseasonably wet climes of her native Provence to sell hers and her sister's childhood home. There too she can prepare her campaign to run for the Assemblée Nationale. The delightfully impish, Jamel Debbouze plays Karim, the son of Agathe's maid Mimouna (Mimouna Hadji) with ambitions as a film-maker. Agathe is persuaded to be the subject of their amateur documentary on "successful women". She should have politely declined, as you will see.

"All the dialogue rings true, though none of the verbal jokes is funny outside of its context; the ensemble acting is perfect... it compares favourably with the best of Eric Rohmer." (*Guardian*) Or, from the same paper, different day...

"Frustratingly, and despite this promising premise, there is no real clarity or narrative force. The actors freewheel their way through the film, looking unengaged" (*Guardian*)

"While the genial comic tone and steady torrent of sharp one-liners and social faux pas are effortlessly carried forward from her past work, this is more subtle, contemplative and mature." (*Time Out*) "This comedy of manners takes on class, race and loyalty, but so charmingly off-hand, one hardly notices them being raised." (*Independent*)

Another gem? Hope so. You'll decide.

**Director:** Agnes Jaoui  
**Starring:** Jean-Pierre Bacri, Agnes Jaoui, Jamel Debbouze  
**Certificate:** 12A  
**Duration:** 99 mins  
**Origin:** France 2008  
**By:** Artificial Eye



# La Boheme

Tue 9 7.30

**"In honour of the 150th anniversary of Giacomo Puccini's birth, Austrian director Robert Dornhelm has concocted this desperately conventional screen revival of the 1896 opera *La Bohème*, starring Rodolfo the struggling poet and Mimi, the beautiful yet tubercular young woman with whom he falls hopelessly in love (a great line 'beautiful yet tubercular').**

**The film does its best to deliver Puccini's music with all its chocolatey richness directly into the vein." (*Guardian*)**

Setting the scene: Christmas Eve, 1830s Paris, four friends share a drafty garret: writer Rodolfo, painter Marcello, musician Schaunard and philosopher Colline. Though poor, grubby and bohemian, they will celebrate Christmas at the Café Momus. Rodolfo stays in the flat to write. There is a knock at the door; it is Mimi, whose candle has gone out! Could it be a match made in heaven or one just to light her candle for the night?

The plot is as threadbare as the flat.

What, with all that wandering around in the snow in a low-cut dress and no coat, no wonder Mimi's 'tubercular'? This is opera, what do you expect?

Cinema unfortunately magnifies opera's convention of very broad acting, meaning the minor players have nothing to do but pull big faces and sing "rhubarb" to each other.

Come for the colour and gorgeous music...



**Director:** Robert Dornhelm  
**Starring:** Anna Netrebko, George Bergen, Nicole Cabell, Rolando Villazón  
**Certificate:** PG  
**Duration:** 115 mins  
**Origin:** Austria, Germany 2008  
**By:** Axiom Films



## Gran Torino

Wed 10 7.30, Thu 11 7.30



**Clint Eastwood gets better.** The 78 year old director and star of this melting pot tale is a miserable old sod who lives in a working class neighbourhood overrun with immigrants and gangs.

Walt hates the lot of them. He hates his two fat middle aged sons and their ghastly wives and kids. He hates the young Roman Catholic priest who keeps door-stepping him since his wife died. He hates the Asian family who live next door. And he's taken to carrying a gun around the house since the kid next door tried to steal his mint-condition 1972 Ford Gran Torino.

It is predictably about the softening of a hard man who hasn't forgiven the world for sending him as a boy to Korea to kill 'gooks'. He is Dirty Harry as a bitter pensioner, coughing blood and waiting to die.

"The shape of the film is a little too predictable. You cross Walt at your peril. That said, he is still a grumpy pleasure" (*Times*) and in his low key drawl and even lower key expressions, very funny. As always Clint quietly goes against the grain. His subtle and complex performance is as charismatic and effective as ever.

Moreover his storytelling doesn't get any better. Cancel dying.

**Director:** Clint Eastwood  
**Starring:** Clint Eastwood, Christopher Carley, Bee Vang  
**Certificate:** 15  
**Duration:** 116 mins  
**Origin:** USA 2009  
**By:** Warner Brothers

## State of Play

Fri 12 7.30

**Director:** Kevin Macdonald  
**Starring:** Helen Mirren, Ben Affleck, Russell Crowe  
**Certificate:** 12A  
**Duration:** 132 mins  
**Origin:** UK, USA 2008  
**By:** Universal Pictures (UK) Ltd

**Said to be the best thing Affleck and Crowe have done for a long time, this dark, complex, street-smart thriller pitches politics, journalism and big business into a toxic mix.** Based on the far superior BBC mini-series of the same name, written by Paul Abbott, this new film from Kevin Macdonald (*Touching the Void*) sees Ben as a handsome, unflappable U.S. Congressman, seen as the future of his party, until...

Helen Mirren as a ruthless editor, is tiresome. That 'tough' acting face is so much of so what. What was wrong with the genius of Bill Nighy? Hollywood can't have three men in a room unless they are pounding each other to pulp. Mirren plays the token man... who cares? I do. Precisely. Check out *All The Presidents Men*.

"The roles verge on stereotype. As do some of the situations. When Cal is hunted by a hitman, it's in an underground car park, etc. Despite its limitations, it's pacy and gripping, with outstanding production values (what does that mean?) and it retains the original's cynicism in the corridors of power while serving as a reminder in these wobbly times of the need for a robust press to expose corporate and government sleaze." (*Total Film*) Thank tits for the Sun and now the pioneering '2nd homes' Telegraph - sans nipples!



# Fast & Furious

plus C'Etail Un Rendezvous

**Sat 13 7.00**

**Burn rubber in your pants – suckers. C'ETAIT UN RENDEZVOUS is the dogs. It turns the F&F into Namby and Pamby. Claude Lelouch's no frills adrenalin bet; a nine-minute ride with a camera gaffered to the bonnet of a Ferrari at 5ish one Spring, Paris Sunday morning in 1972, is one take with no stunts, just balls and flares. This is real, screened to show how it is done... before the namby F&F gets out of bed.**

This fourth in the franchise, better described as a fast and furious cash crater for Paramount, finds fugitive ex-con Dominic Toretto (Mark Sinclair Vincent) back in L.A. to reignite his feud with Fed, Brian O'Conner (Walker). But wait for it. Yes you've guessed already – confronted by a shared enemy, Dom and Brian must make the peace and work together! Respeck Bro'.

