

THE-REX

M A G A Z I N E



TAMARA DREWE

OCTOBER...

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

OCTOBER 2010 Issue 67
www.therexberkhamsted.com

01442 877759
Mon-Sat 10.30-6pm Sun 4.30-5.30pm

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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)

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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

Becca Ross Best Girl

Jemma Gask Key Grip

Michael Glasheen Gaffer

Jane Clucas & Lynn Hendry PR/Marketing/FoH

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Paul Fullagar, Alan Clooney Advisors and Investors

Ed Mauger Genius

Demiurge Design Programme Design 01442 864904

Lynn Hendry Advertising 01442 877999

James Hannaway CEO 01442 877999

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

The Rex

High Street (Three Close Lane)
Berkhamsted HP4 2FG
www.therexberkhamsted.com

BEST IN OCTOBER



Special Rex screenings with Julian Fellows
Q&A (Sun 3rd). UK 2010.

From Time to Time Sun 3 6.00 / Mon 4 7.30

FILMS OF THE MONTH



Art imitating life, vice versa, or simple
sleight of hand...? France, Italy 2010.

Certified Copy Mon 11 7.30



A brilliant, subtle, poignant, gripping
psychological thriller. Chile, Mexico 2010.

The Maid Mon 25 7.30



Original, enthralling, bleak with a seam of
hope. She shines. USA 2010.

Winter's Bone Tue 26 7.30

THE ADVANCE BOOKING LIST (ABL) 2011



This is the queue...

The ABL entitles you to:-

- A confirmed listing posted to you monthly, first class.
- At least one week's advanced booking, ahead of general release.
- £1.50 off your ticket. (except for 'royal boxes').
- Up to six seats per show, including your own. (Five at usual prices).
- Up to half the House. No titles will be sold beyond half capacity (150 seats). This is to ensure that nothing sells out before general release.

We have tried everything to be fair, to ensure nothing sells out, and everybody has a good chance. There will not be on-line bookings. Nor will it ever be an exclusive club.

Already there are fantastic films on release this year. We'll select the best of them alongside classics and Rex come-backs. Even on the ABL, if for some reason you miss your time slot, come on the door and try the raffle. We'll always try to get you in.

The New advanced booking list (ABL) 2011 will be open and available to renew or join anew in November.

Each year so far (this is our sixth) we have left it open. This has been to give new ones a chance to join.

This year in deference to our people over the last six years, we are not asking you again to take your chances in the queue. It has taken all this time to keep it fair and get it right. Therefore current ABL names are able to renew from 1st November.

New additions to the list will then be eligible to join from Sat 6th November. The new ABL year will run from January 2011.

It remains at £150 for the Year.

To help you decide. This is a great source of revenue, though (for the moment) subject to criminal VAT, it helps the Rex to run as it does. We maintain stable prices and absorb as much of the costs of new taxes as we can; ie We will put prices up only to satisfy the tax increase. I will not use tax rises as an opportunity to hike on an extra few pennies while I can. All pubs and other caterers do it blatantly. I can't bear the money-grabbing nature of the

whole business. Tax should be everyone's enemy, not applauded by schisters adding their weasel pennies. For six years we have resisted the usual annual inflationary excesses by adhering to the non-inflationary figures of the four years before the recession.

The ABL is limited to 500 names to ensure it is not a 'club' and nothing sells out before general release. Hence, the ABL annual subscription gives us what we both need: your chance to get in first, and for us to maintain this beautiful, thriving cinema in the middle of nowhere, selecting a repertory programme of films no other cinema in the UK dare boast. So thank you, don't stop. NB Please don't use my openness for anything other than a reminder of the extraordinary, and close, mutual benefit the ABL brings to the Rex.

We carefully monitor the big blocker-sell-outs, and have managed the pace of 'sold-out'. Not all at once, is the trick we have learned. When we started, we were guessing. Now we know a little better.

We have a thriving 'raffle' for those who come on the door, and despite

rumour that 'you can't get in' – you can. Ask those who do – every night.

However, and this is not some snide sales ploy. Over the last year, not only have the popular titles sold, but even the most obscure or interesting films from across the World, have sold out and attracted a huge audiences including our on-door raffle. So, even us slow readers have got used to subtitles.

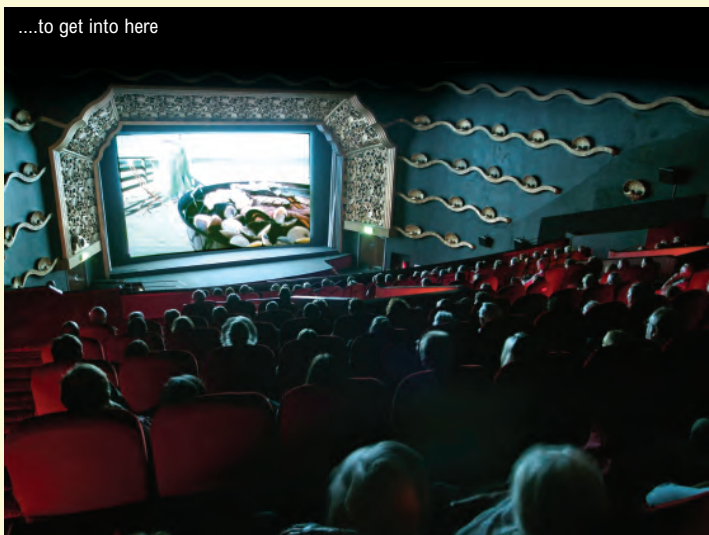
Nevertheless, £150 is a lot of money. So think twice.

Whatever you decide, from what we can see, the future looks better than the world around us. Luckily, films are

Advanced Booking List (ABL)

- New ABL starts 1st January 2011
- It is open to 500 individual names
- General release Sat 6th Nov 10.30
- **Current ABL holders will be notified in October**
- Fee for the year 2011 (Jan-Dec) £150

Note: Though some shows sell out quickly, overall we have made it much easier to get a ticket than it used to be.





getting better from all corners of the world. Many smuggled from dangerous pockets of this increasingly dangerous world. Where to make them is dangerous enough, to get them out there, a million times more We will continue to find the best of them and always try a few turkeys.

Furthermore, we are finally 'going digital'. It has come much sooner than I wanted. You might not realise, but everything you see on our big screen right now, is on real film. Everything. There is not a digital button in the building. What you come to see is

projected by full, industrial cast iron machinery. It creates those magic flickering images, 20ft high, brought into huge 'life' on our, the biggest of biggest, curved screens in the Land.

We run thousands of feet of film through huge industrial projectors, down to a tiny 35mm gate, (measure it on your ruler!) through which a 3000 watt lamp projects an image through a precise lens onto the huge curved screen a thousand feet down there... And you don't have to do or think of a thing, just enjoy escaping for a couple of hours.



Jemma, often referred to as the Gask, largely because that is her name. But it was useful for me to know which one was in. I could never tell between Marilyn Monroe, Grace Kelly or Doris Day; which Gask was Jemma and vice versa. Very entertaining for one such as I who doesn't see much daylight. Anyway the gorgeous Jemma has left for London, the bright lights and Prince Philip. She came for five minutes and stayed four years. Thank you for all that you are, Ms Gask. There's only my smile left to brighten the office now. Imagine how pleasant that is...

THE PHOENIX, EAST FINCHLEY



Denise Hicks and Paul Homer on a fab new Phoenix balcony.

A great visit. Been meaning to do it for ages. The proscenium is precisely the same design as ours. Theirs doesn't span the whole screen but is enough for me to see the design was a 1930's job-lot. Lovely though it is, it is not unique to the Rex. Never mind. Paul told me how the Phoenix had just spent over £1m on a truly stunning refurb. It is my guess they got in just in time to get the last flake of lottery funding before the coalition takes it. It looks fantastic. I wish them all the success. Denise talked about the launch of her London Comedy Festival (LoCo) which launches at the Prince Charles with a one-off 30th anniversary screening of Airplane on 9th December. There'll be Qs & As and balloons and all sorts. It'll sellout in seconds. So watch for out for ticket release date.

Contacts:

Phoenix box office 0208 444 6789
LoCo find website or
hello@locofilmfestival.co.uk





OCTOBER EVENINGS

The Girl With The Dragon Tattoo

Fri1 7.30



Ahead of The Girl Who Played With Fire (here again 8/9th Oct) comes the first of the trilogy... The Girl With The Dragon Tattoo, whose original and more potent title was Men Who Hate Women.

It is a blunt but fitting description of this angry, intelligent Swedish thriller which begins with Mikael Blomkvist (Michael Nyqvist), an investigative journalist facing jail for libelling a corrupt tycoon.

Racism, patriarchal misogyny, globalization: director Niels Arden Opley gives all these hefty themes their due in this largely faithful adaptation of the trilogy by Stieg Larsson.

Blomkvist is the putative hero, with lived-in face and weary dedication. He is superbly mis-matched with Salander, mesmerizingly played by Rapace, the goth/punk hacker. She's a grim, spectral presence in the opening scenes, until being pushed too far. Revenge doesn't get much better. Rapace and Nyqvist are all the better for being unknown faces from a cold country.

"Still, wintry photography is consistently atmospheric, the sense of cultural scabs being picked at interesting, and Rapace's performance altogether more thrilling than any known star chosen for the promised Hollywood remake." (*Telegraph*)

Beware: Some eye-watering moments. A rare edge of seat treat. If you plan to see the second one... Don't miss the first.

