

# THE DEV

M A G

VICKY CHRISTINA BARCELONA  
MARCH...

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

**MARCH 2009 Issue 48**  
[www.therexberkhamsted.com](http://www.therexberkhamsted.com)

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|                                |           |
|--------------------------------|-----------|
| <b>March Evenings</b>          | <b>7</b>  |
| <b>Coming Soon</b>             | <b>22</b> |
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**SEAT PRICES:**

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| Concessions         | £6.50                |
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| Mon to Sat         | 10.30 – 6.00        |
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**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:

|                        |                         |
|------------------------|-------------------------|
| <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>Luke Karmali</b>    | <b>Liam Stephenson</b>  |
| <b>Amelia Kellett</b>  | <b>Tina Thorpe</b>      |
| <b>Jo Littlejohn</b>   | <b>Olivia Wilson</b>    |
| <b>Bethany McKay</b>   | <b>Ashley Wood</b>      |
| <b>Simon Messenger</b> | <b>Calum Wood</b>       |
| <b>Helen Miller</b>    | <b>Keymea Yazdanian</b> |

**Ushers:**

**Abigail, Abi F, Billie, Charlotte, Harry, 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

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**Lynn Hendry** Advertising 01442 877999

**James Hannaway** CEO 01442 877999

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

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## Short of time and space in March, hence Rants and Pants back to front...

“What bliss to be back at The Rex after a rare outing to a multiplex to see ‘Slumdog’. We’d forgotten how horrible they are and we have been very spoilt.”

*Serves you right for not waiting to see it here! And thanks but you’re not spoilt – The Rex is how everywhere should be.*

“James, thank you but do you have to be constantly using that lavatorial language in the magazine? The older generation find it off putting. Don’t we matter?”

*(To which some tosser has added “NO!!”)*  
 I agree with you sir. I too detest bad language especially shouted or used to ridicule or belittle. However, it is delicious when the use of a single word immediately leaves the reader in no doubt. Though it might not seem so, I do worry about the reader and often amend or withdraw words from early (late night fermented-fruit fuelled) drafts. It is just that sometimes such a single word is perfect to express that moment unequivocally. I don’t always get it right but when a rogue word is left in, it is usually after much thought, edits and re-writes. I also take comfort from believing nobody reads the magazine so occasionally slip in some mischief to see if anyone is listening. There is a new documentary currently available devoted to swearing with the single F-word as its title.

I have toyed with having it just to hear residents of Gerrards Cross book it. But the reviews aren’t good and as there are so many great films to include month after month, it would be more indulgent to screen than it took to make! PS We all enjoyed your term – “lavatorial language”. Thank you.



M A R C H   E V E N I N G S

## Frost/Nixon

Sun 1 6.00



**For those who saw these televised interviews, they might remember how dull they were.** Predictably, Tricky-Dickie. said nothing. Mostly in as many words as he could conjour. It wasn't until we all came-to that the dramatic scale of his 'confession' was realised.

For two unattractive men in armchairs this is electrifying stuff. Richard Nixon, the disgraced president with a legacy to save, and David Frost, a television personality with an ego to service and a career to chase. Three years after being forced from office in 1974, Nixon agreed to break his silence and be interviewed as long as Watergate wasn't mentioned. He selected Frost with the intention of easily outfoxing him and securing a better place American history. But as the cameras rolled, a charged battle of wits unfolded. Would Nixon evade questions of his role in Watergate? Or would Frost confound critics, and with dollar signs ever present in his eyes, demand an answer from the man who'd built a career on lying? Beautifully written, performed and directed.

See the fabulous Toby Jones as slimeball Swifty Lazar and Matthew Macfadyen as the slimier John Birt (ex DG BBC). At times Sheen's Tony Blair leaks into Frost. Come for the distracting and porcelain Miss Hall.

**Director:** Ron Howard  
**Starring:** Frank Langella, Martin Sheen, Toby Jones, Rebecca Hall  
**Certificate:** 15  
**Duration:** 122 mins  
**Origin:** USA 2008  
**By:** Universal Pictures (UK) Ltd

## Slumdog Millionaire

Mon 2 7.30, Tues 3 7.30

**Director:** Danny Boyle  
**Starring:** Anil Kapoor, Irfan Khan, Freida Pinto, Dev Patel  
**Certificate:** 15  
**Duration:** 120 mins  
**Origin:** UK, USA 2008  
**By:** Pathe Distribution

**This is an odd, seemingly small film, which turns out to be massive in every way.**

Thanks to Pathe and City Screen we were lucky to screen it for The Rex' fourth anniversary in December - five weeks before its UK release and before all the talk!

Those who had no idea what the film was about, will know what a gem it is. By now you will have heard all you need to know. It is a good story with a beginning, middle and end set in a country we think we know from history, spices and tea? It shows us how a country once so distant, mysterious and thought to be noble is more commercially westernised, unforgiving, divided, cheap and corrupt than anything we thought we had invented or left behind, post Raj. Danny Boyle has made a gem, which regardless of silly prizes, will live to tell the tale long after it seems to have been forgotten. It is a lesson in hardship, loyalty, guile, determination and ultimately survival... and oh yes - love. Best not to know the story before you see it, but one clue: if you love the opening scene as I did, you may not like the closing one, as much? But don't miss the whole beginning, middle or end.





# The Reader

**Wed 4 7.30, Thu 5 7.30**

**Based on Bernhard Schlink's bestselling novel and winning a few prizes, Daldry creates a brilliant, atmospheric tension throughout, where Hannah's past will have a profound impact on each of their lives.**

Michael Berg (Kross) is a 15-year-old German boy who in 1958 embarks on an intense relationship with an older woman, Hanna Schmitz (Winslet). They spend a torrid summer – sex after school, followed by reading aloud from favourite books. It is only later, he finds...

"You might well come out of *The Reader* thinking as much about the curve of Kate's naked hip as the horrors revealed. But that's the point of the film, and the novel: the disjunction between the sexual being that Michael falls for in the bedroom, and the person he learns about in the courtroom... It seems unsure whether it's a transatlantic prestige movie, or the German art-house film it resembles. In the 1960s sequences there's a definite hint of the sparseness of *The Lives of Others*. So why not just make the film in German, rather than this awkward compromise?... It hooks you with sex to get you thinking about ethics: only at Oscar time can a film get away with such worthiness." (*Independent*) Win or lose, let's hope Kate can resemble the sparseness of cool.



|                     |   |
|---------------------|---|
| <b>Director:</b>    | Stephen Daldry  |
| <b>Starring:</b>    | Kate Winslet, Ralph Fiennes, Bruno Ganz, Alexandra Maria Lara |
| <b>Certificate:</b> | 15  |
| <b>Duration:</b>    | 123 mins  |
| <b>Origin:</b>      | Germany, USA 2008   |
| <b>By:</b>          | Entertainment Film Distribution                               |



# Vicky Christina Barcelona

**Fri 6** 7.30, **Sat 7** 7.00,  
**Sun 8** 6.00

Considering they are not plain enough to be real, all four are absorbing and totally believable. Bardem turns into the greatest seducer of all time. We are left in no doubt he could woo the knickers off a librarian. You can see why. As will every woman in the audience.

