

# THE-REX

M A G A Z I N E

THE HURT LOCKER  
SEPTEMBER

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

**SEPTEMBER 2009 Issue 54**  
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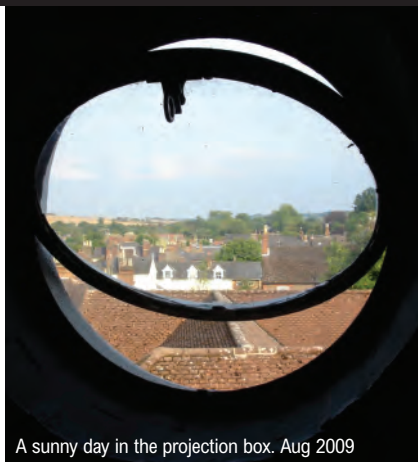
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A sunny day in the projection box. Aug 2009

September has turned into a month of sex and violence, and it all started so peacefully.

Starting with Antichrist, Katyn and Pelham 123; Mesrine and the classic Scarface, take up the middle. While Just Another Love Story, The Hurt Locker, Sin Nombre and Mesrine 2 bring up rear to complete a month of solid gore!

It's all that Burlesque's fault. Happily, (wrong word perhaps) they each tell a different story, all beautifully made. Some will pull at your heartstrings others at you stomach, but its not all gore, there's always The Proposal! Funny how things fall. There was recent a spate of dogs movies, followed by football films with lots of music documentaries earlier in the year. Inglourious Basterds is merely Tom & Jerry Tarantino-style and of course is only in the programme to enjoy hearing patrons from Gerrards Cross and the Chalfonts booking it by phone!

## FILM OF THE MONTH



Dangerous, violent, beautiful. Mexico 2009  
**Sin Nombre** Mon 28 Sep 7.30

## FULL CIRCLE...

Tommy Smith



**T**he last thing any of us would have put money on when we were rebuilding the place was that football would come to the Rex, or whole families for that matter. Nothing against football (apart from Chelsea) but who would have guessed it? It is not just the way films themselves have fallen this year. The fabulous *Damned United*, Ken Loach's gem, *Looking For Eric* and from Mexico, the disappointingly second division, *Rudo Y Cursi*. So too there has been a rash of Brit hooligan-worshipping non-starters. Then there was the conceptual gem, *Zidane* (2007) which we programmed, but due to print numbers had to drop at the last minute.

It was solely close ups of Zinedine for the whole surreal ninety minutes of Villareal away to Real Madrid in April 2005.

That footballers themselves come, is a surprise. Tabloids would have us believe they're always out boogying with floozettes. They bring their families. Rather, their families bring them! That most iconic and eponymous of all match commentators, John Motson, can only come on Thursdays. Local ex-ref Graham Poll has been. He told me: "If you're going to make the most humiliating mistake of your life, you

might as well do it in front 100 million worldwide!"

In the heyday of the grey Fifties, my Dad would take me and my brother to Goodison. Davey Hickson was Everton's hero then. Across Stanley Park, Billy Liddell was a whole forward line all on his own for Liverpool. I can still picture Stanley Matthews' single-handed run, beating everyone who tackled, and that last minute cross to beat Bolton Wanderers 4-3 in Blackpool's legendary 1953 cup final win. He was 38! My Dad took us to see Jack Pye and Billy TwoRivers wrestling at the Stadium on Friday nights, the dog-racing at Seaforth, to the Tatler to see next-days newsreels of Rocky Marciano beating all-comers.

**T**hese old names were the heroes of our childhood, but I guess, it was my dad who was the real hero. We never thought of him like that then. While hard men of his time would be out drinking, he was taking his kids out; be it to the match, the wrestling, to Southport, Aintree and the docks. He saved up year after year from penny wages to take his whole family on holiday to the Isle of Man. He's still a strong man at 88.

It was my Mum or Aunt Sal who took us to the pictures. Except when it was my Gran's turn. Her 'popcorn treat' was

salted boiled spare ribs in newspaper. Imagine it. On second thoughts, best not.

While there have been sightings of others, The Rex's two treasured footballing families are the Smiths and the Walcotts.

Silver Smith - Berkhamsted boy, Tommy Smith plays for Watford.

Last season (2008/09) he was ranked second in the football league's top 100 players. Pipped to the top spot by Wolves striker Sylvan Ebanks-Blake. Official statistics also named him the Championship's top midfielder. On top of this he was named Watford Player of The Season for the second year running.

In a season which saw Watford seesaw around the middle of the table, Tommy shone both as a player with that rare accolade, exemplary on the pitch, in attitude and concentration. Any one can look cool on a red carpet or walking into a nightclub with some hotlegs. Being and staying cool on the pitch while everyone else might lose theirs, takes a little more.

He and his parents have been coming here since we re-opened in 2004.

Theo Walcott's parents come to almost

everything. One afternoon they had to make a dash from a matinee to catch their boy running on to the pitch for England! For us, Theo's most memorable appearance so far wasn't in the Premiership or being the youngest player in history to score a hatrick for England. Nor was it scoring in the first ten minutes for Arsenal away to Villareal in the European Championships one night in April, but being back in the Rex with his family the very next night!

I see many families coming here together. It is heartwarming. Taking care not to be too slushy, this little observation is not just about remembering their faces by saying the names of those early sportsmen my Dad took us to see, nor gladly welcoming the new, it is remembering a little piece of childhood by seeing these families at the Rex. It is now the turn of these young players to proudly take their Dads to the match. While it is their Mum's who must make sure they get to the pictures. Bearing in mind, it can never be a real family outing without those boiled ribs. This is not a challenge.

Please, don't try it at home, but if you must, leave them there.



Theo Walcott





Telstar: 2.8.09. Nick Moran was a real gem. His enthusiasm was infectious. The audience loved him and his film. On stage afterwards, they couldn't get enough of his animated behind the scenes tales. Those unfinished stories will have a second chance. Nick and Telstar will be back in Oct/Nov with the band for an all-dancing Q&A..





A cloudy  
summers day.  
Pitstone Hill.  
That dead tree  
was bigger,  
though just as  
dead many  
summers ago.  
The quarry  
bows to the  
sprawl and the  
signs show  
you where  
you've been.  
Almost perfect.





S E P T E M B E R   E V E N I N G S



## Coco Before Chanel

Tue 1 7.30, Wed 2 7.30



**Directed by Anne Fontaine, *Coco Avant Chanel*, tells the story of the young Chanel, who works as a seamstress by day, sings for a rowdy crowd at night and dreams of stardom and life in Paris.** It follows Coco's relationships with two men. First the French aristocrat

Balsan (played by Benoît Poelvoorde), who befriends her in the bars where she sings. He introduces her to high society and 'accepts' her as his lodger?? The second is the Englishman Arthur

"Boy" Capel (Alessandro Nivola), her real true love and the man who urges her to follow her dream. "Audrey Tautou gets a chance to deepen and broaden her gamine image, wittily suggesting that Coco's childhood in a Catholic orphanage later influenced her simple designs. Tautou has won much praise for this film, depicting Chanel's hectic, glamorous life as an adult in 20s Paris - but the film stops short of the second world war..."

(*Guardian*) "Just as well, as it is widely known she shacks up with a Nazi officer during the Occupation and flees to Switzerland following war-crime accusations!"

(*Time Out*) Still, we can't all be perfect. Besides Audrey looks gorgeous, as does the film. Come for that

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

## Moon

Thu 3 7.30, Sat 5 7.00

**Director:** Duncan Jones  
**Starring:** Sam Rockwell, Matt Berry, Benedict Wong, Kevin Spacey  
**Certificate:** 15  
**Duration:** 97 mins  
**Origin:** UK 2009  
**By:** Sony Pictures International

**One of the most impressive directorial debuts of recent times sees Duncan Jones helming this fantastic sci-fi piece, starring a brilliant Sam Rockwell.**

Rockwell plays Sam Bell, an astronaut at the end of a three year tour of duty charged with keeping an automated moon mine ticking over. His only company is GERTY, a HAL-esque computer-robot, voiced impeccably by Kevin Spacey. After a lunar rover accident, Bell begins to suffer hallucinations? He begins to realise that things may not be quite as they first appeared...

"Moon" is a poignant and very human film, dually exploring the nature of loneliness and humanity, without being saccharine-sweet or unnecessarily intellectual. Without revealing too much of the plot's intricacies, suffice it to say that Rockwell's performance is astounding considering the physical implications of his role.

The look of Jones' grimy lunar landscape pays homage to 1960s sci-fi, borrowing as much from Kubrick's "2001: A Space Odyssey" as from Gerry Anderson's "Thunderbirds".

"Jones has created a credible theatre in which to stage a meditative play on isolation and identity within the bounds of wild fiction, the edges of which are curiously blurred... it raises pleasing questions and looks beautiful." (*Time Out*) Not to be missed. (*Research: Simon Messenger*)







# The Cheek of It!

An Evening of Burlesque

Fri 4 7.30



"For the first time at The Rex (and maybe the last) The Cheek of It brings us an evening of saucy comedy and tantalizing tease, from an array of beautiful, witty, and downright outrageous starlets...