Director: Niels Opley
Starring: Michael Nyqvist, Naomi Rapace, Sven-Bertil Taube
Certificate: 18
Duration: 152 mins
Origin: Sweden 2009
By: Momentum Pictures

Inception

Sat 2 7.00

Director: Christopher Nolan
Starring: Ellen Page, Marion Cotillard, Joseph Gordon-Levitt, Ken Watanabe, Leonardo DiCaprio
Certificate: 12A
Duration: 148 mins
Origin: UK, USA 2010
By: Warner Brothers

Back by serious demand. Cobb (DiCaprio) is a futuristic industrial espionage specialist. He and his stellar team of hackers infiltrate the subconscious minds of sleeping subjects in order to extract information. Japanese businessman Saito (Watanabe) wants Cobb to go one further; to plant an idea in the mind of Robert Fischer (Murphy) the son of an energy tycoon. Saito wants Fischer's company to collapse. Can Cobb and his team successfully negotiate the lucid and dangerous world of Fischer's unconscious? Visually, like those sci-fi thrillers that offer a complete re-imagining of the world, this film is brilliant. Nolan folds the streets of Paris, and effortlessly up-ends hotel corridors, adding a superbly playful dimension to what is a heavy-going, complex narrative. Nolan made sense of the impossibly complicated *Memento* from start to finish. So you can trust him to keep you with the story.

"Visually beautiful, ingenious in parts..." (*Telegraph*)

Nolan uses limited CGI in favour of heartstopping live stunts in real locations.

"Technically brilliant and ingenious; I can't suppress the suspicion that something more interesting might be happening in ordinary waking reality." (*Guardian*)

"Perhaps like a kaleidoscope, it doesn't have to make complete sense to be beautiful." (*S M*) Don't miss. Watch carefully or come for a rewarding second look.





Director: Julian Fellowes
Starring: Dominic West, Maggie Smith, Timothy Spall
Certificate: PG
Duration: 95 mins
Origin: UK 2010
By: Fragile Film Distribution Ltd



From Time to Time

Sun 3 6.00, Mon 4 7.30

Taken from *The Chimneys of Green Knowe* by Lucy M Boston, *From Time to Time* is set in the last days of the Second World War. While his mother searches for news of his father, still missing in action as 1944 draws to a close, 13-yr old Tolly is sent from Manchester to stay with his estranged grandmother, Mrs Oldknow, at her large crumbling country pile. Beautifully played by an austere but kindly Maggie Smith whose dislike for Tolly's 'common' mother lessens as her fondness for the boy grows. Exploring the place, he begins to witness mysterious apparitions re-enacting the house's most horrific historical event...

"Anyone who has read Julian Fellowes' rather racy novels, or seen his brilliantly snooty *Gosford Park* will not expect the kind of simple children's fantasy that is *From Time to Time*.

True, in the usual Fellowes fashion, the film deals with snobbery, family relationships and the passing of an altogether more glamorous age. But it is most definitely a family film, with a sweeter, simpler premise than his previous endeavours.

Furthermore, technical hiccups detract very little from what is really a very well-acted and moving film." (*Times LFF*) Julian Fellowes will be here himself to talk about the film's ups and downs on Sunday 3rd October. We are honoured that Julian has chosen specifically to screen it at the Rex.

Heartbreaker

Tue 5 7.30



Romain Duris is one of the best faces of current French cinema. From the intensity of *The Beat that My Heart Skipped* watch him slip into comic timing without missing a beat. Mrs Depp is pretty good too.

"For those who expect their French cinema to be delivered with angst and introspection, this is a Gallic lightweight; a slick commercial rom-com – and gloriously so." (*Times*)

There's an agreeably spiky chemistry between its two protagonists, some acid wit, and surprisingly madcap physical comedy. Being set in sun-drenched Monte Carlo, it echoes all those 1950's Riviera romances, oozing Cary Grant and Grace Kelly.

Alex is the lynchpin of a business hired by glowering fathers to drive a wedge between unsuitable couples. In short he's a conman hired to convince the girl she's wrong to marry by briefly sweeping her off her feet, thus boosting her self esteem enough to chuck Monsieur non-starter. But predictably, Alex is about to come unstuck...

"Predictable? Of course, but it's so smart, well-acted and fast on its feet that the journey trumps the final destination." (*Telegraph*)

"Outstrips its similarly conceived US rom-com counterparts. And there's a fantastically deadpan *Dirty Dancing* (*Paradis*) parody." (*Time Out/Times*) Back by demand; a fabulous gallic comic turn. Don't miss and leave smiling.

Director: Pascal Chaumeil
Starring: Romain Duris, Vanessa Paradis, Julie Ferrier, François Damiens
Certificate: 15
Duration: 105 mins
Origin: France 2010
By: Revolver Film Distribution

The First Day of The Rest of Your Life

Wed 6 7.30

Director: Remi Bezançon
Starring: Jacques Gamblin, Zabou Breitman, Remi Bezançon, Deborah François
Certificate: 15
Duration: 114 mins
Origin: France 2008
By: Metrodome Distributors

Back by demand. Bezançon's intimate drama examines the fractures and foibles of an ordinary bourgeois French family over the last 12 years of the 20th century.

This, his second feature, centres on the chaotic but close Duval family, and how five key days change the lives not only of each individual member, but the family unit as a whole. Bereavement, sibling rivalry, infidelity, loss of virginity and giving up smoking are all focal points in this kaleidoscopic chronicle of a dysfunctional family that is, nonetheless, full of energy. Each of the five important dates - spanning twelve years from 1988 to the climactic 2000 - sees one of the five members of the family take the lead, each providing a unique look at the group from a different vantage point.

"It is a sort of intimate, episodic saga, following the ups and downs of Robert, a taxi driver played by Jacques Gamblin, his wife Marie-Jeanne (Zabou Breitman) and their three children as they develop from teens into grownups." (*Guardian*) Bezançon uses masterful camera techniques and special effects to amplify the personalities of each character. A funny, insightful and moving portrait of family life.

A terrible title but a great little film and yet another gem not to be missed.



The Runaways

Thu 7 7.30



This is the intriguingly low-key, true story of the Runaways, the 1970s all-girl band fronted by singer Cherie Currie (Fanning), with Joan Jett (Stewart) providing guitar and rock'n'roll attitude.

It reads like the archetypal rock biopic plot. Pop-vid veteran Floria Sigismondi shoots with gorgeous, sun-kissed super-saturation and her recreation of the sleazy '70s proto-punk scene is flawless.

In 1975, Jett finds herself hanging out at Rodney's English Disco in Los Angeles, where the kids are getting into David Bowie and glam rock. Here she meets bullying, mercurial pop mogul Kim Fowley (Shannon) as he prowls the scuzzy clubs of Hollywood on the lookout for pop's Next Big Thing.

"He likes the idea of a girl band, and seeing Cherie hanging out by the bar, recruits her solely on the basis of her moody Bardot chops." (*Guardian*)

After completing the line-up, he toughens them up with endless, gruelling rehearsals, and getting a few local yobs to hurl rubbish at them as they play.

"Before sanitised girl-power The Runaways opened doors for chicks laying down licks." (*Tot Film*)

"The band rustle up their own sound – raw, primitive, dripping with hormones – and deliver it with a seductive snarl."

(*Telegraph*)

Director: Floria Sigismondi
Starring: Kristen Stewart, Dakota Fanning
Certificate: 15
Duration: 107 mins
Origin: USA 2010
By: E1 Films

The Girl Who Played With Fire

Fri 8 7.30, Sat 9 7.00

Director: Daniel Alfredson
Starring: Lena Endre, Michael Nyqvist, Noomi Rapace
Certificate: 15
Duration: 129 mins
Origin: Denmark, Germany, Sweden 2009
By: Momentum Pictures

The Girl Who Played With Fire picks up a year after goth, hacker, Lisbeth has helped journalist Mikael Blomkvist clear himself of libel and escape death at the hands of the scion of a Swedish dynasty.

Lisbeth's affair with the much older Mikael has been stalemated by his romance with Erika Berger the editor of Millennium.

The catalyst for the plot is a story Millennium is planning on sex trafficking. When the writers of the story are murdered, Lisbeth is implicated. Now it's Mikael's turn to come to the rescue.

"Relentless suspense allows The Girl Who Played With Fire to hold you in a vicelike grip. But it's the performances of Nyqvist and especially Rapace that keep you coming back for more." (*Rolling Stone*) OR "As artful additions to the hallowed crime-movie genre, the Larsson movies are just so-so. At heart, they're old-fashioned private-eye procedurals, more indebted to Blomkvist's solid, stolid temperament than to Salander's bouts of anger and inspiration." (*Time*)

"Stripped of Larsson's social/political minutiae and slimmed down to its thriller chassis, certain clichés become more glaring: Lisbeth's superhuman hacking skills, an exploitative lesbian sex scene that mightn't have pleased the feminist Larsson; the secondary villain, a blonde giant incapable of feeling pain!" (*Village Voice*) Take no notice. Come and be thrilled.



Bicycle Thieves

Sun 10 6.00



Vittorio De Sica's 1948 neo-realist masterpiece returns to The Rex.

The devastating aftermath of the Second World War has left many Italians living in desperate poverty. With a wife and child to support, Antonio Ricci, played masterfully by non-actor Lamberto Maggiorani, is delighted to find gainful employment putting up posters, but before long, his bicycle is stolen. Forced to give up his new job, Ricci, and his young son Bruno (Enzo Staiola) embark on a gruelling hunt through Rome in search of the bicycle thief...

