

THE-REX

M A G A Z I N E



THE COVE
NOVEMBER...

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

NOVEMBER 2009 Issue 56
www.therexberkhamsted.com

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

Gallery	4-6
November Evenings	9
Coming Soon	23
November Films at a glance	23
November Matinees	25
Rants and Pants	38-40

SEAT PRICES:

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

BOX OFFICE:

	01442 877759
Mon to Sat	10.30 – 6.00
Sun	4.30 – 6.30

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

Some of the girls and boys you see at the Box Office and Bar:
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Lindsey Davies	Georgia Rose
Holly Gilbert	Becca Ross
Beth Hannaway	Diya Sagar
Amelia Kellett	Alice Spooner
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Bethany McKay	Tina Thorpe
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Helen Miller	Keymea Yazdanian

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

Jacquie Rose Chief Box Office & Bar

Oliver Hicks Best Boy

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Michael Glasheen Gaffer

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

The Rex

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Berkhamsted HP4 2FG

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DATES TO LOOK OUT FOR (2009)

7 Nov 10.30am	ABL 2010 open release
21 Nov 10.30am	DEC general release
5 Dec 7.30pm	Rex 5th anniversary (tickets tba)
19 Dec 10.30am	JAN general release
22,23,24 Dec	It's a Wonderful Life (times & tickets tba)
25, 26 Dec	closed (Happy Christmas)
27 Dec 4.30pm	Lawrence of Arabia (tickets tba)

FILMS OF THE MONTH



1941 A new uprising in occupied Paris 2008
Army of Crime Mon 2 Oct 7.30



A revenger's tragedy from Hungary 2009
Katalin Varga Mon 9 Oct 7.30



A haunting tale of lost people and forests
Brazil 2009
Birdwatchers Mon 23 Oct 7.30

COMEDY NIGHT



Chris Neill and Martin White

We can't apologise for Robin Ince, he'll have to do that for himself. However, in his defence, when he realised his clash of dates, he organised six diverse acts to ensure of a full programme, full of surprises. They came from all over and arrived on time and in good spirits. Unfortunately, their first surprise was ours! Due to unforeseen technical difficulties, some musical parts had to be dropped. So the first contribution to the hit and miss aspect of the evening, was entirely ours, for which I apologise to the performers. I'll come to the audience later.

One of our projectors blew a gasket the night before, so we couldn't show the customary short film to introduce the evening. Then as the performers arrived early for sound checks and run-throughs, our sound desk blew a different gasket. (Joanna came from Eastbourne and went back on the train – that night!).

We managed to improvise to get one mic working. This meant anyone requiring a simple pa system, had to think again. Not to let us down, they bravely turned to unprepared material they hadn't done for ages or tried out at all. So far the surprises are all down to us and the evening hadn't even started. As the audience began to arrive, the performers settled to make do with what they had. Unfortunately a small part of the

audience didn't quite join in the spirit of our impromptu improvisation. A few behaved like they were at a stag party waiting for a stripper. Chris Neill, held the evening together beautifully and enjoyed a bit of good humoured toing and froing with the audience. I heard there was some aggressive remarks shouted by boorish individuals, not to mention an outbreak of booing.

The Rex doesn't entertain bad manners. I apologise to the performers and the majority of the audience for our technical shortcomings. Hell is only other people except for things that plug-in and were "working okay earlier".

I heard that most of you had a good time and enjoyed the hit and miss quality of the evening. Well done.



Wael Shepherd



Helen Arney



Neil Edmond



Joanna Neary as Pans People



Chris Neill and Waen Shepherd (below a sign they might rather forget)

PLUCK



Again Pluck had us worried on the tech front. They wanted to hang something from our ceiling. No chance. But when they finally got with a trailer full of improvised screens and props and rehearsed the space, it all started to feel better. By the second half they were flying. I have never seen such extraordinary and truly talented musicians acting the goat and not missing a note or a beat. We were lucky to get them before the line-up changes (again) early next year.

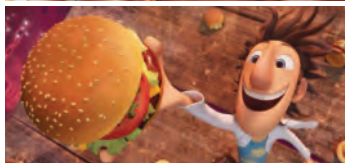
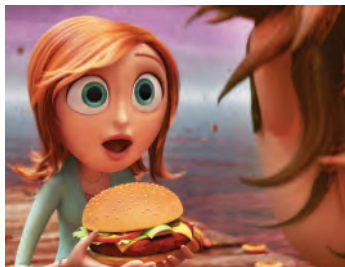




N O V E M B E R E V E N I N G S

Cloudy With a Chance of Meatballs

Sun 1 6.00



Based on a 1978 kids book (which explains its very 70s line in cuisine) it is a sly parable of unfettered consumption in which a plucky young inventor lavishes his hometown with meatball hailstorms and spectacular spaghetti tornadoes. One moment our hero is mooning over a winsome weathergirl the next he's tussling with a gang of gigantic rotisserie chickens that lash at him with fleshy wings and bare-bone legs.

The film itself is a veritable buffet of the bland and the bizarre, the sweet and the sour, and all tastes are catered for along the way. Don't know what kids will make of it but apparently, almost grown-ups will love it. Don't miss.

Directors: Phil Lord, Christopher Miller
Voices: Bill Hader, Anna Faris, James Caan
Certificate: U
Duration: 90 mins
Origin: USA 2009
By: Sony Pictures Releasing

Army of Crime

Mon 2 7.30

Director: Robert Guédiguian
Starring: Virginie Ledoyen, Jean-Pierre Darroussin, Simon Abkarian, Robinson Stevenin
Certificate: 15
Duration: 139 mins
Origin: France 2008
By: Optimum Releasing

In grim contrast, it opens with a convoy of buses, their windows barred, passing through the bright, summery streets of Paris. The time is 1944, the passengers are prisoners on their way to be executed. The narrative then takes us back to 1941 at the point when Germany invades the Soviet Union. The sundering of the Nazi-Soviet Non-Aggression Pact results in the simultaneous round-up of communists and the rise of armed resistance against the Nazis. Robert Guédiguian (the French Ken Loach?) has sought a fresh angle on his country's wartime resistance movement by focusing on Missak Manouchian, a French-Armenian communist who led a diverse group of young Resistance fighters, including Poles, Hungarians and Romanians. "Few characters are fleshed out enough to give their stories much emotional power, so the film, in a sense, has too many subplots. Then again, that broad scope helps Guédiguian to paint a credible, detailed picture of day-to-day life in occupied France." (*Times*) "This is a consistently exciting, morally engaging movie. One remarkable sequence involves some very black humour when a night raid on a brothel used by German soldiers is called off because two young resisters can't bring themselves to blow up the teenage girls! It is a much needed antidote to the inanities of Tarantino's *Inglourious Basterds*. (*Guardian*) Don't miss.



Julie and Julia

Tue 3 7.30



This is story of accidental ambition, producing the most unlikely television star 55 years before reality TV and long before Britain had television or a fridge!

It intertwines the lives of two happily married women who, though separated by time, are searching for something meaningful...

Child was the first American woman to study at Paris's famous Cordon Bleu cooking school, and the popularity of her book, *Mastering the Art Of French Cooking*, led to a TV series and a cooking career that made her a household name. She steered eaters away from the canned, frozen and processed and promoted foods that were fresh and flavourful.

(Where did it all go wrong?)

The film alternates between Julia and her husband's life in 1950s Paris and 50 years on, Julie's married life in a cramped New York apartment.

"The larger issues of food and cooking in a woman's life are left on the side of the plate. The result is a film that's charming, funny – especially when Streep is on screen, broadcasting her superb impression of the tall, charismatic, high-pitched Child – but leaves you with a dissatisfaction with modern life that no culinary masterpiece can relieve." (*Time Out*) Does anybody really want to see a film about food and happily married couples?

Director: Nora Ephron
Starring: Meryl Streep, Rachel McAdams
Certificate: 12A
Duration: 123 mins
Origin: USA 2009
By: Sony Pictures Releasing

Bienvenue chez les Ch'tis (Welcome to the Sticks) **Wed 4 7.30**

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

First screened here June 2008. It didn't sell out then, but by Christmas unruly behaviour broke out and tickets changed hands for four figure sums!

Philippe runs the post office in a picturesque small town in southern France. He thinks the more glamorous surroundings of the Côte d'Azur will lift his wife's spirits. His attempts to fiddle a transfer fail. Instead, his punishment is to be 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!