As the title suggests, the film priapic's along at breaknob speed, with some remarkable chase sequences, including a death-defying opening. The aptly named Diesel brings the necessary machismo, and Justin Lin isn't bad behind the lens. Come for the cars, the smell, the noise, the spectacle and Ms Rodriguez on the big Rex screen.

"If you come expecting high art, you haven't been paying attention. If you have, you won't be disappointed." (*Telegraph*)  
"That rattling noise in the boot... is the plot" (*Guardian*)



C'Etail Un Rendezvous

**Director:** Rob Cohen  
**Starring:** Vin Diesel, Michelle Rodriguez, Jordana Brewster, Paul Walker  
**Certificate:** 15  
**Duration:** 107 mins  
**Origin:** USA 2001  
**By:** Paramount



## O'Horten plus short

### Sun 14 6.00

**Director:** Bent Hamer  
**Starring:** Bard Owe, Ghita Norby  
**Certificate:** 12A  
**Duration:** 90 mins  
**Origin:** France, Germany, Norway 2007  
**By:** Artificial Eye

**"Leaving aside comedy dogs, one of the emerging themes of this year's cinema is ageing-specifically the wit, wonder, sadness and humour that long experience brings with it." (Time Out)**

"Sometimes the simplest of films are the best." They are always the best. "Director, Bent Hamer, is very good at making the mundane seem important and the real seem almost surreal." (Standard)

His chief character here is Odd Horten (Bard Owe), a veteran engine driver of 40 years or so who has to retire but views the prospect bleakly.

What on earth is he going to do with the remainder of his life? Will he have to sell his beloved boat? Will the nice elderly woman who sometimes cooks his meal continue to do so? It's all a bit much for a working man. He preserves a stoic face to the world but strange things keep happening to him.

"The lack of dialogue and careful tableaux (dark with splashes of colour superbly lit) is inspired. With flashes of daft, visual humour (a motorcyclist sliding down a hill moments after a warning of freezing rain).

Thoughtful, funny, sad and superbly made.

Hamer orchestrates all this with patient, near minimalist skill." (Standard)

It will remain with you. Don't miss.



## Modern Life

### Mon 15 7.30



**This intriguing and elegant documentary from legendary French photographer, photojournalist and film maker Raymond Depardon, is the chronicling of several generations of cattle farmers in rural France.**

Depardon narrates the film. His documentary technique is alarmingly simple – casually talking to the many traditional folk he encounters as he traverses the hills of southern France, Depardon invites us to witness this fascinating insight into the lives of so many whose livelihoods are slipping away. Even when his less-than-probing questions are met with silence, their faces speak volumes more.

"Depardon holds his gaze on these faces with remarkable patience for their history, the tiny moments of bitterness and pride they betray, and their will to keep on working. It's a sensational achievement." (Telegraph)

"Depardon is careful not to romanticise. He focuses as much on the suffering and loneliness this often-isolated occupation can foster as he does on its many, defiantly old-fashioned, joys... poised and poignant" (Time Out)

A powerful piece; one which is full of respect for old values, and a way of life which is so sadly dying out... all too easily, too quickly, and at any speed... unnoticed.

Simon Messenger

**Director:** Raymond Depardon  
**Certificate:** PG  
**Duration:** 86 mins  
**Origin:** France 2009  
**By:** Soda Pictures



# Cheri

Tue 16 7.30, Wed 17 7.30, Thu 18 7.30

Based on the 1920 novel by Colette, *Chéri* is a tragicomic love story set in pre-First World War Paris, during the twilight of the Belle Époque. Pfeiffer plays Léa de Lonval, a veteran courtesan who is long past “un certain age” and considering retirement. To help a former colleague and rival, Madame Peloux (Kathy Bates), Léa agrees to spend a few weeks dispensing moist wisdom to Peloux’s 19-year-old playboy son Fred, aka Chéri (Rupert Friend).

“It isn’t easy to translate the defiantly non-chronological writing of Colette to the screen and Frears, hasn’t done it with complete success. What he has managed is a sumptuous vision of the “Belle Époque”, decorated by an outstanding performance from Michelle Pfeiffer. At 50, she seems more beautiful and accomplished than ever.” (*Standard*)

“The multi talented and adaptable director Stephen Frears has produced one of his most dull, airless and conventional adaptations of two of Colette’s semi-scandalous, Parisian bodice rippers.” (*Time Out*)

OR from the same pen... “Cheri is wry, witty and romantic...” (*Time Out*)

“Unfortunately, a willowy, floppy-fringed Rupert Friend is no match for Pfeiffer and unconvincing as an object of lustful obsession. A seasoned femme fatale such as Léa would eat him for petit déjeuner and be bored to tears by cocktail time.” (*Times*) Come anyway for the frocks and hats..



<b>Director:</b>	Stephen Frears
<b>Starring:</b>	Michelle Pfeiffer, Kathy Bates, Rupert Friend
<b>Certificate:</b>	15
<b>Duration:</b>	93 mins
<b>Origin:</b>	Germany, UK 2009
<b>By:</b>	Pathe Distribution



## The Boat That Rocked

Fri 19 7.30, Sat 20 7.00

**Director:** Richard Curtis  
**Starring:** Rhys Ifans, Nick Frost, Bill Nighy, Philip Hoffman  
**Certificate:** 15  
**Duration:** 135 mins  
**Origin:** UK 2009  
**By:** Universal Pictures (UK) Ltd

**“The Ship That Sank would be a more appropriate for writer-director Richard Curtis’ latest and most disappointing entertainment. It’s a cripplingly self-conscious and self-satisfied tribute to the roistering last days of offshore British mid-’60s pirate radio before the meanies from the ministry pulled the plugs. It’s also the kind of musical comedy where the actors seem to be having more fun than any audience could ever share. This overlong, poorly paced and slackly directed ship-bound farrago wastes its treasury of golden oldies” (WHTime Out). “hopelessly crass and also stupefyingly lazy…….There has always been a strong whiff of public-schoolboy humour detectable in Curtis’s work, which worked for the other Four Weddings films – not in this.**

Whoever acts as script editor these days (if is there one) remember that many of those rebels ended up on Radio 1, playing the same music and polluting the air with their inane, mid-Atlantic twitter.

The Film That Sucked” (*Independent*)

“Be sure to pack a large inflatable lifejacket. This is a listless, sketchy mess.” (*Times*)

Well there you have it. But as with like Mamma Mia, audiences will ignore this and turn out in their thousands.

Quite right too, but it doesn’t stop the twittering crits being right this time. So come for the music and bring a sick bag.