The neo-realist movement sought to draw attention to the hardship which working class Italians endured. *Bicycle Thieves* is perhaps the best known of these films; its strength lying in the simple documenting of an unbearably desperate existence. It's perhaps easy to see why it regularly features in so many critics "best of" lists. "De Sica's classic remains one of the finest and most influential films of all time." (*Standard*)

"This is poverty's authentic sting: banal and horrible loss of dignity. *Bicycle Thieves* is a brilliant, tactlessly real work of art." (*Guardian*)

"It is hard to imagine what the history of cinema would look like without *Bicycle Thieves* ... this enduring testament to the poetry and pathos of working-class life, its passionate depiction of human aspiration in darkened times." (*Telegraph*)

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

Certified Copy

(Copie Conforme)

Mon 11 7.30

Director: Abbas Kiarostami
Starring: Juliette Binoche, William Shimell
Certificate: 12A
Duration: 106 mins
Origin: France, Italy 2010
By: Artificial Eye

Juliette Binoche plays a gallery owner in Tuscany who attends a talk given by an English author about authenticity, fakes and copies in art. After signing copies he agrees to accompany her for a drive that afternoon. (interestingly, Shimell is an English opera star, never acted on screen). In a café, they are mistaken for a married couple, an assumption she does not contradict. In a small town, they watch radiant brides and grooms and discuss art, love and life. Then, they become tetchy with one another! Gradually...

"Shooting nimbly on a hand-held camera as usual, this is Kiarostami's most commercial film to date, not only because of the presence of a radiant Juliette Binoche or its photogenic Tuscan settings, but because it is the first of the Iranian auteur's metacinematic experiments to conform to Hollywood genre conventions." (*Screen*)

"Enigmatic is Juliette Binoche's strong suit; her aura of serene unknowability. She's rarely been called upon to exercise these skills as extensively." (*Telegraph*) "It's an extraordinary film, steadily building to a very moving final scene by way of a seemingly meandering but in fact very focused narrative held together by meticulous and subtle mise-en-scène. The performances are excellent, while the unravelling not only digs in to romance and conflict, it develops a number of recurrent Kiarostami themes about art and nature, reality and representation, life and death." (*Time Out*) Don't miss.



Undertow

Tue 12 7.30



This is Peruvian writer-director Javier Fuentes-León's debut film; a moving and lyrical tale of love and loss in a small Latin American fishing village.

Miguel (Cristian Mercado), and Santiago (Manolo Cardona) are lovers. The former is a popular pillar of the community with a heavily pregnant wife; the latter an openly gay outsider artist, ostracised by the townsfolk. They conduct their desperately secret affair in routine hushed tones, until tragedy strikes and their relationship takes an altogether unexpected turn...

Set along the country's balmy coastline, the film is an interesting mid-point between an unconventional (in rural Peruvian terms) love story, and an out and out (literally?) tale of magical realism. It's as beautiful as it is compelling.

"Extraordinary Peruvian drama. And it's a tribute to the film-makers that nothing about it feels all that strange...a measured, delicate film, set in a vividly evoked landscape." (*Guardian*)

"The performances are so convincing and the photography so breathtakingly beautiful, you're easily swept along. It's a film not only about modern sexual identity, but also about traditional values like honour, truth and the need for courage. A true gem" (*Time Out*) (*SM*)

"If you only see one gay Peruvian fisherman ghost story this year..." (*Guardian*)

Back by demand. Don't miss a second time.

Director: Javier Leon
Starring: Cristian Mercado, Manolo Cardona
Certificate: 15
Duration: 101 mins
Origin: Colombia, France, Germany, Peru 2010
By: Axiom Films

The Illusionist with Red Balloon

Wed 13 7.30

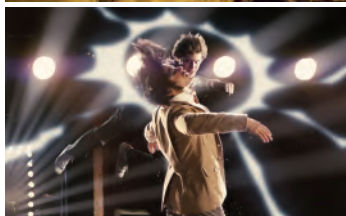
Director: Neil Burger / Albert Lamorisse
Starring: Red Balloon - Pascal Lamorisse, Georges Sellier
Certificate: PG / U
Duration: 80 / 34 mins
Origin: France 2010 / 1956
By: Warner Brothers / Park Circus

Chomet's film captures and sustains a beautifully elegiac tone. It also brings to life some of the most detailed and geographically precise hand-drawn landscapes that stand up to even Studio Ghibli's finest works. Dialogue here is virtually non-existent. Chomet includes the occasional monosyllabic grunt or exclamation in French or English but there are no expository scenes in which the characters explain their motivations. "This, of course, is utterly in keeping with the spirit of Jacques Tati, whose comedy was based around gesture, music and sound editing, not lengthy speeches." (*Independent*)

It is beautiful, mesmerising and not to be missed.

The Red Balloon (1956) is one of the most beautiful short films ever made. Filmed entirely in the picturesque back streets and narrow parisienne alleys of the Old Menilmotant district, The Red Balloon has been acclaimed throughout the world as an immortal masterpiece.





Director: Edgar Wright
Starring: Kieran Culkin, Chris Evans, Michael Cera, Mary Winstead
Certificate: 12A
Duration: 112 mins
Origin: Canada, USA 2010
By: Universal Pictures (UK) Ltd

Scott Pilgrim vs The World

Thu 14 7.30, Fri 15 7.30

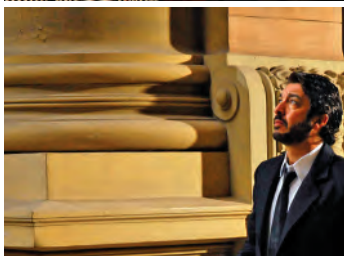
There are many films that deal with young love, but none reach the giddy heights of **Scott Pilgrim vs. the World**. Based on Brian Lee O'Malley's sprightly series of graphic novels, Scott Pilgrim doesn't just break the mould; it smashes it into a million shiny pieces.

Scott (Michael Cera) is the perfect example of a slacker. At 22, he's between jobs, and lives in a bed-sit with his gay roommate Wallace. Life is pretty peachy for young Scott though. For one thing he's dating 17-year-old high-schooler Knives Chau and second, he's in a rock band. Everything quickly spirals out of control when he falls head over heels for mysterious delivery girl Ramona Flowers. The catch, though, comes in the form of Ramona's seven evil ex-boyfriends that Scott, unbeknownst at first, must defeat in order to win the girl.

What follows are a series of frenzied yet surprisingly well-choreographed brawls, punctuated by frequent moments of bitter-sweet comic relief.

As with Edgar Wright's cult TV favourite *Spaced*, *Scott Pilgrim* is filled with pulp culture references aimed at the computer-game generation. As such, reality and fantasy merge together with spectacular visual results. Amazingly, Wright's slick direction keeps it all together. It's a flurry of unleashed imagination, a blink-and-you'll-miss montage of geek-chic, quips and stylised violence. The film's mise-en-scène literally bursts through the screen. (review Jack Whiting)





Director: Juan Campanella
Starring: Ricardo Darín, Carla Quevedo, Soledad Villamil
Certificate: 18
Duration: 129 mins
Origin: Argentina, Spain 2009
By: Metrodome Distributors

The Secret in Their Eyes

Sat 16 7.00,
 Sun 17 6.00, Mon 18 7.30

Juan José Campanella's excellent Argentine thriller captured the gong for Best Foreign Language Picture at this year's Oscars, fending off stiff competition from Rex favourites *A Prophet* and, a lesser so, *The White Ribbon*.

Set in 1999, but told partly in flashbacks to the 1970s, this film centres on a retired legal counsellor, Benjamín Espósito (Ricardo Darín), who in order to seek closure on his career, is writing a crime thriller. The basis for his novel is his own entanglement in the case of a young woman's brutal rape and murder, some 25 years before. Enlisting the assistance of his former superior, Irene (Soledad Villamil), from whom Espósito has long hidden his feelings, we drawn in to the ensuing man-hunt, which includes a tense and superbly executed chase sequence inside a football stadium. We become steadily implicated in the grim world of the Junta, and los desaparecidos... not to mention 'The Missing.'

"Argentina in the 1970s is an inspired setting for a film noir, and it's a wonder it hasn't been used more before..."

(*Guardian*)

"Triumphs on two fronts simultaneously, as both a love story and a thriller. Since it's rare enough for a film to succeed even in one such category, this can be considered high praise indeed." (*Telegraph*)
 (review *Simon Messenger*)





Director: Stephen Frears
Starring: Dominic Cooper, Luke Evans, Tamsin Greig, Roger Allam, Gemma Arterton
Certificate: 15
Duration: 111 mins
Origin: UK 2010
By: Momentum Pictures



Tamara Drewe

**Tue 19 7.30, Wed 20 7.30,
 Thu 21 7.30**

Tamara Drewe is very much a Frears movie in its skilful fidelity to the delightful Posy Simmonds cartoon strip, itself inspired by Thomas Hardy's *Far From The Madding Crowd*. He captures Posy's reflections on British life and character in changing times. Her strip and comic book, tells of the impact over a single recent year of the alluring, ambitious Tamara, (Arterton) a former ugly duckling whose return to her native Dorset village of Ewedown as a sexy bombshell, sends ripples across this placid rustic idyll.

Her aim is to do up the old family house, write a chick-lit bestseller and become an international personality. Naturally, her appearance creates a stir both among the impoverished locals, now marginalised and rootless, and in the fashionable circle of prosperous outsiders represented by Stonefield, a writers' retreat visited by a variety of pretentious authors.