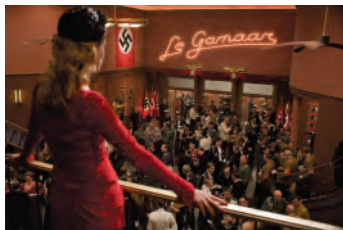
A heart warming film, which last year to general astonishment, stormed the box office across France, beating *Titanic's* twelve year record. The gags are about the local-yokel habitués of the Pas-de-Calais area, north of Lille. Thanks in no small part to miraculous sub-titles, they all work. It is written and directed by Boon, the taxi driver in *My Best Friend* and lovelorn postman in this.

This gorgeous low-budget film 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 humour that swims the Channel without getting wet. A rare treasure; not available on DVD. Not to be missed!



Inglourious Basterds

Thu 5 7.30



Tarantino continues his career of genre-pastiche with this “spaghetti Western” style Second World War film.

Welcome to “macaroni combat”.

The film centres on two stories. Brad Pitt leads an all star cast of Jewish-American Nazi-hunting soldiers – the titular “Basterds”, as they perform swift and violent acts of retribution on the Axis forces.

Elsewhere in Europe, the film follows a young Jewish woman, Shosanna Dreyfus, who seeks to avenge the death of her family at the hands of Nazis - and particularly, the sinister Standartenführer Hans Landa or “The Jew Hunter” – landing Christoph Waltz a Best Actor leaf & branch at Cannes this year. Well it would. Total evil is so much more fun to play. Gong panels think its acting.

This is pure Tarantino: violent, amusing and cares little for restraints imposed upon it by...anything! To quote Quentin. “I won’t be period specific about the movie. I’m not just gonna play a lot of Édith Piaf and Andrews Sisters. I can have rap, and I can do whatever I want. It’s about filling in the viscera.”

Different than his first two big noises, it will nevertheless gross millions worldwide, hence “filling in the viscera” indeed...

Against the critics, Our Sept audiences loved it. It is a preposterous tale well told and beautifully lit. Don’t miss.

(Research: Simon Messenger)

The Imaginarium of Dr Parnassus

Fri 6 7.30, Sat 7 7.00

Terry Gilliam is back on top form.

“Don’t expect seamless or even coherent narrative but there are scenes, its hard to forget” (BBC Film Prog)

Christopher Plummer stars as Dr.

Parnassus, the peddler of a magic show that tours the world on a horse and cart with his daughter, Valentina, thespian Anton and stagehand Percy. Their aim: to transport people, via a magical mirror to a world beyond reality, capturing their souls in the name of imagination and wonder.

It is part of a deal with the Devil (the ironic messiah of downbeat - Tom Waits) who has now arrived to collect payment: Valentina!

Joined by slippery, mysterious outsider Tony, (Heath Ledger, later Depp/Farrell/Law) the troupe must find parallel universes to save the girl before it’s too late...

“That it hangs together as a striking work of fantasy is truly remarkable... Ledger’s magnetic energy makes you rue again the loss of an actor it took three stars to replace.

It also makes you glad Gilliam had the tenacity and (yes) imagination to complete his film.” (Standard)

For Gilliam’s sake, given his jinx;

“There can’t have been a movie-lover anywhere who didn’t want it to be great...but there’s no escaping the completed film, though lovingly made, is something of a mess.” (Time Out)

Just come and let yourself love it.

(research Simon Messenger)

Director:	Quentin Tarantino
Starring:	Brad Pitt, Michael Fassbender, Diane Kruger, Mélanie Laurent
Certificate:	18
Duration:	153 mins
Origin:	USA 2009
By:	Universal Pictures



Director: Terry Gilliam
Starring: Heath Ledger, Christopher Plummer, Jude Law, Johnny Depp
Certificate: 12A
Duration: 123 mins
Origin: Canada, France, UK 2009
By: Lionsgate Films UK



Broken Embraces

Sun 8 6.00

Director: Pedro Almodovar
Starring: Penelope Cruz, Lluís Homar
Certificate: 15
Duration: 128 mins
Origin: Spain 2009
By: Warner Brothers

Another Pedro Almodovar melodramatic tale starring Penelope Cruz. Whilst the inevitability regarding the Spaniard's casting decision has taken most of the picture's column inches, there's no denying the two are a tour de force.

The film centres around Harry Caine, a blind screenwriter who, led by unfortunate familial circumstances in his present, is forced to recall a series of lengthy flashbacks involving an ill-fated affair between himself and would-be actress Magdalena (Cruz). Caine's past begins to catch up with him. The party he wronged with his affair has unfinished business...

"An impossibly succulent thing to behold. There's something poignant, too, about the movie's wedding of creative impulses and being head over heels in love. Sex, artistry, delirium: no one knows these things like Pedro, or sticks them..." (*Times*)

"All Almodovar trademarks are here – a tone of slightly hysterical melodrama, handsome and dramatic photography and a reverence for Penelope Cruz's beauty. But Spain's most famous auteur has slightly overcooked his usual recipe unexpectedly uninvolved." (*T.Playlist*)

"Its images and characters may well vanish into the air leaving little or no residue in your memory, yet I defy anybody to watch it without a tingle of pure movie-going pleasure." (*Guardian*)

We defy you to watch Penelope Cruz without a tingle in your movie-going pleasure. (research Simon Messenger)



Katalin Varga

Mon 9 7.30



Peter Strickland is an unknown teacher from Reading who used his uncle's inheritance to make a film (30,000 Eu).

This is the phenomenal result.

A supremely confident debut chronicles the story of Katalin Varga, a young woman whose life is changed irrevocably by a violent and dark secret from her past. Thrown out by her husband, she and her son traverse isolated rural Romania. On accepting a family's hospitality, she must once more recall her awful secret...

"Strickland's film is intriguing: a slow-moving, insistently gripping, faintly Dostoyevskian tale set in the swooningly photographed Romanian countryside. It looks as if it might drift dreamily into art-house slow-shot but it comes to a satisfying narrative crunch...a woozy noir, with a hint of the supernatural."

(*Guardian*)

"Not Romanian realism but fantasy-tinged psychodrama, owing debts to Tarkovsky and Lynch, with a piercing, accusatory presence of its memorable leading lady."

(*Telegraph*)

An excellent, slow burning thriller, extraordinarily made on a shoestring. When his meagre inheritance was spent, he had to go begging. On getting enough, ages later (nothing from the UK Film Council, lottery etc) he had to start all over again.

In his words. "What film executive would give money to an unknown making a film in Hungarian...? Being from Reading didn't help." You saw him here first.

Shane Meadows, eat your 'I am'.

(research *Simon Messenger*)

Director: Peter Strickland
Starring: Tibor Palfy, Norbert Tanko, Hilda Peter
Certificate: 15
Duration: 82 mins
Origin: Hungary, Romania, UK 2009
By: Artificial Eye

My Sister's Keeper

Tue 10 7.30

Director: Nick Cassavetes
Starring: Abigail Breslin, Sofia Vassilieva, Cameron Diaz, Jason Patric
Certificate: 12A
Duration: 109 mins
Origin: USA 2009
By: Entertainment

After many requests, we have troubled with this for three months before finally including it into the main evening programme. Though it is shamelessly manipulative, it is well made and surprisingly understated.

"Misery loves company. Like all tearjerkers, this works as a ritual. It offers us an occasion to think about friends and family members close to us, those who are sick or who have passed away. And, in the safety and solitude of a blackened public space, it gives us permission to cry our eyes out"

(*Telegraph*)

Little Miss Sunshine, Abigail Breslin plays Anna, an unusually assertive and eloquent eleven year-old girl who walks into the office of a flashy lawyer and tells him that she no longer wishes to be a "donor child". We see at the start, she is conceived solely to match her blood, marrow and countless other bits of her body to help her elder sister Kate survive leukaemia! The moral dilemma of deliberately creating an unknown child to save an already loved child is beyond all rational debate. Anna is asked one more sacrifice...

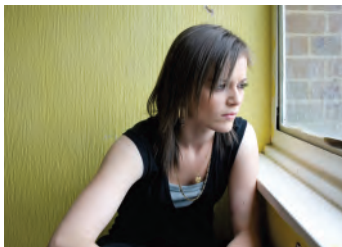
Come and see it here and weep in company, if only to save you crying at home alone when it comes out on empty disc. Worth the risk? I think so, if only for the argument.