## A Very Long Engagement

Sun 21 6.00



**This is one of a growing list of treasures to bring back from time to time when that time feels right.** It is over a year (April 2008) and has stayed in mind since its first screening in February 2005. We were asked to acknowledge the 65th anniversary of the D-Day landings on 6th June 1945. Films glorying victorious war were out (though we will show the remake of *The Dambusters*, if only to see what they call the dog). Instead we chose this to mourn those conscripts, mostly children just turned sixteen, whose lives were wasted (and continue to be, alongside millions of women and children) in a filthy war in which they had no say and knew nothing about.

As World War One comes to an end, a young French woman’s greatest fight is about to begin. Crippled, Mathilde receives word that her fiancée, Manech is one of five soldiers court-martialed and pushed out of allied trenches into no-mans land... to certain death. Audrey Tautou and AMELIE director, Jean-Pierre Jeunet, have made a taut story of love’s heartbreaking determination. He captures the horrors of mud-deep trench life and the terrible decisions made in haste by incompetents. A haunting, warm and beautiful story of loyalty and hope, where there is none. Above all it is a detective, story meticulously unfolding piece by piece. Do not miss.

**Director:** Jean-Pierre Jeunet  
**Starring:** Audrey Tautou, Dominique Pinon, Gaspard Ulliel  
**Certificate:** 15  
**Duration:** 134 mins  
**Origin:** France 2005  
**By:** Warner Brothers

## Blue Eyelids

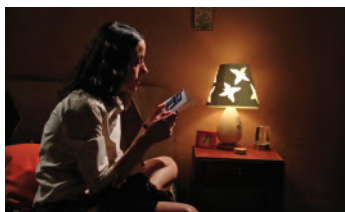
**Mon 22** 7.30

**Director:** Ernesto Contreras  
**Starring:** Cecilia Suárez, Enrique Arreola  
**Certificate:** 15  
**Duration:** 98 mins  
**Origin:** Mexico 2007  
**By:** Axiom Films

**“Aby mounted and shot ‘Blue Eyelids’ is a welcoming cliché free zone, often touching and occasionally very funny, played out in a minor register to match the lives it describes.” (Time Out)**

Directed with considerable maturity and refined delicacy by debutant Ernesto Contreras, the tale explores solitude and the quest for love. Self-contained twenty something Marina wins a dream holiday for two. Unfortunately she has no one to go with, so she invites an ‘old school friend’ Victor who is virtually a complete stranger. Featuring the Ray Davies track This Strange Effect, performed by old pop-hand, Dave Berry, and set in a modern Mexican megalopolis, the film enjoys wonderful performances from these newcomers: Cecilia Suarez and Enrique Arreola. Beautifully poignant and blackly comic, Blue Eyelids is a strikingly original debut from a director to watch. “impressive... blissful... this lovely little film is: a pinsharp cine-poem of romance.” (Guardian)

“Beautifully acted, imaginatively directed... this funny, touching, coming together of two needy but awkwardly independent singles, is a treat.” (Time Out)  
 “Excellent performances decorate this quietly effective film where these shy, awkward people tentatively explore the labyrinth of maybe being together. Contreras makes few mistakes in telling his sad, funny, watchable story. Though seemingly small, it is yet another huge, confident step in the emerging Mexican cinema”. (Standard) Cancel dream holidays.



## Bienvenue chez les Ch'tis (Welcome to the Sticks) Tue 23 7.30



**First screened here a whole year ago last June. It didn't sell out then, but by Christmas there were rowdy queues fighting over tickets going for four figure sums!**

Don't believe smart-alec criticism – this is a gem of gems.

Philippe (Merad) runs the post office in a picturesque small town in southern France. He thinks the more glamorous surroundings of the Côte d'Azur might lift his wife's spirits. His attempts to fiddle a transfer fail. Instead, as a punishment, he is sent to Bergues, a village in the ‘far north’. Matters only get worse - the local dialect is a strange bouillabaisse of French, Flemish and Latin!

A heart warming little comedy, which last year to general astonishment, stormed the box office across France. The gags about the local-yokel habitués of the Pas-de-Calais area, north of Lille all work, thanks in no small part to miraculous sub-titles. It is written and directed by Boon, the taxi driver in My Best Friend and lovelorn postman in this. This gorgeous little film (must have cost only centimes) is a tribute to a region apparently treated to the same casual abuse by the rest of France as our Slough is here. Come for their glorious faces and a humour that swims the Channel without getting wet.

It is a treasure, not be missed.

**Director:** Dany Boon  
**Starring:** Anne Marvin, Kad Merad, Dany Boon, Zoe Felix  
**Certificate:** 12A  
**Duration:** 106 mins  
**Origin:** France 2008  
**By:** Pathe Distribution

## The Young Victoria

Wed 24 7.30

**Director:** Jean-Marc Vallée  
**Starring:** Emily Blunt, Rupert Friend, Jim Broadbent  
**Certificate:** PG  
**Duration:** 105 mins  
**Origin:** UK, USA 2008  
**By:** Momentum Pictures

**Surprisingly good and back by overwhelming demand, but might have overdone it with five matinees – sorry.** Still, there's always the allotment on sunny June afternoons?

"Even a palace can be a prison," muses Britain's most eligible princess, recalling her childhood and teenage life as a Queen-in-waiting. Royalty is a gilded cage – we know as much, ad nauseam, from our heritage dramas – but this is a somewhat constricting look at history, however nice the furniture." (*Telegraph*) Emily Blunt is steely enough to handle the part of Victoria; what's rarer in a female-centred period piece is for the male lead to be not just dashing in his tights, but emotionally commanding, and more than her equal. Rupert Friend, as Albert, is the film's secret weapon – ardent, subtly proud, a little shy, and a man with an intellectual philosophy he intends to preserve. The film glows as it gets to know him, and your resistance, like Victoria's, melts away. (*Various reviews*)

After a stifling childhood, Victoria must find maturity and independence – not easy with a controlling mother, a scheming Conroy and a snake-like prime minister, Melbourne. Supported by an instantly recognisable cotery of British acting royalty, it is in for a long run at the Rex. So if you missed it May you can see it at least seven times in June.



## Unforgiven

Thu 25 7.30



**"I do not like assassins - or men of low character."**

This is one of the best Westerns ever made coming some 50 years after the prime of the western era. Eastwood plays a reluctant assassin trying to raise money to save his small farm, kids, and sick pigs. Little Bill Daggett (Gene Hackman) is a sadistic, dictatorial sheriff, doling out his own brand of due process as he sees fit. When he denies justice to a prostitute who has been slashed by a client, the other women hire reformed gunslinger, Bill Munny (Eastwood) to get their vengeance. However, Munny must contend with his new moral code in the face of revisiting the life he left behind. *Unforgiven* is filled with a modern-day, anti-violence sensibility, while violence rages all around it. Even if you don't like westerns you'll like this one.