The film plays America against Europe, security against passion, dependency against whimsical desire. "The performances are vibrant. In the liberated corner, Scarlett breezes by on her unique charm, restlessness and sensuality. In the sensible corner, Allen has channelled his own persona through a female character in Vicky, who is by turns neurotic and open, panicked and longing... and trapped. Rebecca Hall says it all and more." She steals the whole film. "But it is the Spanish who are the conquistadors. Bardem imbues his artist with tenderness and virility — with enough charisma to nail the most resolute nun in vows of chastity, let alone two yanks. But this is Cruz's movie (no it's not). Her Maria Elena blows the film apart - impetuous, touching and introspective, spinning from jubilant peaks to moody lows in a heartbeat and 100% convincing." (*various crits*) Its biggest flaw is their ridiculous faces... They're too beautiful. However it makes a persuasive argument that romantic love, for all its complexities and pain, is still worth the something. Don't miss.



|                     |   |
|---------------------|---|
| <b>Director:</b>    | Woody Allen   |
| <b>Starring:</b>    | Scarlett Johansson, Penelope Cruz, Javier Bardem, Rebecca Hall, Patricia Clarkson |
| <b>Certificate:</b> | 12A   |
| <b>Duration:</b>    | 96 mins   |
| <b>Origin:</b>      | Spain, USA 2008   |
| <b>By:</b>          | Optimum Releasing   |



**Director:** Gus Van Sant  
**Starring:** Sean Penn, Emile Hirsch  
**Certificate:** 15  
**Duration:** 127 mins  
**Origin:** USA 2008  
**By:** Momentum Pictures



# Milk

**Mon 9 7.30, Tue 10 7.30**

A casting masterstroke sees Sean Penn wrong-foot absolutely everybody and put in a brilliantly thoughtful performance as Harvey Milk, the first openly homosexual man to be elected to public office in California and... pay the price.

Directed by Gus Van Sant it depicts Milk's rise to public office, his private life, and his staunch political activism.

A strong supporting cast featuring Emile Hirsch and Josh Brolin (once again playing a maniac in 'public service') adds to the spectacle, as does kitschy artist Jeff Koons in a minor role!

"... a wonderfully evocative film, radiating with warmth and humour, bristling too with righteous rage... even though its ending is tragic, it feels sunnier and more redemptive than the likes of *Elephant* or *Last Days*; Van Sant doesn't romanticize his subject, but nor is he content to spin the kind of abstracted, purposefully vague narrative around him that he did around the Columbine assassins and Kurt Cobain in those two films.." (*Telegraph*)

"I felt that Milk is a slightly staid film, closer to the middle-of-the-road side of Gus Van Sant's film-making persona... and its liberal-inspirational gestures are a little calculated for the awards and prestige." (*Guardian*) As always, if you are able to stand Sean's face for two hours, you will decide.

# Rachel Getting Married

**Wed 11 7.30, Thu 12 7.30**

**“Lies are uncovered, truths revealed, dishwashers stacked...” (Standard)**

Kym has one addiction she is not prepared to drop - the limelight! She is cowed only by her mother, Debra Winger, a star who has emerged from semi-retirement to remind us what a formidable player she is.

“Resembling an indie film with its overlapping dialogue and a pasty-looking cast, it is packed with wry humour, decent performances and a deep understanding of what makes our relatives so wonderful and exasperating at the same time.” (*Daily Mirror*)

Given how deeply unsympathetic and self-obsessed her character is, remarkably Hathaway manages to make her likeable. It's the kind of wedding with its mawkish self-written vows and cringing Neil Young tracks that would drive even the most saintly to drink.

“The urge to self-destruct in a rain of pills and vodka constantly flickers across Hathaway's face. The camera captures everything in her huge, bruised eyes and angry storm of hair.”

(*W Ide Times*)

“Demme's Altman-esque drama gives Hathaway a chance to respond with a blistering performance... ultimately the film belongs to her. She combines a raw-nerved vulnerability with showy obnoxiousness” (*Times*)



|                     |   |
|---------------------|---|
| <b>Director:</b>    | Jonathan Demme                                |
| <b>Starring:</b>    | Anne Hathaway, Rosemarie DeWitt, Debra Winger |
| <b>Certificate:</b> | 15  |
| <b>Duration:</b>    | 113 mins                                      |
| <b>Origin:</b>      | USA 2008                                      |
| <b>By:</b>          | Sony Pictures Releasing                       |





# Revolutionary Road

**Fri 13 7.30, Sat 14 7.00**

**“Yates’s powerful novel transcends the parochialism of its setting, and becomes a story about human aspiration, loneliness entrapment, compromise and self-betrayal. There are moments, sudden and fierce, when Mendes captures these immense themes.”** (*Guardian*)

It is the mid 1950’s; the Wheelers, Frank and April, live with their two young children on Revolutionary Road in a pretty Connecticut suburb.

They live outwardly attractive and respectable lives. He works in the city writing advertising copy, while she keeps their home looking lovely. According to one neighbour they are “a terrific couple... everyone says so”. As always in films about 1950s suburbia, however, the front that they present to the world masks discontent and malaise.

They’d thought they were going to be “wonderful in this world” and here they are living lives like everyone else...

“At heart, the trouble with Revolutionary Road is that it has no heart. Watching the Wheelers tear their love and lives apart should leave us with a sense of sadness, but Mendes’s careful and clinical direction just leaves us cold...” (*Times Culture, Cosmo L*) Isn’t that the point Cosmo?

“Revolutionary Road: taste, style, looks – but no revolution.” (*Guardian*)

Come – if just to see what all the fuss is about.

|                     |   |
|---------------------|---|
| <b>Director:</b>    | Sam Mendes                                    |
| <b>Starring:</b>    | Kate Winslet, Leonardo Di Caprio, Kathy Bates |
| <b>Certificate:</b> | 15  |
| <b>Duration:</b>    | 119 mins                                      |
| <b>Origin:</b>      | USA 2009                                      |
| <b>By:</b>          | Paramount International Pictures              |



## Stanley Kubricks: Lolita

Sun 15 5.00

**Director:** Stanley Kubrick  
**Starring:** James Mason, Shelley Winters, Sue Lyon  
**Certificate:** 15  
**Duration:** 152 mins  
**Origin:** UK 1962  
**By:** Warner Brothers

The film's tagline poses - "How did they ever make a movie of *Lolita*?" Forty-seven years, one remake and a few million lollipop sucks later, we're still baffled.

The final film in our Kubrick season, "Lolita", based on Vladimir Nabakov's classic novel, tells the story of Humbert Humbert (James Mason), a college professor who falls hopelessly in love with Dolores "Lolita" Haze (Sue Lyon), the fourteen year old daughter of his landlady. His fixation for the girl leads him to marry her mother Charlotte! (Shelly Winters) However when she discovers Humbert's dark obsession much sex and death ensue... (as much as the censors would allow in 1962 - Sue Lyon was actually banned from the premiere.

She was underage!!)

Her brilliantly understated performance as Lolita still shines; as does Mason's repressed, furrowed Humbert and Peter Sellers' caddish character is a real treat. Although an early offering from the legendary director, Lolita is full of Kubrick's brilliantly considered camerawork and attention to detail.