The under-acting is pretty good too.



Fishtank

Wed 11 7.30



“Brilliantly buzzes with life offering its very own take on ‘our world’? It delivers in spades attitude, humour, sadness, love, anger and hope – all wrapped up in a way of telling stories that is very much the director’s own...”
(*Time Out*)

Fifteen year old Mia bangs around the council estate she calls home like a stray bullet. Attack mode is her resting state. Andrea Arnold returns to the milieu for her second feature film, *Red Road* was her first Cannes Winner 2005/6. It is a testament to her empathy as a director that she manages to create sympathy for an abrasive and self-destructive character such as Mia. Raging against the world she has three releases from her miserable, violent existence and weird little sister; cheap cider, a scrawny horse and a secret dream to dance. She is knocked sideways at the introduction of her mother’s charming new boyfriend, Conor (the brilliant Fassbender). Clever sound design means we almost feel her racing heart and breathless excitement when he’s near. As the walls close in on her... (*thanks to Wendy Ide, Times*)

In late summer on the covers of serious magazines, everyone was fussing about this film as though it might be the messiah of new gritty, hard-case, low-budget British film drama. Why? Best come and see for yourself.

Director: Andrea Arnold
Starring: Michael Fassbender, Katie Jarvis
Certificate: 15
Duration: 123 mins
Origin: UK 2009
By: Artificial Eye

The Hurt Locker

Thu 12 7.30

Director: Kathryn Bigelow
Starring: Jeremy Renner, Anthony Mackie, Brian Geraghty, Guy Pearce
Certificate: 15
Duration: 131 mins
Origin: USA 2009
By: Optimum Releasing

An intense portrayal of elite soldiers who have one of the most dangerous jobs in the world: disarming bombs in the heat of battle. When a new sergeant, James (Renner), takes over a highly trained bomb disposal team in a violent conflict, he surprises his two subordinates by recklessly plunging them into a deadly game of urban combat. As the men struggle to control their wild new leader, the city explodes into chaos and James’s true character reveals itself in a way that will change each man forever. Based on first-hand observation by journalist Mark Boal, who was stationed with a special bomb unit, the film couples grippingly realistic action with intimate human drama to portray soldier psychology in a high-risk profession where men volunteer to face deadly odds. (*IMDB*)
“War is a drug says *The Hurt Locker* and every addict has a different reason to feel guilty and alone” (from the new mag *Filmstar* “where the film is the star”) Bigelow deliberately uses Renner, an unknown face to take the lead. By discarding the baggage which comes with a star, we can see the human being. “Bigelow and Mark Boal plant the viewer directly in to the dizzying heart of the action.” (*Playlist*)
It looks like being one of the most moving films of the year. Sold out immediately in Sept and Oct. One more showing in Nov. Don’t miss.



Up

Fri 13 7.30, **Sat 14** 7.00,
Tue 17 7.30



From Disney Pixar, behind Toy Story, Monster's Inc. and Wall-E, comes another animated masterpiece.

In an attempt to evade greedy property developers, construction workers, and the nursing home, 78 year old widower Carl decides it's time to move house – quite literally.

Tying thousands of balloons to the roof, Carl, accompanied by eight year old stowaway Russell, flies off in search of adventure...

"Utterly delightful, certain to appeal to audiences young, old and all points in between. The film, in its aerial beauty and its melancholic undertow, recalls Albert Lamorisse's *The Red Balloon* and Hiroyasu Miyazaki's *Howl's Moving Castle*...delicious sound design, and the emotional punch it packs makes this one of Pixar's finest achievements." (*Telegraph*)

"This short, sharp and sweet fantasy still manages to reaffirm its makers as world leaders in the kind of popular animation that embraces ideas and the real world alongside fun and fantasy." (*Time Out*) A marvellous film. Bring everyone you know. If our local conservation areas are going to be systematically swallowed by greedy, faceless developers, let's take a leaf from Carl's book and float the new ugly profitable part of their dollar-vision of Berkhamsted to their, dirty land agents, lawyers, architects and their own back gardens... Find out where they live. We'll get the balloons. (research Simon Messenger)

Directors: Peter Docter, Bob Peterson

Starring: Christopher Plummer,
Edward Asner

Certificate: U

Duration: 102 mins

Origin: UK 2009

By: Buena Vista International

Citizen Kane

Sun 15 6.00

Director: Orson Welles

Starring: Joseph Cotton, Dorothy
Comingore, Everett Sloane, Orson
Welles, Agnes Moorehead

Certificate: U

Duration: 119 mins

Origin: USA 1941

By: British Film Institute

"I started at the top and worked my way down" was how Orson Welles famously characterised his career – or at least the popular perception of it, following his 1941 debut as director, producer and star, Citizen Kane.

But what a summit to descend from...

Kane remains an exhilarating, dazzling masterpiece universally acknowledged as among the greatest, most groundbreaking films in cinema history. Its unassailable top spot in poll after poll means it can hardly be ignored. But in recent years it has seldom been seen on the big screen in the UK, which is why its appearance this month with a new print, is so welcome. (*Thanks to Sight & Sound*).

That said, I found it overrated and a bit dull. But I was young and it was on a 12 inch television. I haven't seen it since, but like the polls say, it is received wisdom that it might be the greatest film ever made and after 1941 became the template against which all films would measure. This is nonsense of course. However there are those great innovative camera angles, lighting etc, in this tale of absolute power corrupting absolutely, and eventually eating itself into madness.

Now back on the big screen, you can see for yourself what all the fuss is (still) about sixty eight years later! A seminal piece of cinematic history, not to be missed.



In the Realm of The Senses

Mon 16 7.30



This groundbreaking film, based on a true story set in pre-war Japan, caused international uproar in 1976. Sada is a former prostitute now working as a maid. The master, Kichi exercises his privilege. A great passion engulfs them. They leave to traverse the countryside from bed to bed, hardly getting up, so to speak. In its early scenes, the film portrays that new intense love affair we all know: too much too soon and all at once, testing ever darker boundaries. Apart from Sada's visits to an old sugar-daddy for money to continue their now desperate longing, they keep it all to themselves, giving their entire existence over to lapping each other up. Their rooms grow filthy (and in a moment of humorous relief, local geishas are scandalised by their non-stop moist shenanigans). Sada becomes insatiable: she demands ever-greater pleasure. Thus it moves on to more dangerous ground. She can't stop, but Kichi begins to weary. The bold, energetic seducer of the earlier scenes is spent. Lost, he lives only to fulfil her desires. A common tragedy when a woman turns lust and love upside down. The film questions everything, demands endurance, offers little hope and no erotic thrill. So why show it now, if at all? It is 47,000 years old and more powerfully resonant than ever. Besides, no pretentious Yank/Brit copy has touched it since. Come.

Director: Nagisa Ôshima
Starring: Tatsuya Fuji, Eiko Matsuda
Certificate: 18
Duration: 109 mins
Origin: Japan/France 1976
By: British Film Institute

Away we go

Wed 18 7.30

Director: Sam Mendes
Starring: Maggie Gyllenhaal, Jeff Daniels, Maya Rudolph, John Krasinski
Certificate: 15
Duration: 98 mins
Origin: UK, USA 2009
By: E1 Films

Beware this is scripted by a husband and wife team and is autobiographical.

Can you think of a worse combination? It is by author Dave Eggers and his wife from his semi-autobiographical novel, *A Heartbreaking Work of Staggering Genius!* No need to ask again.

However, in Sam Mendes' hands "Away We Go mixes understated comedy with the classic American road movie, via search-for-the-self. It follows low-key couple Burt and Verona as they travel cross county to find the perfect place to raise their baby." (*Telegraph*)

"This is not an 'important' film likely to receive the Oscar hype Mendes usually attracts but it's a charming look at one of today's best directors cheerfully cutting loose." (*Empire*)

Sam Mendes turned Covent Garden's Donmar Warehouse into the best show in town in the early 1990s. Then to Hollywood, an Oscar, an overlooked classic thriller, *The Road To Perdition* and three versions of *American Beauty*. Cutting loose?

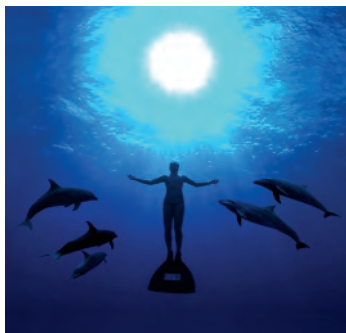
"Slick, occasionally smug, at times overplayed and frequently very funny film" (*Observer*)

"A screenplay that jokes about the lack of tension between its leads should at least have something to say about their interaction with the rest of the world. This doesn't.

