



THE
M A G

I DON'T KNOW HOW SHE DOES IT
OCTOBER 2011...

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

OCTOBER 2011 Issue 79
www.therexberkhamsted.com

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

Gallery	4-7
October Evenings	13
Coming Soon	26
October Films at a glance	26
October Matinees	27
Rants and Pants	40-45

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 Mon to Sat 10.30 – 6.00
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Rosa Gilbert	Sid Sagar
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Sally Thorpe In charge
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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



The coolest film of the year with Gosling the coolest new hero.

Drive

Fri 28 7.30/Sat 29 7.00/Mon 31 7.30. USA 2011

FILMS OF THE MONTH



Beautifully understated, utterly convincing with the lightest touch.

Tomboy Mon 10 7.30.



“Norwegian appealingly bonkers effects movie. Great fun”. **Troll Hunter**

Fri 14 7.30/Sat 15 7.00. Norway 2010



“Firth: like Cliff Richard playing Keith Richards”.

Tinker, Tailor, Soldier, Spy

Fri 21 7.30/Sat 22 7.00/Sun 23 6.00/
 Mon 24 7.30/Sun 30 6.00. UK 2011

SLOW SLIDE DOWN A GREASY POLE



Urban guerrilla warriors. They look dangerous don't they?

PAUL BLUNDELL

That is disgusting ... Let me know who to write to at the council ?

Also I'd love to come down and shoot some beautiful photographs of the building (short time laps).

CHRISTINE MCDERMOTT

Oh dear, what a mess. I am so sorry you have had all this hassle. The screening was such a good idea - although I couldn't come as I am already on crutches with a fractured ankle, so I would have been a hazard anyway. You have such good ideas, and all work so hard and with such energy for our lovely new cinema. Very best wishes,

MATT BROWN

Much sympathy! Thanks for trying,

CONNIE NALL

Such a shame this had to be cancelled. I look forward to it being rescheduled.

AUSON HEAL

Dear James,
I am not sure what a prohibition order means. Can you not now have any further open days etc and what about the work to restore the cinema? Can that continue?
I hope that this does not endanger our goal. If only everyone had your passion

about something...the world would be a better place.

ANDREW MENDOZA

Don't worry about this!!
It's the long haul we support you on!!

LANCE

Keep at it James and your team!
You can do it.

DOUG

I like his determination. No way this could ever get done without it.

BEVERLEY SZCZEC

Such a shame :- (hopefully when it's open you can do a Grease sing along - we went to the one at Berkhamstead a while back and it was such good fun! My 17 old niece is dying to come next time too.

Keep up the good work :-)

JAN HARLAN [KUBRICK'S EXEC PRODUCER: THE SHINING, FULL METAL JACKET...]

I am not surprised. And don't forget: They hate personalities, charisma and particularly success.
You'll succeed. With admiration, Jan

Thanks for your kind comments.
It's not me. It is all of us pushing this, or I would have stopped.
James Hannaway



Here's our heroes...

Little kids can't resist walking on walls. I see parents doing exactly what we did; walking beside them along the church wall. Apart from the sometimes dangerous self preservation reflex. There is the other instinct of taking care of ourselves, (and each other) without blaming anyone else. Nobody deliberately stops a bus with his face.

Health & Safety legislation dates from 1974. Coincidentally this was at the rise of political correctness (pc). Nothing much changed for years. The marked difference came after September 11th 2001 when everything (except pc) changed. Reason gave way to immediate hysteria, and all other departments followed suit. Clampdowns, suspect roundups, freedom reduced, body searches etc. The authorities saw danger everywhere. Wasn't there something about nuns, lycra and bicycle clips? It was a perfect time to enforce every dot. Risk assessments took over from instinctive, normal, everyday behaviour. Every jobsworth and union seized on the letter of the law as a weapon, much as the nastiest jailbirds have made human rights their own. So it should have come as no surprise that our attempt at a bit of

guerilla-cinema to raise funds and awareness (not to mention a little fun) would be closed down, had it not been for our three open days over the last year, which saw queues to the top of London Rd to look around a derelict building. Everyone came including prams, children, walking sticks, sandals, senior politicians and St Albans chief officers and Council leaders. They had come, excited to see work in progress. Insurance was in place and our staff were everywhere. Thousands came. Nobody died, or left with so much as a scratch.

Here are the big heroes: Fire fighters from all over Herts, knocking seven bells out of each for charity at a Stevenage boxing tournament, the same night our much less violent fund raiser was 'Prohibited'. Makes perfect sense.



THE ADVANCE BOOKING LIST (ABL) 2012

The way we were Nov 2001....



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.

We re-opened The Rex seven years ago on 5th December 2004. These photographs are a mere ten years apart. The 'membership' was chaotic during the first nursery months. As the ABL it has evolved into a much smoother and fairer system. The new advanced booking list (ABL) 2012 will be open and available to renew for current ABL members from 1st October. New additions to the list will be then eligible to join from Sat 5th November. The new ABL year will run from 2nd January 2012.

It remains at £140 donation with £10 admin charge for the year. This means the insane 20% VAT is only payable on £10.00. We will understand if you don't wish to take part. Our accounts assure us this might be bold (and they'd rather not have the bother) but it is legal and while it remains so, we will continue.

To help you decide. This is a great source of revenue for us, helping the Rex to run as it does. We maintain stable prices and absorb as much of the costs of price rises and new taxes as we can. We will put bar prices up only to fit ordinary annual tax increases. Having said this we haven't put any prices up for almost four years. Neither have we used tax rises as an opportunity to hike up prices. For seven years we have resisted the usual annual inflationary excesses by adhering to fair prices. Ticket prices will remain the same, again with a voluntary contribution of between

50p and £1 on top, to offset the said insane 20% VAT. This is repeated later in consideration of your 2012 ABL renewal. The ABL is limited to 500 members and is non-exclusive. Nothing is allowed to sell out before general release, a week to ten days later. Hence, the ABL annual subscription continues to support the Rex, while it is your chance to book well ahead of general release. It is a great source of income towards this beautiful cinema which maintains an eclectic repertory programme apparently like no other UK cinema.

So thank you, and please don't stop.

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 rumours that 'you can't get in' - you can. Ask those who do it every night.

From the outset, not only have the popular titles sold, but even the most obscure films from across the world attract huge audiences. So, even we slow readers have got used to subtitles.

Nevertheless, the ABL (broken into a voluntary gift of £140 and £10 fee) adds up to £150 should you wish to spend the whole amount. Though invaluable to us in keeping the Rex alive, it is a lot of money, so consider it carefully.

Whatever you decide, from what we can see, the future looks better than much of

the world around us. Luckily, films are getting better from all corners. Many smuggled from dangerous pockets of this increasingly dangerous and endangered planet. Where to make them is dangerous enough, to get them out into cinemas worldwide is a thousand times more so. We will continue to find the best of them, along with a few turkeys.

Thank you for continuing to believe in us by coming to see everything from the obscure to the banal, the beautiful to the blockbuster (apparently the term was coined by the press after Jaws caused a sensation in 1975 for queues around the block at cinemas across the US. Hadn't they heard of Rudolf Valentino, Al Jolson or Gone With The Wind 40/50 years earlier?) Blockbuster schlockbuster. Welcome home...