"...the picture has a rare power, a garbled but often moving push toward an off-beat communication. And Miss Lyon makes a shallow, heartless girl. This is not the novel "Lolita," but it is a provocative sort of film." (*A sort of review - New York Times, 14th June 1962*)



## The Bicycle Thieves

Mon 16 7.30



Alongside *Cinema Paradiso*, this has been on our 'request list' since (before) we opened in Dec 2004. It is a beautifully simple story beautifully told of determination fuelled by desperation. This new print should be perfect on our big screen. A cornerstone of Italian neo-realism, De Sica's drama of survival in Italy's post-war depression earned a special Oscar for its affecting power. Shooting in the streets and alleys of Rome, De Sica uses the real-life environment to frame his moving story of a desperate father (The marvellous Lamberto Maggiorani) whose new job, bill-sticking on placards, is threatened when his bicycle is stolen.

Too poor to buy another, he and his son (Staiola) take to the streets in an impossible search for his bike. Cast with non-actors, this landmark film mixes authenticity and lyricism to unsurpassed effect.

"Vittorio de Sica's 1948 masterpiece survives the test of time." (*Times Knowledge*)

"De Sica's neo-realism classic remains one of the finest and most influential films of all time." (*Standard*)

Everybody should see this, young and old - the younger the better, if only make proper sense of that treacherous bankers/developers/politicians/police cliché 'the real world'. As if they would know. Do anything short of stealing someone's bicycle to be here, but don't miss.

**Director:** Vittorio De Sica  
**Starring:** Lamberto Maggiorani, Enzo Staiola  
**Certificate:** U  
**Duration:** 93 mins  
**Origin:** Italy 1948  
**By:** Park Circus Films

## Revolutionary Road

Tue 17 7.30

**Director:** Sam Mendes  
**Starring:** Kate Winslet, Leonardo Di Caprio, Kathy Bates  
**Certificate:** 15  
**Duration:** 119 mins  
**Origin:** USA 2009  
**By:** Paramount International Pictures

**“Yates’s powerful novel transcends the parochialism of its setting, and becomes a story about human aspiration, loneliness entrapment, compromise and self-betrayal. There are moments, sudden and fierce, when Mendes captures these immense themes.”** (*Guardian*)

It is the mid 1950’s; the Wheelers, Frank and April, live with their two young children on Revolutionary Road in a pretty Connecticut suburb.

They live outwardly attractive and respectable lives. He works in the city writing advertising copy, while she keeps their home looking lovely. According to one neighbour they are “a terrific couple... everyone says so”. As always in films about 1950s suburbia, however, the front that they present to the world masks discontent and malaise.

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“Revolutionary Road: taste, style, looks – but no revolution.” (*Guardian*)

Come – if just to see what all the fuss is about.



## Faubourg 36

(Paris 36)

Wed 18 7.30

**PATHE!**



**Set in Paris in tough times, this little film will warm and delight with its show of uplifting human spirit, determination with dignity in the face of great odds.**

The story takes place between December 1935 and July 1936 in a working class neighbourhood on the north-eastern edge of Paris. The springtime election of a left-wing government brings wild new hopes, yet also sees the rise of extremist ideas. Three unemployed stage workers decide to occupy the music hall where they worked until just a few months ago to produce a ‘hit show’. The stage is set for a short lived but wonderful adventure... From the director of *The Chorus*. You’ll love their faces and the magic they create on screen. Not to be missed at any cost...

PS This and *Welcome to the Sticks* are ‘Theatrical Releases’ only. They will not go out on DVD. So you’d better come and see it here!

**Director:** Christophe Barratier  
**Starring:** Gérard Jugnot, Clovis Cornillac, Kad Merad  
**Certificate:** 12A  
**Duration:** 120 mins  
**Origin:** Czech Republic, France, Germany 2008  
**By:** Pathe Distribution

# Valkyrie

Thu 19 7.30, Fri 20 7.30

Colonel Claus von Stauffenberg (Cruise) is a loyal officer who serves his country while hoping that someone will stop Hitler before Europe and Germany are destroyed. Realising that time is running out, he decides to take action himself and joins the German Resistance.

The plan, named Operation Valkyrie, involves smuggling a bomb into the conference room, then using the national reserve army whose job it was to contain civil unrest in the event of Hitler's death, to turn against the SS.

"Despite its potential as a critical punch bag, this drama is fairly watchable. There's not much suspense, given that we know how it ends. Still, once the bomb goes off, the thrills come in spades.

But the scheme to use the Fuhrers own contingency planning to stage a coup against him is compelling. More problematic is the disparity in accents between Tom Cruises von Stauffenberg and a battery of redoubtable British thespes. None of whom is very convincing as Nazi hierarchs."

"Valkyrie paints von Stauffenberg as the archetypal "good German", a model of elegant disenchantment. And yet Cruise, for all his skills as a performer, does not do disenchantment. For all the moments of doubt, the constant stares into the mirror, his noble officer is essentially Top Gun with an eye-patch."

(Times Telegraph Guardian Empire)



|                     |  |
|---------------------|--|
| <b>Director:</b>    | Bryan Singer   |
| <b>Starring:</b>    | Tom Cruise, Stephen Fry, David Bamber, Manfred-Anton Algrang, Matthias Freihof |
| <b>Certificate:</b> | 12A  |
| <b>Duration:</b>    | 121 mins   |
| <b>Origin:</b>      | Germany, USA 2008  |
| <b>By:</b>          | Twentieth Century Fox  |





## Humph's Band

Sat 21 7.30



Humph with Karen, John and Adrian on the balcony 14th May 2005

Humph can't be with us tonight, but his lovely band of friends and musicians can, and here they are...

ADRIAN MACINTOSH - Drums

JIMMY HASTINGS - Alto, clarinet, flute

JOHN REES JONES - Bass

RAY WORDSWORTH - Trombone

ROBERT FOWLER - Tenor, baritone, clarinet

TED BEAUMENT - Piano

KAREN SHARP - on big sax

With the gorgeous **TINA MAY** giving voice to it all.

This is how he left his coat, scarf and shoes as they headed for the stage for his last gig at the Rex, 10th Nov 07. Moments earlier the office had been crowded and buzzing with chatter and laughter. I stood for a minute looking at the chair where he'd been sitting. Camera still in hand, I caught this snap before anybody moved it or sat there. A split second later I thought it was an odd thing to do, almost an intrusion – the man had left the room for the stage, entrusting his shell to our cluttered office. Now it seems more like a very un-still-life caught in time. I found it hidden in our archive and thought this was the occasion to bring it out.



## Notorious

Sun 22 6.00

|                     |  |
|---------------------|--|
| <b>Director:</b>    | Alfred Hitchcock                         |
| <b>Starring:</b>    | Ingrid Bergman, Claude Rains, Cary Grant |
| <b>Certificate:</b> | PG                                       |
| <b>Duration:</b>    | 102 mins                                 |
| <b>Origin:</b>      | USA 1946                                 |
| <b>By:</b>          | Twentieth Century Fox                    |

**I first saw this as a kid with my family on our first (then b&w) television in the early 1960s.** It remains the best of all thrillers. A great plot with that urgent sense of realism you get from knowing nothing about the story beforehand. Cary Grant is exquisite as the cold spy. For a man who can play the clown to belly laughs, when he keeps a straight face, it is a chilling straight face. Ingrid Bergman translates and transcends every notion of untouchable beauty. She is serene from her fingertips to every unthinkable part of her body. Together they are screen 'chemistry' personified, whatever that means. Isn't this the film with the notorious, first ever 'long kiss'? Forget the hysteria about Hitchcock. He didn't get that fat caring about the audience. He's a mean, lazy, cheapskate when it comes to location. Any backdrop will do. However, his single take, long shot from the top of the stairs to the key in her hand is a masterpiece of cinematic tension. It will hold your breath even now 63 years on; a million light years ahead of 'special effects' and almost forgives the unforgivable back-drop sliced in to the live action crop-duster scene in North By North West. On second thoughts... Come and see for yourself.



