

THE-REX

M A G A Z I N E

WOMEN WITHOUT MEN
SEPTEMBER...

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

SEPTEMBER 2010 Issue 66
www.therexberkhamsted.com

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

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Sun	4.30 – 6.30

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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 SEPTEMBER



A gay Peruvian fisherman ghost story!
Colombia, France, Germany, Peru 2010.
Undertow Tue 7 7.30

FILMS OF THE MONTH



A cool, vulnerable, searing Kristen S T
France 2009.
Leaving Sun 5 6.00 / Mon 6 7.30



Back by demand: Fabulous French Fun
France 2010.
Heartbreaker Wed 15 / Thu 16 7.30



Zesty, engaging, frisky. Je Taime...
France, USA 2010. **Gainsbourg**
Sun 12 6.00 / Tue 14 7.30

ICE CREAM, YOU SCREAM, WE ALL SCREAM...WOW!



Sad to see the Bloc go...Wed 28th July

The BLOC was a fabulous café on the best corner of Berkhamsted. Ten years on it spawned more sandwich shops than you can shake a bread van at. Long before that Mick 'Mills' had a running ad in the Gazette with two mugshots, asking in bold print "would you buy a tin of paint from these men?" I remember it well as one of the best reasons never to paint again, preferring the squalor of peeling wallpaper and kids with rickets.

It was a piece of ironic genius. You knew immediately they were the kind to sell you two left shoe laces. Now he's opened an ice-cream parlour in the wet dog-days of late summer in an English market town furthest from the sea. Another stroke of ironic genius? No doubt!

Then chief executive of Mills Decorating Supplies in Apsley and long before he ↵



Ice cream, you scream, we all scream... Wow! Fri 13 August.



Colour blind 21st July

'retired' into ice cream, Mick supplied all the paint and every brush and tool to go with it, during the restoration of The Rex. Without a second thought he gave us everything we needed to make the Rex the black and gold palace it is now. He saved us tens of £thousands and never asked anything in return. He's only been twice and fell asleep both times due to toxic fumes coming off the ceiling. He is one of the seven unsung heroes of the Rex restoration - a true gem. Paint – ice cream: what's the difference? His SCOOPS is a breath of fresh (inland) air. But would you buy a...? Check your laces on the way out and don't lean against the walls in your best suit.



Well, would you buy an ice cream... 13th Aug



Nearly there. Chrissy and Becky's smiles say the rest... 10th Aug

WHOSE LIFE IS IT ANYWAY...?

We haven't done our best, we haven't even done enough. But it seems there's nothing anyone's best can do when pitted against determined developers who know the planning game inside out. The rules are so easy to manipulate, they don't even have to break them. All they have to do is be patient as one objection after another is eroded. Until finally the planning inspectorate based in Bristol, therefore knows nothing about this or any other area outside Avon, comes to overturn objections within the law. They don't have to know. Theirs is cold paperwork. Dacorum Development Control rejected all these proposals in June 2009. But a year later Inspector Martin Pike arrived to overrule the Council, stating "there would be no great harm and the development would be positive for the area" (Gazette 4th Aug) Bank Mill Lane and across the canal to Sunnyside and that whole water meadow and all its hedgerows stretching to Bullbeggars Lane will not only be destroyed but ruin the lives of everybody who lives there. So know great harm Bristol man? It was all Green Belt until Dacorum removed its status in 2004,

again on the 'advice' of an INDEPENDENT INSPECTOR! Who can trust these spineless petty politicians and their ambitious advisors. The Town Hall was quoted as saying it was "very disappointed" at what will become a "mini estate" of five three-storey blocks of flats, 11 houses with parking for 100 cars. "Disappointed"! Well done to all you guardians of the welfare and best interests of the town, Green Belts, Conservation Areas and Areas of Outstanding Natural Beauty. We'd do better with Shrek. You shouldn't stand if you don't know how to beat them. No is the first thing. The next is sticking to it. Slap preservation orders on every tree in the area then bring everything into the conservation area and uphold it. Tell your paid officers to get up and get on with it. And while you haven't been able to stop all this new development at green end of town, you have left these solidly built flats boarded up for some years and left to rot...? Is there a reason us ordinary people might understand? If Network Rail is the rural vandal and social terrorist, what does that make you? Rural Terrorists I suppose. This doesn't stop here.