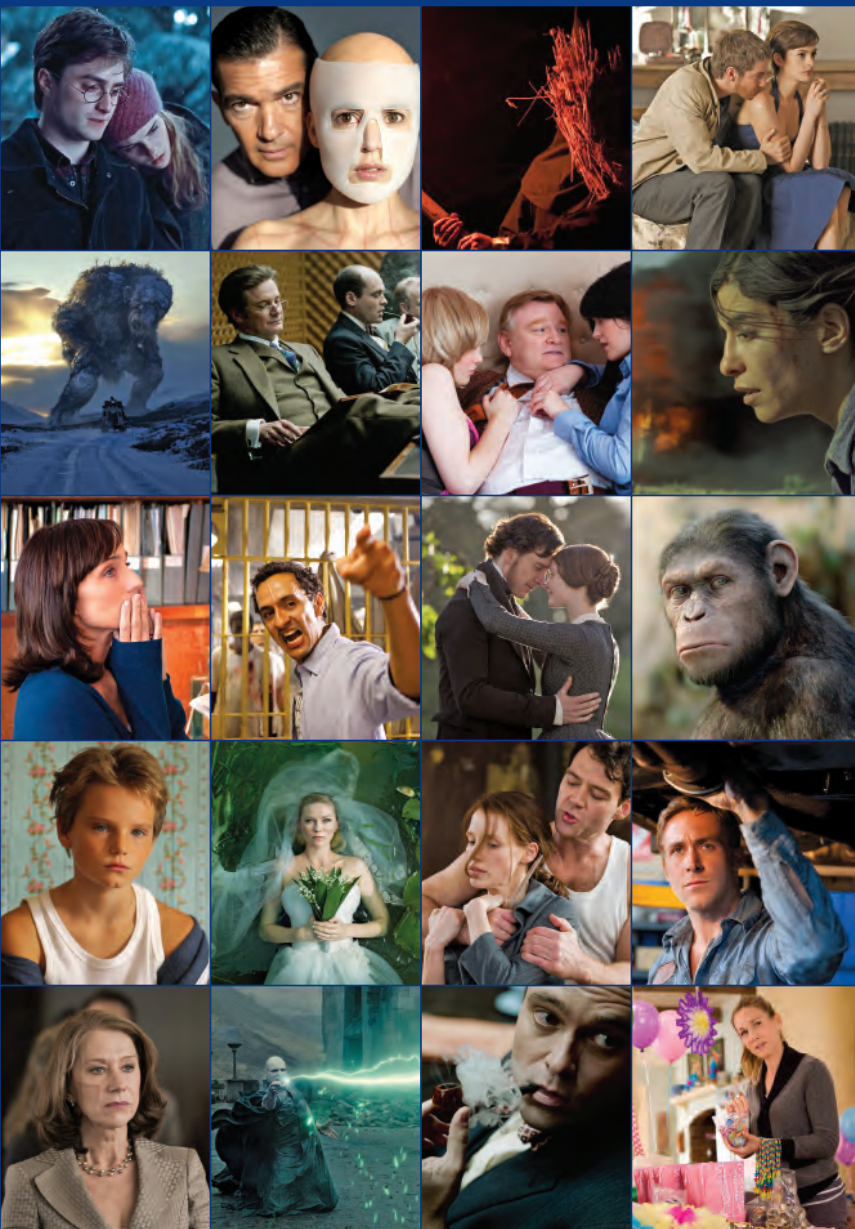
Advanced Booking List (ABL)

- New ABL starts 2nd January 2012
- It is open to 500 individual names
- **Current ABL members can renew now. You'll get a letter in October**
- Open to new members from Sat 5th Nov
- Fee for 2012 (Jan-Dec) remains the same

Note: Though many films sell out quickly, overall it is much easier to get a ticket than before.



The way we are now 10 years later



OCTOBER EVENINGS



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



The Guard

Sat 1 7.00 plus Q&A with John Michael McDonagh
Sun 2 6.00

We first meet Sgt Gerry Boyle (Brendan Gleeson) of the Galway Garda 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 and declaring, "What a beautiful feckin' day!"

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 brother Martin, let's just say "Mrs McDonagh should very proud indeed." Though, probably not of their language. Expect much casual swearing. That said, if you liked *In Bruges* for its take on the lives of hitmen then you'll love this for its jet black take on Irish policemen.

"A cracking film with Sgt Gerry a beautifully observed comedy creation." (*Tot Film*)

"Among the most purely entertaining films of the year, cuts its laughter with a dose of Celtic melancholy." (*Empire*)

"Gleeson inhabits Sgt Boyle fully, delivering McDonagh's delicious dialogue with gusto, filling in character detail but keeping him unpredictable to the end." (*Hollywood Reporter*) An absolute must. Don't think twice, come.

Incendies

Mon 3 7.30



“Incendies is no one’s idea of a joyful ride, but it’s a remarkable work, beautifully shot. Its complex story etches itself on the memory.” (*Telegraph*) ‘What price would you pay for the truth...?’ After her sudden death, the last will and testament of Nawal reveals startling truths to her twin children, Jeanne and Simon, about their father (presumed dead). However, he is very much alive, and they have a brother! So the pair travel to the Middle East to unearth their history, revealing a brutal tale of civil war, sectarian violence, and dark family ties...

Nominated for Best Foreign Language Picture at this year’s Oscars, directed by Denis Villeneuve, and based on a stage play by Wajdi Mouawad, “Incendies” (Scorched) is a brilliant piece of storytelling. Although perhaps a little far-fetched, the narrative is compelling.

The emotional intensity Mélissa Désormeaux-Poulin and Maxim Gaudette bring to their roles, is remarkable.

“It is not really believable, and yet if it is not taken literally, but as a cinematic prose-poem, it has undoubted force.” (*Guardian*)

“Staggering... feels like a mighty movie in our midst.” (*Time Out*)

An original idea set in familiar hell. This is for you who came and missed it on 22 Aug, and all who didn’t come. A second chance. Don’t miss it twice...!

Director: Denis Villeneuve
Starring: Lubna Azabal, Mélissa Désormeaux-Poulin, Maxim Gaudette, Rémy Girard

Certificate: 15
Duration: 130 mins
Origin: Canada, France 2010
By: Trinity Films

One Day

Tue 4 7.30

Director: Lone Scherfig
Starring: Patricia Clarkson, Anne Hathaway, Jim Sturgess
Certificate: 12A
Duration: 108 mins
Origin: USA 2011
By: Universal Pictures (UK) Ltd

All Jim Sturgess can remember about the days shooting was the wig changes. He worked out where they were in the script from costume, make-up and hair. There was a fuss about casting Anne Hathaway as a Yorkshire girl with a bad accent (haven’t they all?).

The best is, David Nicholls as author and screenwriter had to re-write the ending 50 times before the studio were satisfied with the right degree of schmaltz.

Based on his hugely popular book, *One Day* follows an end-of-college tryst between Emma (Anne Hathaway) and Dexter (Jim Sturgess). The two drift apart but agree to keep the 15th July (the day they met) as theirs, no matter what. Over the years; staying in intermittent contact as they weather bad marriages, misguided career paths, and the sense of emptiness that, bowing to romantic convention, they can only fulfil for (and with) each other. It is a massive best-seller by all accounts, the power of which accounts for it taking such a short time to reach the screen.

Two years!

Anyway ignore everybody. It looks fabulous and sounds like it has enough romantic hope and heavy sentimentality to lift us from the mire of banks and hoodies.

Not far off what going to the pictures was all about when the Rex was built (1938).

Bring a hanky.