Prepare to be charmed, delighted and thoroughly entertained. The Cheek of It's performances bring you only the best of Burlesque, vaudeville, comedy, cabaret and the classic art of tease! The Cheek of It can be seen at home and abroad including The Burlesque Festival 2009, Madam Jo Jo's, The Glitter Room, Café D'Paris (London) The Lollipop Lounge, Workers Playtime, The Tournament of Tease, Chaz Royal's social club, The Slippery Belle (Leeds) and Gran Torino, Italy.



The Cheek of It! is also a Burlesque school and has featured on Channels 4 and 5.

To learn more about us, our classes and parties – go to..."

[www.thecheekofit-charles.com](http://www.thecheekofit-charles.com)



## Public Enemies

Sun 6 6.00



**This action-packed gangster biopic, explores the last fugitive year in the life of outlaw, John Dillinger. Set in Indiana during America's 1930s Depression, the film twists and turns through a series of failed ambushes, bank robberies and exhilarating shoot-outs. Depp is characteristically Johnny D, but unusually tender in scenes with Dillinger's love interest, Billie Frechette (Piaf's Cotillard). "It's a fascinating moment in history, Mann captures the cars, the guns and the buildings with painstaking, immersive authenticity...we're right there on the running board as the getaway cars screech down the streets..." (Time Out)**

"There is a great deal to enjoy: the performances, the dialogue, the action, but the central figure of Dillinger makes no sense..." (Standard)

"Johnny Depp in a guns-blazing action romp by Mann; what could go wrong? A fair bit as it turns out. It should roll along with an outlaw's bold swagger, instead... We end up knowing more about the social and political context for the crime spree than we do about the motivations of the key players." (Times) Perfect. Who cares why?

Christian Bale is the implacable FBI man Melvin Purvis. Perfectly casting for the cat's-arse Method man. Melvin by name Purvis by nature.

Tries to be "more Bonnie and Clyde than Morecambe and Wise". (SM) You decide. I'm rooting for Morecambe and Wise. Definitely don't miss.

(research: Simon Messenger)

**Director:** Michael Mann  
**Starring:** Johnny Depp, Marion Cotillard, Christian Bale, Billy Crudup  
**Certificate:** 15  
**Duration:** 140 mins  
**Origin:** USA 2009  
**By:** Universal Pictures (UK) Ltd

## Antichrist

Mon 7 7.30

**Director:** Lars von Trier  
**Starring:** Charlotte Gainsbourg, Willem Dafoe  
**Certificate:** 18  
**Duration:** 109 mins  
**Origin:** Denmark/Germany/France 2009  
**By:** Artificial Eye

**"Twisted, Depraved... Brilliant"?? (Billboards)**

After the accidental death of their infant son, married couple, He (a therapist) played by Willem Dafoe, and She (Charlotte Gainsbourg) retreat to their isolated woodland cabin to work through the grief process. She is tipped into a psychotic frenzy by the surrounding environment and becomes consumed with evil...

Lars Von Trier's latest has eaten more column inches than any other film of late, primarily for its extreme violence and provocative subject matter (infant death, gynocide, misogyny). Yes, the film is as disturbing as it is powerful, but anyone who sat through "Hostel" or "Saw" will have nothing to fear, but then they didn't have to stomach von Trier's wordy psycho-babble script...

However, it's a beautifully made film. From the opening sequence shot in lush black and white, to some genuinely unsettling animal imagery, von Trier is evidently a skilled director, also wringing an uncharacteristically strong performance from Gainsbourg.

"Antichrist is a smirking contraption of a film, a cheeky, nasty, clever device for making us upset about the dead kid, making us scared at the creepy happenings, making us freaked out at the violence, and finally making us convulsed with liberal outrage about violence, misogyny, censorship etc, debates which this cine-prank has been cynically engineered to provoke." (Guardian) Come and feel some righteous indignation.

(Research: Simon Messenger)



## Katyn

Tue 8 7.30



One of the darkest moments in Polish history is chillingly examined by acclaimed director 83 year old Andrzej Wajda (pronounced Vider). The Katyn Forest massacre, which occurred in 1940, was the execution of 22,000 Polish prisoners of war by Soviet soldiers under direct orders from Stalin, amongst them Wajda's own father.

After the war, when Poland fell under Soviet influence, the massacre was blamed on Nazi forces (who initially used to massacre as propaganda for their own ends), and this lamentable cover up was only brought to light decades later...

Scored by the brilliant Krzysztof Penderecki, the fragmented, vignette-like narrative style may not suit all tastes, however one cannot fail to be moved, and angered, by Wajda's remarkable memorial. "In its deeply felt sense of outrage, its unblinking seriousness, this riveting and hugely important memorial-movie puts labour-camp tourism like "The Reader" to shame..." (*Telegraph*)

"It is a movie that grows out of not only the Polish film tradition but a Polish hunger for truth: Katyn is told in full psychological colour, in a local, human, emotional accent, with the pressure of history bleeding into every scene and through every character...it carries the DNA of a national ordeal on to the screen" (*Standard*) Unmissable. So please don't. (*JH*) (review: *Simon Messenger*)

**Director:** Andrzej Wajda  
**Starring:** Jan Englert, Artur Zmijewski, Andrzej Chyra, Maja Ostaszewska  
**Certificate:** 15  
**Duration:** 118 mins  
**Origin:** Poland 2007  
**By:** Artificial Eye

## The Private Lives of Pippa Lee

Wed 9 7.30

**Director:** Rebecca Miller  
**Starring:** Robin Wright Penn, Alan Arkin, Keanu Reeves, Maria Bello, Julianne Moore  
**Certificate:** 15  
**Duration:** 98 mins  
**Origin:** USA 2008  
**By:** Icon Film Distribution

Adapted by writer-director Rebecca Miller from her best-selling novel, it has Pippa, a devoted wife and mother who undergoes a 'quiet nervous breakdown' when she moves to a retirement home with her much older husband, Herb (Arkin). Ignored by her daughter and seeking to redefine herself as something other than a trophy wife and mother, Pippa undergoes a journey of self-discovery, where she strikes up a friendship with Chris the dope-smoking, slacker. Reeves is surprisingly effective as a man sifting through the wreckage of his failings!

With the story structure working backwards and forwards at the same time, the lack of tension is no surprise, not to mention the variety of moods. There's period satire, whimsical imaginings, character comedy and sinewy drama. Yet Ms Penn's skill in nailing the precise tenor of every moment keeps the momentum.

"Miller's script is laced with dark, offbeat humour throughout. Similarly, the themes of identity and happiness connect." (*View London*)

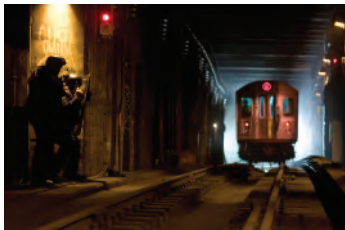
"An excellent cast, but it is too dramatically thin to make us care about a woman who never found herself." (*S Times*)

Come for Arkin and Bellucci.



## The Taking of Pelham

### 123 Thu 10 7.30



**"A (unnecessary) remake of the 1974 suspense action thriller which inspired Tarantino. Scott brings a lot of alpha-male sweat to the job."** (*Guardian*) Armed bad guys hijack a subway train, holding the passengers to ransom. Denzel a poor Walter and Travolta a fun Shaw, star as the subway dispatcher and criminal mastermind respectively. Tony Scott is a considerable artist. He graduated from the The Royal College of Art in the 1960s. Hence he storyboards everything not just because he can, but believes planning is everything in making a film work. He says "There are very few in film making who can read, but they all understand pictures...so story boarding lets everyone on the set, know what's going on." He admits "I steal from other movies... I steal from myself..." He chose to remake Pelham 123 to bring out the potential excitement missing from the 1974 classic? Scott wanted to add big screen thrills to a psychological thriller set up between the fabulously miserable Matthau and Shaw's psycho Mr. Blue. He uses real trains, no CGI with four cameras at different angles filming at once. "Four takes at most catch the actors at their best and keeps the action alive" "Washington is as restrained as Travolta is theatrical. They are perfectly entertaining and almost reason alone to see the movie." (*Times*) Come and compare.

**Director:** Tony Scott  
**Starring:** Denzel Washington, John Travolta, John Turturro, Luis Guzmán  
**Certificate:** 15  
**Duration:** 106 mins  
**Origin:** USA 2009  
**By:** Sony Pictures International

## The Proposal

### Fri 11 7.30, Sat 12 7.00, Sun 13 6.00

**Director:** Anne Fletcher  
**Starring:** Sandra Bullock, Ryan Reynolds  
**Certificate:** 12A  
**Duration:** 108 mins  
**Origin:** USA 2009  
**By:** Walt Disney Studios International

**They may as well have called this one 'Mis-Matched Sham Wedding Comedy' for all the effort it makes to shake new life out of a tattered genre.** Sandra Bullock is ball-busting New York publishing editor, whose sadistic ruthlessness exposes both her utter wretchedness as a human being and the inherent inequalities of American employment law. Ryan Reynolds plays her nice-guy assistant, happy to accept her exploitative manner in the hope that it may lead to promotion. However, she is Canadian. Due to a mistake at Immigration, the threat of deportation looms. As unlikely as unlikely gets, she coerces him to pose as her husband... "Despite sporadically amusing performances from the two leads, this ticks all the same boxes as 'Green Card', 'Meet the Parents' and 'The Devil Wears Prada', including a perpetuation of the myth that inside every hard, independent businesswoman lies a fragile fawn just waiting for a buff, liberal drone to tease it out. Then of course there's the much-touted nude scene..." (*Time Out*) Nathalie Haynes (you might remember she was fab here one Comedy Night, asking us to re-assess of the virtue of the 'c' word) says: "Sandra Bullock is actually charming rather than annoying. There are moments of genuine pathos, few and far between in comedy by and large – good gags and clever writing" (*Front Row R4 22 July*) You decide.