Let's hope it was more fun to make than *Revolutionary Road*, because it's pretty insufferable to watch." (*Time Out*) You decide.



The Cove Thu 19 7.30



With all the guile and suspense of a well made thriller, Psihoyos' remarkable documentary plays out like a maritime Dirty Dozen with his crew infiltrating the lagoon town of Taiji to uncover the annual wholesale butchery, by local fisherman, of up to 23,000 dolphins a year!

The slaughter is only half the story. The covert operation the team put in place links freedivers, activists and unexpectedly industrial Light & Magic – all conspiring to expose a government cover-up and the dolphins' plight. In a breathless segment to plant film camera's stowed in fake rocks around the bay, the team race to the cove under cover of darkness, dodging the local armed police and fishermen who vigilantly keep the town's murky secret.

The tension is palpable, not least because their fearlessness is from a well scored action sequence more at home in a Bond film, but there's no comfort of a second take if they screw up!

It's not just an exercise in shock though, the scenes of slaughter are almost an after thought in a treatise on government corruption, the ineffectual international Whaling Commission and the very real danger of mercury poisoning with which Japan (and us) will have to come to terms. It's a story that needs to be told. So cancel fishing. (*Thanks to Empire*)

Director: Louie Psihoyos
Starring: Hayden Panettiere
Certificate: 12A
Duration: 92 mins
Origin: USA 2009
By: Vertigo Films

The Invention of Lying Fri 20 7.30

Director: Ricky Gervais
Starring: Patrick Stewart, Jennifer Garner, Ricky Gervais, Christopher Guest
Certificate: 12A
Duration: 100 mins
Origin: USA 2009
By: Universal Pictures (UK) Ltd

This is the latest vanity from the self congratulatory Office, smug Extras and aren't I clever-at-obnoxious-one man-stand-up sell-outs. Ricky Gervais writes, directs, stars and indulges himself in his own short-Ecclestone-man ego on the Hollywood big screen.

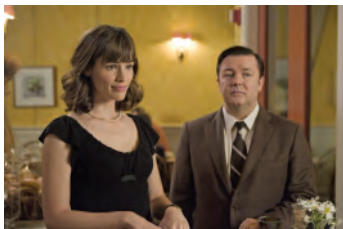
Can't you hear him; 'I'm an ideas man, me'?

Why have we indulged lowest common denominator Brit television creeps: Gervais, Coogan, Brand, (and soon Cowell/Green/Moss) etc, with the big cinema screen when their tales and ideas are very small screen, and their own applause is all they need?

Many good big screen story tellers are overlooked for these TV no-marks.

One Reading boy paid his own way to make a film nobody would touch. See Katalin Varga 9th November.

Bile aside, we're showing The Invention of Lying for you to decide.



Fame

Sat 21 7.00, Sun 22 6.00

Fame; the first time around saw Alan Parker's 1979 feature (released here 1980) spawn and stalk the early 80s TV screens with exuberant, nauseating, ego-puffed youths dancing on someone else's cars.

It took a while, but there is little doubt a direct line can be traced between Parker's original to this 21st C wholesale 'fame at all costs' Reality TV tripe. Warhol's now prophetic "fifteen minutes" has come true. We now believe in it and talk about it as though it is real. It is all bollocks of course, but that doesn't stop it being even more real than going to the toilet.

So, as if this first vacuous tale wasn't enough to bring a few stereotypes together, it has re-invented them to include the fat boy, chippy black kid and Hispanic floozette. Each desperate for their name in lights.

"This remake of the '80s classic follows a group of young students at a high school for the performing arts. All hoping for the chance to one day become stars. Assorted (non-names) portray the instructors, with a host of newcomers top-lining as the students." (*flaccid synopsis*)

Parker's Fame has much to answer for alongside his Bugsy Malone and The Commitments.

These two respectively, have 'inspired' thousands of am-dram productions and a dump of awful pub bands. Perhaps Parker accidentally invented Simon Cowell too? Thanks a lot Alan.



Director: Kevin Tancharoen
Starring: Kay Panabaker, Naturi Naughton, Anna Maria Perez de Tagle
Certificate: PG
Duration: 107 mins
Origin: USA 2009
By: Entertainment Film Distribution



Birdwatchers

Mon 23 7.30



"The cast had never acted and scripts were impossible, but Chilean director Marco Bechis still managed to make his film about obscure Brazilian Indians..." (*Guardian*)

Wealthy tourists scour the riverbank with their expensive cameras. They find themselves staring at a stoic group of Indian tribesmen, semi clothed and clutching spears. The camera follows them into the shadowy forest... It's a brilliant opening sequence that sets up the tensions between the plantation owners and the tribal community who consider the land their own but never had a piece of paper to prove it.

There's no mistaking the political commitment here, however this film is on the side of what the blunter Italian title calls *La Terra degli uomini rossi* 'the land of the red men'. "A term which could equally refer to the European landowners caught red handed colluding to abuse, sedate and even murder the Guarani-Kaiowa people on whose land they farm cattle and grow genetically modified sugar beet." (*S&Sound*)

Poverty and disenfranchisement eats at the Guarani-kaiowa people while the landowners fortify their homes and load their guns.

"The producers told me, You will never finish the film if you use Indians as actors" (Marco Bechis) He did and he did. Come and see how well he and they did.

An Education

Tue 24 7.30, **Wed 25** 7.30,
Thu 26 7.30

"Remember the film. Remember it as the moment when British cinema found its most vivacious screen presence since Julie Christie's star turn in *Darling* (1965). Carey Mulligan has, in short, landed..." (*Tms Sat Rvw*)!!! Who writes this tripe? Who decides who is The New? If they are even a decimal point right, Carey Mulligan IS a better actress than Julie Christie. I was there (and I remember it!) A pubescent fantasy wrist, but no actress.

That Sixties film euphoria was a lie. Most mid 60s Brit films were like plays, with scenes and acts, and all came from a poppy Oxbridge notion of hip ('Hey, lets do the shake, hey'). They had nothing to do with the real underground Sixties, but made shapeless 'swinging London' trash, much as the 'new wave' does today. The difference: 'gritty' for poppy Oxbridge.

Neither has overcome that misplaced, up-itself Brit reassurance of 'I-think-I'm-great'.

Nevertheless, 'this is a charming, funny, provocative coming-of-age movie reflecting a grey post-war Britain on the uncertain brink of a cultural revolution.' (*synops*)

In the hands of Danish director Lone Scherfig, it is a lively Nick Hornby-scripted adaptation of Lynn Barber's memoir from her suburban early Sixties. Barber's schoolgirl alter ego, Jenny (CMulligan, actually 24, so its okay) falls for the older charmer, who offers her clubs, champagne, drives in the country and sex.

So come for a drive in the country.

Director: Marco Bechis
Starring: Alicelia Cabreira, Claudio Santamaria, Chiara Caselli
Certificate: 15
Duration: 108 mins
Origin: Brazil, Italy 2009
By: Artificial Eye



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



Zombieland

Fri 27 7.30



If you're going to direct a zombie film, your name might as well be Ruben Fleischer.

Thoroughly palatable. Like a good brain! Woody Harrelson and Jesse Eisenberg star as butch redneck Tallahassee and nerdy companion Columbus – two remarkably dissimilar heroes brought together in the aftermath of a zombie apocalypse and the ensuing battle for survival.

Teaming up with sisters Little Rock (Little Miss Sunshine - Abigail Breslin) and Wichita (Emma Stone), the four head towards Pacific Playland; a theme park supposedly zombie-free, however they are not without company for long...

"Ridiculous but a treat." (*Guardian*)

"The pacing is lackadaisical, the plot riddled with holes, but the movie is savvy enough to eschew excessive gore in favour of (cracking) droll lines..." (*Times*)

This zom-com has done box office wonders Stateside. It is reportedly Woody Harrelson's highest opening week in a feature film since he left 'Cheers'.

With good writing, a neat awareness of its place within the 'zombie culture', and a ludicrous celebrity cameo, this doesn't come as any surprise. But it is a surprise. It is one of those gems that jumped the fence. It is clever, funny and without pretention.