"It's smart, sprightly and just a little bit dark. Allam as the fabulously self-regarding village literateur, and the fabulous Tamsin Greig as his wife Beth, give a jolt of much-needed arsenic to this otherwise lacy material." (*Telegraph*)
 "Beautifully, sharply observed and quietly wicked" (*Film Prog R4*)
 "Think *The Archers* with a sprinkling of trendier folk and a lot more shagging." (*Empire*) Don't miss.

Salt

Fri 22 7.30, Sat 23 7.00



Angelina Jolie adopts a licence to pout and a small ocean of hair dye as the slippery, indestructible Evelyn Salt. She's a svelte (happily married?) CIA operative, whose loyalty is thrown into question.

Upon being sent to debrief a Russian defector, She and her colleagues learn that the CIA has a sleeper agent in its midst. It would appear, the mole is none other than Salt herself! Resulting in a madcap chase around Washington DC, encountering double (triple?) agents, in an attempt to foil an assassination attempt, and stop nuclear war. Taking out cops, ascending and descending vertiginous heights, leaping across trucks etc.

It's a sold action flick; Jolie inhabits the role arguably better than Cruise may have done? Ignore the plot holes larger than the Presidential bunker, and you'll be fine.

"It's pacy, smart, subversive and knocked out with such verve and attack that you're not in the least bit bothered by how far-fetched it is." (*Guardian*)

"I found myself nursing a bad case of whiplash after two wild plot swerves – don't say you weren't warned."

(*Independent*)

"Enjoyable enough nonsense, even if it barely cracks a smile. It's not exactly the female Bourne we were hoping for. Still, it zips along at a pace sufficient enough to keep the paranoia alive." (*Empire*)

(review *Simon Messenger*)

Director: Phillip Noyce
Starring: Angelina Jolie, Chiwetel Ejiofor, Liev Schreiber
Certificate: 12A
Duration: 100 mins
Origin: USA 2010
By: Sony Pictures Releasing

Le Concert

Sun 24 6.00

Director: Radu Mihaileanu
Starring: Francois Berleand, Melanie Laurent, Aleksei Guskov, Miou Miou
Certificate: 15
Duration: 123 mins
Origin: France, Italy 2009
By: Optimum Releasing

This latest Weinstein Brothers offering comes courtesy of Jewish-Romanian director Radu Milhaileanu. It is crude film-making but as smart as they come! Down-trodden Russian maestro Andrei Filipov (Gustov) whom 30 years before was sacked for working with jewish musicians and is now a cleaner at the Bolshoi.

The humour begins when Andrei intercepts an urgent fax for the Bolshoi to play a concert at the Theatre de Chatelet in Paris in two weeks' time. He has the crazy notion of gathering up his old musician friends, a diverse bunch of Muscovites working as cab drivers, removal men and flea market traders, and taking them to France to reclaim his name and finish the concert abruptly interrupted 30 years earlier. It's his only dream – one last concert as the Bolshoi Orchestra. Thanks in no small part to Tchaikovsky's Violin Concerto in D major, and the presence of real-life gypsy musicians Taraf des Haidouks and a fantastic performance by Melanie Laurant (Inglorurios Basterds) as the young lead violin, the film delivers a glorious climax. "The crudeness of the storyline will no doubt horrify the kind of audiences who lap up tasteful middle-brow soap wanting to be seen as 'Art'. Le Concert is honest about its desire to entertain. See it and weep" (*Standard*) Don't miss.



The Maid

Mon 25 7.30



A gem of a film directed by Sebastián Silva. Raquel (Catalina Saavedra) has been the sole maid to a wealthy Santiago family for over twenty years. Simultaneously regarding her as “one of the family”, while unwittingly treating her like she doesn’t exist. The 41 year old hired help is reaching breaking point with her needy and dysfunctional employers. Her increasingly passive-aggression, coupled with fainting spells and headaches, results in the family suggesting they look for a second maid to help lighten her load. Taking umbrage at what she sees as a potential threat from potential rivals, Raquel takes her sociopathic inclination to the extreme. The cat had better watch out too...

The Maid is blackly comic with disturbing undertones, however we are invited to sympathise with what is in essence, a desperately lonely woman. Saavedra’s maid is outstanding; hers is beyond doubt one of the most subtle performances of the year. “Sebastián Silva’s film is an unexpected combination: a gripping psychological thriller, and also a poignant human drama. It really is edge-of-the-seat stuff.”

(*Guardian*)

“By degrees it becomes a subtler and more humane study in loneliness and the search for love, while never soft-pedalling the prickly subject of servitude. It’s a superbly nuanced and thoughtful picture.”

(Independent) Don’t miss. (research Simon Messenger)

Director: Sebastián Silva
Starring: Mariana Loyola, Catalina Saavedra, Claudia Celedón, Alejandro Goic, Andrea García-Huidobro
Certificate: 15
Duration: 96 mins
Origin: Chile, Mexico 2010
By: Artificial Eye

Winter’s Bone

Tue 26 7.30

Director: Debra Granik
Starring: Jennifer Lawrence, John Hawkes, Kevin Breznahan, Dale Dickey
Certificate: 15
Duration: 100 mins
Origin: USA 2010
By: Artificial Eye

Much has been made of 20 year old Jennifer Lawrence’s masterful performance in this adaptation of Daniel Woodrell’s novel. She plays Ree Dolly, a teenager living in the desolate Ozark mountains of Southern Missouri. Her bootlegger father put the family home up as a bail bond, and has subsequently disappeared. If she is unable to locate him, her mentally ill mother, younger siblings, and herself, will be evicted.

Her search leads her through the wary, dysfunctional, violent, Ozark community, to the centre of a crystal meths manufacturing operation. It’s dangerous territory; bleak and eerie.

Director Debra Granik’s depiction of rural America is interesting, and intense – it still suffers to an extent from American cinema’s “dirty South” syndrome, however closer examination reveals a respect for deep seated, and universal, ideas of community and family responsibility. “This is a superb film, original and enthralling, in which the bleakness is slivered with a welcome seam of hope.”

(*Daily Telegraph*)

“It builds inexorably through successive stages of tension to an extraordinary finale. White-trash nightmare is given un-ironic dignity and power due to the outstanding lead performance from Lawrence...”

(*Guardian*)

Not an easy ride but don’t miss. Think of The Road, without the light-hearted banter. (research Simon Messenger)



The Band's Visit

Wed 27 7.30



This returns as one those of those, everyone 'must' see, treasures we find from time to time. So come and see why. A truly lovely film which offers a Middle Eastern take on Jarmusch-ion manners. It was considered the most charming film at Cannes (2007)

We join the Alexandria Ceremonial Police Band arriving at Tel Aviv airport to play at the opening of an Arab cultural centre somewhere nearby. Their hosts fail to turn up so they start walking. After catching a bus to the wrong town, it is too late and they are stranded. Hesitantly, they accept the sanctuary of a bar owner Dina (Elkabetz) and resolve to spend a single strange and wonderful night in this desolate place far from home.

From then on, the gentle, slightly scared Egyptians gingerly mingle with their more forthright Israeli hosts "A sweet-natured examination of strangers in a strange land until its moving final scenes...Above all, it is almost perfectly formed and by no means just a pleasant work in a minor key. The more you think about it, the more truthful, thus important, it seems. I cannot imagine anyone not enjoying it..." (Standard) And like any well-observed slice of humanity, it is very funny. Cancel band practice.

Director: Eran Kolirin
Starring: Sasson Gabai, Ronit Elkabetz, Saleh Bakri
Certificate: 12A
Duration: 87 mins
Origin: France, Israel 2006
By: Sony Pictures Releasing

Cyrus

Thu 28 7.30

Director: Jay Duplass
Starring: John C Reilly, Marisa Tomei, Catherine Keener, Jonah Hill
Certificate: 15
Duration: 91 mins
Origin: USA 2010
By: Twentieth Century Fox

"Well-acted; affecting and truthful" (Guardian). A surprise hit from Jay and Mark Duplass.

Long divorced freelance book editor John (JC Reilly) finally meets a new woman, Molly (Tomei). Despite his obvious faults, she appears to be smitten, and things are looking up. However Molly's 21 year old son, Cyrus (Hill), doesn't seem too keen on having another man about the house, and seeks to sabotage the blossoming relationship...

It's a well drafted romantic comedy, punctuated brilliantly by Hill's disconcerting semi-Oedipal performance. The Duplass Brothers appear to have encouraged improvised dialogue throughout shooting. It is this realism which gives the film its strength.

The vulnerabilities of the characters make for a surprisingly charming film.

"Shooting in story order, Mark And Jay encouraged us to follow our instincts – to use the script as a blueprint but don't learn the lines. If something doesn't make sense, change it (I'd say 80% dialogue is improvisation)" (John C Riley, *Film Prog R4*)

"A witty reflection on Hollywood's traditional ideas of romance and family, particularly among characters of 'a certain age': simply by treating these characters as real, with all the uncertainty, emotional baggage and bad decisions that entails, the Duplasses expertly expose the hypocrisy of the airbrushed all-American ideal." (Time Out). Well worth it, but without the kids!





Director: Ryan Murphy
Starring: Julia Roberts, James Franco, Javier Bardem, Billy Crudup, Richard Jenkins
Certificate: PG
Duration: 139 mins
Origin: USA 2010
By: Sony Pictures Releasing



Eat, Pray, Love

Fri 29 7.30, **Sat 30** 7.00,
Sun 31 6.00

The love takes precedence over the eating and the praying in writer-director Ryan Murphy's screen version of Elizabeth Gilbert's hugely popular memoir.