## Che: Part Two

Mon 23 7.30

**Director:** Steven Soderbergh  
**Starring:** Benicio Del Toro, Rodrigo Santoro, Demián Bichir, Catalina Moreno  
**Certificate:** 15  
**Duration:** 127 mins  
**Origin:** France, Spain, USA 2009  
**By:** Optimum Releasing

Seven years on, this second part of Soderbergh's epic, unofficially titled "Guerilla" is a feral and gritty story of survival chronicling oddly the second half of his short life – From Ernesto's infamous disappearance from public view to the CIA led 1966 Bolivian campaign and the death of "The Great Latin American Revolution".

What makes Part II fascinating is the examination of the failure of a revolution. Off the back of Part One's ideological spirit and Guevara's pivotal role in the success of the Cuban Revolution, the political movement should be unstoppable. Where does the ultimate last good man and caring leader on earth falter? Sadly his spirit is doubly lost. That iconic poster in grubby student bedrooms was not enough to stop them becoming bankers!

Again Del Toro is outstanding as too are Rodrigo Santo and Demián Bichir. Run Lola's Franka Potente turns up as a fellow insurgent! Watch out too for Matt Damon's cameo but don't let it spoil it for you.

"The entire film is an extraordinary achievement with this second part, the more watchable." You DON'T have to have seen Part I to come.

"This is not the cultural hero bathed in revolutionary light. Nor the Stalinist he is accused of being. In fact, he is a figure around whom everything swirls" (*Standard*) without stepping out from the shadows.



## Doubt

Tue 24 7.30, Wed 25 7.30

**"An enticing heavyweight thespian face-off- it must be Oscar season.**

1960s Catholic School priest Hoffman fends off stern nun Streep's accusations that he has molested a pupil and, as the title suggests, ambiguity in all its forms is the name of the game here." (*Guardian*) The winds of change are sweeping through a tight-knit religious community, and charismatic priest Father Flynn (Seymour Hoffman) is doing his best to adapt.

Unfortunately his progressive ideas stand in stark contrast to the longstanding beliefs of Sister Aloysius Beauvier (Streep). Into this tempestuous environment appears young Donald Muller, the school's first black student. When Sister Beauvier hears that Father Flynn and Donald have been spending a lot of time together, she begins a merciless crusade to slander him.

"Streep's Sister Aloysius is a towering presence prone to smacking students and hovering like a black-bonneted bird of prey. So when a fellow nun (Adams) suggests that they may have a predator in their midst, the sister starts sharpening her talons.

A single scene between Streep and Viola Davis, who steals the show, is a series of gentle but devastating jabs, while the final confrontation between Aloysius and Flynn is akin to watching Ali take on Frazier." (*TimeOut NY*)

Too much acting for me.

**Director:** John Patrick Shanley  
**Starring:** Meryl Streep, Philip Hoffman, Amy Adams  
**Certificate:** 15  
**Duration:** 104 mins  
**Origin:** USA 2008  
**By:** Buena Vista International



## Australia

Thu 26 7.30

|                     |  |
|---------------------|--|
| <b>Director:</b>    | Baz Luhrmann                                 |
| <b>Starring:</b>    | Nicole Kidman, David Wenham,<br>Hugh Jackman |
| <b>Certificate:</b> | 12A  |
| <b>Duration:</b>    | 165 mins                                     |
| <b>Origin:</b>      | Australia, USA 2008                          |
| <b>By:</b>          | Twentieth Century Fox                        |

**It is clichéd, corny, melodramatic with an old-fashioned story of true grit and romance accompanied by rickety acting, spectacular vistas and glorious cinematography.**

Kidman arrives Down Under looking for her cheating husband just as the Japanese threaten to strafe Darwin. He's dead of course. So she is met by the rugged Drover (Big Hugh) who at first can't stand her airs and graces but soon begins to take a sensible interest in her jodhpurs, as does she in his clip-on pecs all greased and ready to go... Meanwhile, her husband's land is up for grabs by local cattle baron, King Carney. So she befriends a poorly treated young aborigine orphan and sets off with him, the rugged drover, an old drunk, a Chinese cook, various sweaty extras and 1500 cows across the unforgiving terrain of the Northern Territory. This is all you need to know.

And it's the best part of a film, beautifully shot against stunning, harsh terrain and surrounded by upstaging cattle making eyes at the camera.

"Bringing people together brings comfort to the heart and soul in this unpredictable world," says Baz. There are two camps here Baz. One happy with your Aussie landscape and the other relieved when your two and half hours are up.

Come and see which...



## Defiance

Fri 27 7.30



**Action adventure clashes with sombre holocaust drama in this true life tale of three Jewish brothers fighting the Nazis from the forests of Belarus in 1941.**

The cautious Tuvia (Craig) the trigger happy Zus (Schreiber) and the relatively innocent Asael (Bell) must keep a community of the refugees hidden from the Germans and local collaborators, while mounting their own counter attacks. Inspired by a true story, Zwick's epic World War II drama tells the tale of these three brothers who narrowly escape the Nazis but lose their parents. Daniel will exact his revenge in (his now familiar, straight-faced) cold-blooded Bondianesque rage.

As they hide in the forests whispers of their bravery inspires others to join them. But the rivalry between two of the brothers threatens to undermine the cause. Is it possible to keep faith alive in a time when the world seems devoid of humanity and survival becomes a way of life?

"Their dual aim is to fight back and rescue who they can from the ghettos – not always compatible objectives. "Our revenge is to live", insists Tuvia, mounted on a white steed like a cross between Henry V and Moses." (*Telegraph*) Come for "a firecracker performance from Schreiber" (*Times*) Moreover, come because he directed Everything Is Illuminated!

**Director:** Edward Zwick  
**Starring:** Jamie Bell, Daniel Craig, Liev Schreiber  
**Certificate:** 15  
**Duration:** 137 mins  
**Origin:** USA 2008  
**By:** Momentum Pictures

## Slumdog Millionaire

Sat 28 7.00, Sun 29 6.00

**Director:** Danny Boyle  
**Starring:** Anil Kapoor, Irfan Khan, Freida Pinto, Dev Patel  
**Certificate:** 15  
**Duration:** 120 mins  
**Origin:** UK, USA 2008  
**By:** Pathe Distribution

**This is an odd, seemingly small film, which turns out to be massive in every way.**

Thanks to Pathe and City Screen we were lucky to screen it for The Rex' fourth anniversary in December - five weeks before its UK release and before all the talk!