"A magnificent movie that transcends its familiar tale of a reformed gunman forced by circumstance to resume his violent ways. While Eastwood's muscular direction shows he's fully aware of genre traditions, he has created something fresh, profound and complex. The thin line dividing law from justice; and the accent on ageing, fear and death establishes a dark tone perfectly complemented by Jack Green's sombre images." (*Time Out*) Don't miss.

**Director:** Clint Eastwood  
**Starring:** Clint Eastwood, Morgan Freeman, Gene Hackman, Richard Harris  
**Certificate:** 15  
**Duration:** 131 mins  
**Origin:** USA 1992  
**By:** Warner Brothers



# Star Trek

**Fri 26 7.30, Sat 27 7.00,  
Sun 28 6.00, Tue 30 7.30**

**Space, the final frontier – although perhaps any sense of finality has long since been beamed elsewhere as Star Trek first took to the air back in 1966!**

Directed by J.J. Abrams (Lost & Cloverfield; but we won't hold that against him), this latest film to bear the Star Trek name is a prequel, narrating the early life of James Tiberius Kirk (Pine) and his path to becoming captain of the USS Enterprise, in addition to his and Spock's (Quinto) glorious initial distrust and hostility...

Along the way, we pick up a host of uncannily youthful, yet familiar faces, including Bones, Mr. Sulu, the gorgeous Uhura and most amusingly, Scotty, enthusiastically played by Simon Pegg. The film is a great spectacle with extraordinary stunts and special effects, yet there is more to the film than just your average sci-fi shoot 'em up. Abrams' Star Trek is filled with the nuanced and irrational characters which made the original series so enjoyable.

"If the greatest romance one can ever have is with the past, then Trek fans are in for an incomparable treat." (*The Times*)

"You do get a sense, despite all the other attempts to re-do Star Trek, that this lot boldly goes where no man has gone before, and that Abrams has reinvented the series without murdering everything that has gone before." (*Standard*)

Come for the audience...

<b>Director:</b>	JJ Abrams
<b>Starring:</b>	Eric Bana, Zoe Saldana, Zachary Quinto, Chris Pine, Leonard Nimoy
<b>Certificate:</b>	12A
<b>Duration:</b>	127 mins
<b>Origin:</b>	USA 2009
<b>By:</b>	Paramount International Pictures



# Mark of an Angel

**Mon 29** 7.30

**Inspired by a true story, French writer/director Safy Nebbou's restrained thriller is squarely rooted in a suburban universe of everyday family life.** Elsa (Frot) is locked in a custody battle with her ex-husband. Whether she wins depends on her stability, but one senses immediately that this may be something to worry about. As she picks her boy up from a party, she notices a little girl. It is unsettling. Elsa begins to follow the seven year old, strangely curious about her life. Once her mother Claire (Bonnaire) discovers that her daughter is being stalked, her own instincts rise to their full strength.

"Predictable in places, but there's much to savour here: dedicated performances, an atmospheric score, unsettling set-pieces (which are all viewed from Elsa's troubled perspective)... and above all a satisfying sense of ambiguity." (*Total Film*).

"A subtle yet utterly engrossing thriller, "Mark of an Angel" substitutes the usual suspense suspects with two highly unusual mothers, both claiming kinship over the same sweet-faced child. the kind of nuanced character study the French do best, with plenty of stylistic flair."

"This is a crafty exercise in classic genre filmmaking, but with enough restraint and thematic oomph to push it to arthouse levels."(*various crits*)

Come, see if it pushes you to "arthouse levels"?



**Director:** Safy Nebbou  
**Starring:** Sandrine Bonnaire, Catherine Frot  
**Certificate:** 12A  
**Duration:** 95 mins  
**Origin:** France 2008  
**By:** Metrodome Distributors



## COMING SOON

## New releases

Looking For Eric  
Sleep Furiously  
North By Northwest  
Angels and Demons  
Pierrot Le Fou

## Back by demand

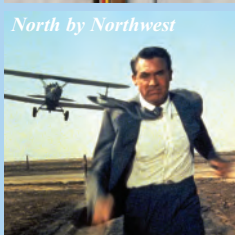
O'Horten  
Star Trek  
Everything is Illuminated



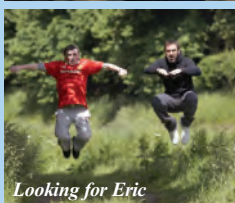
Angels &amp; Demons



Pierrot Le Fou



North by Northwest



Looking for Eric

## JUNE FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	MON	YOUNG VICTORIA	2.00, 7.30
2	TUES	YOUNG VICTORIA	12.30
2	TUES	THE GROCER'S SON	7.30
3	WED	THE DAMNED UNITED	2.00, 7.30
4	THU	THE DAMNED UNITED	2.00, 7.30
5	FRI	IN THE LOOP	7.30
6	SAT	THE HAPPIEST DAYS OF YOUR LIFE	2.00
6	SAT	IN THE LOOP	7.00
7	SUN	IS ANYBODY THERE?	6.00
8	MON	IN THE LOOP	2.00
8	MON	LET'S TALK ABOUT THE RAIN	7.30
9	TUES	MRS BROWN	12.30
9	TUES	LA BOHEME	7.30
10	WED	BOMBON EL PERRO	2.00
10	WED	GRAN TORINO	7.30
11	THU	GRAN TORINO	2.00, 7.30
12	FRI	STATE OF PLAY	7.30
13	SAT	17 AGAIN	2.00
13	SAT	FAST & FURIOUS PLUS SHORT	7.00
14	SUN	O'HORTEN PLUS SHORT	6.00
15	MON	STATE OF PLAY	2.00
15	MON	MODERN LIFE	7.30
16	TUES	CHERI	12.30, 7.30
17	WED	CHERI	2.00, 7.30
18	THU	CHERI	2.00, 7.30
19	FRI	THE BOAT THAT ROCKED	7.30
20	SAT	HANNAH MONTANA	2.00
20	SAT	THE BOAT THAT ROCKED	7.00
21	SUN	A VERY LONG ENGAGEMENT	6.00
22	MON	WELCOME TO THE STICKS	2.00
22	MON	BLUE EYELIDS	7.30
23	TUES	YOUNG VICTORIA	12.30
23	TUES	WELCOME TO THE STICKS	7.30
24	WED	YOUNG VICTORIA	2.00, 7.30
25	THU	YOUNG VICTORIA	2.00
25	THU	UNFORGIVEN	7.30
26	FRI	STAR TREK	7.30
27	SAT	CORALINE	2.00
27	SAT	STAR TREK	7.00
28	SUN	STAR TREK	6.00
29	MON	STAR TREK	2.00
29	MON	MARK OF AN ANGEL	7.30
30	TUES	STAR TREK	12.30, 7.30