With a career as a successful travel journalist living in a swanky New York apartment, having a post-marital fling with James Franco, things don't appear to be going too badly for Julia Roberts.

Yet still, she can't find her "centre".

She used to have "an appetite for life" and she's lost it. Woe is her. Clearly what this woman needs is a 12-month voyage of self-discovery around the globe.

"This is expertly wrought pop-psychology; perfect plates of pasta will be consumed in Rome, then the soul will be tended in an Indian ashram, and finally romance will flourish in sultry Bali. In the context of this summer's other lunkheaded fantasies, is that really so offensive?" (*Time Out*)

"A never ending, inward-looking travelogue that'll only find love from devotees of lurve and happy endings. From coast to coast, Roberts coasts."

(*Total Film*)

Forget the world and its search for the next dry biscuit. Forget these crits. This is about love and finding oneself. It has Julia Roberts all over Javier Bardem on a bicycle in spectacular, exotic locations. So who cares? Such escape is why popular movies are made. So come.

COMING SOON

New releases

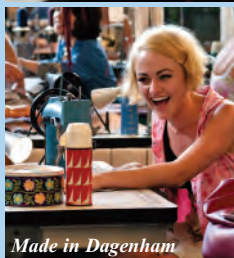
Made in Dagenham
The Town
Wall Street
The Other Guys

Back by demand

Leaving
Tamara Drewe
The Secret in Their Eyes
The Girl Who Played with Fire



The Town



Made in Dagenham



The Other Guys

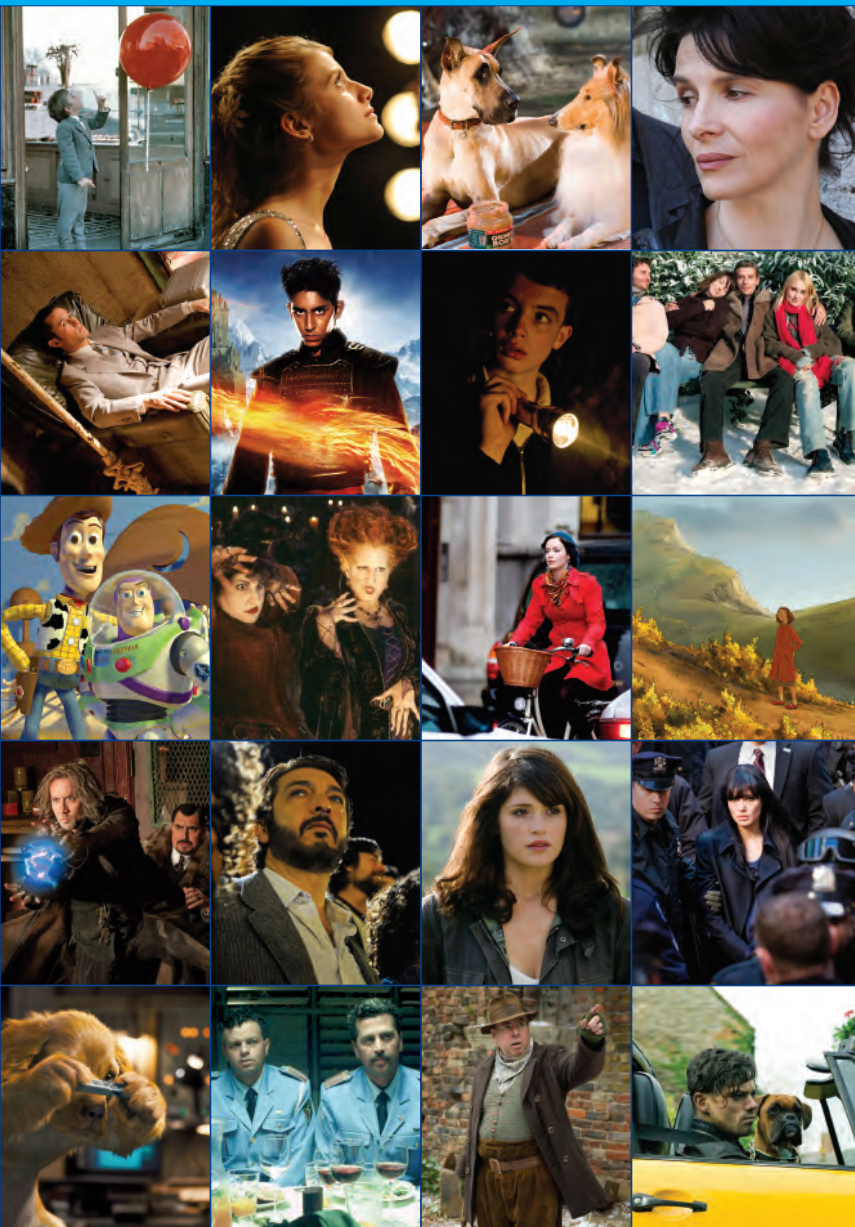


Wall Street

OCTOBER FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	FRI	GIRL WITH THE DRAGON TATTOO	7.30
2	SAT	THE LAST AIRBENDER	2.00
2	SAT	INCEPTION	7.00
3	SUN	FROM TIME TO TIME	6.00
4	MON	FROM TIME TO TIME	2.00, 7.30
5	TUE	HEARTBREAKER	7.30
6	WED	THE FIRST DAY OF THE REST OF YOUR LIFE	2.00, 7.30
7	THU	WILD TARGET	2.00, 7.30
8	FRI	THE GIRL WHO PLAYED WITH FIRE	7.30
9	SAT	MARMADUKE	2.00
9	SAT	THE GIRL WHO PLAYED WITH FIRE	7.00
10	SUN	CLASSIC: BICYCLE THIEVES	6.00
11	MON	CERTIFIED COPY	2.00, 7.30
12	TUE	THE RUNAWAYS	12.30
12	TUE	UNDERTOW	7.30
13	WED	THE RED BALLOON & THE ILLUSIONIST	2.00, 7.30
14	THU	THE CONCERT	2.00
14	THU	SCOTT PILGRIM V THE WORLD	7.30
15	FRI	SCOTT PILGRIM V THE WORLD	7.30
16	SAT	THE SORCERER'S APPRENTICE	2.00
16	SAT	THE SECRET IN THEIR EYES	7.00
17	SUN	THE SECRET IN THEIR EYES	6.00
18	MON	THE SECRET IN THEIR EYES	2.00, 7.30
19	TUE	TAMARA DREWE	12.30, 7.30
20	WED	TAMARA DREWE	2.00, 7.30
21	THU	SALT	2.00
21	THU	TAMARA DREWE	7.30
22	FRI	SALT	7.30
23	SAT	TOY STORY 3	2.00
23	SAT	SALT	7.00
24	SUN	THE CONCERT	6.00
25	MON	CATS & DOGS: REVENGE OF KITTY GALORE	2.00
25	MON	THE MAID	7.30
26	TUE	TOY STORY	12.30
26	TUE	WINTER'S BONE	7.30
27	WED	THE BAND'S VISIT	2.00
27	WED	THE BAND'S VISIT	7.30
28	THU	CATS & DOGS: REVENGE OF KITTY GALORE	2.00
28	THU	CYRUS	7.30
29	FRI	EAT, PRAY, LOVE	7.30
30	SAT	HOCUS POCUS	2.00
30	SAT	EAT, PRAY, LOVE	7.00
31	SUN	EAT, PRAY, LOVE	6.00



OCTOBER MATINEES

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

The Last Airbender

Sat 2 2.00



Dev Patel stars in an unfortunately titled film continues the decline of M Night Shyamalan's career.

The story is set in an imaginary era in which the world is divided into nations based on the four ancient elements: earth, fire, water and air.

The Fire nation is warring with the others for total domination. Yet each nation has a certain type of people, a favoured race different from the rest, people with the power to control or "bend" the elements. "Fans of the original animated TV show will be up to speed on the fundamentals of the Airbender-verse, a land where each of the four elements has its own 'Nation' and where the gifted few – through a boggling combination of mind control, Tai Chi and dodgy FX can manipulate those elements.

There are Firebenders, Earthbenders and Waterbenders. There's only one Airbender though. In many ways, he's the biggest bender of them all.

Done chortling? Good. Because there are many other things to laugh at." (*Total Film*)

"He used to be a golden boy, a Hitchcock-in-waiting. These days everything M Night Shyamalan touches turns to ordure." (*Telegraph*) None of this will matter to kids who want to see it.

Director: M Night Shyamalan
Starring: Dev Patel
Certificate: PG
Duration: 103 mins
Origin: USA 2010
By: Paramount International Pictures

From Time to Time

Mon 4 2.00

Director: Julian Fellowes
Starring: Dominic West, Maggie Smith, Timothy Spall
Certificate: PG
Duration: 95 mins
Origin: UK 2010
By: Fragile Film Distribution Ltd

Taken from The Chimneys of Green Knowe by Lucy M Boston, From Time to Time is set in the last days of the Second World War. While his mother searches for news of his father, still missing in action as 1944 draws to a close, 13-yr old Tolly is sent from Manchester to stay with his estranged grandmother, Mrs Oldknow, at her large crumbling country pile. Beautifully played by an austere but kindly Maggie Smith whose dislike for Tolly's 'common' mother lessens as her fondness for the boy grows. Exploring the place, he begins to witness mysterious apparitions re-enacting the house's most horrific historical event...

