

THE-REX

M A G A Z I N E

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

MADEMOISELLE CHAMBON

NOVEMBER 2011...

NOVEMBER 2011 Issue 80
www.therexberkhamsted.com

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Gallery	4-6
November Evenings	13
Coming Soon	27
November Films at a glance	27
November Matinees	28
Rants and Pants	40-44

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BEST IN NOVEMBER



The lovely George. Lives to tell the tale beyond
 29 Nov 2001

George Harrison: Living in a Material World
 Sun 6 5.00. USA 2010

FILMS OF THE MONTH



Unrequited love the way only the French can tell it. **Mademoiselle Chambon**
 Mon 14 7.30. France 2010



A complex thriller more fantastical than anything Shakerags wrote...?
Anonymous Sun 26 6.00. Germany 2010



A taut political thriller where only half-lies can win. Never!
The Ides of March
 Tue 29 7.30/Wed 30 7.30. USA 2011

LAST POST...



A few last pictures of the sorting office in Berkhamsted. Closed in September after 43 years as both Post Office (until the late-80s) and sorting office for the whole town and rural square mileage of this widely spread area. And the bikes have gone. To be mild, it's not the most straight thinking decision made by a major national government interest. Everyone's trying to use cars less and less. Every grown up (who should know better about the lycra) rides a bike. Who makes these terrible decisions? Do you remember when

they (we) paid millions? for a new name, hence a new fuzzy image for the post office. It was so good, nobody I've asked can remember it. Why does the post office need a new image? What is the new image for 'position closed'? A snazzy new piece of cardboard? Ah it must be that privatisation thing, where competitors paint vans yellow and make us deliver and collect our own letters from a central point on a Hemel Hempstead industrial estate.

The best bit in the new Planet of the Apes was a sight-gag where two Hispanic paper boys, who once threw newspapers up the lawn from bikes, now launch them from one of those laughable, shiny, four-seater open trucks, driven by their dad! You've seen them here. They look like macho ice-cream vans. It was a great little observation for a silly blockbuster. Back to the post office and this whole centralisation thing. You know, the one that's been so successful with hospitals? Then there's the panicking to embrace the new. Techno-babble has already turned kids into neanderthals, They're great with their thumbs and useful when it comes to





hacking. But they can't write by hand or read anything longer than a txt. As for spelling; it's not as cool as mental arithmetic!

Remember the 90s when 'they' threatened us all with staying home watching big tellies, and everybody defied prediction by going out? Too much to hope, for the post office? Even more inundated than it is already with (handwritten) mail, so they'll have to reopen all local sorting offices and oil their bikes again...

Aside: I saw a fat traffic warden on Saturday. How can that be?

Advanced Booking List (ABL)

- New ABL runs from 2nd January 2012
- It is open to 500 individual names
- **You are welcome to join the ABL from Sat 5th Nov**
- Fee for 2012 (Jan-Dec) remains the same. Details from Box Office

Note: Though many films sell out quickly, being on the list offers you over a week's advanced booking ahead of general release.



Well the gorgeous Christina Hendricks caused such a stir on October's cover, it is only right and gratuitous to include her in this months also.

If only to show how her dress matches our fine old projector outside. As she wasn't just thrown at the cover, it was good to have such positive comments, and mostly from women.

JOHN MICHAEL McDONAGH – THE GUARD



John Michael McDonagh and Lizzie in the foyer

John Michael McDonagh was here on 1st October to talk about *The Guard*, his first film as writer/director. He talked freely in Q&A about direction and how a film set should feel easy for everybody. The script mostly channelled through Brendan Gleeson's Sgt Gerry Boyle, comes largely from things he wished he said at the time. What a joy to write such stuff and get somebody to say it like they mean it. The beauty about the dialogue, the actors and his direction, is it enables each to speak his mind effortlessly, as though he really is speaking his mind.

He and his younger brother Martin (writ/dir *In Bruges*) stayed on in South London after their parents moved back to Ireland in the early 80s. Visiting Sligo and Galway over many years it seemed natural to use the Irish to speak their minds...?

The film is one the best we'll see this year. John Michael was a natural in Q&A cleverly avoiding anything he didn't fancy, with another yarn. He and his wife Lizzie were great company. We wish them well.



...And with Don Cheadle, Katarina Cas, Brendan Gleeson & Liam Cunningham



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

Tinker, Tailor, Soldier, Spy

Tue 1 7.30,
Wed 2 7.30, **Thu 3** 7.30



Based on John LeCarré's 1974 novel and adapted famously for television featuring the majestic Alec Guinness (BBC 1979) *Tinker Tailor Soldier Spy* is a superb re-telling of a classic Cold War masterpiece.

Gary Oldman is George Smiley, the tale's pale, tired, yet razor sharp super spy. When a Circus (MI6) mission in Budapest goes fatally awry, Smiley and his boss, 'Control' (John Hurt) are already retired. Yet the presence of a Soviet mole somewhere deep within the Circus brings Smiley back, in secret and off the record, to flush them out. Narrowed down to a handful of suspects, Smiley must use his considerable experience to identify the double agent, before the Circus is irrevocably compromised...

Director Tomas Alfredson (*Let The Right One In*) renders 1970s London as a grey, oppressive city (No it wasn't. London was full-on Technicolor in the 70s). Alfredson extracts a perfectly executed, understated, 'sexier' Guinness-eque (Gary's description not Sir Alec's) performance from Oldman, who is carried by a strong supporting cast: John Hurt, Toby Jones, Colin Firth, Benedict Cumberbatch, et al.

"Hypnotic as silent snowfall. Prepare to lose yourself in every sense, in a labyrinth of double-agents, deception and damn fine acting from the year's best British line-up. Oldman at least deserves the Oscar nod he's been long denied?" (*Total Film*) We'll see.

Director: Tomas Alfredson
Starring: Gary Oldman, Colin Firth, Ralph Fiennes, Michael Fassbender
Certificate: 15
Duration: 127 mins
Origin: UK 2011
By: Optimum Releasing

The Guard

Fri 4 7.30

Director: John Michael McDonagh
Starring: Brendan Gleeson, Don Cheadle, Mark Strong
Certificate: 15
Duration: 96 mins
Origin: Ireland/UK 2011
By: Optimum Releasing

One of the best films of the year.

Brendan's first shrug, caused a ripple of involuntary laughter through our Sept/October audiences, as he confiscates drugs from a dead joyrider.

"I don't think your mammy would be too pleased about that now" he tuts paternally, before popping a tab of acid!

He is an unconventional policeman, investigating a seemingly random murder. FBI agent Wendell Everett (Cheadle) arrives in Galway to mount a large-scale operation against an organised drug-smuggling ring.

At first irritated by Gerry's manner, Everett is reluctantly impressed by his matter-of-fact canniness, connecting it all, without fuss.

Without overstating its similarities to the darker *In Bruges*, directed by McDonagh's younger brother Martin, let's just say Mrs McDonagh should very proud indeed, as should Mrs Gleeson. Though, expect much casual swearing. That said, if you liked *In Bruges* for its hitmen then you'll love this for its jet black take on Irish policemen.

"A cracking film with Gleeson's Sgt Gerry a beautifully observed comedy creation.

Cuts its laughter with a dose of Celtic melancholy." (*Empire*)

"Brendan Gleeson delivers McDonagh's delicious dialogue with gusto, filling in character detail but keeping him unpredictable to the end." (*Hollywood Reporter*) Sgt Boyle's way-with-words is based on things John Michael wished he'd said at the time. So, speaks for us all!

A 'little gem'.



Crazy Stupid Love

Sat 5 7.00



"This is one of those literate, star-stuffed family comedies of which Hollywood is fond at the moment – think a more phallocentric *The Kids Are Alright*."

(Time Out)

For the oldsters, we have Steve Carell and Julianne Moore, splitting up after 25 years because she's slept with Kevin Bacon and he's gone all dull. For the 20-somethings, there is Ryan Gosling, CGI-ripped! as a slick ladies man who coaches Carrell in the art of the pick-up before he himself falls... Carell's the sincere everyman wearing his broken heart on his sleeve, while Gosling is effortlessly smooth and, crucially, likeable enough to dodge the character's in-built sleaze.