Director: Pedro Almodóvar
Starring: Antonio Banderas, Marisa Paredes, Elena Anaya
Certificate: 15
Duration: 120 mins
Origin: Spain 2011
By: Twentieth Century Fox



The Skin I Live In

Wed 5 7.30, Thu 6 7.30

Pedro Almodóvar and Antonio Banderas team up once again, after two decades apart, to provide what could be one of the year's strangest offerings.

Banderas is Dr. Robert Ledgard, a world renowned plastic surgeon. Behind his wealthy, handsome exterior, he harbours a tragic, chequered past, and a curiously demented obsession. The hideous disfigurement suffered by his late wife in a car crash has led Ledgard to create a remarkable new, experimental skin type. This skin, as worn by Vera (Elena Anaya) the new object of his affections and his guinea pig, cannot be burned, bitten, or otherwise injured. Yet something remains oddly disquieting about this beautiful, mysterious woman...

Based loosely on Thierry Jonquet's novel "Tarantula", Almodóvar treads a fine line between tense melodrama and utter silliness. However, the genuinely engrossing nature of the tale, and a stupefying reveal (which perhaps occurs slightly too early) are enough to warrant a viewing.

"It's constructed to induce kinky shudders, delivering them with the ghoulish technical flair of a purring master." (*Telegraph*) "A psychosexual thriller whose wild events are anchored soberly in Almodóvar's meticulous direction and a performance from Banderas that swerves the more maniacal aspects of his character to offer an intensely controlled, deadly and charming screen presence." (*Time Out*) (*Simon Messenger*) Take that! Come and see what all the fuss is about.



Elite Squad 2: The Enemy Within

Fri 7 7.30



This bustling, gritty sequel to 2007's Elite Squad moves from the micro to the macro, forges further up the food chain and concludes that the world (or at least Brazil) has gone to hell in a handcart.

A decade on from his take-no-prisoner antics in the Rio favelas, Wagner Moura's police captain has been kicked upstairs to become undersecretary of state for security.

It's the perfect vantage from which to peer down on a rats' nest of corruption, a climate where the drug dealers, cops and politicians are locked together in a depraved kongra line of backhanders.

While the first film came perilously close to endorsing police brutality, this is a more complex affair; the opening caption declaring it a work of fiction barely dissuades us from its authentic bite.

"Director José Padilha comfortably handles the action: gun battles are breathless and harrowing, full bore flights of savagery and excitement. And while the open ending leaves way for an inevitable sequel, it's a thrilling, more cohesive piece than its predecessor."

"A marked improvement on the first film, it's easy to see why this was such a smash in Brazil. Breathless, brutal and thrilling, a gut punch of an action movie." (*Empire*) Deliberately programmed into a Friday for blockbuster, thrill fans who might be touched by a real, terrifying world.

Director: José Padilha
Starring: Wagner Moura, Irandhir Santos, André Ramiro, Milhem Cortaz
Certificate: 18
Duration: 115 mins
Origin: Brazil 2010
By: Revolver

Kill List

Sat 8 7.00

Director: Ben Wheatley
Starring: Neil Maskell, MyAnna Buring, Harry Simpson, Michael Smiley
Certificate: 18
Duration: 95 mins
Origin: UK 2011
By: StudioCanal

A galvanising mix of kitchen sink, soap, crime drama, Shakespearean tragedy and piss-taking comedy shot in eight days for £6,000. (uh oh 'gritty British low-budget' ugly dreaded words)

Set in Sheffield dingy and banal yet infused with the mystic malignancy of the surrounding countryside.

Hitman Jay hasn't lifted a trigger finger in eight months. Money's low, so is his wife. Then best buddy/co-killer Gal comes round for a roast and a chat in their basement. He's been offered a lucrative assignment to kill some people on a list, and it's time Jay 'got back on the horse.'

"Authentic dialogue, pitch-perfect performances and seductively scuzzy images comprise a film funny and bleak, tender and cruel, serious and 'out-there'. British horror has rarely hit these heights since the mid 1970s." (*Total Film*)

"As far as British horror goes, Kill List is pretty much top of the range."

(*PB Guardian*)

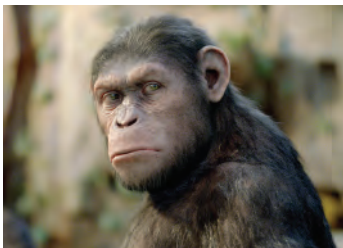
"The editing and the audio palette are unusual and unsettling, the performances noticeably superior and the mood unrelentingly claustrophobic." (*TimeOut*)

"A dark, funny, disturbing picture not for the squeamish, though it's as given to subtle creepiness as outright horrors.

Wheatley elevates himself from kill list to A list. Right now, he's among the most promising filmmakers in Britain." (*Empire*) Never mind. Stay home and knit a scarf.



Rise Of The Planet Of The Apes **Sun 9** 6.00



The convoluted timeline that makes up the Planet of the Apes franchise is astutely swept under the rug for this welcome re-slice of simian drama.

Scientist Will (James Franco) is developing a cure for Alzheimer's by creating super smart apes. He takes home a baby, Cesar, to continue his research in secret. When Cesar attacks a neighbour in defence, he's taken to a shelter run by Brian Cox. After cruel treatment Cesar decides he's had enough and elects a plan to escape, recruiting his fellow ape inmates along the way.

Rupert Wyatt, director of independent British prison drama *The Escapist* applies a surprising amount of restraint on what could have been a big-budget mess (looking at you, Tim Burton) by focusing on not the inevitable uprising itself but the slow burning, and bittersweet drama that builds in the first two acts, Wyatt shows us that a silly notion could be made not just convincing, but utterly absorbing.

The real draw, though, comes from the extensive work of Andy Serkis as Cesar. Creating a convincing motion-capture performance is key for the audience to take it as serious sci-fi, and thanks to Serkis and Weta Digital, it's a huge success. (*research Jack Whiting*)

Note to fans of the Charlton Heston original; there are approximately thirty nods to the 1968 depressing cult-classic (if you care to look).

Director: Rupert Wyatt
Starring: James Franco, Brian Cox, Freida Pinto, Andy Serkis
Certificate: 12A
Duration: 105 mins
Origin: USA 2011
By: Twentieth Century Fox

Tom Boy **Mon 10** 7.30

Director: Céline Sciamma
Starring: Zoé Héran, Malonn Lévana, Jeanne Disson, Sophie Cattani
Certificate: U
Duration: 82 mins
Origin: France 2011
By: Peccadillo Pictures

Like a lighter, gentler *Boys Don't Cry* and destined to be underappreciated, this excellent drama is writer/ director Céline Sciamma's second film (the first, the outstanding *Water Lilies*) tells of 10-year-old Laure, a 10-year-old girl who arrives with her family one summer in a new town outside Paris. She is a tomboy, with short hair and boys' clothes. Local girl, Lisa (Jeanne Disson), likes the look of her, but thinks she's a boy; insecure and vulnerable, Laure plays along. She practises spitting, flexes her muscles in the mirror, and cultivates a sullen shyness. Laure's younger sister plays along, too, greatly enamoured of the fantasy of a tough, protective elder brother – because Laure becomes a big hit as a boy, good at football, good at fighting.

Céline Sciamma last found a UK audience with her 2007 movie *Water Lilies*, a disturbing drama about tensions among teenagers at a swimming pool. Her new film is a smaller-scale piece, directed with a light touch.