## J U N E   M A T I N E E S

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



## The Young Victoria

**Mon 1** 2.00, **Tue 2** 12.30

**Director:** Jean-Marc Vallée  
**Starring:** Emily Blunt, Rupert Friend, Jim Broadbent,  
**Certificate:** PG  
**Duration:** 105 mins  
**Origin:** UK, USA 2008  
**By:** Momentum Pictures

**Surprisingly good and back by overwhelming demand, but might have overdone it with five matinees – sorry.** Still, there's always the allotment on sunny June afternoons?

"Even a palace can be a prison," muses Britain's most eligible princess, recalling her childhood and teenage life as a Queen-in-waiting. Royalty is a gilded cage – we know as much, ad nauseam, from our heritage dramas – but this is a somewhat constricting look at history, however nice the furniture." (*Telegraph*) Emily Blunt is steely enough to handle the part of Victoria; what's rarer in a female-centred period piece is for the male lead to be not just dashing in his tights, but emotionally commanding, and more than her equal. Rupert Friend, as Albert, is the film's secret weapon – ardent, subtly proud, a little shy, and a man with an intellectual philosophy he intends to preserve. The film glows as it gets to know him, and your resistance, like Victoria's, melts away. (*Various reviews*)

After a stifling childhood, Victoria must find maturity and independence – not easy with a controlling mother, a scheming Conroy and a snake-like prime minister, Melbourne. Supported by an instantly recognisable cotery of British acting royalty, it is in for a long run at the Rex. So if you missed it May you can see it at least seven times in June.



## The Damned United

**Wed 3** 2.00, **Thu 4** 2.00



**Sold out before half time in May. The result: the second half kicks off in June.** Win, lose or draw, it won't be back for extra time in July. So see it now before the final whistle. (sorry, could have gone on to 'score' but got fed up long after you).

Adapted from David Peace's much derided bestselling novel. This is a look at Clough's bruised and bloodied 44 day reign at Leeds United at the start of the 1974 season. Don Revie had left to manage England and Clough took over intent on ridding Leeds of its "dirty, ugly and cheating style of play."

It is compelling, well written and from all accounts kinder to him than the book. Sheen, whilst lacking a real resemblance to Clough, has managed to climb into his skin to great effect as he did with Blair and Frost. Colm Meaney is spot-on as Don Revie and even looks like him. Timothy Spall, though miscast in height and shape, as the immaculate Peter Taylor, manages his usual turn at 3-D characterisation.

"To acclaim it as the best film about football - what would come second? 'Escape to Victory'? Rest assured this is in a whole different league." (*Times*) "Fresh, intelligent...and watchable from the first whistle the last." (*Guardian*) Moreover it is not about football. Don't miss.

**Director:** Tom Hooper  
**Starring:** Timothy Spall, Michael Sheen, Jim Broadbent  
**Certificate:** 15  
**Duration:** 98 mins  
**Origin:** UK 2009  
**By:** Sony Pictures Releasing

## The Happiest Days of Your Life Sat 6 2.00

**Director:** Frank Launder  
**Starring:** Margaret Rutherford, Alastair Sim  
**Certificate:** U  
**Duration:** 83 mins  
**Origin:** UK 1950  
**By:** Optimum Releasing

**A classic early Ealing Comedy with some the best faces ever to appear on the screen.**

A mix-up at the Ministry of Education billets the girls of St Swithins School to Nutbourne College for Boys and an epic battle ensues between headmaster Wetherby Pond (Alastair Sim) and headmistress Muriel Whitchurch (Margaret Rutherford) in this classic farce based on the play by John Dighton. Includes a scene-stealing performance from Joyce Grenfell as games mistress Miss Gossage. New print, not to be missed by any age. Bring your grandparents



## In The Loop Mon 8 2.00



**Back after it sold out within hours of general release in June.**

"Is this another sitcom dying an embarrassing death on the big screen? Far from it- Armando Iannucci has turned his satirical series 'The Thick of It' into a film that sparkles with the same morally empty vessels in the same mundane corridors of power."

Flat camerawork, bad suits and crappy furnishings don't automatically equal documentary style reality but combined with smart performances and a politically astute script, they go a long way to achieving it. It's also a welcome celebration of polished and engaged comic writing which rarely comes across as laboured and always feels it has a serious point to make amid the gags. "It drags at times, not least when Capaldi is off screen. But mostly Iannucci keeps the pace up with snappy twists and turns, a tone that mixes screwball with precise observation and by keeping an eye on the performances of even minor characters, such as the over achieving, barely legal automatons who pepper the offices of Washington. It's both insanely funny and very frightening" (*Time Out*). Iannucci and Capaldi are Scottish-Italian. Is it that the Scots seem to see things clearer than the English and in comedy don't seem so vain or cocky. There are no dreary in-jokes and their wit is as pin-sharp as Italian suits.

**Director:** Armando Iannucci  
**Starring:** James Gandolfini, Tom Hollander, Chris Addison, Anna Chlumsky  
**Certificate:** 15  
**Duration:** 106 mins  
**Origin:** UK 2009  
**By:** Optimum Releasing

## Mrs Brown

**Tue 9** 12.30



**To round off the tale of Young Victoria currently showing: an afternoon in the company of the older Queen...**

Mrs Brown is a passionate, sensitive and richly detailed drama based on rumours which scandalized polite society and threatened a crisis for the Monarchy in the last years of Queen Victoria's reign. The masterful stage actress Judi Dench gives a profoundly moving and captivating performance as Victoria, distraught by the death of her beloved Albert, who has withdrawn from public view suffering a deep, all-consuming depression. Billy Connolly is a revelation as Albert's loyal servant and hunting guide John Brown summoned to Windsor in the hope that he might lift the Queen's relentlessly dark mood. A man of fierce spirit and pride Brown speaks his mind, refusing to treat the Queen with kid gloves or abject fear and despite the stark contrast in their social status, a friendship gradually develops as Brown becomes the Queen's trusted companion. Resonant and deeply poignant Mrs Brown is, above all, a superbly acted, emotionally powerful and impressively filmed love story.