"Ryan Gosling with a spray tan and a gym membership could sell any movie? But if girls queue up to witness the fitness, *Crazy Stupid Love* has equal appeal for the fellas?" **(Total Film)**

"This is airbrushed relationship angst, for which there's definitely a time and a market, but the general blandness does make those flashes of real spike and anger zing like booze-soaked currants in a bun." Huh? **(Guardian)**

The corpses of creatively dead rom-coms litter our multiplexes. So it's a pleasure to come across the sharply funny and touching *Crazy Stupid Love*. It's a live one with a dream cast that keeps springing playful surprises. **(Rolling Stone)** Come for (another) faultless Gosling lesson.

Directors: Glenn Ficarra, John Requa
Starring: Steve Carell, Ryan Gosling, Julianne Moore, Emma Stone, Marisa Tomei, Kevin Bacon,

Certificate: 12A

Duration: 118 mins

Origin: USA 2011

By: Warner Brothers

George Harrison: Living In A Material World

Sun 6 5.00

Director: Martin Scorsese
Certificate: 12A
Duration: 209 mins
Origin: USA 2010
By: Arts Alliance Media

It always sounds glib when people say musicians and film stars never die, as long as their music is played or films repeated, they go on living.

It is assured immortality. Music in particular, though evocative can conjure them to life, as well as serve to remind you they are no longer really here.

I can see Frank Sinatra every time I hear him. Ella Fitzgerald, Gene Kelly and Fred Astaire, too, but more in joy than sadness.

With George Harrison, there is still a sadness to hearing him, and of all of the Beatles I listen to his albums still. Listen to *Be Here Now* and you'll see. There is an inherent loveliness to George which the others missed, though I have loved them all since we first saw them at 15. You'll see from the film, he's not a bombastic popstar, nor does he push himself forward, but then none of them did in the beginning. George seems never to have done so right to the end.

His Concert for Bangla Desh was largely ignored in the early 70s. His spat with the creep Spector for *My Sweet Lord* (nothing like *Da Do Ron Ron* – and so what if was) cost him dearly. Biggest regret: I had a ticket for The Wilburys and didn't go...

To make amends, welcome to my house George...



Page One: Inside The New York Times

Mon 7 7.30



How has one of the world's pre-eminent newspapers dealt with the revolutionary changes brought about by the onslaught of digital news provision? What will Wikileaks, Twitter, and the 'blogosphere' mean for the centuries old traditional print media?

Andrew Rossi's single camera & mic spent 14 months lurking beside the New York Times' media desk. Blending in, he has captured the frenetic essence of the modern journalist in an attempt to answer these questions. 2010 saw many and major events in the life of the NYT; from the explosion of Wikileaks, to the end of US combat operations in Iraq; the release of the iPad, and the emergence of new payment models for online news content. Rossi focuses sympathetically on the intense characters, which perhaps for him embody the spirit of the paper. Media columnist and former down and outer David Carr and his gloriously husky berating of lesser journalists, and Tim Arango's fearless correspondence from Baghdad, are the real highlights serving to enliven the documentary further.

"Andrew Rossi's behind-the-scenes look at the efforts of the New York Times is timely and oddly inspiring. Doomsayers foretell death by a thousand digital lashes, but its earnest and sometimes eccentric staff proudly resist the maddening Twitter crowd." (*Telegraph*)

Intriguing how the speed of the digital age has created a free-for-all 'journalism' unanticipated even three years ago. (research Simon Messenger)

Director: Andrew Rossi
Starring: Andrew Rossi, Carl Bernstein, David Carr, Bruce Headlam
Certificate: 15
Duration: 88 mins
Origin: USA 2011
By: Dogwoof Pictures

Senna

Tue 8 7.30

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

It has left audiences stunned throughout the year. It should only be seen on the big screen. Even though it has a remarkably personal power, it must be experienced with an audience.

It is almost the full story of racing driver Ayrton Senna. Charming, petulant, hungry, enigmatic, outrageously fast and dangerous, quiet, then outspoken when pushed. This moving biography brims with energy, passion and some fun.

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

(*Guardian*)

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

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

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

You don't need to know, or care, about motor racing. Come for his extraordinary presence, as remote as it was quick. You will be stunned. Back, by demand, once only in November, so don't miss.





Crazy Stupid Love

Wed 9 7.30, Thu 10 7.30

“This is one of those literate, star-stuffed family comedies of which Hollywood is fond at the moment – think a more phallogentric The Kids Are Alright.” (*Time Out*)

For the oldsters, we have Steve Carell and Julianne Moore, splitting up after 25 years because she’s slept with Kevin Bacon and he’s gone all dull. For the 20-somethings, there is Ryan Gosling, CGI-ripped! as a slick ladies man who coaches Carrell in the art of the pick-up before he himself falls... Carell’s the sincere everyman wearing his broken heart on his sleeve, while Gosling is effortlessly smooth and, crucially, likeable enough to dodge the character’s in-built sleaze.

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Directors: Glenn Ficarra, John Requa
Starring: Steve Carell, Ryan Gosling, Julianne Moore, Emma Stone, Marisa Tomei, Kevin Bacon,

Certificate: 12A

Duration: 118 mins

Origin: USA 2011

By: Warner Brothers



Drive

Fri 11 7.30



Said to be the “coolest” film of the year, whatever that means, but it will be talked about from now to the award season in February 2012. Euro art-house sensation Nicolas Winding Refn is a virtuoso, blending tough and tender with such uncanny skill that he deservedly won the Best Director prize at Cannes. Or maybe you’ll hate it. “Drive is a polarizer. It’s also pure cinema, a grenade of image and sound ready to blow.” (*Rolling Stone*)

Driver flips cars for a living and moonlights as a getaway man for jewel thieves and bank robbers. Then one day he shares a lift with his neighbour Irene (Mulligan). Her ex-con, almost-ex-husband needs one last job to pay off his debts.

Inevitably the heist goes horribly wrong. Now Driver is on the run, with a bag of loot in the boot and a pair of gangsters tailgating right behind.

“Ryan Gosling as Driver, is dynamite in the role, silent, stoic, radiating mystery.” (*Time Out*)

“An action crime movie that’s as cerebral and surreal as it is red-blooded. If director Refn and star Gosling accelerate into the mainstream with Drive, they’ll be doing it on their own terms, with style.” (*Total Film*) It is dangerous, nasty and thrilling, but especially certain for Gosling’s utterly convincing star-making presence. Don’t miss.

Director: Nicolas Winding Refn
Starring: Ryan Gosling, Carey Mulligan
Certificate: 18
Duration: 100 mins
Origin: USA 2011
By: Icon Film Distribution Ltd

Midnight In Paris

Sat 12 7.00, Sun 13 6.00

Director: Woody Allen
Starring: Owen Wilson, Rachel McAdams, Marion Cotillard, Kathy Bates, Adrien Brody
Certificate: 12A
Duration: 94 mins
Origin: Spain/USA 2011
By: Warner Brothers

The weight of expectation on Woody Allen’s newest films is often unbearable as we will each new offering to live up to his well observed writing of the 1970/80s. Happily, this is his best since Vicky Cristina Barcelona, and returns to the wit of those earlier decades.

Owen Wilson is perfect as Gil, Woody’s typically neurotic alter-ego. Michael Sheen is fantastically cringy as Paul’s smarmy, pseudo know-all. Allen let’s the camera play with Marion Cotillard and Rachel McAdams, beauty.

But it is his clear love of Paris, through Darius Khondji’s lens, that will take your heart. Luckily, this (Woody’s ultimate fairy story) too is warm, assured, and perhaps most reassuringly, funny.

The rest are fun caricatures Dali (Adrian Brody) Scott Fitzgerald (Tom Hiddleston) Corey Stoll (Hemingway) Picasso, Bunuel, Degas, Gauguin, TS Eliott, Man Ray, Josephine Baker, Cole Porter, and even Carla Bruni turn up...

“It’s all very recognisable but not tired, and the film’s lightly-played time-travelling element gives it a hint of boldness. It’s fun and most welcome.” (*Time Out*) (*research Simon Messenger*)

“Look at me, I was a nightclub comedian. I didn’t know how to make films.” (47 titles later) “It’s fun to live for months in a completely artificial world. Paris with all these beautiful, funny, inventive, quick-witted people.” (*Woody Allen Film Prog R4*) The rest, as they say, is quite literally (1920’s) history...