"Anyone who has read Julian Fellowes' rather racy novels, or seen his brilliantly snooty Gosford Park will not expect the kind of simple children's fantasy that is From Time to Time.

True, in the usual Fellowes fashion, the film deals with snobbery, family relationships and the passing of an altogether more glamorous age. But it is most definitely a family film, with a sweeter, simpler premise than his previous endeavours.

Furthermore, technical hiccups detract very little from what is really a very well-acted and moving film." (*Times LFF*) Julian Fellowes will be here himself to talk about the film's ups and downs on Sunday 3rd October. We are honoured that Julian has chosen specifically to screen it at the Rex.



Inception

Tue 5 12.30



Back by serious demand. Cobb (DiCaprio) is a futuristic industrial espionage specialist. He and his stellar team of hackers infiltrate the subconscious minds of sleeping subjects in order to extract information. Japanese businessman Saito (Watanabe) wants Cobb to go one further; to plant an idea in the mind of Robert Fischer (Murphy) the son of an energy tycoon. Saito wants Fischer's company to collapse. Can Cobb and his team successfully negotiate the lucid and dangerous world of Fischer's unconscious? Visually, like those sci-fi thrillers that offer a complete re-imagining of the world, this film is brilliant. Nolan folds the streets of Paris, and effortlessly up-ends hotel corridors, adding a superbly playful dimension to what is a heavy-going, complex narrative. Nolan made sense of the impossibly complicated Memento from start to finish. So you can trust him to keep you with the story.

"Visually beautiful, ingenious in parts..." (Telegraph)

Nolan uses limited CGI in favour of heartstopping live stunts in real locations. "Technically brilliant and ingenious; I can't suppress the suspicion that something more interesting might be happening in ordinary waking reality." (Guardian)

"Perhaps like a kaleidoscope, it doesn't have to make complete sense to be beautiful." (S M) Don't miss. Watch carefully or come for a rewarding second look.

Director: Christopher Nolan
Starring: Ellen Page, Marion Cotillard, Joseph Gordon-Levitt, Ken Watanabe, Leonardo DiCaprio
Certificate: 12A
Duration: 148 mins
Origin: UK, USA 2010
By: Warner Brothers

The First Day of The Rest of Your Life

Wed 6 2.00

Director: Remi Bezançon
Starring: Jacques Gamblin, Zabou Breitman, Remi Bezançon, Deborah François
Certificate: 15
Duration: 114 mins
Origin: France 2008
By: Metrodome Distributors

Back by demand. Bezançon's intimate drama examines the fractures and foibles of an ordinary bourgeois French family over the last 12 years of the 20th century.

This, his second feature, centres on the chaotic but close Duval family, and how five key days change the lives not only of each individual member, but the family unit as a whole. Bereavement, sibling rivalry, infidelity, loss of virginity and giving up smoking are all focal points in this kaleidoscopic chronicle of a dysfunctional family that is, nonetheless, full of energy. Each of the five important dates - spanning twelve years from 1988 to the climactic 2000 - sees one of the five members of the family take the lead, each providing a unique look at the group from a different vantage point.

"It is a sort of intimate, episodic saga, following the ups and downs of Robert, a taxi driver played by Jacques Gamblin, his wife Marie-Jeanne (Zabou Breitman) and their three children as they develop from teens into grownups." (Guardian) Bezançon uses masterful camera techniques and special effects to amplify the personalities of each character. A funny, insightful and moving portrait of family life.

A terrible title but a great little film and yet another gem not to be missed.



Wild Target

Thu 7 2.00



Wild Target is a comedy about uptight Victor Maynard (Nighy), a middle-aged, solitary assassin, who lives to please his formidable mother Louisa (Eileen Atkins), despite his own peerless reputation for lethal efficiency. His professional routine is interrupted when he finds himself drawn to one of his intended victims, Rose. He reluctantly spares her life, unexpectedly acquiring a young apprentice in the process, Tony. Believing Victor to be a private detective, his two new companions tag along, while he attempts to thwart the murderous attentions of his unhappy client (Everett). Bill Nighy is in splendidly oddball form as a pernickety assassin drawn to a freewheeling art thief (Blunt). Freeman is a rival assassin with fantastic dentures and Everett is the crook. It is an old-fashioned British comedy that moves at a cracking pace (lots of chases around London in a battered Mini) before settling down and losing some of its charm and momentum. "Nighy and Blunt are a great double-act and there are some real laughs. No masterpiece - but diverting and entertaining." (*reviews*) Said to be the Brit comedy of the summer, but don't let that put you off. Worth it for Mr. Nighy. One eyebrow twitch is all you need. It's an old story told well and great fun. Come for the smile you'll leave with.

Director: Jonathan Lynn
Starring: Bill Nighy, Rupert Everett, Emily Blunt, Martin Freeman
Certificate: 12A
Duration: 97 mins
Origin: France, UK 2009
By: Entertainment Film Distribution

Marmaduke

Sat 9 2.00

Director: Tom Dey
Starring: George Lopez, Owen Wilson, Emma Stone
Certificate: U
Duration: 88 mins
Origin: USA 2010
By: Twentieth Century Fox

After Marley & Me, Owen Wilson finds himself back in the doghouse as the voice of a live-action Great Dane in this flat adaptation of a long-running newspaper comic strip.

Relocated from Kansas to Southern California, Marmaduke discovers the difficulty of fitting in among the various canine cliques, especially when he falls for an already attached pedigree collie. The inexplicable popularity of the talking-animal genre has led to numerous crimes against cinema, especially since the advent of lip-sync CGI. But few have been as bad as this adaptation of cosy comic strip Marmaduke, first sketched by Brad Anderson in 1954, which is a fair indication of how old the jokes are.

"Marmaduke is a berserk all-canine high-school acceptance drama, complete with mean jock dogs, outsider nerd dogs, dumb cheerleader dogs, keg parties under the pier and surfing competitions, for dogs." (*Time Out*)

"Better than Cats & Dogs. Revenge of Kitty Galore but praise hardly comes much lower." (*Telegraph*)

"Who do they think that this ill-considered mishmash of teen be-yourself proselytising and kiddie fart jokes will appeal to?" (*Empire*)

Every kid on every block since Moses, I would guess. What do they know? Sounds like you'll love it. Come and see.



Certified Copy

(Copie Conforme)

Mon 11 2.00



Juliette Binoche plays a gallery owner in Tuscany who attends a talk given by an English author about authenticity, fakes and copies in art. After signing copies he agrees to accompany her for a drive that afternoon. (interestingly, Shimell is an English opera star, never acted on screen). In a café, they are mistaken for a married couple, an assumption she does not contradict. In a small town, they watch radiant brides and grooms and discuss art, love and life. Then, they become tetchy with one another! Gradually...

"Shooting nimbly on a hand-held camera as usual, this is Kiarostami's most commercial film to date, not only because of the presence of a radiant Juliette Binoche or its photogenic Tuscan settings, but because it is the first of the Iranian auteur's metacinematic experiments to conform to Hollywood genre conventions." (*Screen*)

"Enigmatic is Juliette Binoche's strong suit; her aura of serene unknowability. She's rarely been called upon to exercise these skills as extensively." (*Telegraph*) "It's an extraordinary film, steadily building to a very moving final scene by way of a seemingly meandering but in fact very focused narrative held together by meticulous and subtle mise-en-scène. The performances are excellent, while the unravelling not only digs in to romance and conflict, it develops a number of recurrent Kiarostami themes about art and nature, reality and representation, life and death." (*Time Out*) Don't miss.

Director: Abbas Kiarostami
Starring: Juliette Binoche, William Shimell
Certificate: 12A
Duration: 106 mins
Origin: France, Italy 2010
By: Artificial Eye

The Runaways

Tue 12 12.30

Director: Floria Sigismondi
Starring: Kristen Stewart, Dakota Fanning
Certificate: 15
Duration: 107 mins
Origin: USA 2010
By: E1 Films

This is the intriguingly low-key, true story of the Runaways, the 1970s all-girl band fronted by singer Cherie Currie (Fanning), with Joan Jett (Stewart) providing guitar and rock'n'roll attitude. It reads like the archetypal rock biopic plot. Pop-vid veteran Floria Sigismondi shoots with gorgeous, sun-kissed super-saturation and her recreation of the sleazy '70s proto-punk scene is flawless.

In 1975, Jett finds herself hanging out at Rodney's English Disco in Los Angeles, where the kids are getting into David Bowie and glam rock. Here she meets bullying, mercurial pop mogul Kim Fowley (Shannon) as he prowls the scuzzy clubs of Hollywood on the lookout for pop's Next Big Thing.

"He likes the idea of a girl band, and seeing Cherie hanging out by the bar, recruits her solely on the basis of her moody Bardot chops." (*Guardian*)

After completing the line-up, he toughens them up with endless, gruelling rehearsals, and getting a few local yobs to hurl rubbish at them as they play.

"Before sanitised girl-power The Runaways opened doors for chicks laying down licks." (*Tot Film*)

"The band rustle up their own sound – raw, primitive, dripping with hormones – and deliver it with a seductive snarl!" (*Telegraph*)



The Illusionist with Red Balloon

Wed 13 2.00



Chomet's film captures and sustains a beautifully elegiac tone. It also brings to life some of the most detailed and geographically precise hand-drawn landscapes that stand up to even Studio Ghibli's finest works. Dialogue here is virtually non-existent. Chomet includes the occasional monosyllabic grunt or exclamation in French or English but there are no expository scenes in which the characters explain their motivations. "This, of course, is utterly in keeping with the spirit of Jacques Tati, whose comedy was based around gesture, music and sound editing, not lengthy speeches." (*Independent*)

It is beautiful, mesmerising and not to be missed.