This feels like a literary adaptation, but is in fact an original screenplay. An interesting miniature. (*Guardian*) Zoé Héran, in the lead role, is a marvel, her pact and whole relationship with her younger sister utterly convincing.

Understated, this is the rare, modestly scaled film that bites off exactly what it's able to chew, and chews it perfectly. (*Telegraph*) Don't miss.





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



Jane Eyre

**Tue 11 7.30, Wed 12 7.30,
 Thu 13 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, 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 adap." (*Total Film*) (*Simon Messenger*) Apart from the challenge to resist forming the f-word in one's mind, this fabulous director has made a nuclear film from an even more irresistible old yarn. Don't miss.

Troll Hunter

Fri 14 7.30, Sat 15 7.00



Shot in mock-documentary, "found footage" style, André Øvredal's brilliantly bizarre Norwegian fantasy offers a peek into strange Scandinavian folklore at its finest.

Three young film makers travel to the country's icy north to report on a spate of bear attacks. Encountering Hans (Otto Jespersen), a grouchy government sponsored troll hunter (a member of the secretive Troll Security Service), the three accompany him across the barren fjordland on his mission to eradicate Norway of these terrifying rampaging creatures... Part pitch dark comedy, part straight up horror, Øvredal has produced a weird, highly original film, which manages to escape the trappings of conventional handheld cinema vérité by virtue of its sheer originality. Enhanced by the marriage of excellently rendered special effects, and the beautiful frozen tundra, *Troll Hunter* is a considerably better offering than it first appears.

"It's certainly the most appealingly bonkers effects blockbuster ever to come out of Norway." (*Telegraph*)

"[recent events in Norway] may have conferred the status of satire or prophecy on this bizarre black-comedy horror... the scenes involving the trolls themselves are spectacular, but somehow not scary. Real fear is to be found when the trolls are just invisible forces deep within the beautiful landscape." (*Guardian*) (*Simon Messenger*) A trollopy Hollywood remake starring Daniel Craig as the Troll, is already up. So don't miss this original here, now.

Director: André Øvredal
Starring: Otto Jespersen, Robert Stolttenberg, Knut Nærum
Certificate: 15
Duration: 104 mins
Origin: Norway 2010
By: Momentum Pictures

Harry Potter and The Deathly Hallows

PART 2 Sun 16 6.00

Director: David Yates
Starring: Daniel Radcliffe, Emma Watson, Rupert Grint
Certificate: 12A
Duration: 130 mins
Origin: UK/USA 2011
By: Warner Brothers

And so it all comes to an end, as the marketing blurbs say. The unstoppable wizarding franchise has reached its final destination, and one can't help but feel a sense of sadness, along with mild relief.

Hogwarts has fallen into chaos and Harry and his chums are still seeking to destroy the remaining Horcruxes (objects containing pieces of Lord Voldemort's soul). Part II opens with a bank heist involving goblins and dragons, and from then on it rarely lets up. It all boils down retaking Hogwarts, though, with an end battle that rivals Lord of the Rings in scale and an eventual epilogue with nods to the first (HP) instalment.

It's pure action spectacle and a far cry to the dour slog of its predecessor. Part II may be briskly paced and crammed with whiz-bangs, but it never skimps on emotional clout either. Everyone gets a look in and you'd need an extra page or two to list all the British talent involved. Alan Rickman's Snape, in particular (a character that has subtly evolved through the series) has been brought to the foreground in what is easily the film's strongest scene. For fans and non-fans alike, who have been following the past decade, it is a heart-wrenching, yet suitable farewell. (*Jack Whiting*)





Melancholia

Mon 17 7.30

Director:	Lars Von Trier
Starring:	Kiefer Sutherland, Kirsten Dunst, Charlotte Gainsbourg
Certificate:	15
Duration:	135 mins
Origin:	Denmark/France/Germany/Sweden 2011
By:	Artificial Eye

Melancholia is a sublime exploration of manic depression and family ties at the end of the world (Great). Divided into two acts, the film chronicles a sequence of events in the run up to the purported “flyby” of Earth by a rogue planet called Melancholia.

The first act concerns Justine (Kirsten Dunst in a career best, Cannes Best Actress) and Michael’s (Skarsgård) lavish wedding in the country thrown by Justine’s sister Claire (Charlotte Gainsbourg) and her husband John (Kiefer Sutherland). The evening starts badly, and gets worse; Justine’s mother (Charlotte Rampling) makes a series of awkward and unpleasant remarks, sending the manic-depressive Justine into a despairing mood.

The second act, set several weeks later, deals with Claire’s increasing paranoia regarding the Melancholia flyby, and her now highly taught relationship with Justine who, by this point, has acquired a savant-like tranquillity in the face of The End. (even better)

Laden with allegory; two sisters; two planets; a shared fate; Lars von Trier (Nutter & Nazi?) presents a crushing, dark, and hugely memorable work. After the unwatchable “Antichrist”, this is almost welcome.

“Dunst is exceptional. A career breakthrough...so beautifully rendered that the film cements the quality of fairy tale that its palatial setting suggests.”

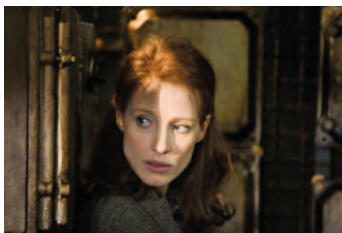
(*Telegraph*)

“A polished depiction of not seeing the point anymore...” (*Total Film*) (research SM) It’s worse than I thought. Leave your mobile on.



The Debt

Tue 18 7.30, Wed 19 7.30



We watch the same characters over two time periods. In 1997, Mossad agent Rachel Singer (Mirren) is being honored for her heroism 30 years prior for killing Vogel (Jesper Christensen), the notorious surgeon of Birkenau. But did she?

Stephan (Wilkinson), Rachel's ex-husband and partner in the mission, informs her that the third member of the team, has just killed himself. And so director John Madden flashes back to the past to show us what really transpired when young Rachel Stephan and David captured Vogel in East Berlin.

This is a tense remake of a 2007 Israeli drama (but a Hollywood remake all the same) in which a plot to spirit a notorious war criminal out of 1960s East Berlin unravels disastrously. (Didn't we have the original?)

"OK, so this is really just a big Jewish revenge fantasy that seems alarmingly superficial when set against Spielberg's superior Munich.

But 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. (Why the sudden interest in the Cold war? It was dull first time round) 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*) Worth seeing for the faces.

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

Sarah's Key

Thu 20 7.30

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 them.

Telling two stories concurrently, that of Julia, her husband, and in-laws; and that of the Starzynski family, particularly their young daughter Sarah (a haunting 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 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 and more about her husband, 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*) (research Simon M) Don't miss.





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



Tinker, Tailor, Soldier, Spy

**Fri 21 7.30, Sat 22 7.00,
 Sun 23 6.00, Mon 24 7.30,
 Sun 30 6.00**

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 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, perhaps as unpleasant as anywhere behind the Iron Curtain during that period. An exacting director on all levels, Alfredson extracts a perfectly executed, understated, Guinnessesque performance from Oldman, who in turn is complemented 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*) (*Simon Messenger*)
 No need to say 'don't miss'.



Harry Potter and The Deathly Hallows

PART 2 Tue 25 7.30



And so it all comes to an end, as the marketing blurbs say. The unstoppable wizarding franchise has reached its final destination, and one can't help but feel a sense of sadness, along with mild relief.