Director: Stephane Brize
Starring: Vincent Lindon, Sandrine Kiberlain, Aure Atika
Certificate: 15
Duration: 100 mins
Origin: France 2010
By: Axiom Films



Mademoiselle Chambon

Mon 14 7.30

Stéphane Brizé's film charts the stuttering love affair between a lonesome demure, violin-playing teacher Véronique (Sandrine Kiberlain) and hesitant, decent man and married builder (Vincent Lindon) all the way from the dusty side-streets to the station where they must either board the train or say goodbye. Slow your pace and pause for breath and there's a world of pleasure to be had from this unhurried small-town tragedy. The performances from Sandrine Kiberlain and Vincent Lindon are extraordinary: quiet neutron bombs of emotion that leave the lovers in ruins and the town unmarked.

Stéphane Brizé, writer-director of the quietly beautiful *Not Here to Be Loved*, compares her tale of a married small-town artisan (Vincent Lindon) falling in love with his infant son's teacher to Clint Eastwood's *The Bridges of Madison County*? "A nearer comparison would be *Brief Encounter*, and there's a poignant train station scene at the end. It's a touching, measured, well-observed film that uses music skilfully." (*Guardian*) "The attraction feels forced and thin, especially when you get a load of Lindon's gorgeous wife (Aure Atika, in the best performance). Too much of Stéphane Brizé's film is elegant water-treading, but there are candid little scenes, and one of those will-they-won't-they, *Brief Encounter* denouements that never go out of fashion." (*Telegraph*) Might need tissues, but don't miss.

Jane Eyre

Tue 15 7.30, Wed 16 7.30



Another decade and another adaptation of Charlotte Brontë's classic novel. Directed by Cary Fukunaga (Sin Nombre), this one is actually rather good.

Fukunaga intriguingly plays with the story's chronology. The film opens with Jane's (Mia Wasikowska) flight from Mr. Rochester (Michael Fassbender) and Thornfield Hall, before seeking refuge with minister St. John Rivers (Jamie Bell). Regaling her sorry tale to him we learn, through a lengthy flashback, of her terrible upbringing at Lowood School, and the events at Thornfield...

It could be argued that both Wasikowska and Fassbender are both far too attractive for Jane and Rochester, but their subtle duet, exuding a magnificent, unspoken magnetism, is thrilling. So too is Fukunaga's exquisite rendering of the English landscape, itself a natural, grey, bleak and unforgiving elemental part of the tale.

"Those craving gloomy stairways and thunderclap atmospherics might not come away completely sated, but Fukunaga's delicate artistry leaves it hard to ask for much more." (*Telegraph*)

"A bold choice of director, striking visuals and a Rochester to rival Orson Welles' ensures this doesn't feel like just one more highbrow period piece or stodgy great-book adaptation." (*Total Film*) (SM)

This fabulous director has made a nuclear film from an even more irresistible old yarn. It's so atmospheric, you'll wish you wore waterproofs and a big jumper.

Director: Cary Fukunaga
Starring: Jamie Bell, Mia Wasikowska, Sally Hawkins, Judy Dench
Certificate: PG
Duration: 121 mins
Origin: UK/USA 2011
By: Universal Pictures (UK) Ltd

Midnight In Paris

Thu 17 7.30

Director: Woody Allen
Starring: Owen Wilson, Rachel McAdams, Marion Cotillard, Kathy Bates, Adrien Brody
Certificate: 12A
Duration: 94 mins
Origin: Spain/USA 2011
By: Warner Brothers

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The rest are fun caricatures Dali (Adrian Brody) Scott Fitzgerald (Tom Hiddleston) Corey Stoll (Hemingway) Picasso, Bunuel, Degas, Gauguin, TS Eliott, Man Ray, Josephine Baker, Cole Porter, and even Carla Bruni turn up...

"It's all very recognisable but not tired, and the film's lightly-played time-travelling element gives it a hint of boldness. It's fun and most welcome." (*Time Out*) (research Simon Messenger)

"Look at me, I was a nightclub comedian. I didn't know how to make films." (47 titles later) "It's fun to live for months in a completely artificial world. Paris with all these beautiful, funny, inventive, quick-witted people." (*Woody Allen Film Prog R4*) The rest, as they say, is quite literally (1920's) history...





Director: Steven Soderbergh
Starring: Kate Winslet, Gwyneth Paltrow, Jude Law, John Hawkes, Marion Cotillard, Matt Damon
Certificate: 12A
Duration: 106 mins
Origin: USA 2011
By: Warner Brothers

Contagion

Fri 18 7.30, Sat 19 7.00

Steven Soderbergh amasses a vast cast (Marion Cotillard, Matt D, Jude L, Gwyneth P and Kate W) for this rapid fire, medi-disaster movie.

Beth (Paltrow) returns home from Honk Kong via Chicago. Back in suburban Minneapolis she puts a bad case of "the sniffles" down to jet-lag. Within 48 hours, she's not going to Hong Kong anymore. "Contagion" is a predictably terrifying yarn of a lethal global pandemic, and the group of scientists tasked with controlling it against steadily declining odds...

Here Soderbergh's remarkable energy accelerates, leaping around the globe, as the immense scale is revealed. Naturally, this comes with a price. In this instance, the cost is any vestige of character development, although the film is smart, and entertaining enough. It's Airplane without the gags but with all these stars you will neither care about character nor who had the fish.

"Level-headed, energetic and enjoyable tale of terror in a world gone wrong." (*Time Out*)

"The film plays like a hi-tech version of cheesy 1950s sci-fi fare of the Quatermass or Body Snatchers variety. As an action movie, Contagion passes muster. What it lacks is any infection of the subtlety or subtext you'd expect from a filmmaker of Soderbergh's experience and reputation." (*Independent*) (research Simon M)
 It's old fashioned, starry Hollywood, harmless, Towering Inferno territory, if you fancy it.



West Side Story

Sun 20 5.00



The Jets and the Sharks confront each other with finger-snapping scorn on the streets of New York, and Natalie Wood falls in love with Tony (played by an actor never seen again!) from opposite sides of the ethnic chain-linked fence, and in a senseless turf war between rival gangs; the Sharks and the Jets.

Today's gang-related crime culture might make this high-minded and corny spin on Shakespeare's star-crossed lovers from 1961 look a little quaint. Leonard Bernstein's rich, eloquent and demanding score is still a powerful experience, however, and choreographer Jerome Robbins's street ballets look exotic, experimental and spectacular on the big screen.

Thrillingly shot, Jerome Robbins and Robert Wise's volatile directorial collaboration won 10 Oscars, more than any musical before or since.

"It's a real pantomime horse of a musical, epic yet cramped, frenetic yet flat-footed." (*Independent*)

"The crooked angles, pointed shadows and great swashes of red all heighten the mood of rabid fury." (*Time Out*)

"Jerome Robbins's legendary choreography needs the biggest screen it can get; when the movie's firing on all cylinders of music, lyrics and there's little to touch it." (*Telegraph*)

"Not seen it? Time you did." (*Total Film*)
Toooniiiiight Toooniiiiight...

Director: Jerome Robbins
Starring: Natalie Wood, George Chakiris, Richard Beymer
Certificate: PG
Duration: 151 mins
Origin: USA 1961
By: Park Circus Films

Sleeping Beauty

Mon 21 7.30

Director: Julia Leigh
Starring: Emily Browning
Certificate: 18
Duration: 101 mins
Origin: Australia 2011
By: Revolver Film Distribution

Sleeping Beauty's appropriately sculpted star, Emily Browning, has declared that she would rather polarise an audience than make an "entertaining film which everyone feels ambivalent about".

Therefore, to pre-empt audience responses to Julia Leigh's film, we offer two précis:

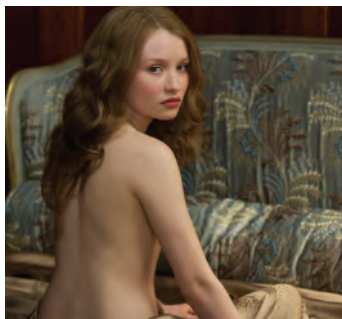
1) "Sleeping Beauty" is a sumptuous, lucid tale of beauty and desire. Lucy (Browning) is a young, nubile, curiously philosophical university student who, for reasons unexplored, takes up employment at a lavish country mansion under the authority of mysterious madam Clara (Rachael Blake).