"Two superlative performances, by legendary stage actress Judi Dench and Billy Connolly, elevate this costume yarn way above the level of a well-mounted Masterpiece Theatre production...a tightly focused, emotionally rewarding film" (*Variety*)

**Director:** John Madden  
**Starring:** Judi Dench, Billy Connolly, Geoffrey Palmer, Anthony Sher  
**Certificate:** PG  
**Duration:** 104 mins  
**Origin:** UK 1997  
**By:** Buena Vista International

## Bombon El Perro

**Wed 10** 2.00

**Director:** Carlos Sorin  
**Starring:** Juan Villegas, Micol Estevez, Walter Donado  
**Certificate:** 15  
**Duration:** 97 mins  
**Origin:** Argentina 2005  
**By:** Pathe Distribution

**An irresistible choice to bring back for one more summer...**

Coco (Juan Villegas) is an amiable, slightly vacant middle-aged man who has spent his entire life working in a Patagonian service station. When it closes he finds himself out of work, unemployable and in a desperate fix. He drives around the countryside, doing odd jobs. In a random act of kindness he is given a huge dog – a blank knuckle of muscle.

However, this brute of a mastif has an impeccable pedigree. The clueless Coco joins forces with a trainer – Walter. The unlikely trio hit the dog show circuit. He is smitten and bitten and before long is travelling the country, making new friends. This odd, whimsical, delightful film creates swathes of emotional resonance with the gentlest touch. Director Carlos Sorin has to do little more than point his camera at his actors to elicit humour, absurdity, pathos and insight into the plight of a man, whom until now, has never had a direction in life.

A life-affirming 97 minutes where nothing happens, except everything. Come for that and their lovely faces.



## Gran Torino

Thu 11 2.00



**Clint Eastwood gets better.** The 78 year old director and star of this melting pot tale is a miserable old sod who lives in a working class neighbourhood overrun with immigrants and gangs.

Walt hates the lot of them. He hates his two fat middle aged sons and their ghastly wives and kids. He hates the young Roman Catholic priest who keeps door-stepping him since his wife died. He hates the Asian family who live next door. And he's taken to carrying a gun around the house since the kid next door tried to steal his mint-condition 1972 Ford Gran Torino.

It is predictably about the softening of a hard man who hasn't forgiven the world for sending him as a boy to Korea to kill 'gooks'. He is Dirty Harry as a bitter pensioner, coughing blood and waiting to die.

"The shape of the film is a little too predictable. You cross Walt at your peril. That said, he is still a grumpy pleasure" (*Times*) and in his low key drawl and even lower key expressions, very funny. As always Clint quietly goes against the grain. His subtle and complex performance is as charismatic and effective as ever.

Moreover his storytelling doesn't get any better. Cancel dying.

**Director:** Clint Eastwood  
**Starring:** Clint Eastwood, Christopher Carley, Bee Vang  
**Certificate:** 15  
**Duration:** 116 mins  
**Origin:** USA 2009  
**By:** Warner Brothers

## 17 Again

Sat 13 2.00

**Director:** Burr Steers  
**Starring:** Michelle Trachtenberg, Leslie Mann, Zac Efron  
**Certificate:** 12A  
**Duration:** 102 mins  
**Origin:** USA 2009  
**By:** Entertainment Film Distribution

**17 Again opens in 1989 with 17-year-old Mike (Zac Efron) choosing to marry his pregnant girlfriend Scarlet instead of following a promising high school basketball career.** Flash forward to the present and Mike (now played by Matthew Perry) finds his life falling apart: Scarlet (Leslie Mann) has initiated divorce proceedings, his teenage kids don't like him, he's lost his job and he's crashing with his high school nerd turned techno billionaire best friend Ned (Thomas Lennon).

However, when Mike wishes that he could be a teenager again he falls into a magical whirlpool (don't ask) and is transformed into the 17-year-old version of himself (Efron again). Sounds like a bad copy of *Back to The Future*, without the style. Best crit line: "You could fit about four Zac Efrons in the bags under Matthew Perry's eyes." (*Telegraph*) Gut fish instead, it'll leave you less damaged than this.





## State of Play

Mon 15 2.00



**Said to be the best thing Affleck and Crowe have done for a long time, this dark, complex, street-smart thriller pitches politics, journalism and big business into a toxic mix.** Based on the far superior BBC mini-series of the same name, written by Paul Abbott, this new film from Kevin Macdonald (*Touching the Void*) sees Ben as a handsome, unflappable U.S. Congressman, seen as the future of his party, until...

Helen Mirren as a ruthless editor, is tiresome. That 'tough' acting face is so much of so what. What was wrong with the genius of Bill Nighy? Hollywood can't have three men in a room unless they are pounding each other to pulp. Mirren plays the token man... who cares? I do. Precisely. Check out *All The Presidents Men*.

"The roles verge on stereotype. As do some of the situations. When Cal is hunted by a hitman, it's in an underground car park, etc. Despite its limitations, it's pacy and gripping, with outstanding production values (what does that mean?) and it retains the original's cynicism in the corridors of power while serving as a reminder in these wobbly times of the need for a robust press to expose corporate and government sleaze." (*Total Film*) Thank tits for the Sun and now the pioneering '2nd homes' Telegraph - sans nipples!

**Director:** Kevin Macdonald  
**Starring:** Helen Mirren, Ben Affleck, Russell Crowe  
**Certificate:** 12A  
**Duration:** 132 mins  
**Origin:** UK, USA 2008  
**By:** Universal Pictures (UK) Ltd

## Cheri

Tue 16 12.30, Wed 17 2.00,  
Thu 18 2.00

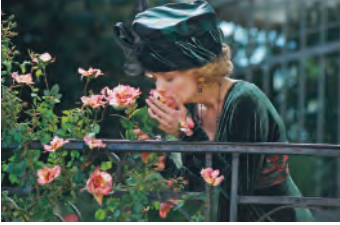
**Based on the 1920 novel by Colette, Chéri is a tragicomic love story set in pre-First World War Paris, during the twilight of the Belle Époque.** Pfeiffer plays Léa de Lonval, a veteran courtesan who is long past "un certain age" and considering retirement. To help a former colleague and rival, Madame Peloux (Kathy Bates), Léa agrees to spend a few weeks dispensing moist wisdom to Peloux's 19-year-old playboy son Fred, aka Chéri (Rupert Friend).