Hogwarts has fallen into chaos and Harry and his chums are still seeking to destroy the remaining Horcruxes (objects containing pieces of Lord Voldemort's soul). Part II opens with a bank heist involving goblins and dragons, and from then on it rarely lets up. It all boils down retaking Hogwarts, though, with an end battle that rivals Lord of the Rings in scale and an eventual epilogue with nods to the first (HP) instalment.

It's pure action spectacle and a far cry to the dour slog of its predecessor. Part II may be briskly paced and crammed with whiz-bangs, but it never skimps on emotional clout either. Everyone gets a look in and you'd need an extra page or two to list all the British talent involved. Alan Rickman's Snape, in particular (a character that has subtly evolved through the series) has been brought to the foreground in what is easily the film's strongest scene. For fans and non-fans alike, who have been following the past decade, it is a heart-wrenching, yet suitable farewell. (Jack Whiting)

Director: David Yates
Starring: Daniel Radcliffe, Emma Watson, Rupert Grint
Certificate: 12A
Duration: 130 mins
Origin: UK/USA 2011
By: Warner Brothers

I Don't Know How She Does It

Wed 26 7.30, Thu 27 7.30

Director: Douglas McGrath
Starring: Sarah Jessica Parker, Christina Hendricks, Greg Kinnear
Certificate: 12A
Duration: 95 mins
Origin: USA 2011
By: Entertainment Film Distribution

"I Don't Know How She Does It blithely acknowledges the obvious while still perpetuating the impossible." (Village Voice)

Sarah Jessica Parker's femme fanbase from Sex And The City will lap up her superwoman antics as a Boston-based woman juggling family, husband, household, high-powered job and cake sales....?

"Since she's click-clacked her stylish self to the top of Hollywood's list of can-do, metropolitan actresses, it's no wonder SJP was picked to fill the busy shoes of Kate Reddy, the multitasking, Boston-navigating working mom at the center of this adaptation of Allison Pearson's chick-lit bestseller." (Slant)

"The situations are third-rate sitcom at best, while a bevy of television stars past and present orbit SJP to constantly affirm her character's rightness in all things."

(Time Out)

"The film is embarrassingly unfunny, its social observations coarse and dated and a picture that gives its romantic hero the name Abelhammer so to have a final pay-off about the size of the penis beneath his kilt is inviting a patronising snort."

(Phillip French Guardian) I say, Phillip. It's interesting the difference between Parker's performance as a fortysomething banker, wife, and mother musing (in voice-over) at her computer and her previous SATC performance as a single, thirtysomething girl-about-town. There is none! (Entertainment Weekly) I've had enough already. You decide.





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



Drive

**Fri 28 7.30, Sat 29 7.00,
Mon 31 7.30**

Said to be the “coolest” film of the year, whatever that means and whoever’s saying it. That aside, it looks pretty good. “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*) (not our sound, our’s doesn’t hurt)

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 plays Driver, is dynamite in the role, silent, stoic, radiating mystery. (*Time Out*) Our cover girl Christina, is pretty damn good too.

“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’s dangerous, nasty and thrilling, so don’t miss.



COMING SOON

New releases

Midnight In Paris
We Need To Talk About
Kevin
Contagion
Days of Heaven (re-release)

Back by demand

Drive
Senna
Tinker, Tailor, Soldier, Spy
Jane Eyre
Sarah's Key

Midnight in Paris*Days of Heaven**Contagion**We Need To Talk About Kevin*

OCTOBER FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	Sat	COWBOYS AND ALIENS	2.00
1	Sat	THE GUARD + Q&A	7.00
2	Sun	THE GUARD	6.00
3	Mon	ONE DAY	2.00
3	Mon	INCENDIES	7.30
4	Tue	THE GUARD	12.30
4	Tue	ONE DAY	7.30
5	Wed	THE SKIN I LIVE IN	2.00, 7.30
6	Thu	THE SKIN I LIVE IN	2.00, 7.30
7	Fri	ELITE SQUAD 2	7.30
8	Sat	MR POPPER'S PENGUINS	2.00
8	Sat	KILL LIST	7.00
9	Sun	RISE OF THE PLANET OF THE APES	6.00
10	Mon	RISE OF THE PLANET OF THE APES	2.00
10	Mon	TOMBOY	7.30
11	Tue	JANE EYRE	12.30, 7.30
12	Wed	JANE EYRE	2.00, 7.30
13	Thu	JANE EYRE	2.00, 7.30
14	Fri	TROLLHUNTER	7.30
15	Sat	SPY KIDS 4	2.00
15	Sat	TROLLHUNTER	7.00
16	Sun	HARRY POTTER & THE DEATHLY HALLOWS 2	6.00
17	Mon	THE DEBT	2.00
17	Mon	MELANCHOLIA	7.30
18	Tue	THE DEBT	12.30, 7.30
19	Wed	THE DEBT	2.00, 7.30
20	Thu	SARAH'S KEY	2.00, 7.30
21	Fri	TINKER TAILOR SOLDIER SPY	7.30
22	Sat	HARRY POTTER & THE DEATHLY HALLOWS 2	2.00
22	Sat	TINKER TAILOR SOLDIER SPY	7.00
23	Sun	TINKER TAILOR SOLDIER SPY	6.00
24	Mon	THE SMURFS	2.00
24	Mon	TINKER TAILOR SOLDIER SPY	7.30
25	Tue	HARRY POTTER & THE DEATHLY HALLOWS 2	12.30, 7.30
26	Wed	TINKER TAILOR SOLDIER SPY	2.00
26	Wed	I DON'T KNOW HOW SHE DOES IT	7.30
27	Thu	THE SMURFS	2.00
27	Thu	I DON'T KNOW HOW SHE DOES IT	7.30
28	Fri	DRIVE	7.30
29	Sat	HARRY POTTER & THE DEATHLY HALLOWS 2	2.00
29	Sat	DRIVE	7.00
30	Sun	TINKER TAILOR SOLDIER SPY	6.00
31	Mon	TINKER TAILOR SOLDIER SPY	2.00
31	Mon	DRIVE	7.30



OCTOBER MATINEES

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

Cowboys and Aliens

Sat 1 2.00



James Bond! Indiana Jones! Together! As cowboys! Fighting aliens! It's a geek's dream in director's John Favreau's barmy genre mash-up.

It's 1875 and gunslinger Jake Lonergan (Daniel Craig) awakens in the desert all dazed and confused, with nothing but the clothes on his back and a new bracelet on his wrist. He stumbles upon the town of Absolution where he's soon entangled with gruff baron Woodrow Dolarhyde (Harris Ford) and the mysterious Ella Swanson (Olivia Wilde).

All the pieces are in place for a gritty and curious little western with big names, dirty scowls and magnificent scenery. Then the aliens come and spoil all the fun. If it wasn't for the obvious title, it might make you question what film you've walked into.

So Craig and Ford put their differences aside to see off the alien marauders. For some this is where the film is hastily ruined, for others, the excitement begins. It depends on your taste and how far in cheek your tongue is planted when the angry ETs arrive. It's a shame then that the film itself doesn't carry the subject matter as lightly. The dirty scowls drag the fun into the Absolution dirt.

Who cares? It's Bond and Indiana playing cowboys and aliens together. (*Jack Whiting*) An ideal 12A kids matinee for sci-fi fans.