## The Band's Visit

Mon 14 7.30



**This charming debut feature has won the hearts of audiences everywhere.**

This is its fifth visit. It was last here in June last year. I loved it instantly. It tells the story of a small Egyptian police band during the early 1990s 'truce'.

They have come to perform in the small Israeli border town. When no one turns up to meet them they find their own way, but wind up stranded in wrong town on the night of the Shabbat (Sabbath) with no transport expected until the following day. Grudgingly they accept refuge at Dina's café. During this long night, each comes to see there are no opposite sides, only one, and it's the same. This is too simple of course. There's much more.

The dancehall scene is priceless  
The captain's pride and Dina's savvy are central but it is their faces, all their faces that will steal your heart

"This may be a small film but it is almost perfectly formed and by no means a pleasant work in a minor key.

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

(Standard Nov 07)

It will come again here and there but don't wait. Cancel your bugle classes. Don't miss.

## The Motorcycle Diaries

Tue 15 7.30

**Director:** Walter Salles  
**Starring:** Gael Garcia Bernal, Rodrigo De la Serna  
**Certificate:** 15  
**Duration:** 126 mins  
**Origin:** Argentina, UK 2004  
**By:** Pathe Distribution

**"This is not a tale of heroic feats... It is about two lives running parallel for a while..."**

A beautiful, moving and heart-lifting film with unexpected comic moments.

I defy you not to fall in love with Alberto. Gael Garcia Bernal's Ernesto 'Che' is beautiful, passionate and as earnest as his name but it is newcomer Rodrigo De La Serna's Alberto who will steal your heart.

It tells a true story of their journey from Argentina to Peru on an old 600cc Norton "The Mighty One" and how it changed their lives... and consequently the rest of the world. Not only unmissable but worth not missing again... and again. This remarkable piece of world cinema has had its own momentum.

It was one of our first films on re-opening of the Rex in Dec 2004. It went on to be screened every month for two years, finally closing in April 2006. Every show sold out - all by word of mouth and were still selling out when we withdrew it. It was time to give new titles a chance. Over 8,000 people saw it here. We boasted the impossible, to run it until everybody had seen it!

However, so that a few more can, here it is, two years later, back for one more ride. Don't miss.

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



# Mesrine: Killer Instinct

**Wed 16 7.30, Thu 17 7.30,  
Fri 18 7.30**

The first part of the Mesrine double-bill (the second of which plays later on in the month, and in October) “Killer Instinct” deals with Jacques Mesrine before he notoriously became “Public Enemy No. 1”.

Bankrobber, murderer and all round bad egg, Mesrine achieved a mythical status in France in the 1970s, and the double features are based on his autobiography “Death Instinct” written whilst in prison. Brutalised by army service in Algeria in the 1950s, Mesrine returned to France a changed man, embarking on a life of crime – robbing all and sundry, and eventually ending up in a brutal, secure unit in Canada. From where he attempts the most spectacular prison break since “The Great Escape”!

Vincent Cassel is perfect (and terrifying) as Mesrine – “he has exactly the right face for a sexy-tough French criminal - but it is also capable of conveying, if not vulnerability exactly, then a sort of anxious self-doubt and a callow self-assertion” (*Guardian*).

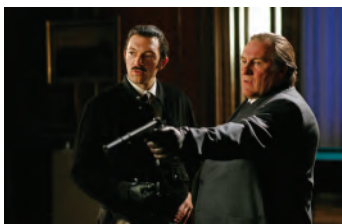
Gerard Depardeau crops up as Mesrine’s shadowy gangland boss, and the whole affair is excellently helmed by director Jean-François Richet.

Much more satisfying than “Public Enemies”, and ultimately more fulfilling than our last double-bill – the two Che films, this is a terrific exercise in underworld film-making. See one, don’t miss the other.

(Research Simon Messenger)



**Director:** Jean-François Richet  
**Starring:** Vincent Cassel, Cécile De France, Gérard Depardieu, Gilles Lellouche  
**Certificate:** 15  
**Duration:** 113 mins  
**Origin:** France 2008  
**By:** Momentum



## Scarface

Sat 19 7.00



**Brian De Palma, Hollywood's all-time plunderer (great ideas but none of his own) pull off a near-classic blood-and-sun-drenched saga of a Cuban deportee's rise to the top of Miami's cocaine business.** It is not the best film of the 80s but captures totally the atmosphere of unflagging greed and moral emptiness of that decade. It also accidentally manages to pull off the cult-status coup. Like *Dirty Dancing*, there's a whole feckless generation who can liberally quote its most banal lines. Despite this lovefest with the dialogue, the film's violence and lack of positive characters still make it controversial and disliked by certain critics. Al Pacino stars as Tony Montana, whose intelligence, guts, and ambition help him skyrocket from dishwasher to the top of a criminal empire but whose eventual paranoia and a few other things, prove his undoing. Michelle Pfeiffer takes on the neglected coke-addicted trophy wife, and makes it her own. A procession of familiar screen faces from the period make up the rest of the sleazy numbers. (*Thanks J.Patterson, Guardian*)

"This is very much a film, not of moral decline (there is little declining left to do) but of unstoppable ego-centrism. With guns." (*BBC reviews*)  
Pacino doesn't get any better after this. Not a new print, but assured its okay.

**Director:** Brian De Palma  
**Starring:** Al Pacino, Michelle Pfeiffer  
**Certificate:** 18  
**Duration:** 170 mins  
**Origin:** USA 1983  
**By:** Universal Pictures (UK) Ltd

## Harry Potter and the Half-Blood Prince

Sun 20 6.00

**Director:** David Yates  
**Starring:** Daniel Radcliffe, Emma Watson, Rupert Grint, Jim Broadbent  
**Certificate:** 12A  
**Duration:** 153 mins  
**Origin:** UK 2009  
**By:** Warner Brothers

**An outbreak of snogging in the school vestibules... Whatever next? Pig flu probably.**

"We are now nearing the end of the most extraordinary epic in popular storytelling. Harry Potter, played by an increasingly rangy and grown-up Daniel Radcliffe, begins his sixth year at Hogwarts, and though he is now captain of the Quidditch team, the young wizard is suffering various romantic agonies and tensions relating to a certain book of spells."

(*Guardian*)

Voldemort is tightening his grip and Hogwarts is no longer the safe haven it once was. Harry suspects that dangers may even lie within the castle. Dumbledore is in grave danger but must prepare Harry for the final battle he knows is fast approaching. Meanwhile, teenage hormones rage across the ramparts. Harry finds himself increasingly drawn to Ginny, but so is Dean Thomas. And Lavender Brown has decided that Ron is the one, but she hadn't counted on Romilda Vane's chocolates! And then there's Hermione, simmering (simpering) with jealousy but adamant that she won't show her feelings. As romance blossoms, one student remains aloof. He is determined to make his mark, albeit a dark one. Love is in the air but tragedy lies ahead and Hogwarts may never be the same again... Dear heavens! Enid's Famous Five would never hear of such trouser interference.



## Just Another Love Story **Mon 21** 7.30



**This is a furiously overheated romantic thriller from the director of the Hollywood morgue-thriller, *Nightwatch*.**

Contrived excess is rarely as entertaining as this. Jonas is a forensic photographer who spends his days snapping plump corpses and his nights having suburban sex with his wife. Things tick along with quiet desperation until a traffic accident, when Jonas becomes smitten with Julia, a woman in a coma. Touching slightly on Almodóvar's *Talk To Her*, but with a gentle edge of a thriller, "Just Another Love Story is a well-crafted paean to the dead shot in rapid jump-cuts and with noirish mistaken-identity plots and femme fatales." (*synops*) Didn't understand a word there.

'Beautiful women and mystery are a man's incentive to escape the nine-to-five routine, the kids and the Saturday shop' explains Jonas in voiceover. "This is an unusually dramatic philosophy for an ordinary guy, one that threatens to disturb the film's credibility. However Berthlesen's excellent low-key acting keeps disbelief suspended. Moreover, ambitious cross cutting and occasional burst of strident music hint at psychological complexity the film fails to deliver. It plays like a film noir rethought for contemporary Denmark, albeit a little self-consciously." (*Time Out*) Still don't understand! An odd little tale and interesting in a Scandinavian way. Worth it if just to make sense of the crits.