"It isn't easy to translate the defiantly non-chronological writing of Colette to the screen and Frears, hasn't done it with complete success. What he has managed is a sumptuous vision of the "Belle Époque", decorated by an outstanding performance from Michelle Pfeiffer. At 50, she seems more beautiful and accomplished than ever." (*Standard*)

"The multi talented and adaptable director Stephen Frears has produced one of his most dull, airless and conventional adaptations of two of Colette's semi-scandalous, Parisian bodice rippers." (*Time Out*)

OR from the same pen... "Cheri is wry, witty and romantic..." (*Time Out*)

"Unfortunately, a willowy, floppy-fringed Rupert Friend is no match for Pfeiffer and unconvincing as an object of lustful obsession. A seasoned femme fatale such as Léa would eat him for petit déjeuner and be bored to tears by cocktail time." (*Times*) Come anyway for the frocks and hats..



**Director:** Stephen Frears  
**Starring:** Michelle Pfeiffer, Kathy Bates, Rupert Friend  
**Certificate:** 15  
**Duration:** 93 mins  
**Origin:** Germany, UK 2009  
**By:** Pathe Distribution



## Hannah Montana The Movie Sat 20 2.00

**Director:** Peter Chelsom  
**Starring:** Miley Cyrus  
**Certificate:** U  
**Duration:** 102 mins  
**Origin:** USA 2009  
**By:** Buena Vista International

The story, such as it is, sees Miley spirited away from the phoniness of Tinseltown and back to her birthplace in rural Tennessee where she's forced to endure jug-band hoe-downs, the longing gaze of an unfeasibly gorgeous farmhand and granny's hackneyed old-timey witterings. While Cyrus's droll performance (Miley's not Billy Ray's) deserves better material, this is still amply entertaining.

"It's true that as an actor, Cyrus is about as expressive as a sack full of splintered cricket bats. His monumental awfulness, though, is not enough to ruin the movie, and that's all down to the whip-smart comic energy of his daughter Miley Cyrus as gangly high-schooler Miley Stewart, who secretly moonlights as mega-selling tween popstrel Hannah Montana." (*Guardian*)  
 "Naturally, the whole thing is entirely predictable and totally without any pretensions to depth." (*Standard*)  
 As awful as it is and everybody involved in it should never be heard or seen again, it sounds better than 17 Again!



## Bienvenue chez les Ch'tis (Welcome to the Sticks) Mon 22 2.00



**First screened here a whole year ago last June. It didn't sell out then, but by Christmas there were rowdy queues fighting over tickets going for four figure sums!**

Don't believe smart-alec criticism – this is a gem of gems.

Philippe (Merad) runs the post office in a picturesque small town in southern France. He thinks the more glamorous surroundings of the Côte d'Azur might lift his wife's spirits. His attempts to fiddle a transfer fail. Instead, as a punishment, he is sent to Bergues, a village in the 'far north'. Matters only get worse – the local dialect is a strange bouillabaisse of French, Flemish and Latin!

A heart warming little comedy, which last year to general astonishment, stormed the box office across France. The gags about the local-yokel habitués of the Pas-de-Calais area, north of Lille all work, thanks in no small part to miraculous sub-titles. It is written and directed by Boon, the taxi driver in My Best Friend and lovelorn postman in this. This gorgeous little film (must have cost only centimes) is a tribute to a region apparently treated to the same casual abuse by the rest of France as our Slough is here. Come for their glorious faces and a humour that swims the Channel without getting wet.

It is a treasure, not be missed.

**Director:** Dany Boon  
**Starring:** Anne Marvin, Kad Merad, Dany Boon, Zoe Felix  
**Certificate:** 12A  
**Duration:** 106 mins  
**Origin:** France 2008  
**By:** Pathe Distribution

## The Young Victoria

**Tue 23 12.30, Wed 24 2.00, Thu 25 2.00**

**Director:** Jean-Marc Vallée  
**Starring:** Emily Blunt, Rupert Friend, Jim Broadbent,  
**Certificate:** PG  
**Duration:** 105 mins  
**Origin:** UK, USA 2008  
**By:** Momentum Pictures

**Surprisingly good and back by overwhelming demand, but might have overdone it with five matinees – sorry.**

Still, there's always the allotment on sunny June afternoons?

"Even a palace can be a prison," muses Britain's most eligible princess, recalling her childhood and teenage life as a Queen-in-waiting. Royalty is a gilded cage – we know as much, ad nauseam, from our heritage dramas – but this is a somewhat constricting look at history, however nice the furniture." (*Telegraph*) Emily Blunt is steely enough to handle the part of Victoria; what's rarer in a female-centred period piece is for the male lead to be not just dashing in his tights, but emotionally commanding, and more than her equal. Rupert Friend, as Albert, is the film's secret weapon – ardent, subtly proud, a little shy, and a man with an intellectual philosophy he intends to preserve. The film glows as it gets to know him, and your resistance, like Victoria's, melts away. (*Various reviews*)

After a stifling childhood, Victoria must find maturity and independence – not easy with a controlling mother, a scheming Conroy and a snake-like prime minister, Melbourne. Supported by an instantly recognisable cotery of British acting royalty, it is in for a long run at the Rex. So if you missed it May you can see it at least seven times in June.



## Coraline

Sat 27 2.00



**When inquisitive pre-teen Coraline discovers a secret door in her family home, she stumbles into universe of apparent perfection but with underlying danger.**

The film is made painstakingly with real puppets on real sets. There are no computers. It is called stop-frame animation. It means you move the puppet, take a picture, move it again, take another and keep going until it really is talking, running, falling, climbing, etc.

Ask Wallace and Grommit.

"A uniquely terrifying villain. This dark edge will be the biggest test of the film as a commercial prospect: it may be too terrifying for the target audience. But for the braver kids and parents this is a ride." (*Time Out*) Be warned: it's visually fabulous but under 9s will have nightmares, as may the over 39s!