Director: Jon Favreau
Starring: Sam Rockwell, Daniel Craig, Harrison Ford
Certificate: 12A
Duration: 118 mins
Origin: USA 2011
By: Paramount International Pictures

One Day

Mon 3 2.00

Director: Lone Scherfig
Starring: Patricia Clarkson, Anne Hathaway, Jim Sturgess
Certificate: 12A
Duration: 108 mins
Origin: USA 2011
By: Universal Pictures (UK) Ltd

All Jim Sturgess can remember about the days shooting was the wig changes. He worked out where they were in the script from costume, make-up and hair.

There was a fuss about casting Anne Hathaway as a Yorkshire girl with a bad accent (haven't they all?).

The best is, David Nicholls as author and screenwriter had to re-write the ending 50 times before the studio were satisfied with the right degree of shmaltz.

Based on his hugely popular book, *One Day* follows an end-of-college tryst between Emma (Anne Hathaway) and Dexter (Jim Sturgess). The two drift apart but agree to keep the 15th July (the day they met) as theirs, no matter what. Over the years; staying in intermittent contact as they weather bad marriages, misguided career paths, and the sense of emptiness that, bowing to romantic convention, they can only fulfil for (and with) each other. It is a massive best-seller by all accounts, the power of which accounts for it taking such a short time to reach the screen.

Two years!

Anyway ignore everybody. It looks fabulous and sounds like it has enough romantic hope and heavy sentimentality to lift us from the mire of banks and hoodies.

Not far off what going to the pictures was all about when the Rex was built (1938). Bring a hanky.



The Guard

Tue 4 12.30



We first meet Sgt Gerry Boyle (Brendan Gleeson) of the Galway Garda 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 and declaring, “What a beautiful feckin’ day!”

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 caninness, connecting it all, without fuss.

Without overstating its similarities to the darker *In Bruges*, directed by McDonagh’s brother Martin, let’s just say “Mrs McDonagh should very proud indeed.” Though, probably not of their language. Expect much casual swearing. That said, if you liked *In Bruges* for its take on the lives of hitmen then you’ll love this for its jet black take on Irish policemen.

“A cracking film with Sgt Gerry a beautifully observed comedy creation.” (*Tot Film*)

“Among the most purely entertaining films of the year, cuts its laughter with a dose of Celtic melancholy.” (*Empire*)

“Gleeson inhabits Sgt Boyle fully, delivering McDonagh’s delicious dialogue with gusto, filling in character detail but keeping him unpredictable to the end.” (*Hollywood Reporter*) An absolute must. Don’t think twice, come.

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

The Skin I Live In

Wed 5 2.00, Thu 6 2.00

Director: Pedro Almodovar
Starring: Antonio Banderas, Marisa Paredes, Elena Anaya
Certificate: 15
Duration: 120 mins
Origin: Spain 2011
By: Twentieth Century Fox

Pedro Almodóvar and Antonio Banderas team up once again, after two decades apart, to provide what could be one of the year’s strangest offerings.

Banderas is Dr. Robert Ledgard, a world renowned plastic surgeon. Behind his wealthy, handsome exterior, he harbours a tragic, chequered past, and a curiously demented obsession. The hideous disfigurement suffered by his late wife in a car crash has led Ledgard to create a remarkable new, experimental skin type. This skin, as worn by Vera (Elena Anaya) the new object of his affections and his guinea pig, cannot be burned, bitten, or otherwise injured. Yet something remains oddly disquieting about this beautiful, mysterious woman...

Based loosely on Thierry Jonquet’s novel “*Tarantula*”, Almodovar treads a fine line between tense melodrama and utter silliness. However, the genuinely engrossing nature of the tale, and a stupefying reveal (which perhaps occurs slightly too early) are enough to warrant a viewing.

“It’s constructed to induce kinky shudders, delivering them with the ghoulish technical flair of a purring master.” (*Telegraph*) “A psychosexual thriller whose wild events are anchored soberly in Almodóvar’s meticulous direction and a performance from Banderas that swerves the more maniacal aspects of his character to offer an intensely controlled, deadly and charming screen presence.” (*Time Out*) (*Simon Messenger*) Take that! Come and see what all the fuss is about.



Mr Poppers Penguins Sat 8 2.00



In this family comedy, Jim Carrey is Mr. Popper, a driven businessman who is clueless when it comes to the important things in life until he inherits six penguins. Popper's penguins turn his swank New York apartment into a snowy winter wonderland - and the rest of his life upside-down. Filmed on a refrigerated soundstage with real Emperor Penguins, Mr. Popper's Penguins is a contemporary adaptation of the classic book.

"As family entertainment for the summer holidays it isn't bad, and Britain's Ophelia Lovibond does well as Popper's perky assistant, though Carrey is fundamentally subdued." (*Guardian*)

"The best thing about Mr Popper's Penguins is that it makes no discernible sense." (*Telegraph*)

"Holy mother of pearl, talk about superficial claptrap!" (*Time Out*)

"Sweet-natured, undemanding family fun." (*Empire*)

"The laughter is intermittent and is ultimately overwhelmed by a wave of sentimentality." (*Observer*)

You may have seen it's like before, but it is great fun and very silly, with some great penguin action...

Director: Mark Waters
Starring: Jim Carrey, Carla Gugino, Angela Lansbury
Certificate: PG
Duration: 94 mins
Origin: USA 2011
By: Twentieth Century Fox

Rise Of The Planet Of The Apes Mon 10 2.00

Director: Rupert Wyatt
Starring: James Franco, Brian Cox, Freida Pinto, Andy Serkis
Certificate: 12A
Duration: 105 mins
Origin: USA 2011
By: Twentieth Century Fox

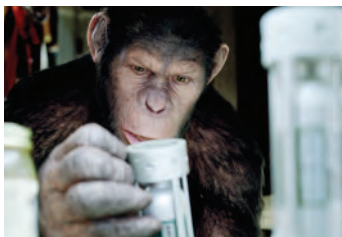
The convoluted timeline that makes up the Planet of the Apes franchise is astutely swept under the rug for this welcome re-slice of simian drama.

Scientist Will (James Franco) is developing a cure for Alzheimer's by creating super smart apes. He takes home a baby, Cesar, to continue his research in secret. When Cesar attacks a neighbour in defence, he's taken to a shelter run by Brian Cox. After cruel treatment Cesar decides he's had enough and elects a plan to escape, recruiting his fellow ape inmates along the way.

Rupert Wyatt, director of independent British prison drama *The Escapist* applies a surprising amount of restraint on what could have been a big-budget mess (looking at you, Tim Burton) by focusing on not the inevitable uprising itself but the slow burning, and bittersweet drama that builds in the first two acts, Wyatt shows us that a silly notion could be made not just convincing, but utterly absorbing.

The real draw, though, comes from the extensive work of Andy Serkis as Cesar. Creating a convincing motion-capture performance is key for the audience to take it as serious sci-fi, and thanks to Serkis and Weta Digital, it's a huge success. (*research Jack Whiting*)

Note to fans of the Charlton Heston original; there are approximately thirty nods to the 1968 depressing cult-classic (if you care to look).





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



Jane Eyre

**Tue 11 12.30, Wed 12 2.00,
Thu 13 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, 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 adap." (*Total Film*) (*Simon Messenger*) Apart from the challenge to resist forming the f-word in one's mind, this fabulous director has made a nuclear film from an even more irresistible old yarn. Don't miss.