**Director:** Ole Bornedal  
**Starring:** Anders W. Berthelsen, Rebecka Hemse, Nikolaj Lie Kaas, Charlotte Fich  
**Certificate:** 18  
**Duration:** 75 mins  
**Origin:** Slovakia 2008  
**By:** Revolver Entertainment

## Looking for Eric **Tue 22** 7.30

**Director:** Ken Loach  
**Starring:** Eric Cantona, Stephanie Bishop, John Henshaw, Steve Evets  
**Certificate:** 15  
**Duration:** 116 mins  
**Origin:** Belgium, France, Italy, UK 2009  
**By:** Icon Film Distribution Ltd

**Eric Bishop (Steve Evets) is a postman fanatically obsessed with Manchester United.**

His life is descending into crisis – his son is hoarding a gun for a local gangster, and to see his granddaughter brings him into undesired contact with his ex-wife. At his lowest suicidal ebb, Bishop begins to hallucinate that his idol, footballer and philosopher Eric Cantona (played to great comedic effect by the man himself) is giving him spiritual advice... "I am not a man. I am Cantona..."

Typical Loach, a darker edge, a fabulous tale with glorious twists and unforgettable moments.

"This is the nearest he might get to a feel-good movie, and may well become one of his most successful. At Cannes it was received with acclamation... probably because Loach is adored here as a world-class talent not always appreciated on home territory." (*Standard*)

Come for the fresh Cantona-isms. Our favourite proverb; impossible to articulate in even your best Gallic accent – "he that sows thistles shall reap prickles". Genius. (*research: Simon Messenger*)

Loach creates stories about 'real' people without pretending to be one of them.

There is nothing autobiographical about his films. They are about the people on the screen. It is their story. Well educated and posh, he has proven for over forty years you 'don't have to come from it to see it'.





# The Hurt Locker

**Wed 23** 7.30

**An intense portrayal of elite soldiers who have one of the most dangerous jobs in the world: disarming bombs in the heat of battle.**

When a new sergeant, James (Renner), takes over a highly trained bomb disposal team in a violent conflict, he surprises his two subordinates by recklessly plunging them into a deadly game of urban combat.

As the men struggle to control their wild new leader, the city explodes into chaos and James's true character reveals itself in a way that will change each man forever. Based on first-hand observation by journalist Mark Boal, who was stationed with a special bomb unit, the film couples grippingly realistic action with intimate human drama to portray soldier psychology in a high-risk profession where men volunteer to face deadly odds. (IMDB)

For the first time since we opened we have programmed a film, before it hits general release. At the time of writing there are few reviews. So this is all we found and its good.

"War is a drug says The Hurt Locker and every addict has a different reason to feel guilty and alone" (from the new mag *Filmstar* "where the film is the star") It looks like being one of the most moving films of the year. Don't miss.



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



# pluck

**Musical Arson****Thu 24 7.30**

What happens when great music falls into the hands of talented idiots?

You get the world's most musically challenged string trio - PLUCK!

Pluck is three musicians who compete, ridicule, argue and seduce their way through Bach to Beatles.

Mozart meets the Marx Brothers!

'Classical music for all shoe sizes'  
(SunTimes)

'A mix of sweet music and complete mayhem...' (Time Out)

"Be prepared to enter a world of quite remarkable talent and seriously demented humour A splendid display of dexterity and orgasmic fun for all ages...I laughed so hard it really hurt."

\*\*\*\* (Edinburgh 2005)

visit [www.pluck.me.uk](http://www.pluck.me.uk) for more



# Inglourious Basterds



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



**Fri 25 7.30, Sat 26 7.00,  
 Sun 27 6.00**

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

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

Elsewhere in Europe, the film follows a young Jewish woman, Shosanna Dreyfus, who seeks to avenge the death of her family at the hands of Nazis - and particularly, the sinister Standartenführer Hans Landa or “The Jew Hunter” – landing Christoph Waltz a Best Actor leaf & branch at Cannes this year. Well it would. Total evil is so much more fun to play. Gong panels think its acting. This is pure Tarantino: violent, amusing and cares little for restraints imposed upon it by...anything! To quote Quentin. “I won’t be period specific about the movie. I’m not just gonna play a lot of Édith Piaf and Andrews Sisters. I can have rap, and I can do whatever I want. It’s about filling in the viscera.” Different than his first two big noises, but it’ll gross millions worldwide, hence “filling in the viscera” indeed... Nevertheless, we hear its worth seeing. *(Research: Simon Messenger)*



# Sin Nombre

**Mon 28** 7.30

**“Starkly beautiful and shockingly violent, this story of the perilous journey taken by Central American immigrants riding the rails through Mexico is a dazzling debut from Cary Fukunaga” (Wendy Ide)**

The winner of the Directing and Excellence in Cinematography awards at Sundance 2009, *Sin Nombre* is an epic thriller written and directed by Cary Joji Fukunaga in his feature debut.

The filmmaker's firsthand experiences with Central American migrants seeking the promise of the USA form the basis of this engrossing and hugely topical movie.

Sayra (Gaitan), a teenager living in Honduras, hungers for a brighter future with her father. Her only option is to emigrate to Mexico then on to America.

Casper (Flores) is a teenage gang member living in Tapachula, Mexico.

When the two youngsters' paths cross, they take a chance for a better future together. The director avoids the agitated camerawork of films like *City Of God* (which I hated) and *Amores Peros*:

instead each shot is meticulously framed and densely detailed. But like those, *Sin Nombre* has potential for mainstream success” (*WI Guardian*) I hope not.

This boy sounds like a real film maker.

Nine years research and no hand-held camera. Take a deep breath, you'll need it. Be brave, don't miss



<b>Director:</b>	Cary Joji Fukunaga
<b>Starring:</b>	Paulina Gaitan, Edgar Flores, Kristian Ferrer, Diana García
<b>Certificate:</b>	15
<b>Duration:</b>	95 mins
<b>Origin:</b>	Mexico/USA 2009
<b>By:</b>	Revolver Entertainment





## Rumba

Tue 29 7.30

**Directors:** Dominique Abel, Fiona Gordon, Bruno Romy  
**Starring:** Dominique Abel, Fiona Gordon, Bruno Romy, Philippe Martz  
**Certificate:** PG  
**Duration:** 77 mins  
**Origin:** Belgium, France 2008  
**By:** Miracle Communications

**On the surface, this sounds like an odd film, which it is. It must have been a joy to make. Another Rex gem in the making?**

"The spirit of Jacques Tati is joyfully evoked in this bijou slice of Belgian physical comedy from writing directing team Dominique Abel, Fiona Gordon and Bruno Romy." (*Time Out*)

Contented French Provencal primary school teachers Dom and Abel (get it?) compete enthusiastically on the Latin-American dance circuit after school. On the way home one night from such an all-sparkling sequined dance-a-thon, something happens which forces them to re-evaluate their future on the dance circuit.

This near-silent comedy wrings laughs from the most unexpected of places; its jet black and very clever, relying almost entirely on sight gags derived from Dom and Abel's newly discovered afflictions. A sleeper hit at last year's Cannes Film Festival, it may sound in poor taste. However, it's brilliantly executed, thoughtful and a genuinely amusing little gem of a film... made in enviably wicked poor taste.

"Like an episode of "Sesame Street" scripted by Luis Bunuel and helmed by Jacques Tati..." (*Variety*)

"Whimsical, colourful...full of exquisite visual gags and charmingly cheap special-effects, with an edge of melancholy to stop things getting too cute..." (*ICA*) It is Belgian so not to be missed. (research: Simon Messenger)



## Mesrine: Public Enemy No.1

Wed 30 7.30



**"If Soderberg's two part Che biopic left you cold, here's the art house anti dote, a fast, sexy and exciting true life saga with the bonus of having no political baggage."** (*Can't remember*)

A story so epic it had to be chopped in two. They all say that. So let's see.

The coolest man in France. The coolest anywhere. Check out his early films.

Vincent Cassel stars as the criminal Jacques Mesrine in this muscular dramatization of his life in two parts.

You need to see this second to see how, and why, his capture became a matter of national security.

Part Two of the César-winning modern gangster classic... As Mesrine continues to evade and frustrate the law, he becomes increasingly burdened by his own bloated celebrity, and begins to question his thrilling but lonely existence.

"In a continuation of his Raging Bull-style metamorphosis, Cassel concludes his world-class performance that might propel director Richet's ultra-stylish films into the league of benchmark gangster classics The Godfathers 1&2 and perhaps Once Upon A Time In America."

(*Guardian*) Who cares? It is so well made and stylishly finished, poor Johnny's hapless Public Enemies will pale. The French know how to make films. Hollywood and the Brits don't. That's all.