The entrance
to New Lodge,
Bank Mill
Lane 1997



S E P T E M B E R E V E N I N G S

Inception

Wed 1 7.30, Thu 2 7.30



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

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

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

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

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

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

Toy Story 3

Fri 3 7.30, Sat 4 7.00

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

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

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

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

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

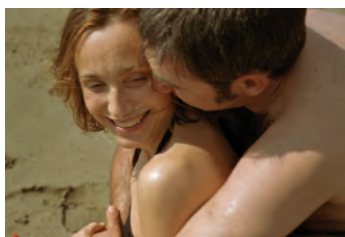
As well as being 'a dizzyingly funny romp' Lee Unkrich's film is 'a mediation on aging, impermanence and mortality'.

It has reduced many a grown man to tears (*The Week*)

"There are also many witty novelties, from a when-Barbie-met-Ken subplot to a 2D makeover for Mr Potato Head and gags about toys as Method actors".

(*Time Out*) Sounds like even dad's will need hankies. Don't miss it in wonderous 2-D at the Rex.





Director: Catherine Corsini
Starring: Sergi Lopez, Kristin Scott Thomas, Yvan Attal
Certificate: 15
Duration: 86 mins
Origin: France 2009
By: Metrodome Distributors



Leaving

Sun 5 6.00, Mon 6 7.30

According to Luis Bunuel, there are few stories under the sun, but a hundred different ways to tell them.

Catherine Corsini's film tells of a bourgeois French woman leaving her husband for a bit of rough! It's an old story, but there's more to it and Kristen Scott Thomas is so good the result is intriguing. "Ablly supported by Lopez and Attal, almost out of nothing she produces a performance that suggests both strength and vulnerability. You believe in Suzanne utterly." (*Standard*) Suzanne is a well-off English-born, French-speaking housewife living in style in southern France with her husband Samuel (Attal) and their two teenagers. The film sidesteps a simple tale of pain and liberation and rails against the more conservative, less progressive strictures of marriage, accusing Suzanne and Ivan (the 'rough') of creating a partnership which is unhealthy and unequal. Samuel is nothing less than the villain of the piece. But Suzanne isn't merely a victim...

"Corsini gives her physical and emotional liberation with one hand, but slaps her back into reality with the other.

Scott Thomas is the main reason to see the film: she inhabits the strange contradictions and volatile changes of her character; cold, sexy, passionate, uncertain and vulnerable all at once." (*Time Out*) Not to be missed.



Undertow

Tue 7 7.30



This is Peruvian writer-director Javier Fuentes-León's debut film; a moving and lyrical tale of love and loss in a small Latin American fishing village. Miguel (Cristian Mercado), and Santiago (Manolo Cardona) are lovers. The former is a popular pillar of the community with a heavily pregnant wife; the latter an openly gay outsider artist, ostracised by the townsfolk. They conduct their desperately secret affair in routine hushed tones, until tragedy strikes and their relationship takes an altogether unexpected turn...

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

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

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

A true gem" (*Time Out*)

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

(research Simon Messenger) Don't miss.

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

The Girl With The Dragon Tattoo

Wed 8 7.30

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

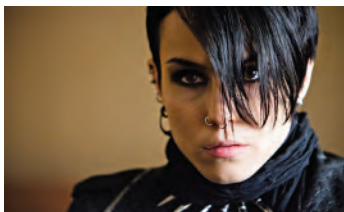
Ahead of UK release of *The Girl Who Played With Fire* (here 24-28 Aug) returns the first of the trilogy... *The Girl With The Dragon Tattoo*, whose original and more potent title was *Men Who Hate Women*. It is a blunt but fitting description of this angry, intelligent Swedish thriller which begins with Mikael Blomkvist (Michael Nyqvist), an investigative journalist facing jail for libelling a corrupt tycoon.

Racism, patriarchal misogyny, globalization: director Niels Arden Oplev gives all these hefty themes their due in this largely faithful adaptation of the popular trilogy by Stieg Larsson (whose own death remains veiled in mystery and rumour).

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

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

Beware: Some eye-watering moments. A rare edge of seat treat. Don't miss.



Wild Target

Thu 9 7.30



Wild Target is a comedy about uptight Victor Maynard (Bill Nighy), a middle-aged, solitary assassin, who lives to please his formidable mother Louisa (Eileen Atkins), despite his own peerless reputation for lethal efficiency. His professional routine is interrupted when he finds himself drawn to one of his intended victims, Rose. He reluctantly spares her life, unexpectedly acquiring a young apprentice in the process, Tony. Believing Victor to be a private detective, his two new companions tag along, while he attempts to thwart the murderous attentions of his unhappy client (Rupert Everett).