2) "Sleeping Beauty" is a strange, lurid tale of lust and abandon. Lucy is a young, naïve, cash-strapped university student who is drugged, stripped, and fondled by old men.

"Browning's performance is utterly fearless, suffused with mystery, cold as ice. Leigh's spare screenplay trusts the audience to fill in the imaginative spaces, A strange, ensnaring achievement."

(*Telegraph*) (research Simon Messenger)

"I use the camera as a steady witness. No irritating flashback establishing trauma in childhood. She is not explained. And the old men are given permission to be... without judgement. Long historical evidence supports this 'tradition' for older men to lie with sleeping girls." (*Julia Leigh writer/director R4*) I can induce that state, just by walking in to any bar.





Director: Lynne Ramsay
Starring: Tilda Swinton, Ezra Miller, John C. Reilly, Siobhan Fallon
Certificate: 15
Duration: 112 mins
Origin: UK/USA 2011
By: Artificial Eye



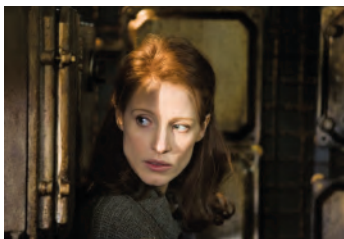
We Need To Talk About Kevin

Tue 22 7.30, Wed 23 7.30

Directed by Lynne Ramsay and based on Lionel Shriver's best-selling novel. A dark, gripping psychological thriller, no? The aftermath of a brutally violent incident perpetrated by her son, Kevin (Ezra Miller), leaves Eva (Tilda Swinton) a haunted, broken woman. Having put her successful career on hold to raise a family, she is left with nothing but to replay, as does the film, the defining moments of her woefully malevolent son's upbringing. The novel's glaring "nature/nurture" subtext is reproduced faithfully in Ramsay's film as is Eva's role as unreliable narrator, with Swinton contributing a subtle, muted portrayal of the fractured mother. As always, John C. Reilly turns in a strong performance as Kevin's father. "Thought-provoking, confident and fearless. It's experimental but never alienating." (*Time Out*) "A skin-peelingly intimate character study and a brilliantly nihilist, feminist parable: what happens when smart progressive women give birth to boys: the smirking little beasts that they have feared and despised since their own schooldays?" (*Guardian*) Brilliantly scored by Jonny Greenwood, the film is un-missable (*research Simon M*) "It's inspired by the book not adapted from it. It's played from inside the mother's mind... two people trying to reach each other. Not a social comedy, it's a nightmare. Not a thriller, it's a state of mind. It IS a fantasy about giving birth to a monster..." (*Tilda Swinton BBC R4*)

The Debt

Thu 24 7.30, Fri 25 7.30



Back by demand, we watch the same characters over two time periods. In 1997, Mossad agent Rachel Singer (Mirren) is being honoured for her heroism 30 years earlier for killing Vogel (Jesper Christensen), the notorious surgeon of Birkenau. But did she? Stephan (Wilkinson), Rachel's ex-husband and partner on the mission, informs her that the third member of the team has just killed himself. So the story flashes back to 1960's Cold War, East Berlin to unravel what really happened when young Rachel, Stephan and David captured Vogel.

This is a tense remake of a 2007 Israeli thriller in which a plot to spirit a notorious war criminal out of 1960s East Berlin doesn't go according to plan. (Shouldn't we have had the original?) "OK, this is really just a big Jewish revenge fantasy that seems alarmingly superficial when set against Spielberg's superior Munich." (*Times*)

"As a thriller it grips like the proverbial vice, skilfully negotiating a succession of twists, turns and reversals against an expertly recreated Cold War setting. Smart and suspenseful, *The Debt* packs in enough surprises to make you forgive its last minute collapse. Chastain, meanwhile, shows why everybody's talking about her." (*Total Film*) Much talked about, this fiction feels every bit as true as any 'true story' and will grip you from end to end.

Director: John Madden
Starring: Helen Mirren, Tom Wilkinson, Ciarán Hinds
Certificate: 15
Duration: 113 mins
Origin: USA 2011
By: Universal Pictures (UK) Ltd

Johnny English: Reborn Sat 26 7.00

Director: Oliver Parker
Starring: Rowan Atkinson, Rosamund Pike, Dominic West, Gillian Anderson, Ben Miller
Certificate: PG
Duration: 101 mins
Origin: Israel/France/Japan/UK 2011
By: Universal Pictures (UK) Ltd

Eight years after his first celluloid airing, Rowan Atkinson's Bean-meets-Bond creation gets to bungle another day. This time, the filmmakers take the plot more seriously, bringing MI7's least special agent out of retirement for a rendezvous with a dastardly conspiracy in Hong Kong.

It's only in the film's unflashy moments, where Atkinson bounces off his co-stars (Dominic West, Rosamund Pike and Gillian Anderson) that he's able to show off the kind of Keaton-esque bungling at which, if irritating, he's indisputably brilliant.

Here's what the clever-arses (who probably can't make toast let alone a film) say:

"Cheap is funnier than expensive, simple is funnier than complicated, and Rowan Atkinson is a lot funnier than Johnny English." (*Telegraph*)

"One day we'll see a film that really harnesses Atkinson's mighty talent. This isn't it." (*Guardian*)

"A ho-hum sequel to a so-so original whose central character was funnier in a credit-card commercial. Undemanding, though the enthusiastic granny bashing provides a quantum of solace." (*Time Out*)

"This isn't so much *Reborn* as reheated. Time perhaps to come up with some fresh ideas, or maybe make the *Blackadder* movie we'd all much rather see?" (*Total Film*)

"It is a strong reminder how funny Atkinson is, both physically and verbally." (*Empire*) Rowan does most of his stunts and all the driving! Come and see for yourself.



Anonymous

Sun 27 6.00



Roland Emmerich brings an Elizabethan world picture to vivid life in this late 16th century conspiracy theory, toying with Shakespeare's integrity.

Sounds dry? It is nothing of the kind. Shakespeare or not Shakespeare? This has been a rolling, unsettling question among generations of literary scholars investigating the true authorship of his plays and sonnets. 'Not' is the unequivocal answer in *Anonymous*. This handsomely staged and decidedly straight forward costume thriller, insists that our beloved Shakespeare is actually Edward de Vere, 17th Earl of Oxford (a dangerous Bowie-esque Rhys Ifans).

The politics at the turn of 17th century and end of Elizabeth's reign, comes heavily into play, most of it retrofitted to match the theory. But beneath the bombast there's a thought provoking tale.

"Emmerich's meticulously crafted exposé of the 'real' Bard is shocking in that it is rather good! At the heart of all the flash and filigree of his cluttered but sincere film, is that the play really is the thing." (*Guardian*)

"Okay, you're in an alternate historical reality, but the movie is glorious fun even as it grows increasingly implausible. No one is better than top British actors at planting tongues in cheeks and yet giving their all to performances that teeter on the absurd." (*Hollywood Reporter*) A great cast of old faces and new. So let us to't and tarry not.

Director: Roland Emmerich
Starring: Vanessa Redgrave, Joely Richardson, Rhys Ifans, Jamie Campbell Bower

Certificate: 12A
Duration: 130 mins
Origin: Germany 2010
By: Sony Pictures Releasing

Tyrannosaur

Mon 28 7.30

Director: Roland Emmerich
Starring: Peter Mullan, Eddie Marsan, Olivia Colman

Certificate: 18
Duration: 92 mins
Origin: UK 2010
By: Optimum Releasing

Shaken by a pub fight, Joseph (Peter Mullen) takes refuge in a charity shop, where he meets Hannah (Peep Show's Olivia Colman). She offers to pray for him and make him a cup of tea, so he instantly writes her off as middle-class and smug.

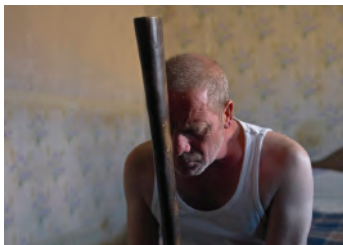
In reality, though, she's in more dire straits than he is, trapped in a marriage in which she's routinely battered and humiliated by her husband James (Eddie Marsan), another man fuelled by his own private reservoir of fury. As Joseph and Hannah begin to understand each other's circumstances, they strike up a kind of flawed mutual support.