These are the three fundamentals our latest Hollywood/Brit, Gervais, doesn't get. (research Simon Messenger)

Director: Ruben Fleischer
Starring: Woody Harrelson, Jesse Eisenberg, Emma Stone, Abigail Breslin
Certificate: 15
Duration: 88 mins
Origin: France 2009
By: Sony Pictures Releasing

The Fantastic Mr Fox

Sat 28 7.00, Sun 29 6.00

Director: Wes Anderson
Starring: Bill Murray, George Clooney, Meryl Streep, Willem Dafoe
Certificate: PG
Duration: 87 mins
Origin: USA 2009
By: Twentieth Century Fox

Based on Roald Dahl's seminal children's mischief, directed by perennial hipster Wes Anderson (The Darjeeling Limited), and co-written by Noah Baumbach, it tells the story of the Fox family's fight for survival.

After narrowly avoiding an ambush by the farmers from whom Mr. Fox (the fantastic Mr Clooney) steals his meals, he must find a way to get his family and friends out from the foxhole. Taking full responsibility, he happens upon the idea of digging under the farmhouses...

Voiced by an all star, if very American, cast including Meryl Streep, Bill Murray, Willem Dafoe and Adrian Brody, the film is terrific. Beautifully animated in painstaking stop-frame miniature animation, the piece is a joy to behold – Anderson reportedly spent some considerable time in Great Missenden ensuring that Dahl's Chiltern home village was strongly represented in the film. So watch out for familiar street corners.

"In a world where kids' movies are generally presented in hi-tech 3D digital wonderment, Anderson defiantly presents his one in old-school stop-motion animation, making it look like something by Oliver Postgate or Jan Svankmajer... smart and well-written" (*Guardian*) Fantastic indeed. It is entirely hand made, so it will be for children, spoilt by Pixar, to decide. Don't miss. (research Simon Messenger)



Just Another Love Story

Mon 30 7.30



We first showed this in Sept for an audience of seventy or so. It had such an impact on those few, we have brought it back for the many who missed it, and confident you will not be sorry.

It seems like an overheated romantic thriller but don't take your eyes off it. Contrived excess is rarely as entertaining as this. Jonas is a forensic photographer who spends his days snapping plump corpses and his nights having suburban sex with his wife. Things tick along with quiet desperation until a traffic accident... Touching on Almodóvar's *Talk To Her* (and his 'remake' *Broken Embraces*) but with an edge of a noir thriller, complete with deadpan narration, it is a slowly unravelling thriller which grabs you from the opening shot and keeps you.

'Beautiful women and mystery are a man's incentive to escape the nine-to-five routine, the kids and the Saturday shop' explains Jonas' narration. "This is an unusually dramatic philosophy for an ordinary guy, one that threatens to disturb the film's credibility. However Berthelsen's excellent low-key acting keeps disbelief suspended. Moreover, ambitious cross cutting and occasional burst of strident music hint at psychological complexity." (*Time Out*) It is an odd melodramatic Danish tale but underplayed and so clearly and beautifully shot in both low key and high tension scenes, it will make you gasp. Don't miss.

Director: Ole Bornedal
Starring: Anders W. Berthelsen, Rebecka Hemse, Nikolaj Lie Kaas, Charlotte Fich
Certificate: 18
Duration: 104 mins
Origin: Denmark 2007
By: Revolver Film Distribution

COMING SOON

New releases

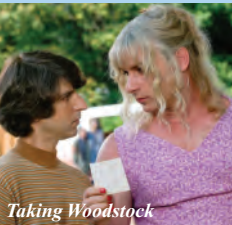
Bright Star
The Men Who Stared At Goats
Taking Woodstock
A Serious Man
Rex 5th Anniversary

Back by demand

It's a Wonderful Life
Everything is Illuminated
Mid-August Lunch



A Serious Man



Taking Woodstock



The Men Who Stared At Goats



Bright Star

NOVEMBER FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	SUN	CLOUDY WITH A CHANCE OF..	6.00
2	MON	CLOUDY WITH A CHANCE OF	2.00
2	MON	ARMY OF CRIME	7.30
3	TUE	JULIE AND JULIA	12.30, 7.30
4	WED	THE WINSLOW BOY	2.00
4	WED	WELCOME TO THE STICKS	7.30
5	THU	WELCOME TO THE STICKS	2.00
5	THU	INGLOURIOUS BASTERDS	7.30
6	FRI	THE IMAGIN. OF DR PARNASSUS	7.30
7	SAT	AROUND THE WORLD IN 80 DAYS	2.00
7	SAT	THE IMAGIN. OF DR PARNASSUS	7.00
8	SUN	BROKEN EMBRACES	6.00
9	MON	THE IMAGIN. OF DR PARNASSUS	2.00
9	MON	KATALIN VARGA	7.30
10	TUE	MY SISTER'S KEEPER	12.30
10	TUE	MY SISTER'S KEEPER	7.30
11	WED	ARMY OF CRIME	2.00
11	WED	FISHTANK	7.30
12	THU	SINGING IN THE RAIN	2.00
12	THU	THE HURT LOCKER	7.30
13	FRI	UP (2D)	7.30
14	SAT	UP (2D)	2.00, 7.00
15	SUN	CITIZEN KANE	6.00
16	MON	UP (2D)	2.00
16	MON	IN THE REALM OF THE SENSES	7.30
17	TUE	UP (2D)	12.30
17	TUE	UP (2D)	7.30
18	WED	AWAY WE GO	2.00
18	WED	AWAY WE GO	7.30
19	THU	THE INVENTION OF LYING	2.00
19	THU	THE COVE	7.30
20	FRI	THE INVENTION OF LYING	7.30
21	SAT	FAME	2.00, 7.00
22	SUN	FAME	6.00
23	MON	COCO BEFORE CHANEL	2.00
23	MON	BIRDWATCHERS	7.30
24	TUE	AN EDUCATION	12.30
24	TUE	AN EDUCATION	7.30
25	WED	AN EDUCATION	2.00, 7.30
26	THU	AN EDUCATION	2.00, 7.30
27	FRI	ZOMBIELAND	7.30
28	SAT	THE FANTASTIC MR FOX	2.00, 7.00
29	SUN	THE FANTASTIC MR FOX	6.00
30	MON	THE FANTASTIC MR FOX	2.00
30	MON	JUST ANOTHER LOVE STORY	7.30



N O V E M B E R M A T I N E E S

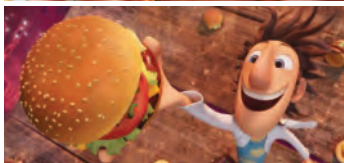
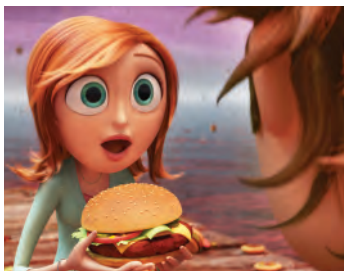
ALL MATINEES: **Balcony £5.00 • Table seats £6.50 • Royal Box seats £10.00**
Matinee Warning: May contain babies

Cloudy With a Chance of Meatballs

Mon 2 2.00

Directors: Phil Lord, Christopher Miller
Voices: Bill Hader, Anna Faris, James Caan
Certificate: U
Duration: 90 mins
Origin: USA 2009
By: Sony Pictures Releasing

Based on a 1978 kids book (which explains its very 70s line in cuisine) it is a sly parable of unfettered consumption in which a plucky young inventor lavishes his hometown with meatball hailstorms and spectacular spaghetti tornadoes. One moment our hero is mooning over a winsome weathergirl the next he's tussling with a gang of gigantic rotisserie chickens that lash at him with fleshy wings and bare-bone legs. The film itself is a veritable buffet of the bland and the bizarre, the sweet and the sour, and all tastes are catered for along the way. Don't know what kids will make of it but apparently, almost grown-ups will love it. Don't miss.



Julie and Julia

Tue 3 12.30



This is story of accidental ambition, producing the most unlikely television star 55 years before reality TV and long before Britain had television or a fridge!

It intertwines the lives of two happily married women who, though separated by time, are searching for something meaningful...

Child was the first American woman to study at Paris's famous Cordon Bleu cooking school, and the popularity of her book, *Mastering the Art Of French Cooking*, led to a TV series and a cooking career that made her a household name. She steered eaters away from the canned, frozen and processed and promoted foods that were fresh and flavourful.

(Where did it all go wrong?)