Those who had no idea what the film was about, will know what a gem it is. By now you will have heard all you need to know. It is a good story with a beginning, middle and end set in a country we think we know from history, spices and tea? It shows us how a country once so distant, mysterious and thought to be noble is more commercially westernised, unforgiving, divided, cheap and corrupt than anything we thought we had invented or left behind, post Raj. Danny Boyle has made a gem, which regardless of silly prizes, will live to tell the tale long after it seems to have been forgotten. It is a lesson in hardship, loyalty, guile, determination and ultimately survival... and oh yes - love. Best not to know the story before you see it, but one clue: if you love the opening scene as I did, you may not like the closing one, as much? But don't miss the whole beginning, middle or end.





## Frost/Nixon

Mon 30 7.30



For those who saw these televised interviews, they might remember how dull they were. Predictably, Tricky-Dickie. said nothing. Mostly in as many words as he could conjour. It wasn't until we all came-to that the dramatic scale of his 'confession' was realised.

For two unattractive men in armchairs this is electrifying stuff. Richard Nixon, the disgraced president with a legacy to save, and David Frost, a television personality with an ego to service and a career to chase. Three years after being forced from office in 1974, Nixon agreed to break his silence and be interviewed as long as Watergate wasn't mentioned.

He selected Frost with the intention of easily outfoxing him and securing a better place American history. But as the cameras rolled, a charged battle of wits unfolded. Would Nixon evade questions of his role in Watergate? Or would Frost confound critics, and with dollar signs ever present in his eyes, demand an answer from the man who'd built a career on lying? Beautifully written, performed and directed.

See the fabulous Toby Jones as slimeball Swifty Lazar and Matthew Macfadyen as the slimier John Birt (ex DG BBC). At times Sheen's Tony Blair leaks into Frost. Come for the distracting and porcelain Miss Hall.

**Director:** Ron Howard  
**Starring:** Frank Langella, Martin Sheen, Toby Jones, Rebecca Hall  
**Certificate:** 15  
**Duration:** 122 mins  
**Origin:** USA 2008  
**By:** Universal Pictures (UK) Ltd

## Dialogue avec mon jardinier (Conversations with my Gardener)

Tue 31 7.30

**Director:** Jean Becker  
**Starring:** Daniel Auteuil, Jean-Pierre Darroussin  
**Certificate:** 12A  
**Duration:** 109 mins  
**Origin:** France 2007  
**By:** Cinefile

Not only is this a blissful tale beautifully told, it brings a French summer landscape into an English March as it did in January. It is one of those small treasures we've been lucky to find year after year.

This finely observed gem depicts a poignant friendship between two men who seem to be from different walks of life but have simply taken different paths. This becomes clear and remains part of the film's magic to the end. It tells of a respected Parisian painter on the brink of divorce who returns to his childhood home and employs a gardener to tame the vegetable patch.

As the gardener nurtures and the painter daubs, a warm friendship grows between them. Sharing a love of the place, they begin to see things afresh. Naturally, it is the painter who has most to learn. It is funny, warm and glows with life as it paints a tender portrait of men coping in their own way.

"Perhaps it's their love of food and wine, but France is one of the few countries where films about the land are still made - about how it sustains and nourishes them..." (*Crits*)

It is beautiful. Don't miss. You will love it.



## COMING SOON

## New releases

The Curious Case of Benjamin Button  
Gran Torino  
The Young Victoria  
Bunch of Amateurs  
Bolt

## Back by demand

Slumdog Millionaire  
Frost/Nixon  
Conversations with my Gardener  
Paris 36  
Welcome to the Sticks  
Everything is Illuminated  
Vicky Christina



The Young Victoria



Bunch of Amateurs



Gran Torino

## MARCH FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

|    |     |                                |             |
|----|-----|--------------------------------|-------------|
| 1  | SUN | FROST/NIXON                    | 6.00        |
| 2  | MON | SLUMDOG MILLIONAIRE            | 2.00, 7.30  |
| 3  | TUE | SLUMDOG MILLIONAIRE            | 12.30, 7.30 |
| 4  | WED | THE READER                     | 2.00, 7.30  |
| 5  | THU | THE READER                     | 2.00, 7.30  |
| 6  | FRI | VICKY CRISTINA BARCELONA       | 7.30        |
| 7  | SAT | TALE OF DESPEREAUX             | 2.00        |
| 7  | SAT | VICKY CRISTINA BARCELONA       | 7.00        |
| 8  | SUN | VICKY CRISTINA BARCELONA       | 6.00        |
| 9  | MON | VICKY CRISTINA BARCELONA       | 2.00        |
| 9  | MON | MILK                           | 7.30        |
| 10 | TUE | MILK                           | 12.30, 7.30 |
| 11 | WED | RACHEL GETTING MARRIED         | 2.00, 7.30  |
| 12 | THU | RACHEL GETTING MARRIED         | 2.00, 7.30  |
| 13 | FRI | REVOLUTIONARY ROAD             | 7.30        |
| 14 | SAT | INKHEART                       | 2.00        |
| 14 | SAT | REVOLUTIONARY ROAD             | 7.00        |
| 15 | SUN | LOLITA – KUBRICK SEASON        | 5.00        |
| 16 | MON | BICYCLE THIEVES                | 2.00, 7.30  |
| 17 | TUE | REVOLUTIONARY ROAD             | 12.30, 7.30 |
| 18 | WED | PARIS 36                       | 2.00, 7.30  |
| 19 | THU | VALKYRIE                       | 2.00, 7.30  |
| 20 | FRI | VALKYRIE                       | 7.30        |
| 21 | SAT | BEVERLY HILLS CHIHUAHUA        | 2.00        |
| 21 | SAT | HUMPHS BAND                    | 7.30        |
| 22 | SUN | NOTORIOUS                      | 6.00        |
| 23 | MON | CHE: PART 2                    | 2.00, 7.30  |
| 24 | TUE | DOUBT                          | 12.30, 7.30 |
| 25 | WED | DOUBT                          | 2.00, 7.30  |
| 26 | THU | DOUBT                          | 2.00        |
| 26 | THU | AUSTRALIA                      | 7.30        |
| 27 | FRI | DEFIANCE                       | 7.30        |
| 28 | SAT | MADAGASCAR 2:                  | 2.00        |
| 28 | SAT | SLUMDOG MILLIONAIRE            | 7.00        |
| 29 | SUN | SLUMDOG MILLIONAIRE            | 6.00        |
| 30 | MON | FROST/NIXON                    | 2.00, 7.30  |
| 31 | TUE | CONVERSATIONS WITH MY GARDENER | 12.30, 7.30 |



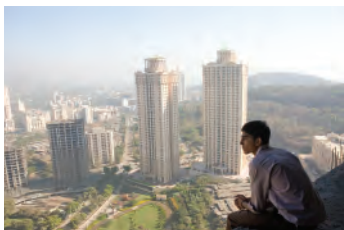
## M A R C H M A T I N E E S

**ALL MATINEES: Balcony £5.00 • Table seats £6.50 • Royal Box seats £10.00**

*Matinee Warning: May contain babies*

## Slumdog Millionaire

Mon 2 2.00, Tue 3 12.30



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But don't miss the whole beginning, middle or end.