**Director:** Jean-François Richet  
**Starring:** Vincent Cassel, Ludivine Sagnier, Mathieu Amalric, Olivier Gourmet  
**Certificate:** 15  
**Duration:** 133 mins  
**Origin:** France/Canada 2008  
**By:** Momentum

## COMING SOON

## New releases

The Time Traveler's Wife  
Broken Embraces  
Dorian Gray  
The Soloist  
Cloud 9  
Fish Tank  
Once Upon A Time In The West

## Back by demand

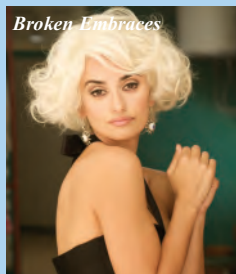
Mesrine I & II  
Graham Greene fest -  
The Third Man



*The Time Traveler's Wife*



*Dorian Gray*



*Broken Embraces*



*The Soloist*

## SEPTEMBER FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	TUE	COCO BEFORE CHANEL	12.30, 7.30
2	WED	COCO BEFORE CHANEL	2.00, 7.30
3	THU	COCO BEFORE CHANEL	2.00
3	THU	MOON	7.30
4	FRI	BURLESQUE	7.30
5	SAT	FINDING NEMO	2.00
5	SAT	MOON	7.00
6	SUN	PUBLIC ENEMIES.	6.00
7	MON	PUBLIC ENEMIES	2.00
7	MON	ANTICHRIST	7.30
8	TUE	KATYN	12.30, 7.30
9	WED	PRIVATE LIVES OF PIPPA LEE	2.00, 7.30
10	THU	PRIVATE LIVES OF PIPPA LEE	2.00
10	THU	THE TAKING OF PELHAM 123	7.30
11	FRI	THE PROPOSAL	7.30
12	SAT	ALIENS IN THE ATTIC	2.00
12	SAT	THE PROPOSAL	7.00
13	SUN	THE PROPOSAL	6.00
14	MON	THE PROPOSAL	2.00
14	MON	BAND'S VISIT	7.30
15	TUE	THE PROPOSAL	12.30
15	TUE	THE MOTORCYCLE DIARIES	7.30
16	WED	MY SISTER'S KEEPER	2.00
16	WED	MESRINE:KILLER INSTINCT	7.30
17	THU	MESRINE: KILLER INSTINCT	2.00, 7.30
18	FRI	MESRINE:KILLER INSTINCT	7.30
19	SAT	HARRY POTTER	2.00
19	SAT	SCARFACE	7.00
20	SUN	HARRY POTTER	6.00
21	MON	JUST ANOTHER LOVE STORY	2.00, 7.30
22	TUE	LOOKING FOR ERIC	12.30, 7.30
23	WED	ORCHESTRA SEATS	2.00
23	WED	HURT LOCKER	7.30
24	THU	COCO BEFORE CHANEL	2.00
24	THU	PLUCK	7.30
25	FRI	INGLOURIOUS BASTERDS	7.30
26	SAT	G FORCE	2.00
26	SAT	INGLOURIOUS BASTERDS	7.00
27	SUN	INGLOURIOUS BASTERDS	6.00
28	MON	INGLOURIOUS BASTERDS	2.00
28	MON	SIN NOMBRE	7.30
29	TUE	RUMBA	12.30, 7.30
30	WED	LAST CHANCE HARVEY	2.00
30	WED	MESRINE: PUBLIC ENEMY NO.1	7.30



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

## Coco Before Chanel

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

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

**This action-packed gangster biopic, explores the last fugitive year in the life of outlaw, John Dillinger. Set in Indiana during America's 1930s Depression, the film twists and turns through a series of failed ambushes, bank robberies and exhilarating shoot-outs. Depp is characteristically Johnny D, but unusually tender in scenes with Dillinger's love interest, Billie Frechette (Pia's Cotillard). "It's a fascinating moment in history, Mann captures the cars, the guns and the buildings with painstaking, immersive authenticity...we're right there on the running board as the getaway cars screech down the streets..."** (*Time Out*)

"There is a great deal to enjoy: the performances, the dialogue, the action, but the central figure of Dillinger makes no sense..." (*Standard*)

"Johnny Depp in a guns-blazing action romp by Mann; what could go wrong? A fair bit as it turns out. It should roll along with an outlaw's bold swagger, instead... We end up knowing more about the social and political context for the crime spree than we do about the motivations of the key players." (*Times*) Perfect. Who cares why?

Christian Bale is the implacable FBI man Melvin Purvis. Perfectly casting for the cat's-arse Method man. Melvin by name Purvis by nature.

Tries to be "more Bonnie and Clyde than Morecambe and Wise". (*SM*) You decide. I'm rooting for Morecambe and Wise.

Definitely don't miss.

(research: Simon Messenger)



## Finding Nemo

**Sat 5** 2.00



**You know the story so come and see it on the big screen in these late summer holidays.**

Marlin, Nemo's dad, loses him and sets out to find him. The adventure is endless, heartstopping and funny. There are clown fish, sharks, tortoises, a pelican

As Marlin searches for his son, he makes friends with a friendly but absent-minded Regal Blue Tang named Dory (Ellen DeGeneres), a Great White Shark named Bruce (Barry Humphries - Dame Edna - ask your parents) who is trying to cut fish out of his diet, a beach-rat Sea Tortoise named Crush (Andrew Stanton), and Nigel (Geoffrey Rush), a Pelican who can take Marlin's search from the ocean to dry land. Listen out for Willem Dafoe, Allison Janney, and Eric (better heard than seen) Bana (but only just). Come, bring whole families.

It's what the film is about...and its fabulous on the big screen...

**Director:** Andrew Stanton  
**Starring:** Geoffrey Rush, Willem Dafoe, Albert Brooks  
**Certificate:** U  
**Duration:** 104 mins  
**Origin:** USA 2003  
**By:** Buena Vista International



# Public Enemies

Mon 7 2.00

**Director:** Michael Mann  
**Starring:** Johnny Depp, Marion Cotillard, Christian Bale, Billy Crudup  
**Certificate:** 15  
**Duration:** 140 mins  
**Origin:** USA 2009  
**By:** Universal Pictures (UK) Ltd

**This action-packed gangster biopic, explores the last fugitive year in the life of outlaw, John Dillinger. Set in Indiana during America's 1930s Depression, the film twists and turns through a series of failed ambushes, bank robberies and exhilarating shoot-outs. Depp is characteristically Johnny D, but unusually tender in scenes with Dillinger's love interest, Billie Frechette (Pia's Cotillard). "It's a fascinating moment in history, Mann captures the cars, the guns and the buildings with painstaking, immersive authenticity... we're right there on the running board as the getaway cars screech down the streets..." (Time Out) "There is a great deal to enjoy: the performances, the dialogue, the action, but the central figure of Dillinger makes no sense..." (Standard) "Johnny Depp in a guns-blazing action romp by Mann; what could go wrong? A fair bit as it turns out. It should roll along with an outlaw's bold swagger, instead... We end up knowing more about the social and political context for the crime spree than we do about the motivations of the key players." (Times) Perfect. Who cares why? Christian Bale is the implacable FBI man Melvin Purvis. Perfectly casting for the cat's-arse Method man. Melvin by name Purvis by nature. Tries to be "more Bonnie and Clyde than Morecambe and Wise". (SM) You decide. I'm rooting for Morecambe and Wise. Definitely don't miss. (research: Simon Messenger)**



# Katyn

Tue 8 12.30



**One of the darkest moments in Polish history is chillingly examined by acclaimed director 83 year old Andrzej Wajda (pronounced Vider). The Katyn Forest massacre, which occurred in 1940, was the execution of 22,000 Polish prisoners of war by Soviet soldiers under direct orders from Stalin, amongst them Wajda's own father. After the war, when Poland fell under Soviet influence, the massacre was blamed on Nazi forces (who initially used to massacre as propaganda for their own ends), and this lamentable cover up was only brought to light decades later... Scored by the brilliant Krzysztof Penderecki, the fragmented, vignette-like narrative style may not suit all tastes, however one cannot fail to be moved, and angered, by Wajda's remarkable memorial. "In its deeply felt sense of outrage, its unblinking seriousness, this riveting and hugely important memorial-movie puts labour-camp tourism like "The Reader" to shame..." (Telegraph) "It is a movie that grows out of not only the Polish film tradition but a Polish hunger for truth: Katyn is told in full psychological colour, in a local, human, emotional accent, with the pressure of history bleeding into every scene and through every character... it carries the DNA of a national ordeal on to the screen" (Standard) Unmissable. So please don't. (JH) (review: Simon Messenger)**

**Director:** Andrzej Wajda  
**Starring:** Jan Englert, Artur Zmijewski, Andrzej Chyra, Maja Ostaszewska  
**Certificate:** 15  
**Duration:** 118 mins  
**Origin:** Poland 2007  
**By:** Artificial Eye

## The Private Lives of Pippa Lee

Wed 9 2.00, Thu 10 2.00



**Adapted by writer-director Rebecca Miller from her best-selling novel, it has Pippa, a devoted wife and mother who undergoes a 'quiet nervous breakdown' when she moves to a retirement home with her much older husband, Herb (Arkin).** Ignored by her daughter and seeking to redefine herself as something other than a trophy wife and mother, Pippa undergoes a journey of self-discovery, where she strikes up a friendship with Chris the dope-smoking, slacker. Reeves is surprisingly effective as a man sifting through the wreckage of his failings!

With the story structure working backwards and forwards at the same time, the lack of tension is no surprise, not to mention the variety of moods. There's period satire, whimsical imaginings, character comedy and sinewy drama. Yet Ms Penn's skill in nailing the precise tenor of every moment keeps the momentum.