Spy Kids 4

Sat 15 2.00



On the surface, Marissa Cortez Wilson (Jessica Alba) has it all...married to a famous spy hunting television reporter, a new baby and intelligent twin step kids.

But in reality, trying to mother Rebecca and Cecil who clearly don't want her around, is her toughest challenge yet. Also, her husband, Wilbur wouldn't know a spy if he lived with one which is exactly what he does, Marissa's a retired secret agent.

Marissa's world is turned upside down when the maniacal Timekeeper threatens to take over the planet and she's called back into action. With a little help from a couple of very familiar Spy Kids, Carmen (Alexa) and Juni Cortez (Daryl), they just may be able to save the world and bring the family together while they're at it.

"Sadly it's all fart jokes and smart-alec preteens the stuff that can make taking kids to the pictures a chore." (*Guardian*)

"Robert Rodriguez's children's films are becoming terrific reasons to get sterilised." (*Telegraph*)

"It's much inferior to the earlier films, though kids will probably like it." (*Observer*)

"A kids' flick that's big on eye candy but with a plot even youngsters could write." (*Daily Mirror*)

It's Saturday afternoon, it'll fun just being here. Come for that.

Director: Robert Rodriguez
Starring: Jessica Alba, Jeremy Piven, Joel McHale, Daryl Sabara
Certificate: PG
Duration: 89 mins
Origin: USA 2011
By: Entertainment Film Distribution

The Debt

Mon 17 2.00, Tue 18 12.30,
 Wed 19 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

"The Debt" is an intriguing, if illusive, espionage thriller, directed by John Madden of Captain Corelli's Mandolin, Shakespeare in Love (we can forgive him once?).

Ostensibly, the film details an heroic and daring raid by three young Mossad agents David (Sam Worthington), Rachel (Jessica Chastain) and Stefan (Marton Csokas). It is 1965, and the trio travel to East Berlin to kidnap a Nazi war criminal, Vogel, known as "the surgeon of Birkenau" (Jesper Christensen). The mission becomes the stuff of legend, as the film switches between the 1960s, and the 1990s, where the agents are lauded as heroes. Yet, over thirty years later, mysterious events in the Ukraine cast doubts on the veracity of what actually occurred in Berlin. Did everything really go according to plan...?

Mirren, Wilkinson and Ciarán play the older versions of the trio, distractingly miscast, but wringing strong performances from an erratic narrative. "There is an awkward, insoluble tension between the movie's urge to thrill and the weighty pull of the historical obligations that it seeks to assume. How much, to be blunt, should we be enjoying ourselves? What do we owe to The Debt? Whatever the sum, it is more than the film itself, gloomy with unease, seems able to repay." (*New Yorker*) (research Simon Messenger) Whatever that means, and who knows what critics mean, it's one not to miss.



Sarah's Key

Thu 20 2.00

Director:	Gilles Paquet-Brenner
Starring:	Kristin Scott Thomas, M�lusine 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 them.

Telling two stories concurrently, that of Julia, her husband, and in-laws; and that of the Starzynski family, particularly their young daughter Sarah (a haunting M lusine 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 M lusine 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 and more about her husband, 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*) (research Simon M) Don't miss.





Director: David Yates
Starring: Daniel Radcliffe, Emma Watson, Rupert Grint
Certificate: 12A
Duration: 130 mins
Origin: UK/USA 2011
By: Warner Brothers



Harry Potter and The Deathly Hallows PART 2

Sat 22 2.00, **Tue 25** 12.30,
Sat 29 2.00

And so it all comes to an end, as the marketing blurbs say. The unstoppable wizarding franchise has reached its final destination, and one can't help but feel a sense of sadness, along with mild relief.

Hogwarts has fallen into chaos and Harry and his chums are still seeking to destroy the remaining Horcruxes (objects containing pieces of Lord Voldemort's soul). Part II opens with a bank heist involving goblins and dragons, and from then on it rarely lets up. It all boils down to retaking Hogwarts, though, with an end battle that rivals Lord of the Rings in scale and an eventual epilogue with nods to the first (HP) instalment.

It's pure action spectacle and a far cry to the dour slog of its predecessor. Part II may be briskly paced and crammed with whiz-bangs, but it never skimps on emotional clout either. Everyone gets a look in and you'd need an extra page or two to list all the British talent involved. Alan Rickman's Snape, in particular (a character that has subtly evolved through the series) has been brought to the foreground in what is easily the film's strongest scene. For fans and non-fans alike, who have been following the past decade, it is a heart-wrenching, yet suitable farewell. *(Jack Whiting)*



The Smurfs

Mon 24 2.00, **Thu 27** 2.00,



When the evil wizard Gargamel chases the tiny blue Smurfs out of their village, they tumble from their magical world and into ours – in fact, smack dab in the middle of Central Park. Just three apples high and stuck in the Big Apple, the Smurfs must find a way to get back to their village before Gargamel tracks them down.

“The Smurfs might be OK if it weren’t for the annoying little blue people.” (*Telegraph*)

“To play The Smurfs Drinking Game you will need: Two 500cl bottles of Blue Bols (per player), one white sleeping cap, ample powder-blue face paint and too much spare time.” (*Time Out*)

“Easily pleased children and fans of the Teletubbies will enjoy it.” (*Observer*)

“Better than you might think, but not spectacular either.” (*Film4*)

Serious people with important critical credentials are taking this seriously, and it’s not even the Wombles. It’s supposed to be terrible!

Director: Raja Gosnell
Starring: Hank Azaria, Katy Perry, Jonathan Winters
Certificate: U
Duration: 103 mins
Origin: USA/Belgium 2011
By: Sony Pictures

Tinker, Tailor, Soldier, Spy

Wed 26 2.00,

Mon 31 2.00

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

Based on John LeCarré’s 1974 novel and adapted famously for television featuring the majestic Alec Guinness (BBC 1979) Tinker Tailor Solider 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 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, perhaps as unpleasant as anywhere behind the Iron Curtain during that period. An exacting director on all levels, Alfredson extracts a perfectly executed, understated, Guinnessesque performance from Oldman, who in turn is complemented 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*) (*Simon Messenger*) No need to say ‘don’t miss’.



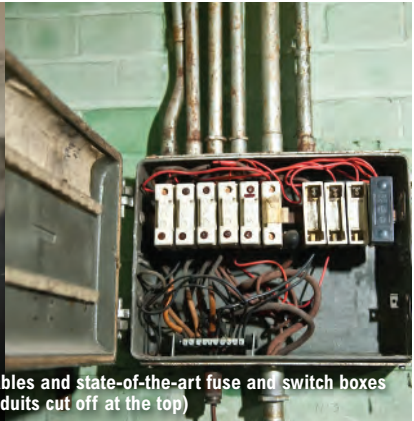
2011 - A [CLOSED] SPACE ODYSSEY...

We rattled the building taking down Screens 2, 3, & 4 and this flaking paint dangling from the ceiling didn't budge...!



New rules, New blame, New doctrine, New union aggression, new jobsworth. All driven by a fear that didn't properly exist before this century. "You must remember James, things can't happen anymore (pause) as they used to." (Talking to a StADC officer, 8th Sept) He is right, things can't happen anymore. The rules were lighter then. The activity is the same, but the new unnecessary rules stifle it, hence no activity, thus as you say, 'things can't happen anymore.' Fear now drives every local authority.