**Director:** Danny Boyle  
**Starring:** Anil Kapoor, Irfan Khan, Freida Pinto, Dev Patel  
**Certificate:** 15  
**Duration:** 120 mins  
**Origin:** UK, USA 2008  
**By:** Pathe Distribution

## The Reader

Wed 4 2.00, Thu 5 2.00

**Director:** Stephen Daldry  
**Starring:** Kate Winslet, Ralph Fiennes, Bruno Ganz, Alexandra Maria Lara  
**Certificate:** 15  
**Duration:** 123 mins  
**Origin:** Germany, USA 2008  
**By:** Entertainment Film Distribution

**Based on Bernhard Schlink's bestselling novel and winning a few prizes, Daldry creates a brilliant, atmospheric tension throughout, where Hannah's past will have a profound impact on each of their lives.**

Michael Berg (Kross) is a 15-year-old German boy who in 1958 embarks on an intense relationship with an older woman, Hanna Schmitz (Winslet). They spend a torrid summer - sex after school, followed by reading aloud from favourite books. It is only later, he finds...

"You might well come out of *The Reader* thinking as much about the curve of Kate's naked hip as the horrors revealed. But that's the point of the film, and the novel: the disjunction between the sexual being that Michael falls for in the bedroom, and the person he learns about in the courtroom... It seems unsure whether it's a transatlantic prestige movie, or the German art-house film it resembles. In the 1960s sequences there's a definite hint of the sparseness of *The Lives of Others*. So why not just make the film in German, rather than this awkward compromise?... It hooks you with sex to get you thinking about ethics: only at Oscar time can a film get away with such worthiness." (*Independent*) Win or lose, let's hope Kate can resemble the sparseness of cool.





## The Tale of Despereaux

Sat 7 2.00



**Despereaux the mouse returns to our Saturday matinee by demand of small children and large parents.** As three year olds barely bigger than our cushions come to everything from Hairspray to Inkheart, this one's for them. Remember there's nothing scary. It's just nuds playing with computers inventing cartoon characters. Think of your older brother who never leaves his smelly room. On second thoughts – that's more scary than any film. Better to remember everything turns out alright in the end... A diminutive mouse strives to make a mammoth change in his troubled kingdom in this adaptation of Kate DiCamillo's Medal-winning children's book.

A long time ago, in the distant kingdom of Dor, a horrible accident breaks the heart of the king, leaves a beautiful princess crestfallen, and fills the townspeople with despair. Tiny mouse, Despereaux is the unlikely hero with oversized ears. He loves old tales of chivalry, and one day longs to become a knight in shining amour for his people. But when he fails to obey the rigid rules of his society, he is banished from the kingdom until... The best character is the ship's rat who saves him and the film. Bring your three year old mates and annoy the rest of the audience.

**Director:** Robert Stevenhagen  
**Starring:** Emma Watson, Matthew Broderick, Sigourney Weaver, Dustin Hoffman  
**Certificate:** U  
**Duration:** 98 mins  
**Origin:** USA 2008  
**By:** Universal Pictures (UK) Ltd

## Vicky Christina Barcelona

Mon 9 2.00

**Director:** Woody Allen  
**Starring:** Scarlett Johansson, Penelope Cruz, Javier Bardem, Rebecca Hall, Patricia Clarkson  
**Certificate:** 12A  
**Duration:** 96 mins  
**Origin:** Spain, USA 2008  
**By:** Optimum Releasing

**Considering they are not plain enough to be real, all four are absorbing and totally believable.** Bardem turns into the greatest seducer of all time. We are left in no doubt he could woo the knickers off a librarian. You can see why. As will every woman in the audience.

The film plays America against Europe, security against passion, dependency against whimsical desire. "The performances are vibrant. In the liberated corner, Scarlett breezes by on her unique charm, restlessness and sensuality. In the sensible corner, Allen has channelled his own persona through a female character in Vicky, who is by turns neurotic and open, panicked and longing... and trapped. Rebecca Hall says it all and more." She steals the whole film. "But it is the Spanish who are the conquistadors. Bardem imbues his artist with tenderness and virility — with enough charisma to nail the most resolute nun in vows of chastity, let alone two yanks. But this is Cruz's movie (no it's not). Her Maria Elena blows the film apart - impetuous, touching and introspective, spinning from jubilant peaks to moody lows in a heartbeat and 100% convincing." (*various crits*) Its biggest flaw is their ridiculous faces... They're too beautiful. However it makes a persuasive argument that romantic love, for all its complexities and pain, is still worth the something. Don't miss.



## Milk

Tue 10 12.30



**A casting masterstroke sees Sean Penn wrong-foot absolutely everybody and put in a brilliantly thoughtful performance as Harvey Milk, the first openly homosexual man to be elected to public office in California and... pay the price.** Directed by Gus Van Sant it depicts Milk's rise to public office, his private life, and his staunch political activism.

A strong supporting cast featuring Emile Hirsch and Josh Brolin (once again playing a maniac in 'public service') adds to the spectacle, as does kitschy artist Jeff Koons in a minor role!

"... a wonderfully evocative film, radiating with warmth and humour, bristling too with righteous rage... even though its ending is tragic, it feels sunnier and more redemptive than the likes of *Elephant* or *Last Days*; Van Sant doesn't romanticize his subject, but nor is he content to spin the kind of abstracted, purposefully vague narrative around him that he did around the Columbine assassins and Kurt Cobain in those two films." (*Telegraph*)

"I felt that Milk is a slightly staid film, closer to the middle-of-the-road side of Gus Van Sant's film-making persona...and its liberal-inspirational gestures are a little calculated for the awards and prestige." (*Guardian*) As always, if you are able to stand Sean's face for two hours, you will decide.

**Director:** Gus Van Sant  
**Starring:** Sean Penn, Emile Hirsch  
**Certificate:** 15  
**Duration:** 127 mins  
**Origin:** USA 2008  
**By:** Momentum Pictures

## Rachel Getting Married

Wed 11 2.00, Thu 12 2.00

**Director:** Jonathan Demme  
**Starring:** Anne Hathaway, Rosemarie DeWitt, Debra Winger  
**Certificate:** 15  
**Duration:** 113 mins  
**Origin:** USA 2008  
**By:** Sony Pictures Releasing

**"Lies are uncovered, truths revealed, dishwashers stacked..."** (*Standard*)

Kym has one addiction she is not prepared to drop - the limelight! She is cowed only by her mother, Debra Winger, a star who has emerged from semi-retirement to remind us what a formidable player she is.

"Resembling an indie film with its overlapping dialogue and a pasty-looking cast, it is packed with wry humour, decent performances and a deep understanding of what makes our relatives so wonderful and exasperating at the same time." (*Daily Mirror*)

Given how deeply unsympathetic and self-obsessed her character is, remarkably Hathaway manages to make her likeable. It's the kind of wedding with its mawkish self-written vows and cringing Neil Young tracks that would drive even the most saintly to drink.

"The urge to self-destruct in a rain of pills and vodka constantly flickers across Hathaway's face. The camera captures everything in her huge, bruised eyes and angry storm of hair."