"Miller's script is laced with dark, offbeat humour throughout. Similarly, the themes of identity and happiness connect." (*View London*)

"An excellent cast, but it is too dramatically thin to make us care about a woman who never found herself." (*S Times*)

Come for Arkin and Bellucci.

**Director:** Rebecca Miller  
**Starring:** Robin Wright Penn, Alan Arkin, Keanu Reeves, Maria Bello, Julianne Moore  
**Certificate:** 15  
**Duration:** 98 mins  
**Origin:** USA 2008  
**By:** Icon Film Distribution

## Aliens in the Attic

Sat 12 2.00

**Director:** John Schultz  
**Certificate:** PG  
**Duration:** 86 mins  
**Origin:** Canada, USA 2009  
**By:** Twentieth Century Fox

**A family in a rented lakeside cabin whose kids have a secret from their dopey parents - Aliens in the attic plotting to take over planet earth.**

Carter Jenkins plays Tom, the troubled brainy kid who's allowed his grades to slide and now has to go on vacation with the extended family. While he's trying to fix the TV aerial on the roof, he finds that it's become the landing pad for a quartet of blobby green extraterrestrials. It has its moments, oddly, including a chop-socky fight between an old granny and Tom's sister's boyfriend, and one nice riff on technology: in the attic, the kids find an old telephone with a finger-dial setting, and their looks of bafflement seem to render the artefact far more outlandish than any little green man carrying a raygun.

"In this uninventive family comedy, a Chicago family's holiday house in rural Michigan is occupied by four bug-eyed monsters, the vanguard of an invasion from planet Zircon. It's a combination of E.T., Gremlins and Mars Attack!" (*Time Out*)



# The Proposal

Mon 14 2.00, Tue 15 12.30



They may as well have called this one ‘Mis-Matched Sham Wedding Comedy’ for all the effort it makes to shake new life out of a tattered genre. Sandra Bullock is ball-busting New York publishing editor, whose sadistic ruthlessness exposes both her utter wretchedness as a human being and the inherent inequalities of American employment law. Ryan Reynolds plays her nice-guy assistant, happy to accept her exploitative manner in the hope that it may lead to promotion. However, she is Canadian. Due to a mistake at Immigration, the threat of deportation looms. As unlikely as unlikely gets, she coerces him to pose as her husband... “Despite sporadically amusing performances from the two leads, this ticks all the same boxes as ‘Green Card’, ‘Meet the Parents’ and ‘The Devil Wears Prada’, including a perpetuation of the myth that inside every hard, independent businesswoman lies a fragile fawn just waiting for a buff, liberal drone to tease it out. Then of course there’s the much-touted nude scene...” (*Time Out*) Nathalie Haynes (you might remember she was fab here one Comedy Night, asking us to re-assess of the virtue of the ‘c’ word) says: “Sandra Bullock is actually charming rather than annoying. There are moments of genuine pathos, few and far between in comedy by and large – good gags and clever writing” (*Front Row R4 22 July*) You decide.

**Director:** Anne Fletcher  
**Starring:** Sandra Bullock, Ryan Reynolds  
**Certificate:** 12A  
**Duration:** 108 mins  
**Origin:** USA 2009  
**By:** Walt Disney Studios International

# My Sister's Keeper

Wed 16 2.00

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

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

(*Telegraph*)

Little Miss Sunshine, Abigail Breslin plays Anna Fitzgerald, an unusually assertive and eloquent 11-year-old girl who walks into the office of flashy lawyer Campbell Alexander and tells him that she no longer wishes to be a “donor child”. She was conceived by her parents, Sara (Diaz) and Brian (Patric), in the hope that her blood, marrow and countless other bits of her body could help her elder sister Kate in her fight against leukaemia. Most procedures didn’t work, but leave Miss Sunshine in hospital for months on end. Now, asked to donate one of her kidneys to save Kate’s life...?

“Any potential drama is constantly interrupted by a stream of wistful voiceovers, photo booth montages, trips to the beach and soft jazz ballads.”

(*Guardian*)

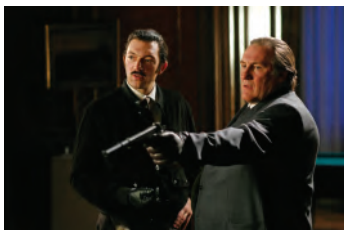
“This medical-ethics drama is like a sustained assault on the tear ducts.”

(*Independent*)

Matinee only. Couldn’t face a full house of damp seats and wet tissues.



## Mesrine: Killer Instinct Thu 17 2.00



The first part of the Mesrine double-bill (the second of which plays later on in the month, and in October) “Killer Instinct” deals with Jacques Mesrine before he notoriously became “Public Enemy No. 1”.

Bankrobber, murderer and all round bad egg, Mesrine achieved a mythical status in France in the 1970s, and the double features are based on his autobiography “Death Instinct” written whilst in prison. Brutalised by army service in Algeria in the 1950s, Mesrine returned to France a changed man, embarking on a life of crime – robbing all and sundry, and eventually ending up in a brutal, secure unit in Canada. From where he attempts the most spectacular prison break since “The Great Escape”!

Vincent Cassel is perfect (and terrifying) as Mesrine – “he has exactly the right face for a sexy-tough French criminal - but it is also capable of conveying, if not vulnerability exactly, then a sort of anxious self-doubt and a callow self-assertion” (*Guardian*).

Gerard Depardeau crops up as Mesrine’s shadowy gangland boss, and the whole affair is excellently helmed by director Jean-François Richet.

Much more satisfying than “Public Enemies”, and ultimately more fulfilling than our last double-bill – the two Che films, this is a terrific exercise in underworld film-making.

See one, don’t miss the other.  
(Research Simon Messenger)

**Director:** Jean-François Richet  
**Starring:** Vincent Cassel, Cécile De France, Gérard Depardieu, Gilles Lellouche  
**Certificate:** 15  
**Duration:** 113 mins  
**Origin:** France 2008  
**By:** Momentum

## Harry Potter and the Half-Blood Prince Sat 19 2.00

**Director:** David Yates  
**Starring:** Daniel Radcliffe, Emma Watson, Rupert Grint, Jim Broadbent  
**Certificate:** 12A  
**Duration:** 153 mins  
**Origin:** UK 2009  
**By:** Warner Brothers

An outbreak of snogging in the school vestibules... Whatever next? Pig flu probably.

“We are now nearing the end of the most extraordinary epic in popular storytelling. Harry Potter, played by an increasingly rangy and grown-up Daniel Radcliffe, begins his sixth year at Hogwarts, and though he is now captain of the Quidditch team, the young wizard is suffering various romantic agonies and tensions relating to a certain book of spells.”

(*Guardian*)

Voldemort is tightening his grip and Hogwarts is no longer the safe haven it once was. Harry suspects that dangers may even lie within the castle. Dumbledore is in grave danger but must prepare Harry for the final battle he knows is fast approaching. Meanwhile, teenage hormones rage across the ramparts. Harry finds himself increasingly drawn to Ginny, but so is Dean Thomas. And Lavender Brown has decided that Ron is the one, but she hadn’t counted on Romilda Vane’s chocolates! And then there’s Hermione, simmering (simpering) with jealousy but adamant that she won’t show her feelings. As romance blossoms, one student remains aloof. He is determined to make his mark, albeit a dark one. Love is in the air but tragedy lies ahead and Hogwarts may never be the same again... Dear heavens! Enid’s Famous Five would never hear of such trouser interference.





## Just Another Love Story **Mon 21** 2.00



**This is a furiously overheated romantic thriller from the director of the Hollywood morgue-thriller, *Nightwatch*.**

Contrived excess is rarely as entertaining as this. Jonas is a forensic photographer who spends his days snapping plump corpses and his nights having suburban sex with his wife. Things tick along with quiet desperation until a traffic accident, when Jonas becomes smitten with Julia, a woman in a coma. Touching slightly on Almodóvar's *Talk To Her*, but with a gentle edge of a thriller, "Just Another Love Story is a well-crafted paean to the dead shot in rapid jump-cuts and with noirish mistaken-identity plots and femme fatales." (*synops*) Didn't understand a word there.

'Beautiful women and mystery are a man's incentive to escape the nine-to-five routine, the kids and the Saturday shop' explains Jonas in voiceover. "This is an unusually dramatic philosophy for an ordinary guy, one that threatens to disturb the film's credibility. However Berthlesen's excellent low-key acting keeps disbelief suspended. Moreover, ambitious cross cutting and occasional burst of strident music hint at psychological complexity the film fails to deliver. It plays like a film noir rethought for contemporary Denmark, albeit a little self-consciously." (*Time Out*) Still don't understand! An odd little tale and interesting in a Scandinavian way. Worth it if just to make sense of the crits.

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

## Looking for Eric **Tue 22** 12.30

**Director:** Ken Loach  
**Starring:** Eric Cantona, Stephanie Bishop, John Henshaw, Steve Evets  
**Certificate:** 15  
**Duration:** 116 mins  
**Origin:** Belgium, France, Italy, UK 2009  
**By:** Icon Film Distribution Ltd

**Eric Bishop (Steve Evets) is a postman fanatically obsessed with Manchester United.**

His life is descending into crisis – his son is hoarding a gun for a local gangster, and to see his granddaughter brings him into undesired contact with his ex-wife. At his lowest suicidal ebb, Bishop begins to hallucinate that his idol, footballer and philosopher Eric Cantona (played to great comedic effect by the man himself) is giving him spiritual advice... "I am not a man. I am Cantona..."