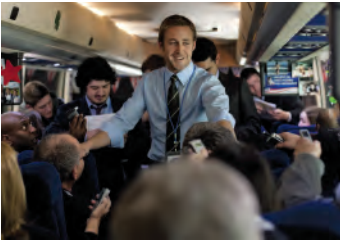
This is *Tyrannosaur*'s theme in miniature, unchecked rage destroys whatever we love the most, and the story that follows is every bit as hard to watch as its opening suggests. (*Guardian*)

"Thematically, *Tyrannosaur* is rooted in the British kitchen sink dramas of the 1960s it's filmed in Leeds, everyone's miserable and it also shares some common ground with *Nil By Mouth*." (*Telegraph*)

The film says that a violent way of life is always punished, sometimes physically, always psychologically. It's not a particularly deep or unique statement, but Considine howls it with sincerity and conviction. (*Time Out*)

This is a grim, credible portrait of long-term psychological damage." (*Empire*) If you like dogs (or not) you shouldn't come. The rest is unrelenting, misery.





Director: George Clooney
Starring: Ryan Gosling, Paul Giamatti, George Clooney, Philip Seymour Hoffman, Evan Rachel Wood, Marisa Tomei
Certificate: 15
Duration: 100 mins
Origin: USA 2011
By: eOne Films



The Ides Of March

Tue 29 7.30, Wed 30 7.30

Man of the moment (or at least brilliant in three very different films here In Nov) Ryan Gosling stars, alongside the film's director George Clooney, in this taut political thriller.

Clooney is Mike Morris, a popular governor on the cusp of victory in a major Ohio primary, a victory which would almost guarantee his nomination as Democratic presidential candidate, and bring him within groping distance of the White House. His press secretary Stephen Myers (Gosling) is responsible for keeping the campaign trail on track; all is going swimmingly until Myers accidentally uncovers news which could lay a fatal blow to Morris' chances. A thrilling question of loyalties carries the film beautifully... Clooney proves that he's becoming as confident behind the lens as he is in front of it, yet perhaps unexpectedly, Gosling takes the plaudits with his wide-eyed portrayal of a youngster cutting his teeth on the seamier side of politics.

"A political thriller exploring themes of loyalty, ambition and the gap between public ideals and private fallibility, it engages the brain within the context of a solid entertainment." (*Telegraph*)

"The points made about politics by 'The Ides of March' are valid, if a little obvious: shit goes on behind the scenes and people in the game are shits. Who would have guessed?" (*Time Out*) (*Simon M*) Don't miss.

COMING SOON

New releases

It's A Wonderful Life
The Help
The Awakening
Special 7 year Anniversary
previews tbc
Footloose

Back by demand

Tinker Tailor
Midnight in Paris
Drive
Jane Eyre
Trollhunter!!
Ides Of Match

The Help*The Awakening**Footloose**It's A Wonderful Life*

NOVEMBER FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	Tue	TINKER TAILOR SOLDIER SPY	12.30, 7.30
2	Wed	TINKER TAILOR SOLDIER SPY	2.00, 7.30
3	Thu	TINKER TAILOR SOLDIER SPY	2.00, 7.30
4	Fri	THE GUARD	7.30
5	Sat	GHOSTBUSTERS	2.00
5	Sat	CRAZY STUPID LOVE	7.00
6	Sun	GEORGE HARRISON: LIVING IN THE MATERIAL WORLD	5.00
7	Mon	CRAZY STUPID LOVE	2.00
7	Mon	PAGE ONE: INSIDE THE NEW YORK TIMES	7.30
8	Tue	CRAZY STUPID LOVE	12.30
8	Tue	SENNA	7.30
9	Wed	JANE EYRE	2.00
9	Wed	CRAZY STUPID LOVE	7.30
10	Thu	JANE EYRE	2.00
10	Thu	CRAZY STUPID LOVE	7.30
11	Fri	DRIVE	7.30
12	Sat	JURASSIC PARK	2.00
12	Sat	MIDNIGHT IN PARIS	7.00
13	Sun	MIDNIGHT IN PARIS	6.00
14	Mon	MIDNIGHT IN PARIS	2.00
14	Mon	MADEMOISELLE CHAMBON	7.30
15	Tue	MIDNIGHT IN PARIS	12.30
15	Tue	JANE EYRE	7.30
16	Wed	TINKER TAILOR SOLDIER SPY	2.00
16	Wed	JANE EYRE	7.30
17	Thu	MIDNIGHT IN PARIS	2.00, 7.30
18	Fri	CONTAGION	7.30
19	Sat	THE LION KING	2.00
19	Sat	CONTAGION	7.00
20	Sun	WEST SIDE STORY	5.00
21	Mon	AMELIE	2.00
21	Mon	SLEEPING BEAUTY	7.30
22	Tue	SARAH'S KEY	12.30
22	Tue	WE NEED TO TALK ABOUT KEVIN	7.30
23	Wed	WE NEED TO TALK ABOUT KEVIN	2.00, 7.30
24	Thu	THE DEBT	2.00, 7.30
25	Fri	THE DEBT	7.30
26	Sat	JOHNNY ENGLISH REBORN	2.00, 7.00
27	Sun	ANONYMOUS	6.00
28	Mon	JOHNNY ENGLISH REBORN	2.00
28	Mon	TYRANNOSAUR	7.30
29	Tue	THE IDES OF MARCH	12.30, 7.30
30	Wed	THE IDES OF MARCH	2.00, 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

Tinker, Tailor, Soldier, Spy

Tue 1 12.30, **Wed 2** 2.00,
Thu 3 2.00



Based on John LeCarré's 1974 novel and adapted famously for television featuring the majestic Alec Guinness (BBC 1979) *Tinker Tailor Soldier Spy* is a superb re-telling of a classic Cold War masterpiece.

Gary Oldman is George Smiley, the tale's pale, tired, yet razor sharp super spy. When a Circus (MI6) mission in Budapest goes fatally awry, Smiley and his boss, 'Control' (John Hurt) are already retired. Yet the presence of a Soviet mole somewhere deep within the Circus brings Smiley back, in secret and off the record, to flush them out. Narrowed down to a handful of suspects, Smiley must use his considerable experience to identify the double agent, before the Circus is irrevocably compromised...

Director Tomas Alfredson (Let The Right One In) renders 1970s London as a grey, oppressive city (No it wasn't. London was full-on Technicolor in the 70s). Alfredson extracts a perfectly executed, understated, 'sexier' Guinness-eque (Gary's description not Sir Alec's) performance from Oldman, who is carried by a strong supporting cast: John Hurt, Toby Jones, Colin Firth, Benedict Cumberbatch, et al.

"Hypnotic as silent snowfall. Prepare to lose yourself in every sense, in a labyrinth of double-agents, deception and damn fine acting from the year's best British line-up. Oldman at least deserves the Oscar nod he's been long denied?" (*Total Film*) We'll see.

Director: Tomas Alfredson
Starring: Gary Oldman, Colin Firth, Ralph Fiennes, Michael Fassbender
Certificate: 15
Duration: 127 mins
Origin: UK 2011
By: Optimum Releasing

Ghostbusters

Sat 5 2.00

Director: Ivan Reitman
Starring: Dan Aykroyd, Rick Moranis, Bill Murray, Sigourney Weaver, Ernie Hudson, Harold Ramis
Certificate: PG
Duration: 105 mins
Origin: USA 1984
By: Park Circus Films

A cynical Bill Murray, at the top of his game, is joined by fellow jocular chums Dan Aykroyd and Harold Ramis in this high-concept, comedy/horror hybrid.

They form the bulk of the 'Ghostbusters', "a trio of rogue parapsychologists kicked out of academe for conduct unbecoming to scholarship and forced to set up shop as exorcists for hire.

Just in time too as an unbeknownst Sigourney Weaver and her apartment become host to all manner of paranormal activity. Hell bent on wiping out New York in a wave of ectoplasmic destruction, it's a job the Ghostbusters can't refuse.