(*W Ide Times*)

"Demme's Altman-esque drama gives Hathaway a chance to respond with a blistering performance... ultimately the film belongs to her. She combines a raw-nerved vulnerability with showy obnoxiousness" (*Times*)



## Inkheart

Sat 14 2.00



**This truly is a fabulous adventure about books and the power of stories and storytelling.** Helen Mirren, Andy Serkis, Paul Bettany and Brendan Fraser all star in this non-stop fantasy. There are comic ‘baddies’ lots of nailbiting scrapes, a race against time and a child who saves the day. The characters are all likeable, even Andy Serkis’ Mr Nasty, the effects are brilliant and the story roles along, taking you with it like proper adventures should. Author Cornelia Funke’s best-selling children’s novel comes to vivid life on the big screen with this family-friendly tale about a bookbinder whose ‘silver-tongued’ storytelling possesses a curious power... It can transport the characters from the book into the real world, but uh oh... somebody from the real world must go into the book in exchange...! Don’t think twice, children and grown-ups alike will love it. This is a heart warming fantasy where the spectacular scenes of wonder and adventure will keep you on the edge of your seat... And don’t let your grandparents miss it.

**Director:** Iain Softley  
**Starring:** Brendan Fraser, Helen Mirren  
**Certificate:** 12A  
**Duration:** 106 mins  
**Origin:** Germany, UK, USA 2008  
**By:** Entertainment Film Distribution

## The Bicycle Thieves

Mon 16 2.00

**Director:** Vittorio De Sica  
**Starring:** Lamberto Maggiorani, Enzo Staiola  
**Certificate:** U  
**Duration:** 93 mins  
**Origin:** Italy 1948  
**By:** Park Circus Films

**Alongside Cinema Paradiso, this has been on our ‘request list’ since (before) we opened in Dec 2004.** It is a beautifully simple story beautifully told of determination fuelled by desperation. This new print should be perfect on our big screen. A cornerstone of Italian neo-realism, De Sica’s drama of survival in Italy’s post-war depression earned a special Oscar for its affecting power. Shooting in the streets and alleys of Rome, De Sica uses the real-life environment to frame his moving story of a desperate father (The marvellous Lamberto Maggiorani) whose new job, bill-sticking on placards, is threatened when his bicycle is stolen. Too poor to buy another, he and his son (Staiola) take to the streets in an impossible search for his bike. Cast with non-actors, this landmark film mixes authenticity and lyricism to unsurpassed effect.

“Vittorio de Sica’s 1948 masterpiece survives the test of time.” (*Times Knowledge*)

“De Sica’s neo-realism classic remains one of the finest and most influential films of all time.” (*Standard*)  
 Everybody should see this, young and old – the younger the better, if only make proper sense of that treacherous bankers/developers/politicians/police cliché ‘the real world’. As if they would know. Do anything short of stealing someone’s bicycle to be here, but don’t miss.



## Revolutionary Road

Tue 17 12.30



**"Yates's powerful novel transcends the parochialism of its setting, and becomes a story about human aspiration, loneliness entrapment, compromise and self-betrayal. There are moments, sudden and fierce, when Mendes captures these immense themes."** (*Guardian*)

It is the mid 1950's; the Wheelers, Frank and April, live with their two young children on Revolutionary Road in a pretty Connecticut suburb.

They live outwardly attractive and respectable lives. He works in the city writing advertising copy, while she keeps their home looking lovely. According to one neighbour they are "a terrific couple... everyone says so". As always in films about 1950s suburbia, however, the front that they present to the world masks discontent and malaise.

They'd thought they were going to be "wonderful in this world" and here they are living lives like everyone else...

"At heart, the trouble with Revolutionary Road is that it has no heart. Watching the Wheelers tear their love and lives apart should leave us with a sense of sadness, but Mendes's careful and clinical direction just leaves us cold..." (*Times Culture, Cosmo L*) Isn't that the point Cosmo?

"Revolutionary Road: taste, style, looks – but no revolution." (*Guardian*)

Come – if just to see what all the fuss is about.

**Director:** Sam Mendes  
**Starring:** Kate Winslet, Leonardo Di Caprio, Kathy Bates  
**Certificate:** 15  
**Duration:** 119 mins  
**Origin:** USA 2009  
**By:** Paramount International Pictures

## Faubourg 36

(Paris 36)

Wed 18 2.00

**PATHE!**

**Director:** Christophe Barratier  
**Starring:** Gérard Jugnot, Clovis Cornillac, Kad Merad  
**Certificate:** 12A  
**Duration:** 120 mins  
**Origin:** Czech Republic, France, Germany 2008  
**By:** Pathe Distribution

**Set in Paris in tough times, this little film will warm and delight with its show of uplifting human spirit, determination with dignity in the face of great odds.**

The story takes place between December 1935 and July 1936 in a working class neighbourhood on the north-eastern edge of Paris. The springtime election of a left-wing government brings wild new hopes, yet also sees the rise of extremist ideas. Three unemployed stage workers decide to occupy the music hall where they worked until just a few months ago to produce a 'hit show'. The stage is set for a short lived but wonderful adventure... From the director of *The Chorus*.

You'll love their faces and the magic they create on screen. Not to be missed at any cost...

PS This and *Welcome to the Sticks* are 'Theatrical Releases' only. They will not go out on DVD. So you'd better come and see it here!





## Valkyrie

Thu 19 2.00



**Colonel Claus von Stauffenberg (Cruise) is a loyal officer who serves his country while hoping that someone will stop Hitler before Europe and Germany are destroyed. Realising that time is running out, he decides to take action himself and joins the German Resistance.**

The plan, named Operation Valkyrie, involves smuggling a bomb into the conference room, then using the national reserve army whose job it was to contain civil unrest in the event of Hitler's death, to turn against the SS.

"Despite its potential as a critical punch bag, this drama is fairly watchable. There's not much suspense, given that we know how it ends. Still, once the bomb goes off, the thrills come in spades.

But the scheme to use the Fuhrers own contingency planning to stage a coup against him is compelling. More problematic is the disparity in accents between Tom Cruises von Stauffenberg and a battery of redoubtable British thespes. None of whom is very convincing as Nazi hierarchs."

"Valkyrie paints von Stauffenberg as the archetypal "good German", a model of elegant disenchantment. And yet Cruise, for all his skills as a performer, does not do disenchantment. For all the moments of doubt, the constant stares into the mirror, his noble officer is essentially Top Gun with an eye-patch."

*(Times Telegraph Guardian Empire)*

**Director:** Bryan Singer  
**Starring:** Tom Cruise, Stephen Fry, David Bamber, Manfred-Anton Algrang, Matthias Freihof  
**Certificate:** 12A  
**Duration:** 121 mins  
**Origin:** Germany, USA 2008  
**By:** Twentieth Century Fox

## Beverly Hills Chihuahua

Sat 21 2.00

**Director:** Raja Gosnell  
**Starring:** Drew Barrymore, Andy Garcia  
**Certificate:** U  
**Duration:** 91 mins  
**Origin:** USA 2008  
**By:** Buena Vista International

**For what its worth, which isn't much, this is the story-line...** A pampered chihuahua accustomed to living the good life in glamorous Beverly Hills must forego her heiressness and rely on the kindness of strangers to find her way back home after becoming lost in Mexico.

Some helpful detail... Chloe, (Drew B) is a typical LA princess, lounging by the pool, having her hair done and patronising the servants. But Chloe is a dog! This beloved Chihuahua of Viv (Jamie L Curtis) is entrusted to her niece Rachel while she's away. Rachel takes Chloe to Mexico and of course, loses her to dogkidnappers...