The film alternates between Julia and her husband's life in 1950s Paris and 50 years on, Julie's married life in a cramped New York apartment.

"The larger issues of food and cooking in a woman's life are left on the side of the plate. The result is a film that's charming, funny – especially when Streep is on screen, broadcasting her superb impression of the tall, charismatic, high-pitched Child – but leaves you with a dissatisfaction with modern life that no culinary masterpiece can relieve." (*Time Out*) Does anybody really want to see a film about food and happily married couples?

Director: Nora Ephron
Starring: Meryl Streep, Rachel McAdams
Certificate: 12A
Duration: 123 mins
Origin: USA 2009
By: Sony Pictures Releasing

The Winslow Boy

Wed 4 2.00

Director: Anthony Asquith
Starring: Robert Donat, Cedric Hardwicke, Basil Radford, Margaret Leighton
Certificate: U
Duration: 117 mins
Origin: UK 1948
By: Optimum Releasing

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

Terence Rattigan's theatrical masterpiece was inspired by an actual event, which set a legal precedent; the case of George Archer-Shee, a cadet at Osborne in 1908, who was accused of stealing a postal order from a fellow cadet.

His elder brother Major Martin Archer-Shee, was convinced of his innocence, and persuaded his father to engage lawyers. The most respected barrister of the day, Sir Edward Carson was also persuaded of his innocence, and insisted on the case coming to court. On the fourth day of the trial... George Archer-Shee died in the First World War and his name is inscribed on the war memorial in the village of Woodchester in Gloucestershire where his parents lived. There is no real world counterpart to the character of Catherine, although she is central to the play.

Not to be missed, especially for the cast led by Robert Donat.



Bienvenue chez les Ch'tis (Welcome to the Sticks) Thu 5 2.00



First screened here June 2008. It didn't sell out then, but by Christmas unruly behaviour broke out and tickets changed hands for four figure sums!

Philippe runs the post office in a picturesque small town in southern France. He thinks the more glamorous surroundings of the Côte d'Azur will lift his wife's spirits. His attempts to fiddle a transfer fail. Instead, his punishment is to be 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 film, which last year to general astonishment, stormed the box office across France, beating Titanic's twelve year record. The gags are about the local-yokel habitués of the Pas-de-Calais area, north of Lille. Thanks in no small part to miraculous sub-titles, they all work. It is written and directed by Boon, the taxi driver in My Best Friend and lovelorn postman in this.

This gorgeous low-budget film 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 humour that swims the Channel without getting wet. A rare treasure; not available on DVD. Not to 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

Around the World in 80 days Sat 7 2.00



While Jules Verne's 1873 novel responded to its era's dizzying technological advancements and the Oscar-winning 1956 movie version pointed to the dawning of global tourism, this latest run-out for gentleman adventurer Phileas Fogg reflects no more major cultural development than Hollywood's continuing desire to find workable white-guy partners for Jackie Chan.

As Steve Coogan's unfortunate gung-ho eccentric inventor Fogg battles to oust the villainous head of the Royal Academy of Science (a mugging Jim Broadbent) by traversing the known world in an unheard-of time, the screenplay gives equal import to happy-scrappy Chan, posing as a half-French valet with the hidden agenda of saving his native Chinese village from an evil warlord. Euro starlet Cécile de France joins the team in Paris to add spurious PG-certificate romance interest, and from then on the picture settles down into a rhythm of mild chop-socky, star cameos ranging from pointless (Macy Gray??) to plain bizarre (yes, the Governor of California as a frizzy-haired Turkish potentate), Heath Robinson-esque gadgetry and naff CGI interludes mark out the route. (*thanks Time Out*).

Director: Frank Coraci
Starring: Jackie Chan, Steve Coogan, Cécile De France, Jim Broadbent, Kathy Bates, Arnold Schwarzenegger, John Cleese, Luke Wilson, Owen Wilson, Rob Schneider
Certificate: PG
Duration: 120 mins
Origin: USA 2004
By: Entertainment Film Distribution

The Imaginarium of Dr Parnassus Mon 9 2.00

Director: Terry Gilliam
Starring: Heath Ledger, Christopher Plummer, Jude Law, Johnny Depp
Certificate: 12A
Duration: 123 mins
Origin: Canada, France, UK 2009
By: Lionsgate Films UK

Terry Gilliam is back on top form. "Don't expect seamless or even coherent narrative but there are scenes, its hard to forget" (*BBC Film Prog*)

Christopher Plummer stars as Dr. Parnassus, the peddler of a magic show that tours the world on a horse and cart with his daughter, Valentina, thespian Anton and stagehand Percy. Their aim: to transport people, via a magical mirror to a world beyond reality, capturing their souls in the name of imagination and wonder. It is part of a deal with the Devil (the ironic messiah of downbeat - Tom Waits) who has now arrived to collect payment: Valentina!

Joined by slippery, mysterious outsider Tony, (Heath Ledger, later Depp/Farrell/Law) the troupe must find parallel universes to save the girl before it's too late...

"That it hangs together as a striking work of fantasy is truly remarkable... Ledger's magnetic energy makes you rue again the loss of an actor it took three stars to replace.

It also makes you glad Gilliam had the tenacity and (yes) imagination to complete his film." (*Standard*)

For Gilliam's sake, given his jinx; "There can't have been a movie-lover anywhere who didn't want it to be great...but there's no escaping the completed film, though lovingly made, is something of a mess." (*Time Out*) Just come and let yourself love it. (*research Simon Messenger*)



My Sister's Keeper

Tue 10 12.30



After many requests, we have troubled with this for three months before finally including it into the main evening programme. Though it is shamelessly manipulative, it is well made and surprisingly understated.

"Misery loves company. Like all tearjerkers, this works as a ritual. It offers us an occasion to think about friends and family members close to us, those who are sick or who have passed away. And, in the safety and solitude of a blackened public space, it gives us permission to cry our eyes out"

(*Telegraph*)

Little Miss Sunshine, Abigail Breslin plays Anna, an unusually assertive and eloquent eleven year-old girl who walks into the office of a flashy lawyer and tells him that she no longer wishes to be a "donor child". We see at the start, she is conceived solely to match her blood, marrow and countless other bits of her body to help her elder sister Kate survive leukaemia! The moral dilemma of deliberately creating an unknown child to save an already loved child is beyond all rational debate. Anna is asked one more sacrifice...

Come and see it here and weep in company, if only to save you crying at home alone when it comes out on empty disc. Worth the risk? I think so, if only for the argument.

The under-acting is pretty good too.

Director: Nick Cassavetes
Starring: Abigail Breslin, Sofia Vassilieva, Cameron Diaz, Jason Patric
Certificate: 12A
Duration: 109 mins
Origin: USA 2009
By: Entertainment

Army of Crime

Wed 11 2.00

Director: Robert Guédiguian
Starring: Virginie Ledoyen, Jean-Pierre Darroussin, Simon Abkarian, Robinson Stevenin
Certificate: 15
Duration: 139 mins
Origin: France 2008
By: Optimum Releasing

In grim contrast, it opens with a convoy of buses, their windows barred, passing through the bright, summery streets of Paris.

The time is 1944, the passengers are prisoners on their way to be executed. The narrative then takes us back to 1941 at the point when Germany invades the Soviet Union. The sundering of the Nazi-Soviet Non-Aggression Pact results in the simultaneous round-up of communists and the rise of armed resistance against the Nazis. Robert Guédiguian (the French Ken Loach?) has sought a fresh angle on his country's wartime resistance movement by focusing on Missak Manouchian, a French-Armenian communist who led a diverse group of young Resistance fighters, including Poles, Hungarians and Romanians.

"Few characters are fleshed out enough to give their stories much emotional power, so the film, in a sense, has too many subplots. Then again, that broad scope helps Guédiguian to paint a credible, detailed picture of day-to-day life in occupied France." (*Times*)

"This is a consistently exciting, morally engaging movie. One remarkable sequence involves some very black humour when a night raid on a brothel used by German soldiers is called off because two young resistants can't bring themselves to blow up the teenage girls! It is a much needed antidote to the inanities of Tarantino's *Inglourious Basterds*. (*Guardian*) Don't miss.



Singing in the Rain

Thu 12 2.00



Singin' in the Rain will be here forever and return to the Rex again and again, but months apart. So come and see it now... and again.

Its 1927, Don Lockwood and Lina Lamont are the darlings of the silent silver screen.