"Stuffed with wisecracking, punning and essential deadpanning, care of the film's most notable star performer Bill Murray (who has such delivery down to a fine art) the film also packs in a half-decent narrative." (*Film4*)

Surprising for a project of this budget; the dazzling effects support the material rather than hinder it, creating a lavish, and hilarious display. Coupled with Ramis' witty script and Ivan Reitman's sharp direction (remains relatively unhindered by studio execs) create a pitch-perfect comedy. Not forgetting the infamous Ray Parker Jr theme; immortalised in everyone's consciousness (and in all 1980's themed clubs – to be avoided at all costs) presented here in crisp digital format, whether for better or worse. So...Who ya gonna call? (*Jack Whiting*)





Directors: Glenn Ficarra, John Requa
Starring: Steve Carell, Ryan Gosling, Julianne Moore, Emma Stone, Marisa Tomei, Kevin Bacon,
Certificate: 12A
Duration: 118 mins
Origin: USA 2011
By: Warner Brothers



Crazy Stupid Love

Mon 7 2.00, Tue 8 12.30

“This is one of those literate, star-stuffed family comedies of which Hollywood is fond at the moment – think a more phallocentric *The Kids Are Alright*.” (*Time Out*)

For the oldsters, we have Steve Carell and Julianne Moore, splitting up after 25 years because she’s slept with Kevin Bacon and he’s gone all dull. For the 20-somethings, there is Ryan Gosling, CGI-ripped! as a slick ladies man who coaches Carell in the art of the pick-up before he himself falls... Carell’s the sincere everyman wearing his broken heart on his sleeve, while Gosling is effortlessly smooth and, crucially, likeable enough to dodge the character’s in-built sleaze.

“Ryan Gosling with a spray tan and a gym membership could sell any movie? But if girls queue up to witness the fitness, *Crazy Stupid Love* has equal appeal for the fellas?” (*Total Film*)

“This is airbrushed relationship angst, for which there’s definitely a time and a market, but the general blandness does make those flashes of real spike and anger zing like booze-soaked currants in a bun.” Huh? (*Guardian*)

The corpses of creatively dead rom-coms litter our multiplexes. So it’s a pleasure to come across the sharply funny and touching *Crazy Stupid Love*. It’s a live one with a dream cast that keeps springing playful surprises. (*Rolling Stone*) Come for (another) faultless Gosling lesson.

Jane Eyre

Wed 9 2.00, Thu 10 2.00



Another decade and another adaptation of Charlotte Brontë's classic novel.

Directed by Cary Fukunaga (*Sin Nombre*), this one is actually rather good.

Fukunaga intriguingly plays with the story's chronology. The film opens with Jane's (Mia Wasikowska) flight from Mr. Rochester (Michael Fassbender) and Thornfield Hall, before seeking refuge with minister St. John Rivers (Jamie Bell). Regaling her sorry tale to him we learn, through a lengthy flashback, of her terrible upbringing at Lowood School, and the events at Thornfield...

It could be argued that both Wasikowska and Fassbender are both far too attractive for Jane and Rochester, but their subtle duet, exuding a magnificent, unspoken magnetism, is thrilling. So too is Fukunaga's exquisite rendering of the English landscape, itself a natural, grey, bleak and unforgiving elemental part of the tale.

"Those craving gloomy stairways and thunderclap atmospherics might not come away completely sated, but Fukunaga's delicate artistry leaves it hard to ask for much more." (*Telegraph*)

"A bold choice of director, striking visuals and a Rochester to rival Orson Welles' ensures this doesn't feel like just one more highbrow period piece or stodgy great-book adaptation." (*Total Film*) (*SM*)

This fabulous director has made a nuclear film from an even more irresistible old yarn. It's so atmospheric, you'll wish you wore waterproofs and a big jumper.

Director: Cary Fukunaga
Starring: Jamie Bell, Mia Wasikowska, Sally Hawkins, Judy Dench
Certificate: PG
Duration: 121 mins
Origin: UK/USA 2011
By: Universal Pictures (UK) Ltd

Jurassic Park

Sat 12 2.00

Director: Steven Spielberg
Starring: Laura Dern, Jeff Goldblum, Sam Neill
Certificate:
Duration: 127 mins
Origin: USA 2011
By: Universal Pictures (UK) Ltd

Jurassic Park is the perfect celluloid equivalent of a theme park ride; its flawless pacing assures nary a dull moment, and in the audience participation dept, you can count on a few screams!

Eccentric billionaire John Hammond (Richard Attenborough) wants to play God and zookeeper at the same time by cloning a bunch of dinosaurs from preserved DNA. Before giving his exotic island park the green-light, he needs the expert opinions of a palaeontologist, palaeobotanist and a mathematician? Events get off to a shaky start when a greedy employer knocks out all power around the park, letting the once caged beasts roam free. This leaves the scientists fleeing for their lives, scrambling to find a way off of the island. It sounds like the workings of a sci-fi horror, and it has elements of it, albeit on a kid-friendly scale. But director Steven Spielberg (who was shooting *Shindler's List* whilst editing this) keeps everything PG, with a good deal of Spielberg ingredients.

No fancy 3D or unnecessary tinkering (save for a puppeteer's hand removal) this is a perfectly preserved yarn that has hardly dated at all. Spielberg & Co paved the way for computer animation which large scale productions rely on so heavily today. When you witness that first brachiosaurus stomping across the screen, you'll shed a tear, I guarantee it. (*Jack Whiting*). A big-screen must.





Director: Woody Allen
Starring: Owen Wilson, Rachel McAdams, Marion Cotillard, Kathy Bates, Adrien Brody
Certificate: 12A
Duration: 94 mins
Origin: Spain/USA 2011
By: Warner Brothers



Midnight in Paris

**Mon 14 2.00, Tue 15 12.30,
 Thu 17 2.00**

The weight of expectation on Woody Allen's newest films is often unbearable as we will each new offering to live up to his well observed writing of the 1970/80s. Happily, this is his best since Vicky Cristina Barcelona, and returns to the wit of those earlier decades.

Owen Wilson is perfect as Gil, Woody's typically neurotic alter-ego. Michael Sheen is fantastically cringy as Paul's smarmy, pseudo know-all. Allen let's the camera play with Marion Cotillard and Rachel McAdams, beauty.

But it is his clear love of Paris, through Darius Khondji's lens, that will take your heart. Luckily, this (Woody's ultimate fairy story) too is warm, assured, and perhaps most reassuringly, funny.

The rest are fun caricatures Dali (Adrian Brody) Scott Fitzgerald (Tom Hiddleston) Corey Stoll (Hemingway) Picasso, Bunuel, Degas, Gauguin, TS Eliott, Man Ray, Josephine Baker, Cole Porter, and even Carla Bruni turn up...

"It's all very recognisable but not tired, and the film's lightly-played time-travelling element gives it a hint of boldness. It's fun and most welcome." (*Time Out*) (research *Simon Messenger*)

"Look at me, I was a nightclub comedian. I didn't know how to make films." (47 titles later) "It's fun to live for months in a completely artificial world. Paris with all these beautiful, funny, inventive, quick-witted people." (*Woody Allen Film Prog R4*) The rest, as they say, is quite literally (1920's) history...

Tinker, Tailor, Soldier, Spy

Wed 16 2.00



Based on John LeCarré's 1974 novel and adapted famously for television featuring the majestic Alec Guinness (BBC 1979) **Tinker Tailor Soldier Spy** is a superb re-telling of a classic Cold War masterpiece. Gary Oldman is George Smiley, the tale's pale, tired, yet razor sharp super spy. When a Circus (MI6) mission in Budapest goes fatally awry, Smiley and his boss, 'Control' (John Hurt) are already retired. Yet the presence of a Soviet mole somewhere deep within the Circus brings Smiley back, in secret and off the record, to flush them out. Narrowed down to a handful of suspects, Smiley must use his considerable experience to identify the double agent, before the Circus is irrevocably compromised...

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"Hypnotic as silent snowfall. Prepare to lose yourself in every sense, in a labyrinth of double-agents, deception and damn fine acting from the year's best British line-up. Oldman at least deserves the Oscar nod he's been long denied?" (*Total Film*) We'll see.