**Director:** Henry Selick  
**Starring:** Dakota Fanning, Teri Hatcher, Ian McShane, Dawn French  
**Certificate:** PG  
**Duration:** 100 mins  
**Origin:** USA 2009  
**By:** Universal Pictures (UK) Ltd

## Star Trek

Mon 29 2.00, Tue 30 12.30

**Director:** JJ Abrams  
**Starring:** Eric Bana, Zoe Saldana, Zachary Quinto, Chris Pine, Leonard Nimoy  
**Certificate:** 12A  
**Duration:** 127 mins  
**Origin:** USA 2009  
**By:** Paramount International Pictures

**Space, the final frontier – although perhaps any sense of finality has long since been beamed elsewhere as Star Trek first took to the air back in 1966!**

Directed by J.J. Abrams (*Lost* & *Cloverfield*; but we won't hold that against him), this latest film to bear the Star Trek name is a prequel, narrating the early life of James Tiberius Kirk (Pine) and his path to becoming captain of the USS Enterprise, in addition to his and Spock's (Quinto) glorious initial distrust and hostility... Along the way, we pick up a host of uncannily youthful, yet familiar faces, including Bones, Mr. Sulu, the gorgeous Uhura and most amusingly, Scotty, enthusiastically played by Simon Pegg. The film is a great spectacle with extraordinary stunts and special effects, yet there is more to the film than just your average sci-fi shoot 'em up. Abrams' Star Trek is filled with the nuanced and irrational characters which made the original series so enjoyable.

"If the greatest romance one can ever have is with the past, then Trek fans are in for an incomparable treat." (*The Times*)

"You do get a sense, despite all the other attempts to re-do Star Trek, that this lot boldly goes where no man has gone before, and that Abrams has reinvented the series without murdering everything that has gone before." (*Standard*)

Come for the audience...





## WEST HERTFORDSHIRE NHS PRIMARY CARE TRUST...

Before lampooning them out of hand, it must be said they have gone to a great deal of trouble to make us believe they care. Hence this is an extract from a folded glossy leaflet in its own envelope, delivered by post earlier this year through every door in Dacorum. It was from West Hertfordshire NHS Primary Care Trust entitled “New (in jazzy stand-out design) experience for Hemel Hempstead”

Page 1. “New (in same jazzy squiggle) services” Sub-heading “New Urgent Care Facilities” (In serious, no squiggle)...

“In the coming months, the way we treat emergencies in Hemel Hempstead will be changing. The most specialised A&E facilities at Hemel Hempstead will be transferring to Watford General Hospital...”

Please read this again and see if you can spot that though Hemel Hempstead is mentioned twice and Watford only once, Hemel Hempstead doesn't actually exist. Substitute it for ‘Lonnie Donegan’ who also no longer exists, then read it again. “In the coming months, the way we treat emergencies in Lonnie Donegan will be changing...” Such language or weasel-speak is a comfort. It shuts us up and makes us feel cared for, as though our individual tens of thousands in compulsory taxes, taken from us at source, is being spent wisely and scrupulously on our behalf and for our greater well-being. All along that money we never see is never seen again. We always feared it was stolen, hijacked on its way to health, education and our well-being.

We always knew billions are stolen to fuel wars and anti-terror campaigns and/or wasted on Control disguised as Care depts, like the Health & Safety Executive, but MP's second home expenses? It turns out the whole of parliament is a shrine to Jeffrey Archer.

It then goes on to talk about a “new urgent care centre facility”. The word ‘facility’ here is a nasty one. “Urgent care centre” should be enough. It has a

sense of place about it. The word ‘centre’ implies it might be something concrete like a building with a full address.

So why is “facility” added?

It is unnecessary unless it is there to, let's say; mask the sinister reality that no such permanent building exists? Hence the ‘facility’ for urgent care exists but where to find it urgently, doesn't. Nowhere in the expensive folded squiggly glossy leaflet does it say where the urgent care facility is. There is no address. It mentions it is a “walk-in” service (note the word ‘service’) but there seems to be nowhere to walk into to be serviced and there's nothing caring or medical about the word ‘service’. It is what you have done to your car your wife and your servants.

Is it a roving ‘service/facility’ where you have to guess its whereabouts? Is the old hospital still there? It doesn't clearly say. There is a card attached to the expensive glossy leaflet with several numbers for small emergencies; ie things that hurt but are not bleeding enough for the full rush to Watford. For thumbs: call... for earwax: phone... etc.

It feels like it is written by a half-breed hedge-fund hustler crossed with a second-hand car salesman. That uncle you wouldn't leave alone with your children.

Hemel Hempstead Hospital has gone to Watford, that's all; full stop. It is criminal but it's done and found itself not guilty. Wrap it in care-speak and no one will notice.

Every city or collection of small towns, making a district, now has one or two central or main hospitals. It is called centralisation. As we know people don't hurt themselves centrally, they get hurt all over the place. So centralisation must be for some other convenience other than looking after us? That's why hospitals were all over the place, because they were built where people lived, not some desert outskirts or hard to reach town centre, ie Watford. They were spotless too. Fierce matrons were in charge like

Hattie Jacques, who would not allow a speck of dust or the tiniest error to go unnoticed. There are those who believe Eastenders is real and that Simon Cowell has a dick. I prefer to believe in Hattie and Sir Lancelot Spratt running small local hospitals like doctors and nurses ought to. Moreover, when was Watford ever considered central to sprawling Hertfordshire?

Okay whingeing won't help us now, its too late, but it was too late before it started. They already knew. Hospital Trusts/NHS Care Trusts translate as

'accountants'. Cutting and savings is the only focus of their chief executive's £160,000 a year salary, plus expenses (with a hundred assistant acolytes on anything from £60,000 to £100,000, while nurses and junior doctors are still on £16,000 if their lucky). The sick? Who? People who are ill or hurt just get in the way. This is rambling (even more) now, so I promise to shut up if you concentrate on the words 'Care' and 'Trust' then put the word 'don't' in front of them. This will give you the answer to all your questions and fears. Go easy and watch your step.



Ally shows how it should be done! She is seen here serving tea and coffee to the queue on general release Saturday (25th April - for the May programme). July goes on sale on 20th June. August's on 25th July.

## THE BOURBON ULTIMATUM...

**"I**would like to take this opportunity to address some increasing concerns – a direct result of unacceptable and at times juvenile behaviour experienced from some of our Senior Screen guests. Managers, team leaders and staff are here to help you. They are not here to be threatened, bullied, harassed and intimidated. Complimentary refreshments are limited to tea, coffee and plain biscuits. Please have thought for others and take one drink and one biscuit per drink. Guests have been known to line multiple pockets of clothing and Tupperware boxes with biscuits on the basis they are free. This embarrasses

the staff and is not fair on those guests who are left with nothing. You are not permitted to save seats with coats or anything else for anyone."

This letter from the management at the Odeon, Leicester was published in The Daily Mail on Saturday 25 April.

In an earlier interview on BBC radio Five, a very big Odeon big cheese (biscuit) compared the coats on seats to "The German's towels on deck-chairs around the pool!"

This makes our regular Hell's Angels Wheelchair Chapter (whose motto is "Wheelie or Die") look tame.