Off screen, Don, aided by his happy-go-lucky friend and piano accompanist, Cosmo Brown (the brilliant Donald O'), has to dodge Lina's romantic overtures, especially when he falls for chorus girl Kathy Selden (sacchrine Debbie Reynolds). With the advent of the 'talkies', Don and Lina's new film will be all singing, dancing and talking! Unfortunately, Lina's voice could scrape a blackboard. Kathy is brought in to secretly dub her voice – seemed like a good idea at the time. Don goes off splashing policemen... But uh oh when Lina finds out...! Come for her (she's the best in it) and of course Gene's big dance, for which they had to use milk with the rain so the cameras could pick the detail of the downpour. Hope it was only one take? Most of all come for the warm innocence of it all and of course, Donald O'Connor's unsurpassed show-biz masterpiece – 'Make 'em Laugh'. What better thing to do with a November afternoon...? Don't hesitate – take the day off.

Director: Gene Kelly
Starring: Debbie Reynolds, Donald O'Connor, Gene Kelly
Certificate: U
Duration: 102 mins
Origin: USA 1952
By: British Film Institute

Up

Sat 14 2.00, Mon 16 2.00,
 Tue 17 12.30

Directors: Peter Docter, Bob Peterson
Starring: Christopher Plummer, Edward Asner
Certificate: U
Duration: 102 mins
Origin: UK 2009
By: Buena Vista International

From Disney Pixar, behind Toy Story, Monster's Inc. and Wall-E, comes another animated masterpiece.

In an attempt to evade greedy property developers, construction workers, and the nursing home, 78 year old widower Carl decides it's time to move house – quite literally.

Tying thousands of balloons to the roof, Carl, accompanied by eight year old stowaway Russell, flies off in search of adventure...

"Utterly delightful, certain to appeal to audiences young, old and all points in between. The film, in its aerial beauty and its melancholic undertow, recalls Albert Lamorisse's *The Red Balloon* and Hiyo Miyazaki's *Howl's Moving Castle*...delicious sound design, and the emotional punch it packs makes this one of Pixar's finest achievements." (*Telegraph*)
 "This short, sharp and sweet fantasy still manages to reaffirm its makers as world leaders in the kind of popular animation that embraces ideas and the real world alongside fun and fantasy." (*Time Out*)
 A marvellous film. Bring everyone you know. If our local conservation areas are going to be systematically swallowed by greedy, faceless developers, let's take a leaf from Carl's book and float the new ugly profitable part of their dollar-vision of Berkhamsted to their, dirty land agents, lawyers, architects and their own back gardens... Find out where they live. We'll get the balloons. (research Simon Messenger)



Away we go

Wed 18 2.00



Beware this is scripted by a husband and wife team and is autobiographical. Can you think of a worse combination? It is by author Dave Eggers and his wife from his semi-autobiographical novel, *A Heartbreaking Work of Staggering Genius*! No need to ask again.

However, in Sam Mendes' hands "Away We Go" mixes understated comedy with the classic American road movie, via search-for-the-self. It follows low-key couple Burt and Verona as they travel cross country to find the perfect place to raise their baby." (*Telegraph*)

"This is not an 'important' film likely to receive the Oscar hype Mendes usually attracts but it's a charming look at one of today's best directors cheerfully cutting loose." (*Empire*)

Sam Mendes turned Covent Garden's Donmar Warehouse into the best show in town in the early 1990s. Then to Hollywood, an Oscar, an overlooked classic thriller, *The Road To Perdition* and three versions of *American Beauty*. Cutting loose?

"Slick, occasionally smug, at times overplayed and frequently very funny film" (*Observer*)

"A screenplay that jokes about the lack of tension between its leads should at least have something to say about their interaction with the rest of the world. This doesn't.

Let's hope it was more fun to make than *Revolutionary Road*, because it's pretty insufferable to watch." (*Time Out*)

You decide.

Director: Sam Mendes
Starring: Maggie Gyllenhaal, Jeff Daniels, Maya Rudolph, John Krasinski
Certificate: 15
Duration: 98 mins
Origin: UK, USA 2009
By: E1 Films

The Invention of Lying

Thu 19 2.00

Director: Ricky Gervais
Starring: Patrick Stewart, Jennifer Garner, Ricky Gervais, Christopher Guest
Certificate: 12A
Duration: 100 mins
Origin: USA 2009
By: Universal Pictures (UK) Ltd

This is the latest vanity from the self congratulatory Office, smug Extras and aren't I clever-at-obnoxious-one man-stand-up sell-outs. Ricky Gervais writes, directs, stars and indulges himself in his own short-Ecclestone-man ego on the Hollywood big screen.

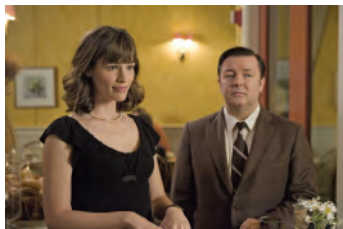
Can't you hear him; 'I'm an ideas man, me'?

Why have we indulged lowest common denominator Brit television creeps: Gervais, Coogan, Brand, (and soon Cowell/Green/Moss) etc, with the big cinema screen when their tales and ideas are very small screen, and their own applause is all they need?

Many good big screen story tellers are overlooked for these TV no-marks.

One Reading boy paid his own way to make a film nobody would touch. See Katalin Varga 9th November.

Bile aside, we're showing *The Invention of Lying* for you to decide.



Fame

Sat 21 2.00



Fame; the first time around saw Alan Parker's 1979 feature (released here 1980) spawn and stalk the early 80s TV screens with exuberant, nauseating, ego-puffed youths dancing on someone else's cars.

It took a while, but there is little doubt a direct line can be traced between Parker's original to this 21st C wholesale 'fame at all costs' Reality TV tripe. Warhol's now prophetic "fifteen minutes" has come true. We now believe in it and talk about it as though it is real. It is all bollocks of course, but that doesn't stop it being even more real than going to the toilet. So, as if this first vacuous tale wasn't enough to bring a few stereotypes together, it has re-invented them to include the fat boy, chippy black kid and Hispanic floozette. Each desperate for their name in lights.

"This remake of the '80s classic follows a group of young students at a high school for the performing arts. All hoping for the chance to one day become stars. Assorted (non-names) portray the instructors, with a host of newcomers top-lining as the students." (*flaccid synopsis*) Parker's *Fame* has much to answer for alongside his Bugsy Malone and The Commitments.

These two respectively, have 'inspired' thousands of am-dram productions and a dump of awful pub bands. Perhaps Parker accidentally invented Simon Cowell too? Thanks a lot Alan.

Director: Kevin Tancharoen
Starring: Kay Panabaker, Naturi Naughton, Anna Maria Perez de Tagle
Certificate: PG
Duration: 107 mins
Origin: USA 2009
By: Entertainment Film Distribution

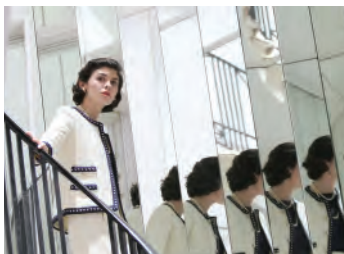
Coco Before Chanel

Mon 23 2.00

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

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

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



An Education

**Tue 24 12.30, Wed 25 2.00,
Thu 26 2.00**

“Remember the film. Remember it as the moment when British cinema found its most vivacious screen presence since Julie Christie’s star turn in *Darling* (1965). Carey Mulligan has, in short, landed...” (*Tms Sat Rvw*)!!! Who writes this tripe? Who decides who is The New? If they are even a decimal point right, Carey Mulligan IS a better actress than Julie Christie. I was there (and I remember it!) A pubescent fantasy wrist, but no actress.

That Sixties film euphoria was a lie. Most mid 60s Brit films were like plays, with scenes and acts, and all came from a poppy Oxbridge notion of hip (‘Hey, lets do the shake, hey’). They had nothing to do with the real underground Sixties, but made shapeless ‘swinging London’ trash, much as the ‘new wave’ does today. The difference: ‘gritty’ for poppy Oxbridge.

Neither has overcome that misplaced, up-itself Brit reassurance of ‘I-think-I’m-great’.