Typical Loach, a darker edge, a fabulous tale with glorious twists and unforgettable moments.

"This is the nearest he might get to a feel-good movie, and may well become one of his most successful. At Cannes it was received with acclamation... probably because Loach is adored here as a world-class talent not always appreciated on home territory." (*Standard*)

Come for the fresh Cantona-isms. Our favourite proverb; impossible to articulate in even your best Gallic accent – "he that sows thistles shall reap prickles". Genius. (*research: Simon Messenger*) Loach creates stories about 'real' people without pretending to be one of them. There is nothing autobiographical about his films. They are about the people on the screen. It is their story. Well educated and posh, he has proven for over forty years you 'don't have to come from it to see it'.



## Orchestra Seats

Wed 23 2.00



This bittersweet comedy moves between three storylines in an upmarket Paris neighbourhood at the intersection of **Life, Love and Art**. Jessica (De France), new in town, becomes a waitress at the chic Bar des Theatres as three major events are about to occur on the same street: soap-opera star Catherine Versen (Lemercier) will open a Feydeau farce at the theatre next door, celebrated pianist Jean-François Lefort (Dupontel) will perform a Beethoven concert and financier Jacques Grumberg (Brasseur) will auction off his renowned art collection.

Jessica floats between them, becoming part of everyone's life even as she searches unsuccessfully for somewhere to live. "Orchestra Seats possesses wit, wisdom and undeniable charm..." "...there's much to enjoy in esteemed screenwriter Daniele Thompson's latest directorial feature... Charming, if you're in the mood" (*Time Out*) "...Gallic equivalent of Love Actually" (*Channel 4*) Please don't let that put you off.

**Director:** Daniele Thompson  
**Starring:** Claude Brasseur, Cecile De France, Albert Dupontel, Valérie Lemercier  
**Certificate:** 12A  
**Duration:** 105 mins  
**Origin:** France 2007  
**By:** Optimum Releasing

## Coco Before Chanel

Thu 24 2.00

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

This action-packed gangster biopic, explores the last fugitive year in the life of outlaw, John Dillinger. Set in Indiana during America's 1930s Depression, the film twists and turns through a series of failed ambushes, bank robberies and exhilarating shoot-outs. Depp is characteristically Johnny D, but unusually tender in scenes with Dillinger's love interest, Billie Frechette (Piaf's Cotillard). "It's a fascinating moment in history, Mann captures the cars, the guns and the buildings with painstaking, immersive authenticity...we're right there on the running board as the getaway cars screech down the streets..." (*Time Out*)

"There is a great deal to enjoy: the performances, the dialogue, the action, but the central figure of Dillinger makes no sense..." (*Standard*)

"Johnny Depp in a guns-blazing action romp by Mann; what could go wrong? A fair bit as it turns out. It should roll along with an outlaw's bold swagger, instead... We end up knowing more about the social and political context for the crime spree than we do about the motivations of the key players." (*Times*) Perfect. Who cares why?

Christian Bale is the implacable FBI man Melvin Purvis. Perfectly casting for the cat's-arse Method man. Melvin by name Purvis by nature.

Tries to be "more Bonnie and Clyde than Morecambe and Wise". (*SM*) You decide. I'm rooting for Morecambe and Wise. Definitely don't miss.

(research: Simon Messenger)



## G-Force

Sat 26 2.00



**“This 3 D comedy about FBI tested guinea pigs heading out on covert operations from the producer Jerry Bruckheimer plays like a cross between *The Wind in the Willows* and *Transformers*” (G-Play List)**

A family film following a group of highly trained guinea pigs on their mission to prevent an evil billionaire from taking over the world. Ever since the Civil War, when carrier pigeons delivered messages from the front lines, the American government has been covertly training animals to work in espionage. The latest programme is ‘G-Force’, a team of ultra-intelligent guinea pigs who share 98.7 percent of their DNA with humans. With an unpredictable weapons expert, Blaster, alluring martial arts expert Juarez (Cruz), reconnaissance expert Mooch and an IT mole named Speckles (Cage), this crack team of agents is fronted by the heroic Darwin (Rockwell). When said deranged billionaire hatches a plan to control the world through household appliances, the G-Force leaps into action.

“Its not as funny as it should be and the animatronic rodent pigs are charmless, but the design is fairly impressive and Nicolas Cage’s vocalization of Speckles the mole is something to treasure.” (Guardian) ‘Treasure’ and Nicholas Cage aren’t normally words used together. Worth coming to see if they’re right?

**Director:** Hoyt Yeatman  
**Starring:** Tracy Morgan, Penélope Cruz, Nicolas Cage, Sam Rockwell  
**Certificate:** PG  
**Duration:** 88 mins  
**Origin:** USA 2009  
**By:** Walt Disney International

## Inglourious Basterds

Mon 28 2.00

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

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

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

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

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

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

Nevertheless, we hear its worth seeing. (Research: Simon Messenger)



## Rumba

Tue 29 12.30



**On the surface, this sounds like an odd film, which it is. It must have been a joy to make. Another Rex gem in the making?**

“The spirit of Jacque Tati is joyfully evoked in this bijou slice of Belgian physical comedy from writing directing team Dominique Abel, Fiona Gordon and Bruno Romy.” (*Time Out*) Contented French Provencal primary school teachers Dom and Abel (get it?) compete enthusiastically on the Latin-American dance circuit after school. On the way home one night from such an all-sparkling sequined dance-a-thon, something happens which forces them to re-evaluate their future on the dance circuit. This near-silent comedy wrings laughs from the most unexpected of places; its jet black and very clever, relying almost entirely on sight gags derived from Dom and Abel’s newly discovered afflictions ... A sleeper hit at last year’s Cannes Film Festival, it may sound in poor taste. However, it’s brilliantly executed, thoughtful and a genuinely amusing little gem of a film... made in enviably wicked poor taste.

“Like an episode of “Sesame Street” scripted by Luis Bunuel and helmed by Jacques Tati...” (*Variety*)

“Whimsical, colourful...full of exquisite visual gags and charmingly cheap special-effects, with an edge of melancholy to stop things getting too cute...” (*ICA*)

It is Belgian so not to be missed.  
(research: Simon Messenger)

**Directors:** Dominique Abel, Fiona Gordon, Bruno Romy  
**Starring:** Dominique Abel, Fiona Gordon, Bruno Romy, Philippe Martz  
**Certificate:** PG  
**Duration:** 77 mins  
**Origin:** Belgium, France 2008  
**By:** Miracle Communications

## Last Chance Harvey

Wed 30 2.00

**Director:** Joel Hopkins  
**Starring:** Emma Thompson, Dustin Hoffman, Eileen Atkins, James Brolin  
**Certificate:** 12A  
**Duration:** 92 mins  
**Origin:** UK, USA 2008  
**By:** Momentum Pictures

**Harvey is a divorced musician (lowly jingle writer) who is in London for his daughter’s wedding, only to be reminded he an outsider in his own family.** He hasn’t turned out to be a memorable father nor turned out a memorable tune in some time, and should he fail to come up with something catchy during this trip, his ‘career’ is over. Hence, by missing his flight home, leaves his career on the plane. However, while drowning his sorrows at an airport bar... As luck would have it, at the same time, Kate (a delightful Emma Thompson) is on a hopeless date with a younger man... Enter the ‘Brief Encounter’ moment at Heathrow. “The film’s saving grace is Hoffman and Thompson. Each very enjoyable to watch; he twitchy and self deprecating; she graceful, world-weary and a foot taller. These performances, coupled with nimble dialogue, a brace of insightful moments and a slightly chocolate-box view of London (a’la Richard Curtis) lend ‘Last Chance Harvey’ a warmth and wisdom which outshine the more timeworn elements of the screenplay.” (*Time Out*) Dustin is looking good at 73, while Emma looks better than ever. Come and be delighted.





## THE RONNIE AND BERNIE SHOW...

**P**leased to see Ronnie Biggs recovered well enough to escape again. He was small time; the 'tea boy' who didn't even get out of the van. 2001 was no time to get homesick for a pint of bitter. By then all his mates were either dead or done their time. Nevertheless, his sentence and Bernie Madoff's are not in proportion with the crime. These heavy sentences 46 years apart are about money and nothing else. Biggs' £2.6m and Madoff's billions.

Isn't it their ingenuity, the barefaced cheek which enrages? The sheer humiliation of missing it right under one's nose? Apparently the untraceable used banknotes (Old ten bob notes, pound notes and fivers. Did they have tenners in 1963?) were being taken by train overnight from London to Glasgow (or vice versa?) to be incinerated. Now whose idea was that? Yours sir. Ahh. Oh I see; well, never mind. Carry on number two...