Director: Tomas Alfredson
Starring: Gary Oldman, Colin Firth, Ralph Fiennes, Michael Fassbender
Certificate: 15
Duration: 127 mins
Origin: UK 2011
By: Optimum Releasing

Lion King

Sat 19 2.00

Director: Roger Allers
Starring: Jeremy Irons, James Jones, Matthew Broderick, Rowan Atkinson
Certificate: U
Duration: 89 mins
Origin: USA 2011
By: Walt Disney Studio INTL

Can You Feel The Love? Disney are certainly hoping so with this refit of the 1994 animation.

The swooping majesty of that epic intro and the wildebeest stampede that sends Simba's dad to join Bambi's mom are the main reasons why this 1994 favourite is the Disney cartoon most deserving of a re-release.

There are touches of Hamlet, Macbeth and The Golden Bough in the plot, which concerns a usurping uncle, a prince reluctant to take over a throne and the great circle of life.

"The animation is among the studio's best ever, mixing gorgeous, painterly African scenery with characters that are both recognisably Disney and recognisably realistic, and of course the Hamlet-inspired story and Elton John-penned songs are as strong as ever." (*Empire*) OR

"The weak point is Elton John and Tim Rice's drippily awful pseudo-world-music soundtrack. Rowan Atkinson's rendition of 'I've Got a Lovely Bunch of Coconuts' remains the musical highpoint. Still, the script is still sharp, the story satisfyingly simplistic and the vocal work peerless."

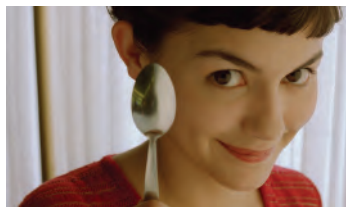
(*Time Out*)

And of course, you mustn't dare miss The Lion King on our big screen...!



Amélie

Mon 21 2.00



Jean-Pierre Jeunet's candy-coloured 2001 film was an unexpected and massive art-house hit in its day.

"A tyres-squealing U-turn from his previous effort, the less-than-stellar Hollywood adventure *Alien Resurrection*." (*Guardian*)

In the heart of Paris, Amélie brings joy to her friends, secretly sorting out the sad little problems in their lives. But when she discovers a strange photo album belonging to Nino, she realises that she is in love and has problems of her own.

Arguably the quintessential sub-titled film for people who don't like sub-titles, Jean-Pierre Jeunet's rose-tinted Parisian romance is wheeled out once more with this digital re-mastering, to celebrate its tenth anniversary.

"Likely to be the role for which actress Audrey Tautou will be remembered until her dying day, the film is all the more interesting for remaining an eccentric one-of-a-kind that feels every bit the product of its writer-director's unique sensibility and worldview." (*Time Out*)

Jeunet, along with his co-writer Guillaume Laurant, came up with a tremendously seductive, souffle-light modern fairytale; its main theme is one of childlike whimsy, but there are unmistakable undertones of sleaziness and malice.

"Ten years on, Amélie's charms are still a tad saccharine, but what comes across most powerfully is Jeunet's athletic, playful directing style, a tour de force of tricks, gags and effects." (*Guardian*) Gorgeous & perfect for a November Monday afternoon.

Director: Jean-Pierre Jeunet
Starring: Audrey Tautou, Mathieu Kassovitz
Certificate: 15
Duration: 111 mins
Origin: French Guiana, Germany 2011
By: Momentum Pictures

Sarah's Key

Tue 22 12.30

Director: Gilles Paquet-Brenner
Starring: Kristin Scott Thomas, Melusine Mayance, Niels Arestrup
Certificate: 12A
Duration: 111 mins
Origin: France 2011
By: Optimum Releasing

Kristin Scott Thomas is Julia Jarmond, an American journalist living in France. She is commissioned to write about the notorious Vel d'Hiv roundup.

A shameful event in French history which saw over 13,000 Jews arrested by French police, and held at a velodrome, before being transported to Auschwitz. During the course of her research, Julia discovers that her apartment once belonged to the Starzynski family, victims of the Vel d'Hiv. Haunted by the past, Julia resolves to discover more about the former occupants...

Telling two stories concurrently, that of Julia, her husband, and in-laws; and that of the Starzynski family, particularly their young daughter Sarah (Mélusine Mayance) the film leaps from period to period, place to place at a rapid pace. Kristin Scott Thomas is strong, rendering a near pristine performance in a film which stutters over its complex narrative. "Exceptional turns by the child Mélusine Mayance and the ever-excellent Kristin Scott Thomas illuminate a tense and compelling story. The contrived modern-day framing works less well." (*Empire*) "As Julia flits from Paris to New York to Florence... we hear more about her husband, and less and less about the round up. The really striking thing about the Holocaust, according to *Sarah's Key*, is how ambivalent it makes an American reporter feel about her marriage, 70 years later." (*Independent*) Don't miss.



We Need To Talk About Kevin

Wed 23 2.00



Directed by Lynne Ramsay and based on Lionel Shriver's best-selling novel. A dark, gripping psychological thriller, no?

The aftermath of a brutally violent incident perpetrated by her son, Kevin (Ezra Miller), leaves Eva (Tilda Swinton) a haunted, broken woman. Having put her successful career on hold to raise a family, she is left with nothing but to replay, as does the film, the defining moments of her woefully malevolent son's upbringing. The novel's glaring "nature/nurture" subtext is reproduced faithfully in Ramsay's film as is Eva's role as unreliable narrator, with Swinton contributing a subtle, muted portrayal of the fractured mother. As always, John C. Reilly turns in a strong performance as Kevin's father. "Thought-provoking, confident and fearless. It's experimental but never alienating." (*Time Out*)

"A skin-peelingly intimate character study and a brilliantly nihilist, feminist parable: what happens when smart progressive women give birth to boys: the smirking little beasts that they have feared and despised since their own schooldays?" (*Guardian*) Brilliantly scored by Jonny Greenwood, the film is un-missable (research Simon M)

"It's inspired by the book not adapted from it. It's played from inside the mother's mind... two people trying to reach each other. Not a social comedy, it's a nightmare. Not a thriller, it's a state of mind. It IS a fantasy about giving birth to a monster..." (Tilda Swinton BBC R4)

Director: Lynne Ramsay
Starring: Tilda Swinton, Ezra Miller, John C. Reilly, Siobhan Fallon
Certificate: 15
Duration: 112 mins
Origin: UK/USA 2011
By: Artificial Eye

The Debt

Thu 24 2.00

Director: John Madden
Starring: Helen Mirren, Tom Wilkinson, Ciarán Hinds
Certificate: 15
Duration: 113 mins
Origin: USA 2011
By: Universal Pictures (UK) Ltd

Back by demand, we watch the same characters over two time periods.

In 1997, Mossad agent Rachel Singer (Mirren) is being honoured for her heroism 30 years earlier for killing Vogel (Jesper Christensen), the notorious surgeon of Birkenau. But did she? Stephan (Wilkinson), Rachel's ex-husband and partner on the mission, informs her that the third member of the team has just killed himself. So the story flashes back to 1960's Cold War, East Berlin to unravel what really happened when young Rachel, Stephan and David captured Vogel.

This is a tense remake of a 2007 Israeli thriller in which a plot to spirit a notorious war criminal out of 1960s East Berlin doesn't go according to plan. (Shouldn't we have had the original?) "OK, this is really just a big Jewish revenge fantasy that seems alarmingly superficial when set against Spielberg's superior Munich." (*Times*)

"As a thriller it grips like the proverbial vice, skilfully negotiating a succession of twists, turns and reversals against an expertly recreated Cold War setting. Smart and suspenseful, The Debt packs in enough surprises to make you forgive its last minute collapse. Chastain, meanwhile, shows why everybody's talking about her." (*Total Film*) Much talked about, this fiction feels every bit as true as any 'true story' and will grip you from end to end.



Johnny English: Reborn

Sat 26 2.00, Mon 28 2.00



Eight years after his first celluloid airing, Rowan Atkinson's Bean-meets-Bond creation gets to bungle another day. This time, the filmmakers take the plot more seriously, bringing MI7's least special agent out of retirement for a rendezvous with a dastardly conspiracy in Hong Kong. It's only in the film's unflashy moments, where Atkinson bounces off his co-stars (Dominic West, Rosamund Pike and Gillian Anderson) that he's able to show off the kind of Keaton-esque bungling at which, if irritating, he's indisputably brilliant.