Perfectly good, strong trees are felled, just in case. Snow is not cleared from pavements, just in case. Litigation and blame each fuelled by huge insurance corporations and prestigious law firms are behind this H&S legislation. Our governments remain in the hands of these giants. When prime ministers are not dining with the Murdochs, they're bowing the knee to these equally dangerous purse stranglers. Perhaps we have the Americans to thank for most of this. After all they introduced suing for a broken fingernail, then gave us '9/11'. Even the pronouncing of which, to top the



Live and extremely dangerous. Cables and state-of-the-art fuse and switch boxes (see top of switch box. Notice conduits cut off at the top)



ten years fall-out, is on their terms. Nobody cares if anybody dies as long as the paperwork is correct and blame is spread so thinly, nobody can be singled out. What-if is always slyly illustrated by ‘caring’ about that child who sticks its finger somewhere or other. I care, even for those I care little about, but don’t care what comes back to me. What does that make me: a fool? I’d rather that, than be paralysed by fear of blame.

With little publicity, and mostly word of mouth, 240 booked for Grease. They would bring cushions, blankets, children and picnics. And nobody

would die. Everything was planned to the letter. Everyone would get in and out safely. There would be no fire, and people would have the time of their lives.

(Isn’t it funny how huge authorities are not very good at dangerous pavements or fatal hospital germs?)

It all started earlier around Easter when we were offered Bovingdon airfield to use as venue for an Odyssey fund raising event. This turned into planning for a drive-in movie. Though miles from St Albans, it would be an adventurous way to spread the word. I was keen but quietly apprehensive. Then came the cost (£15,000 for



Exits all lit up and ready to roll



screen and projection team). This alongside the danger of weather and logistics of a narrow lane to and from the site, made the decision for me. However, having done all the background work; research, planning, and negotiation etc, there was a better idea somewhere for the use of that weekend of 10th September. The penny dropped, indoor costs of projection was just over £1800; we would build our own screen (the major cost in any guerilla-cinema event). A fundraising screening should take place in only one place: The Odyssey site itself. So at the beginning of August we started clearance of the balcony, plumbing and

scrubbing the toilets (until your mothers would be proud) installing exit signs and emergency lighting, making exit doors safe, organising the foyer, balcony and greeting spaces into safe, clean spaces.

Simultaneously contacting St Albans DC, we began talks to organise the event. The date was fixed, projection booked and our most experienced young staff were available. From our first meeting they pulled out all the stops to make sure we had all the correct paperwork for licences and risk-assessments in on time. Even the Mayor, Cllr Lee, wanted to come, but was withdrawn by the Wednesday. She

240 'seats' sold. They would bring cushions, blankets, children and picnics. Nobody would die, and everyone would have the time of their lives.



Foyer: safe & clean, if a little ugly



was prepared to sit on cushions like everyone else, but alas was not allowed to represent the City at a fund raising event for the new cinema, in what would be deemed as a building site.

Council officers visited the site with me during the last week in August and voiced their approval of the work being done to make the site safe. We noted and carried out the work they had suggested and everything seemed fine. Tickets were selling fast and by Monday 5th Sept there was a real buzz of excitement and optimism among our team, working to make sure last minute things were not overlooked.

Then Building Control paid us a visit. Naively, I bounced up, thinking they'd

love what we were doing. Oops! They pointed at things we all knew to be safe. We had completed work "As much as is reasonably practicable" (HSE basic rule) to ensure the event was safe, given it's unfinished state.

It is this people wanted to come and see. The next day four council officials returned in full costume, hard-hats, big yellow coats and safety boots. The next day, Friday, the day before the event, a fireman arrived. By 5.00pm there was a Fire Service Prohibition notice pinned to the door and that was that. Except, they printed my home address on it for all to see. Perhaps I should invoke the Data Protection Act, or Human rights...? There's bound to be a sequel, I'll let you know.

HS2 READ CLOSELY FOR DATES TO SHOUT LOUD & WAVE



This was posted on 12th September by HS2 Action Alliance (HS2AA).

HS2AA submitted **their response** to the HS2 Consultation back in July. The consultation closed on the 29 July 2011 with a reported 40,000 responses and a clear majority opposing the scheme. A new Stop HS2 online petition has had to be created on the government's website after the previous 'Go' petition ran into problems. The issues surrounding the previous petition have been reported in **The Independent**. Please ensure you sign, and encourage all those that you know to sign up, yet again, to this **new petition**. Don't forget, to make your vote count you must acknowledge the response from the government website (which might have gone into your spam folder).

Take a look at our Latest News on the **website**. You will find our **most recent blog** 'begg-ering belief', information on HS2 **polls**, **HS2AA's analysis** on the DFT's and HS2 Ltd's responses to the Transport Select Committee, links to the **New Rail Manifesto produced by AGAHST**, of which HS2AA is part, and more. HS2AA have also published their 5 core messages:

- HS2 is a waste of money and wrong priority
- The business case is flawed
- HS2 can't cure the North South divide
- There are better alternatives to improving our railways
- The environmental case has collapsed

From Paul Fullagar 16th Sept

The main party conferences are about to start and we have just heard that Dan Byles, MP for North Warwickshire and an opponent of HS2, has secured a Commons debate about it on 13 October. Please could you read the attached note and forward it to all your friends and contacts, and ask them to send it on. Now is the time for as many people as possible, across the country, to be contacting MPs to complain about this colossal waste of taxpayers' money.

An additional point is that Philip Hammond has just announced the amount that will be spent on HS2 during the rest of this Parliament. It averages over £16 million a month for four years and next year will average £18 million - this at a time of cuts which are causing real problem.

TREASURY ABOUT TO THROW GREEN BELT TO SHARKS FOR "THE ECONOMY"

An important local letter from Save Our Berkhamsted group (SYBRA).

“There are two prominent housing development proposals for Berkhamsted. The first falls within the Core Strategy consultation, which has reached the stage where DBC will seek final approval at a full Council meeting on 28 September.” (AFTERWARDS YOU WILL HAVE ONLY SIX WEEKS TO OBJECT – SO DO IT. Sorry to shout but soon it WILL BE TOO LATE for anything else). “If this is approved, planning is likely to be put before the Inspectorate in 2012. At a recent Cabinet meeting, DBC decided on Option 2 of the consultation, which allows for 11300 homes in Dacorum, with 1200 homes in Berkhamsted between 2006 and 2031. There is no restriction to prevent these numbers increasing ad infinitum.

The second is the recently announced Grand Union Investments development called South Berkhamsted Village to include 1000 homes. This venture is completely separate and outside of the Core Strategy and is not supported by DBC. It appears that GUI also plans to put forward its proposals before the

Inspectorate in 2012. We understand GUI has first refusal on the land to the south of the A41 for a similar development of 1000 homes.

There are many issues concerning the infrastructure and supporting services in Berkhamsted before any major development takes place – roads, parking, schools, medical facilities etc. Water and sewage have been identified as areas of particular concern where recent studies confirm serious inadequacies. For example The Water Cycle Study reveals the network water capacity will not be adequate and the waste water treatment works is currently operating close to its discharge limit.”

SYBRA is a voluntary group set up by residents in the wake of threatened development throughout Berkhamsted. It's good job more people are standing up and fighting against this over development. Pity we have to, but our politicians are worse than useless, so we must. SYBRA needs support. You can join and subscribe for just £10 per household to help pay for professional expertise in covenants, legal and planning. Do it. Contact: Eddie Cuthbert on... mreddiect@hotmail.com