The Red Balloon (1956) is one of the most beautiful short films ever made. Filmed entirely in the picturesque back streets and narrow parisienne alleys of the Old Menilmotant district, The Red Balloon has been acclaimed throughout the world as an immortal masterpiece.

Director: Neil Burger / Albert Lamorisse
Starring: Red Balloon - Pascal Lamorisse, Georges Sellier
Certificate: PG / U
Duration: 80 / 34 mins
Origin: France 2010 / 1956
By: Warner Brothers / Park Circus

Le Concert

Thu 14 2.00

Director: Radu Mihaileanu
Starring: Francois Berleand, Melanie Laurent, Aleksei Guskov, Miou Miou
Certificate: 15
Duration: 123 mins
Origin: France, Italy 2009
By: Optimum Releasing

This latest Weinstein Brothers offering comes courtesy of Jewish-Romanian director Radu Milhaileanu. It is crude film-making but as smart as they come! Down-trodden Russian maestro Andrei Filipov (Gustov) whom 30 years before was sacked for working with jewish musicians and is now a cleaner at the Bolshoi.

The humour begins when Andrei intercepts an urgent fax for the Bolshoi to play a concert at the Theatre de Chatelet in Paris in two weeks' time. He has the crazy notion of gathering up his old musician friends, a diverse bunch of Muscovites working as cab drivers, removal men and flea market traders, and taking them to France to reclaim his name and finish the concert abruptly interrupted 30 years earlier. It's his only dream – one last concert as the Bolshoi Orchestra. Thanks in no small part to Tchaikovsky's Violin Concerto in D major, and the presence of real-life gypsy musicians Taraf des Haidouks and a fantastic performance by Melanie Laurant (Inglorurios Basterds) as the young lead violin, the film delivers a glorious climax. "The crudeness of the storyline will no doubt horrify the kind of audiences who lap up tasteful middle-brow soap wanting to be seen as 'Art'. Le Concert is honest about its desire to entertain. See it and weep" (*Standard*) Don't miss.



The Sorcerer's Apprentice

Sat 16 2.00



Cage is Balthazar Blake, a wizard from the Merlin era, who's been hanging around for centuries in various magic urns, waiting for the moment when his nemesis Maxim Horvath (Molina's 19th-century Parisian dandy, villain) is unleashed again on an unsuspecting world.

Balthazar recruits a young physics nerd (Baruchel) in present-day Manhattan, who turns out to be the so-called Prime Merlinian: a potentially nifty sidekick, if he can only be spell-trained.

Balthazar and Maxim both fell out over the beautiful Monica Bellucci back in Arthurian times.

"Never one to miss an unsubtle lunge at the mainstream zeitgeist, producer Jerry Bruckheimer has decided it's magic hour. This is his Harry Potter, with a dash of The Karate Kid, and just two brief sequences with the mops and broomsticks to link it to Mickey Mouse" (*Telegraph*)

" Cue training montages, wacky mop-based mishaps and deafening plasma-bolt battles on New York's streets. With Cage playing it relatively straight and serious, the show is stolen by moustache-twirling Molina." (*Time Out*)

"Molina makes a suitably mellifluous villain, while Cage has a certain Catweazle-like charm as the bedraggled wizard." (*Independent*)

Director: Jon Turteltaub
Starring: Monica Bellucci, Alfred Molina, Jay Baruchel, Nicolas Cage, Toby Kebbell
Certificate: PG
Duration: 111 mins
Origin: USA 2010
By: Walt Disney Studio INTL

The Secret In Their Eyes

Mon 18 2.00

Director: Juan Campanella
Starring: Ricardo Darín, Carla Quevedo, Soledad Villamil
Certificate: 18
Duration: 129 mins
Origin: Argentina, Spain 2009
By: Metrodome Distributors

Juan José Campanella's excellent Argentine thriller captured the gong for Best Foreign Language Picture at this year's Oscars, fending off stiff competition from Rex favourites *A Prophet* and, a lesser so, *The White Ribbon*.

Set in 1999, but told partly in flashbacks to the 1970s, this film centres on a retired legal counsellor, Benjamín Espósito (Ricardo Darín), who in order to seek closure on his career, is writing a crime thriller. The basis for his novel is his own entanglement in the case of a young woman's brutal rape and murder, some 25 years before. Enlisting the assistance of his former superior, Irene (Soledad Villamil), from whom Espósito has long hidden his feelings, we drawn in to the ensuing man-hunt, which includes a tense and superbly executed chase sequence inside a football stadium. We become steadily implicated in the grim world of the Junta, and los desaparecidos... not to mention 'The Missing.'

"Argentina in the 1970s is an inspired setting for a film noir, and it's a wonder it hasn't been used more before..."

(*Guardian*)

"Triumphs on two fronts simultaneously, as both a love story and a thriller. Since it's rare enough for a film to succeed even in one such category, this can be considered high praise indeed." (*Telegraph*)

(review *Simon Messenger*)



Tamara Drewe

Tue 19 12.30, Wed 20 2.00



Tamara Drewe is very much a Frears movie in its skilful fidelity to the delightful Posy Simmonds cartoon strip, itself inspired by Thomas Hardy's *Far From The Madding Crowd*. He captures Posy's reflections on British life and character in changing times.

Her strip and comic book, tells of the impact over a single recent year of the alluring, ambitious Tamara, (Arterton) a former ugly duckling whose return to her native Dorset village of Ewedown as a sexy bombshell, sends ripples across this placid rustic idyll.

Her aim is to do up the old family house, write a chick-lit bestseller and become an international personality. Naturally, her appearance creates a stir both among the impoverished locals, now marginalised and rootless, and in the fashionable circle of prosperous outsiders represented by Stonefield, a writers' retreat visited by a variety of pretentious authors.

"It's smart, sprightly and just a little bit dark. Allam as the fabulously self-regarding village literateur, and the fabulous Tamsin Greig as his wife Beth, give a jolt of much-needed arsenic to this otherwise lacy material." (*Telegraph*) "Beautifully, sharply observed and quietly wicked" (*Film Prog R4*)

"Think *The Archers* with a sprinkling of trendier folk and a lot more shagging." (*Empire*) Don't miss.

Director: Stephen Frears
Starring: Dominic Cooper, Luke Evans, Tamsin Greig, Roger Allam, Gemma Arterton

Certificate: 15
Duration: 111 mins
Origin: UK 2010
By: Momentum Pictures

Salt

Thu 21 2.00

Director: Phillip Noyce
Starring: Angelina Jolie, Chiwetel Ejiofor, Liev Schreiber

Certificate: 12A
Duration: 100 mins
Origin: USA 2010
By: Sony Pictures Releasing

Angelina Jolie adopts a licence to pout and a small ocean of hair dye as the slippery, indestructible Evelyn Salt. She's a svelte (happily married?) CIA operative, whose loyalty is thrown into question.

Upon being sent to debrief a Russian defector, She and her colleagues learn that the CIA has a sleeper agent in its midst. It would appear, the mole is none other than Salt herself! Resulting in a madcap chase around Washington DC, encountering double (triple?) agents, in an attempt to foil an assassination attempt, and stop nuclear war. Taking out cops, ascending and descending vertiginous heights, leaping across trucks etc.

It's a sold action flick; Jolie inhabits the role arguably better than Cruise may have done? Ignore the plot holes larger than the Presidential bunker, and you'll be fine.

"It's pacy, smart, subversive and knocked out with such verve and attack that you're not in the least bit bothered by how far-fetched it is." (*Guardian*)

"I found myself nursing a bad case of whiplash after two wild plot swerves – don't say you weren't warned." (*Independent*)

"Enjoyable enough nonsense, even if it barely cracks a smile. It's not exactly the female Bourne we were hoping for. Still, it zips along at a pace sufficient enough to keep the paranoia alive." (*Empire*)

(review *Simon Messenger*)



Toy Story 3

Sat 23 2.00, Tue 26 12.30



All the best children's stories, have an element something seriously scary!

This remarkable studio (Pixar), which has already given us Wall-E, The Incredibles and Up, has surpassed itself yet again with Toy Story 3, in which Woody (voiced by Tom Hanks) and his chums face the prospect of being thrown out when their owner leaves home for college.

"It is a masterpiece of animation: a sweet, moving, humane story with heartfelt ideas about importance of imagination, loyalty and responsibility." (*Times*)

"Toy story 3 could be the most grown up film of the year!" (*Guardian*)

As well as being 'a dizzyingly funny romp' Lee Unkrich's film is 'a mediation on aging, impermanence and mortality'. It has reduced many a grown man to tears (*The Week*)

"There are also many witty novelties, from a when-Barbie-met-Ken subplot to a 2D makeover for Mr Potato Head and gags about toys as Method actors". (*Time Out*) Sounds like even dad's will need hankies. Don't miss it in wonderous 2-D at the Rex.

Director: Lee Unkrich
Starring: Michael Keaton, Tim Allen, Timothy Dalton, Tom Hanks
Certificate: U
Duration: 108 mins
Origin: USA 2010
By: Buena Vista International

Cats & Dogs:

Revenge of Kitty Galore

Mon 25 2.00, Thu 28 2.00

Director: Brad Peyton
Starring: Alec Baldwin, Bette Midler, Nick Nolte, James Marsden
Certificate: U
Duration: 85 mins
Origin: USA 2010
By: Warner Brothers

No improbable stone is left unturned as the convoluted '60s-style spy caper unfolds to present a tale of conflict between two of mankind's most

popular pets. On one side we have the secret, ultra-hi-tech organisation, Dogs HQ, and on the other, the terrifying spectre of a bald pussycat with plans to take over the world.