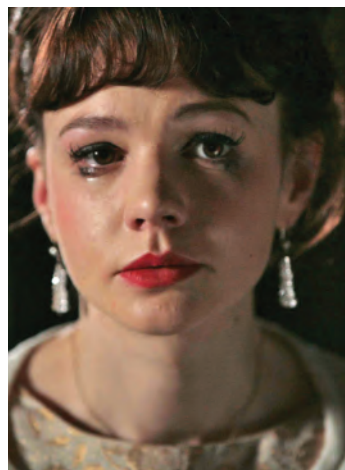
Nevertheless, ‘this is a charming, funny, provocative coming-of-age movie reflecting a grey post-war Britain on the uncertain brink of a cultural revolution.’ (*synops*)

In the hands of Danish director Lone Scherfig, it is a lively Nick Hornby-scripted adaptation of Lynn Barber’s memoir from her suburban early Sixties. Barber’s schoolgirl alter ego, Jenny (Mulligan, actually 24, so its okay) falls for the older charmer, who offers her clubs, champagne, drives in the country and sex.

So come for a drive in the country.



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



The Fantastic Mr Fox

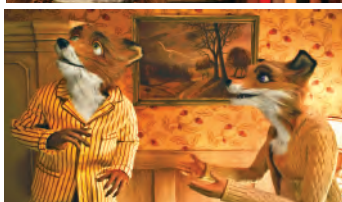
Sat 28 2.00, Mon 30 2.00

Based on Roald Dahl's seminal children's mischief, directed by perennial hipster Wes Anderson (*The Darjeeling Limited*), and co-written by Noah Baumbach, it tells the story of the Fox family's fight for survival.

After narrowly avoiding an ambush by the farmers from whom Mr. Fox (the fantastic Mr Clooney) steals his meals, he must find a way to get his family and friends out from the foxhole. Taking full responsibility, he happens upon the idea of digging under the farmhouses...

Voiced by an all star, if very American, cast including Meryl Streep, Bill Murray, Willem Dafoe and Adrian Brody, the film is terrific. Beautifully animated in painstaking stop-frame miniature animation, the piece is a joy to behold – Anderson reportedly spent some considerable time in Great Missenden ensuring that Dahl's Chiltern home village was strongly represented in the film. So watch out for familiar street corners.

"In a world where kids' movies are generally presented in hi-tech 3D digital wonderment, Anderson defiantly presents his one in old-school stop-motion animation, making it look like something by Oliver Postgate or Jan Svankmajer... smart and well-written" (*Guardian*) Fantastic indeed. It is entirely hand made, so it will be for children, spoilt by Pixar, to decide. Don't miss. (*research Simon Messenger*)



Director:	Wes Anderson
Starring:	Bill Murray, George Clooney, Meryl Streep, Willem Dafoe
Certificate:	PG
Duration:	87 mins
Origin:	USA 2009
By:	Twentieth Century Fox



Matinee Warning: May contain babies

3-D THE NEW STRING VEST...

Look at these faces. One is Nicholas Parsons, the other is Mr. Titanic, James Cameron. Clearly joined at birth, one talks for a living the other believes 3-D is the new salvation for flagging cinema/multiplexes. 3-D is as much about the future of cinema as the string vest was to men's sexy undergarments. It is not even a great idea. 3-D is repetition – old ideas about the new. Hesitation: it doesn't really believe in itself and is tied in to what shape digital might take. Deviation. It is a distraction from what cinema should be, and was built to be – a fantastic palace to get lost in fabulous, tales and fables presented a hundred feet high. Films cost millions. Why show them in cesspits? A beautiful cinema is priceless. To be continued...

In the meantime, Perhaps Terminator Nicholas should make films and Mr. Titanic hold on for just a minute before spouting his next big idea. Nobody will notice.

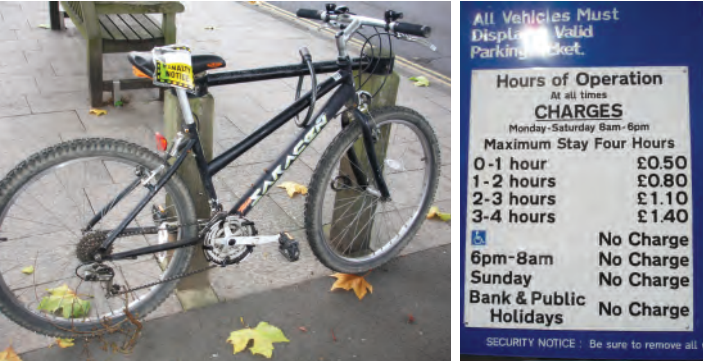


ALL CHANGE...

Study these random pictures opposite and spot the odd one out... It didn't take long. It is the bulky traffic warden stalking our children's matinee, waiting for anything to stand still long enough to slap something sticky to it. You don't see him in the others. There are two pictures showing things he might soon be legally able to stick something to. That magnificent listed, London Plane tree outside the cinema, just by standing still for so long, might come in for some standing still penalty. Worse cannot be ruled out. Keep a close eye on it. The bicycle? It can't be long before they find some way of taxing your seat or the air in your tyres.

My favourite is the "Charges" sign. Look at those prices. They are mean and miserable. The machines don't give change, so you have to remember those extra coins or pay with what you have. In the world picture, its not starvation or war. It simply shows their contempt for us all. Which, of course, is the world picture. Finally, tranquil streets will be stalked by traffic wardens every Sunday from 1st November?

It's not a job. It's collaboration. Those who stand for nothing and are only obeying orders. I saw one just a few weeks ago come up to one of those black pay machines. I noticed because he stood too close to it and fiddled with his coat as if about to pee. Then he pushed the coin reject button slipped something into his hand and walked off adjusting his pockets to make way for his petty theft. In an earlier century, to finance some war or other trivial extravagance, they taxed daylight. So people bricked up their windows. You can still see them today. Look up, usually bedrooms in very old buildings; pre 2001.



Evening Standard - free!

What does free mean when I was only free to read it before it was free?

On Mon 12th October 2009, The London Evening Standard went free. It stopped selling and supplying outside London. How cosmopolitan. After all the capital is the most successfully up-itself city in the world. It brags first, then asks later what Berlin, Cannes, Venice can possibly know. Their film Festivals last a week at most. London takes the boredom factor beyond two weeks. Simply, it believes in its own bragging to be the world's biggest, best capital of whatever it decides is the latest this, that or the other.

Dr Johnson's 300 year old edict "When a man is tired of London he is tired of life" failed to predict, in all its boasting, that by 2009 London would have no balls. Russian oligarchs and Arab royalty, each untouchable international gangsters, own the best parts of the capital, some famous shops and a few football teams.

It is Monopoly in every sense but with real money and no dice. They all pass Go, collect £200trillion and never land in jail. Now the latest sports car, top-hat and shoe has landed on the Evening Standard square.

This 182 year old newspaper is now given away free in/to/for London only. Perhaps that is how it started?

Last Friday it was 50p from Bobby's on the High St and worth every penny.

Now three days later, it is nowhere to be found. It is like London has built a new wall.

Is that all Russians know – how to build walls to keep things in and stop life getting out?

It was balanced left, right and centre, with informed and often witty comment on arts, sports; international news and politics. On top of views and reviews on everything under the Thames sun, from books to restaurants, City analysis to clamping.

Now without a second glance, it is not delivered to Berkhamsted (quicker, incidentally, to Oxford Circus than the train from Crystal Palace!)

It was my only daily paper. I love newspapers, despise the internet.



In the Standard I found everything I needed from a daily paper. All the nationals and Sundays have too much to cover. The Standard covered everything succinctly every day.

Moreover it was sold for 50p throughout a surrounding 30 miles radius - every day!

My business sense is unlikely to win prizes, but let's say only 100,000 bought it every day; that's £50,000 a day, £250,000 a week, £12m a year. Okay, take this and that off, it is still worth millions a year.

Newspapers complain they don't make money.

If even a dunce can see £10m a year nett is substantial enough to punch a fair hole in 'not making money', then...?

Are the nutters truly in charge of the cage. No, it is clever. The Russians know how to subvert. They have made a gulag overnight – everywhere outside a mainline London station. Well done Engerland. Where's the BNP when you need them? Scared of the Russians probably.

All this aside, it is bad-manners and more than a little stupid to cut off the wrong side of the wall. Hasn't history taught them anything? Never mind new owners from old countries, our own crowd has never listened either.

Through its arrogant superiority and risible stupidity this sovereign land continues to sell out to the highest bidder. The one thing history has taught us but nobody learns, is that the highest bidder always stinks of something, usually blood.