Here's what the clever-arses (who probably can't make toast let alone a film) say: "Cheap is funnier than expensive, simple is funnier than complicated, and Rowan Atkinson is a lot funnier than Johnny English." (*Telegraph*)

"One day we'll see a film that really harnesses Atkinson's mighty talent. This isn't it." (*Guardian*)

"A ho-hum sequel to a so-so original whose central character was funnier in a credit-card commercial. Undemanding, though the enthusiastic granny bashing provides a quantum of solace." (*Time Out*) "This isn't so much Reborn as reheated. Time perhaps to come up with some fresh ideas, or maybe make the Blackadder movie we'd all much rather see?" (*Total Film*)

"It is a strong reminder how funny Atkinson is, both physically and verbally." (*Empire*) Rowan does most of his stunts and all the driving! Come and see for yourself.

Director: Oliver Parker
Starring: Rowan Atkinson, Rosamund Pike, Dominic West, Gillian Anderson, Ben Miller
Certificate: PG
Duration: 101 mins
Origin: Israel/France/Japan/UK 2011
By: Universal Pictures (UK) Ltd

The Ides of March

Tue 29 12.30, Wed 30 2.00

Director: George Clooney
Starring: Ryan Gosling, Paul Giamatti, George Clooney, Philip Seymour Hoffman, Evan Rachel Wood, Marisa Tomei
Certificate: 15
Duration: 100 mins
Origin: USA 2011
By: eOne Films

Man of the moment (or at least brilliant in three very different films here In Nov) Ryan Gosling stars, alongside the film's director George Clooney, in this taut political thriller.

Clooney is Mike Morris, a popular governor on the cusp of victory in a major Ohio primary, a victory which would almost guarantee his nomination as Democratic presidential candidate, and bring him within groping distance of the White House. His press secretary Stephen Myers (Gosling) is responsible for keeping the campaign trail on track; all is going swimmingly until Myers accidentally uncovers news which could lay a fatal blow to Morris' chances. A thrilling question of loyalties carries the film beautifully... Clooney proves that he's becoming as confident behind the lens as he is in front of it, yet perhaps unexpectedly, Gosling takes the plaudits with his wide-eyed portrayal of a youngster cutting his teeth on the seamier side of politics.

"A political thriller exploring themes of loyalty, ambition and the gap between public ideals and private fallibility, it engages the brain within the context of a solid entertainment." (*Telegraph*)

"The points made about politics by 'The Ides of March' are valid, if a little obvious: shit goes on behind the scenes and people in the game are shits. Who would have guessed?" (*Time Out*) (*Simon M*) Don't miss.



COUNTRYSIDE FOR SALE – BY GOVT ORDER

‘The South Berk Concept’ second round of consultations was held one Tuesday in September above a pub in the High St.

They were six ‘consultants’. We were seventeen ordinary people (growing to twenty until two left, as later, I did. So back to seventeen). People had rushed off the 7 o’clock train to be there.

We were the only one’s at the ‘consultation’.

There was no publicity. Only rumour made me turn up. Everyone there found out the same way.

Fact: “There is going to be more housing in Berkhamsted. Someone has to do it. This is better than infill/landfill”

Fact: 1000 homes proposed at an equally ill publicised ‘consultation’ in July is now down to 800 in response. To what?

Fact: “This scheme by-passes the local community, by not needing to apply for nor seek nor obtain planning permission through the usual channels” Then came the usual procession of threats and benefits, poorly disguised as the same thing.

“This is in response to local housing needs. It delivers a proportion of private and affordable homes. Increases spending power to the High St”

After the first question interrupted the first speaker after 10 polite minutes. The room erupted into questions all talking at once. Who could prepare for rational questions on a rumour and foregone conclusion. They were there to tell us, not ask.

The last speaker looked like an affable headmaster from the 1950’s made the most honest statement. “We are landowners ready to give our land over to development, putting formal plans to Dacorum (powerless Dacorum). “Others (developers) will do the same. This will then be independently decided by a Government inspector, appointed to listen to all sides and make judgement...”

I had to leave at this point, but there we have it. We are powerless to stop any of it. The Govt inspector must approve one scheme or another. His job is to uphold national policy for the



Competition: Open country over rooftops 2nd Oct.

Where is it? Hand your answer with your name etc into Box Office. First out the hat, to name road and place, wins two tickets for a queue to something or other.



good of the Country. He will listen to objections and local concerns then report back. (17 local, concerned people above a room in a pub at an unannounced consultation???) His report is not about whether it should go ahead but where, what and when.

Had there been a kangaroo in the room and a lynch mob outside it would have been decided there and then with 17 nooses.

They knew, they always know. The ploy of asking for 1000 homes is the first trick. They know 800 is still too many. They probably already had a target of 550 and the rest was flannel.

The worst part of this is they've got us arguing over numbers, so forgetting our original demand for nothing to be built anywhere on the Berkhamsted green belt at all. Still, they've ticked the 'consultation' box.



ST ALBANS: NOW WE ONLY NEED HALF A MILLION...!

It has become a true odyssey indeed. A long journey ready to be cut in half.

It is always the money that makes the decisions. Never the idea. Money is the power never the idea or the work behind the idea. Without the money we can do nothing. All that childhood stuff that 'money isn't everything' was merely a deep sigh and a brave face from our parents. Sorry, it is everything.

Even when the idea is stronger than the money, like right now. It seems there is nowhere to put money safely (or very few places with no excitement for investors)

Those who have it need to put it somewhere. Under the bed seems safer than risky investments, and High Street rates, always low, are now at rock bottom.

So here it is...

The banks have all said no. We've just come through a gruelling 18 months of pressured negotiations with every bank under the sun, alongside venture capitalists and equity players seeking voting rights and ownership of the building. They all built our hopes, calling a winner like the Rex 'the greatest, unlikely business success story of our time', beating all the odds of recession. We are hailed as adventurers riding the recession as



though it wasn't there? Only words. So we're back where we started. But against current wisdom, I think we're better off.

Instead of despair it gives me renewed hope. So I'll continue to forfeit sleep, if there are those of you who can find ways of raising the real money. My close friends and advisors are losing their own sleep to support me with the Odyssey, and asking for nothing in return. A fair deal? No, but this is the spirit that's got us this far, and it is all we have. It is hard to believe we can do it twice: raise the next million the way we raised the first.

The argument against it is loud and logical. However, I believe there is



Pics courtesy of Cocoon photography



Thank you for taking part in the bidding for Ann Marie Whitton's gorgeous painting of the Odyssey. I hope you will not be disappointed that on behalf of the greater good of the project we have decided to keep it as the first painting of the building and hang it in the foyer when we open.

more goodwill than self-interest in St Albans, and more genuine longing, than personal gain, to see this cinema live again.

There is no doubt we couldn't have picked a worse time to raise money, but this is the time we have. The best of it is we wouldn't have the Odyssey at all if the bottom hadn't fallen out of the money markets in 2008.

The worst of it is, it hasn't stopped falling, it's worse.

THE GOOD NEWS IS... WE NOW ONLY NEED HALF A MILLION...!

The last three banks whom, for one reason or another, had to say no. (Please ask). However, each unequivocally pledged half a million if we can find the first half.

It is the wrong way round of course, but it means they will match us. So, from the work we have put in already to satisfy business plans and forecasts, we have only half the million

to find. Remember it took us four years to build the Rex with no proof it would work, or that we could do it.

Though it feels like a lifetime, it is only 18 months since we secured the Odeon site (9th April 2010). Clearance work is already half way there. With every £100,000 we raise, work will continue, until the building grows and we can claim one bank's pledge. This means we must look for decent money, unencumbered by self-interest or huge profits.



You have come so far for beauty... After such a passionate campaign and brilliant strategies waged against this empty rail to nowhere, I will raise a glass to you in December

RYAN GOSLING, MAN OF THE MONTH...



Advanced Booking List (ABL)

- New ABL runs from 2nd January 2012
- It is open to 500 individual names
- **You are welcome to join the ABL from Sat 5th Nov**
- Fee for 2012 (Jan-Dec) remains the same. Details from Box Office

Note: Though many films sell out quickly, being on the list offers you over a week's advanced booking ahead of general release.

Ryan Gosling, man of the moment and of the month, at The Martinez, Cannes in May hanging out before the red carpet premiere of **Drive**.

Autumn morning on the Grand Union