Spare a thought for Hollywood's animal actors. You spend years sitting perfectly still all day, holding out for that quadruped production of The Iceman Cometh. And then they go and stick you in Cats & Dogs: The Revenge of Kitty Galore!

"This manic sequel to the 2001 caper may claim that no animals were harmed during production, but some injuries are psychological, and they don't heal. It's beneath any cat to be sprayed repeatedly with a water bottle, or completely shaved, let alone dubbed by Bette Midler."

(*Telegraph*)

"A James Bond/M:Impossible pastiche mixing clever live action with talking CG animals. This sequel to 2001's witless farrago is such an irredeemable failure that, judging by the silent reaction of child audiences, I would guess they would rather have been at home doing trigonometry. Very paw." (*Time Out*) Like 'very paw' but how do you know they weren't riveted?



The Band's Visit

Wed 27 2.00



This returns as one those of those, everyone 'must' see, treasures we find from time to time. So come and see why. A truly lovely film which offers a Middle Eastern take on Jarmusch-ion manners. It was considered the most charming film at Cannes (2007)

We join the Alexandria Ceremonial Police Band arriving at Tel Aviv airport to play at the opening of an Arab cultural centre somewhere nearby. Their hosts fail to turn up so they start walking. After catching a bus to the wrong town, it is too late and they are stranded. Hesitantly, they accept the sanctuary of a bar owner Dina (Elkabetz) and resolve to spend a single strange and wonderful night in this desolate place far from home.

From then on, the gentle, slightly scared Egyptians gingerly mingle with their more forthright Israeli hosts

"A sweet-natured examination of strangers in a strange land until its moving final scenes...Above all, it is almost perfectly formed and by no means just a pleasant work in a minor key.

The more you think about it, the more truthful, thus important, it seems.

I cannot imagine anyone not enjoying it..." (Standard) And like any well-observed slice of humanity, it is very funny. Cancel band practice.

Director: Eran Kolirin
Starring: Sasson Gabai, Ronit Elkabetz, Saleh Bakri
Certificate: 12A
Duration: 87 mins
Origin: France, Israel 2006
By: Sony Pictures Releasing

Hocus Pocus

Sat 30 2.00

Director: Kenny Ortega
Starring: Bette Midler, Sarah Parker, Kathy Najimy
Certificate: PG
Duration: 96 mins
Origin: USA 1993
By: Buena Vista International

New-kid-in-town Katz believes witches and stuff to be all hocus pocus until heart-throb Shepherd takes him to her family's disused museum, the old witches' house, where he foolishly lights a black-flamed candle and brings back the blood-seeking daughters of darkness.

The plot involves three witches who are hanged in Salem, Massachusetts 300 years ago, and their bodies are placed under a curse. At the same time, under conditions too bothersome to explain, a young boy is turned into an immortal cat. "Midler is the best reason to keep watching. As the lead, she's the witchy centre of the movie, with her Betty Boop lipstick design and that trademark, vamp-to-the-gallery, eye-batting shtick of hers." (Washington Post)

"This comedy ghoulfest - about three hanged 17th century Salem witches revived at Halloween 1993 toes a wobbly line between genuinely scaring the tinys and losing the seen-it-all teens." (Time Out)

Watching Hocus Pocus is like attending a party you weren't invited to, and where you don't know anybody, and they're all in on a joke but won't explain it to you. (Chicago Times)

It sounds bad enough to be alright. Who cares? It's our only nod to Halloween so take it or leave it. This is your trick and treat all in one wrapper.



THE ODYSSEY ST ALBANS, NEW DAY, NEW BEGINNING...



As usual The Village People only ever turn up when the dancing starts

Doing things a second time is always open to doubt. Failure seems inevitable, but you do it any way. Like sequels the second film rarely matches the first. It is part of not having any expectations with the first, along with the luck and spontaneity needed to go with it.

It was with this in mind we opened the Alpha/Odeon on Sunday 12th September.

I had planned for many, with enough Rex ushers to control Wembley, badged and carrying gallons of water. But would anybody come?

The queue with ten minutes to go, was barely past the end of the building, roughly 170.

By 12 o'clock it was a long way up the London Rd and growing. In the end over 2000 people turned up. There were whole families, tiny kids walking, carried and in pushchairs. I have never seen so many limps and crutches dodging hazardous steps.

All came to see inside an empty building! The atmosphere was charged with great anticipation and amazing good humour. The balcony was packed

to the ceiling, with many more in the foyer listening over a PA relay. Then came the naming.

Alexandra Heal was chosen to make the announcement. It was she who in April last year, at only fifteen, single-handedly restarted a lost campaign. "And the name is... The Odyssey" was greeted with deafening applause.

Well done to all who turned up. Now we only need £1.7 million over two years, so you can come and see what the peeling paint will turn into.

Interval: Betch u carn fine dat poxy Spartacus geezer, eeva..?





Lexie Heal congratulating Odyssey winner Jessica Preston



Above:
Ad pitch: Re-enacting the flag at Iwo Jima while the Village boys (left) pose for cola with defeated rubble background



Alexandra Heal announcing The Odyssey



www.mwrphotography.com

BRIAN HARRIS

The lovely Brian Harris passed away in the Summer. A young, Seventy something.

He walked into the derelict Rex in the spring of 2001 and started filming the early works there and then, a birdcage scaffolding to the ceiling, welding, banging and all hell confined in a huge black hole, which would eventually turn into the new Rex. He and his crew from the HH Movie Makers followed its progress until we opened in Dec 2004. They had filmed the closure in 1988 and were back to see it reborn.

On 22nd November 2003, they came to show our/their first Rex film. We opened as promised to show a film in the now empty cavern. Hundreds turned out with blankets and cushions to sit on concrete steps and watch his 20 minute 16mm film of the Rex's closing on a makeshift screen. It was a freezing, magical evening.

Just before we opened he patiently, forcefully asked me for a final interview, after which he turned and thanked me but said he'd make do. We both knew it was the worst interview he'd ever done. Brian had a genuine twinkle in his smile. He tolerated me and still managed some fabulous



archive footage of our progress from start to finish. He and Mary came many times to see other's films on the finished big screen. I wish he could see St Albans. We were all very sad to see him go. But you can see his films on the Rex website, or buy a copy from the box office. They're true gems. He was a true gem. What he left behind belongs to everybody. Our love and best wishes go to his wife Mary and his family.

NO SNOGGING, PETTING, PEARLING OR DEANING...

Dear James,

Firstly congratulations on your venture in St Albans. Although I live near to The Rex, I work in St Albans, thereby having an interest in both. I wish you all the best and if its 50% as wonderful as The Rex it will be a tremendous success.

We've been coming to The Rex now for a number of years and became members this year. I was, in fact the idiot that turned up on membership day at around 7.30am expecting to queue but determined to gain membership, only to find there was a lovely empty bench at the top of the stairs where I could sit and quietly contemplate my own navel for several hours!

Regardless success was achieved and we now attend 3-4 times a month.

I was at the cinema last night, with my wife Sarah, at table 2, where we had two seats for the showing of Gainsbourg. Hence, my reason for writing. This was a really fascinating film, an insight into a damaged genius, and one who, in my opinion, has never received the credit he deserved for his innovation, creativity, and unique style.

The film itself was, I have mentioned, excellent. However, this was totally ruined for me as an experience, something I believe a trip to the Rex should always be! I would like to suggest a change in the house rules. I know how you feel about popcorn, I know your not keen on mobile phones, recently I've learned more about your political views, but please could you enforce a **no petting rule in the cinema**, especially when people are a sharing a table with strangers.

I consider myself extremely open, if not broad minded, and I am very comfortable with public displays of affection. Dare I say that I have even been known to hug or kiss my wife in public, or anybody else's wife for that matter! However, despite the nature of the film which may have made this a tiny bit permissible, the couple sharing our table spent over 80% of the time snogging and petting one another. As if this was not bad enough, with them being in my line of vision, I had to tolerate the constant "slurping" that I would only expect from a bunch of teenagers at Jarman Park with their girlfriends and gallon drinks of slush puppies with straws!

I cannot decide whether this was simply inappropriate behaviour from adults or simply extremely rude when you are sharing your table with a couple of complete strangers?

However, if you could add this to your house "rules" I would be very grateful. Either that or in the future I shall have to bring a very large bag of popcorn and throw it at any offending couple!

Thanks again for such a wonderful and enjoyable venue and I will see you soon.

Kind Regards

Dr GRC 13th Sept

Sorry Dr G. An ice bucket usually does the trick. Unhappily, traditional back row activities are least favoured in our back row. Whereas soft candlelight and velvet chairs can promote stirrings in the 'extremely rude' dept.

As irreverence has it, you are now 'Dr Snogging'. Not bad as reputations go. It is brave of you to provide such entertainment. We haven't had a genuine good-humoured rant for ages. Thanks and well done for sticking your neck out (albeit about necking).

PS. Tell us right away, we'll think of something. But please don't let this or anything else spoil your evenings here. Tell us. James



Our fat swimmer caught with a cheque round his ankles. The VAT man gave us a £175,000 donkey ride.