What the crits say... "At this stage, most adults would be happy to leave the bitch there, but the plot demands that Chloe begins the long journey home with newfound wisdom (i.e. don't be rude to Mexicans because they're poor hispanics). So with a lazy script, annoying heroines, cultural stereotypes this should be a one-star miss. But there's absurd appeal in a big musical number: a choreographed Chihuahua dance in Mayan ruins! When it acknowledges its naughtiness, this has the potential to be an ironic cult hit. But this mixed-up movie is strictly for kids" (*Time Out*).

Please avoid at all costs.



## Che: Part Two

Mon 23 2.00

**Director:** Steven Soderbergh  
**Starring:** Benicio Del Toro, Rodrigo Santoro, Demián Bichir, Catalina Moreno  
**Certificate:** 15  
**Duration:** 127 mins  
**Origin:** France, Spain, USA 2009  
**By:** Optimum Releasing

Seven years on, this second part of Soderbergh's epic, unofficially titled "Guerilla" is a feral and gritty story of survival chronicling oddly the second half of his short life – From Ernesto's infamous disappearance from public view to the CIA led 1966 Bolivian campaign and the death of "The Great Latin American Revolution".

What makes Part II fascinating is the examination of the failure of a revolution. Off the back of Part One's ideological spirit and Guevara's pivotal role in the success of the Cuban Revolution, the political movement should be unstoppable. Where does the ultimate last good man and caring leader on earth falter? Sadly his spirit is doubly lost. That iconic poster in grubby student bedrooms was not enough to stop them becoming bankers!

Again Del Toro is outstanding as too are Rodrigo Santo and Demián Bichir. Run Lola's Franka Potente turns up as a fellow insurgent! Watch out too for Matt Damon's cameo but don't let it spoil it for you.

"The entire film is an extraordinary achievement with this second part, the more watchable." You DON'T have to have seen Part I to come.

"This is not the cultural hero bathed in revolutionary light. Nor the Stalinist he is accused of being. In fact, he is a figure around whom everything swirls"

(*Standard*) without stepping out from the shadows.



## Doubt

Tue 24 12.30, Wed 25 2.00,  
Thu 26 2.00

**"An enticing heavyweight thespian face-off- it must be Oscar season.**

1960s Catholic School priest Hoffman fends off stern nun Streep's accusations that he has molested a pupil and, as the title suggests, ambiguity in all its forms is the name of the game here." (*Guardian*)

The winds of change are sweeping through a tight-knit religious community, and charismatic priest Father Flynn (Seymour Hoffman) is doing his best to adapt.

Unfortunately his progressive ideas stand in stark contrast to the longstanding beliefs of Sister Aloysius Beauvier (Streep). Into this tempestuous environment appears young Donald Muller, the school's first black student. When Sister Beauvier hears that Father Flynn and Donald have been spending a lot of time together, she begins a merciless crusade to slander him.

"Streep's Sister Aloysius is a towering presence prone to smacking students and hovering like a black-bonneted bird of prey. So when a fellow nun (Adams) suggests that they may have a predator in their midst, the sister starts sharpening her talons.

A single scene between Streep and Viola Davis, who steals the show, is a series of gentle but devastating jabs, while the final confrontation between Aloysius and Flynn is akin to watching Ali take on Frazier." (*TimeOut NY*)

Too much acting for me.

**Director:** John Patrick Shanley  
**Starring:** Meryl Streep, Philip Hoffman, Amy Adams  
**Certificate:** 15  
**Duration:** 104 mins  
**Origin:** USA 2008  
**By:** Buena Vista International



## Madagascar: Escape 2 Africa

Sat 28 2.00

**Director:** Tom McGrath  
**Starring:** Sacha Cohen, Ben Stiller, Chris Rock, David Schwimmer  
**Certificate:** PG  
**Duration:** 89 mins  
**Origin:** USA 2008  
**By:** Paramount International Pictures

**The much awaited sequel to the fabulous ‘smile and wave boys’ original we find Alex, Marty, Melman, Gloria, King Julien, Maurice, the penguins and the chimps marooned on the distant shores of Madagascar.** Faced with this situation, the New Yorkers have hatched a plan so crazy it might just work.

With military precision, the penguins sort of repair an old crashed plane. Once aloft, this unlikely crew stays airborne just long enough to make it to the wildest place of all — the vast plains of Africa, where our zoo-raised creatures encounter animals of their own kind for the very first time.

Africa seems like a great place... but is it better than their Central Park home...? Same great characters having animal-life crises about their true nature and true home. It asks some good questions in among the tomfoolery and as before the penguins steal all the best gags... So once again ‘smile and wave boys and girls’ but don’t miss.



## Frost/Nixon

**Mon 30** 2.00



**For those who saw these televised interviews, they might remember how dull they were.** Predictably, Tricky-Dickie. said nothing. Mostly in as many words as he could conjour. It wasn't until we all came-to that the dramatic scale of his 'confession' was realised.

For two unattractive men in armchairs this is electrifying stuff. Richard Nixon, the disgraced president with a legacy to save, and David Frost, a television personality with an ego to service and a career to chase. Three years after being forced from office in 1974, Nixon agreed to break his silence and be interviewed as long as Watergate wasn't mentioned.

He selected Frost with the intention of easily outfoxing him and securing a better place American history. But as the cameras rolled, a charged battle of wits unfolded. Would Nixon evade questions of his role in Watergate? Or would Frost confound critics, and with dollar signs ever present in his eyes, demand an answer from the man who'd built a career on lying? Beautifully written, performed and directed.

See the fabulous Toby Jones as slimeball Swifty Lazar and Matthew Macfadyen as the slimier John Birt (ex DG BBC). At times Sheen's Tony Blair leaks into Frost. Come for the distracting and porcelain Miss Hall.

**Director:** Ron Howard  
**Starring:** Frank Langella, Martin Sheen, Toby Jones, Rebecca Hall  
**Certificate:** 15  
**Duration:** 122 mins  
**Origin:** USA 2008  
**By:** Universal Pictures (UK) Ltd

## Dialogue avec mon jardinier (Conversations with my Gardener)

**Tue 31** 12.30

**Director:** Jean Becker  
**Starring:** Daniel Auteuil, Jean-Pierre Darroussin  
**Certificate:** 12A  
**Duration:** 109 mins  
**Origin:** France 2007  
**By:** Cinefile

**Not only is this a blissful tale beautifully told, it brings a French summer landscape into an English March as it did in January.** It is one of those small treasures we've been lucky to find year after year.

This finely observed gem depicts a poignant friendship between two men who seem to be from different walks of life but have simply taken different paths. This becomes clear and remains part of the film's magic to the end. It tells of a respected Parisian painter on the brink of divorce who returns to his childhood home and employs a gardener to tame the vegetable patch.

As the gardener nurtures and the painter daubs, a warm friendship grows between them. Sharing a love of the place, they begin to see things afresh. Naturally, it is the painter who has most to learn. It is funny, warm and glows with life as it paints a tender portrait of men coping in their own way.

"Perhaps it's their love of food and wine, but France is one of the few countries where films about the land are still made - about how it sustains and nourishes them..." (*Crits*)

It is beautiful. Don't miss. You will love it.