Clearly caught out, in a state of panic, with the need to suppress any notion of Robin Hood, the authorities at the time would make much of the injuries sustained by train driver Jack Mills. Hoping to quell the popular notion, tacitly supported by the press, that the fifteen robbers were heroes not savage gangland hoods. Governments have never been averse to using death, injury and misfortune to their advantage.

Sadly Jack Mills, who was hit with an iron bar and never fully recovered, died of leukaemia seven years later in 1970.

**I**n Madoff's case no blood was spilled. His crime didn't need a gang or an iron bar, just people willing, no, desperate to give him their money. The result is the same. They each made off with the lot (no pun intended).

Listening to my father - you can do anything to 'Them', libel them, disgrace them, expose them, even blow them up, but touch their money and they'll bury you alive. Hence it is easy, if simplistic, to parallel this with our

brave new world of rape, child horrors, casual murder, cheap violence and sickening knifings by twelve year olds. To risk Daily Mail hysterics; such acts of spontaneous psychopathic brutality carry no more than Life. Which is what, fifteen years maximum? With a plea of guilty and a 'show' of remorse, most can carry a lot less.

150 years for fraud in 2009 (£8 billion or more) and 30 years a piece (collectively 450 years) for The Great Train Robbery of 1963 (£2.6m. £40m today). What kind of judiciary sees money-crime more heinous than the terrifying loneliness of being hacked to death by gang of giggling children? They planned their robbery and fraud. The train robbers, with curiously clumsy efficiency, Madoff with ice-cool aplomb. All top Ministerial qualifications.

**C**learly sending used notes 700 miles by night train to be burned was a little foolish. If investors thought they would get even more money back from the thousands/millions they already had, they deserve to lose. When will they ever stop to think, they might have enough already? And how come the world agrees money should make money by virtue of being money? Isn't that a bit skewed and the cause of what's just happened; and more than a little evil?

Here are some quotes from investors, now known as 'victims' from outside New York's Supreme Court. 29.6.09.

"Life is now a living hell, like a nightmare we can't wake up from" (*Carla Hirshhorn - lost millions*).

Retired prison officer, Mr Ambrosino urged a long prison sentence. "so we will know he is imprisoned in much the same way he imprisoned us".

"May satan grow a fourth mouth where Madoff can spend the rest of eternity" (*good christian, Burt Ross. But why a whole mouth to himself Burt??*).

What do you think our swindling MPs should get?



Pic: Richard Young

Philip Green, Kate Moss and Simon Cowell sandwiched between Ronnie & Madoff and Coming from behind. Not bad positioning.

## COMING FROM BEHIND...

**I**t was one late Thursday afternoon in July. I was doing the daily shop when I first saw her. I approached the open bread shelves just behind her. No, in fact I was approaching the stand when as if from nowhere, she appeared in front of me.

The fresh croissants on the open shelf are particularly good. I like them more and more instead of increasingly pappy supermarket bread. Gathering tongs and a plastic bag, she started to

pick from the dozen or so croissants left on the shelf. I only wanted one, but instead of crowding her, decided to go and get a few things to go with it and come back. I can't stand anyone reaching across me. That one tomato, in a red bubble of tomatoes; the one you had your finger on is the one snatched from behind. So as a rule I don't push in, unless you include airports when my children were little, where I would kill if any one queue-jumped to separate us.

Perhaps because they have less time, mothers and older women are particularly good at this sport of coming up from behind completely oblivious to, or impatient with, the gormless man already standing in front of their object of immediate desire.

**A**s I returned a minute later this nondescript woman, was pushing her trolley away from the shelves. I turned the corner to find they had all gone. She had taken the lot. The shelf was empty. Stupidly, I couldn't believe it and stood there like a dunce.

I asked the girl close by if there were any more. "no sorry sir, it's the end of the day, fresh items are reduced to clear" (as half remembered).



Do you know where this beauty lies? It is about to be destroyed. Do you want to stop the corrupt, ugly, faceless, twats?

Bright rooftops from the projection box. August 2009



She pointed to the price tag, reading 12p or 2p, it doesn't matter. In that moment I hated that faceless back. I placed an immediate fatwa on her and all of the contents of her trolley, except for one croissant.

I heard myself expel "greedy bastard". It wasn't loud enough. What can anyone do with 12 croissants? Juggle them? Feed the starving of Lower Kings Road? Wait till they go hard and ram them up some fat husband? I have never despised anyone so much in such a fleeting moment. Had I stood my ground in the first place and reached over her, she'd have probably snapped my fingers in the tongs and hagged – 'mine mine mine'.

I've been drinking since I was fourteen, yet at any bar I still have the presence of a squash player/golfer/lycra cyclist. I can walk into a pub at 8:34 or 9:10 and it'll be three deep. By the time I get to the bar, they'll be changing the barrel. When I've finally got a beer, there'll be no queue behind me! The airport check-in will be the one that closes just when I've reached the front of the queue. That one croissant was no

longer mine. It's just one of those invisible parts of timing and luck we all suffer in ways that makes no difference.

While I can't complain about spectacular luck in other departments, this one, like "I Will Survive" and Eric Clapton, has followed me throughout my drinking and supermarket careers.

Moral: never give a plain croissant woman an even break. Better still force-feed her last week's omnibus edition of *The Archers* - forever. Better, better still, don't worry about those in front of you. You can see them. It's those behind you have to watch, but by the very nature of coming from behind, you can't. "Hell is other people" (*Sartre*) Never forget that. It is the answer to everything on earth. Unluckily, we are all 'other people'.

## TOO HOT TO BINGO...

Good morning to everyone at The Rex. A comment about the experience at last night's film – *Lemon Tree* – Thursday 6 August.

It was pelting with rain outside, but up in row I (back row) it was like the tropics in a heatwave. I found it so unbearable that I took my top off and saw the show in the tiny vest I was wearing! At my age I never show my bingo wings but it was either that or exploding from the heat! What happened to the air con? It was a pleasure to walk in the rain afterwards to cool off. Great film.

A regular patron.

**T**his came handwritten by post. It is still the best way to get our attention. They are often one-way comments, which like this, beg no reply. Nevertheless, they are the best envelopes we get, so please don't stop.

The auditorium is aired with fresh air sucked in by huge generators above the screen. It is sucked out through the original 1938 ornamental vents, only seen if you look up from rows F to I. The preserved external gold-leaf vents might seem inadequate at first glance, but they are boosted by an enormous up to date extraction system through huge ducts in the ceiling/void (at its apex as high as the auditorium).

Remember they sucked out air from 1100 breathing, smoking mouths from 1938 to 1974 (when it was split into two screens upstairs with bingo downstairs

where the tables are now). There are only 300 non-smoking mouths now, but somehow it doesn't work as well. It is a level of discomfort we have tried to manage over these five freak, humid, summers. Too much gushing fresh air intake chills legs downstairs, while as the heat rises disproportionately, it is not enough to cool the heads and shoulders of those upstairs. The same is true of the winters, cold downstairs with the radiators full blast, and jumpers off upstairs. It is one of the peculiar consequences of inheriting a beautiful old building.

For many reasons there is no air conditioning in this cavernous space. Instead you have fresh outside air (as fresh as outside air is) changing in temperature as it rises. As bats live in rooftops, bingo/bat wings are more than welcome in the back row, as are any small vests in any other part of the building.

I had no idea how to explain our cooling system until now. So thank you for a great handwritten letter 'regular patron'.. However, now that you've said it, our next rude adventure will be performed entirely in the back row entitled: Hot Vests Bingo Wings Burlesque. Starring...



Ugly wheelie-bins and erratic collection days has made to fly-tippers out of all of us. More in October





It's too late, Mr. Lampost.  
No, sorry, you're times up.  
Parking? There has got to be a  
better way. It makes lazy sense  
to be regulated in one easy  
dept, while others are in chaos.  
More in Oct

## NOW AND THEN

by *Beryl Scott*

Being born and bred in Welwyn Garden City

In spring time when the blossom is so pretty

Nick Faldo lived here, George Sweeney actor and plumber

Who lives in this place, which is lovely in summer...

This is first verse of a poem by Beryl Scott. The book, **Heartland** was kindly sent to us by Sheila Webb, whose stanza is on page 72 entitled The Rex Cinema. However, we chose to print this extract from Beryl's Now and Then because her rhyming of summer with plumber and other facets of the verse lifted us all on a very dull day.

Other titles in Heartland include:

Where Is Basingstoke, Slough and Slough Revisited.

Many are from Norfolk and Suffolk.

Some celebrate the countryside, while

others mark the sad demise of once thriving villages: My Village Used to Be and Death of a Village are particularly poignant. Call me soppy but My Husband And I by Joan Robertson from Bury St Edmunds, pulled a string or two.

Heartland - A collection of poetry

Published by United Press 2009

[www.unitedpress.co.uk](http://www.unitedpress.co.uk)

## FROM THE BOOK...

Whoopa dappa man! I'm out of my depth.....

*Dr Dick Barker*

So different, so lovely! Superb experience.

*Reet Chahal (California)*

The staff seemed to be quite impolite and abrupt this evening. Very unfortunate we can no longer get a drink after the film.....

I will stick up for my Rex children in anything but bad manners.

I apologise. Please stay for a drink and stay as long as... I like.