Bill Nighy is in splendidly oddball form as a pernickety assassin drawn to a freewheeling art thief (Blunt). Freeman is a rival assassin with fantastic dentures and Everett is the crook. It is an old-fashioned British comedy that moves at a cracking pace (lots of chases around London in a battered Mini) before settling down and losing some of its charm and momentum. "Nighy and Blunt are a great double-act and there are some real laughs. No masterpiece - but diverting and entertaining." (*reviews*)

Said to be the Brit comedy of the summer, but don't let that put you off. Worth it for Mr. Nighy. One eyebrow twitch is all you need. It's an old story well told and great fun. Come for the smile on your face.

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

Inception

Fri 10 7.30

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

Back by serious demand. Cobb (DiCaprio) is a futuristic industrial espionage specialist. He and his stellar team of hackers infiltrate the subconscious minds of sleeping subjects in order to extract information. Japanese businessman Saito (Watanabe) wants Cobb to go one further; to plant an idea in the mind of Robert Fischer (Murphy) the son of an energy tycoon. Saito wants Fischer's company to collapse. Can Cobb and his team successfully negotiate the lucid and dangerous world of Fischer's unconscious?

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Heartbreaker

Sat 11 7.00



Romain Duris, alongside Mathieu Amalric and Tahar Rahim, is the other best face of current French cinema.

From the intensity of *The Beat that My Heart Skipped* watch him slip into comic timing without missing a beat. Mrs Depp is pretty good too.

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

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

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

"Like most romantic comedies, *Heartbreaker* is hardly unpredictable. But it's so smart, well-acted and fast on its feet that the journey trumps the final destination." (*Telegraph*)

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

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

Gainsbourg

Sun 12 6.00, Tue 14 7.30

Director: Joann Sfar
Starring: Eric Elmosnino, Philippe Katerine, Laetitia Casta, Lucy Gordon
Certificate: 15
Duration: 135 mins
Origin: France, USA 2010
By: Optimum Releasing

The Gallic equivalent of Frank Sinatra, Noel Coward and Shane MacGowan, Serge Gainsbourg was unique; a singer/poet/musician/philanderer who redefined 60s and 70s French culture.

He cuts his teeth on the cobbled streets of Nazi-occupied Paris. Before long he's on the radio and the rough path to fame, fortune and Europe's most desirable women.

It's incredible what Joann Sfar (a French comic-book artist) has managed to capture here. (Beware his use of puppets).

"Theatre actor Eric Elmosnino, making his film debut, miraculously nails Gainsbourg's louche, lupine suavity and beguiling vulnerability.

"Inexplicably, the second hour lurches into rock biopic clichés, drugs, bad wigs, and the cheesy recreation of 'that' forbidden hit." (Banned by BBC, 'Je t'aime...' was at Number 1 most of the summer 1969) (*Empire*)

"That said, given that generously hooted, gravel-voiced Gainsbourg managed to bed the likes of Juliette Greco, Brigitte Bardot and Jane Birkin, it would be tough to make a dull film about him." (*Times*) This enjoyable, handsomely designed, somewhat ragged film only gets close-ish. The film has already played its strongest cards by the end of the '60s, but while the movie's on a roll, it's zesty, engaging and frisky." (*Time Out*) I loved his decadence. Would have hated his company. Come and see why.



Women without Men

Mon 13 7.30



This beautifully filmed fable, draws on the experience of four women, prostitute Zarin, middle-aged bourgeoisie Fakhri, single 30 year old Munis and her friend Faezeh, during the 1953, CIA-backed coup which overthrew Tehran's democratically elected government and returned the Shah to power. It is a quiet and understated look at the lives of four very different women's struggle for freedom.

It opens with a woman falling through the air: first her veil, then her body, both floating to the ground like feathers. As we quickly learn, this is the suicide of an Iranian girl about to be trapped by marriage, but the scene has the feeling of quiet release, not of death.

"Some critics will no doubt argue that this is more a series of pictures than a proper film. The plot and dialogue do feel disjointed at times. But this is what makes it so wonderfully ethereal and highlights how unlikely it might be.

Could these women ever really find sanctuary from the lives they have left behind, or is the house and its enchanted forest an imagined place born of desperation?" (*Times*)

"This debut feature from photographer and director Shirin Neshat has vision, poetry, sexual frankness and historical sinew. Vivid and unapologetic it ensnares both heart and mind" (*Guardian*) Cancel everything.

Director: Shirin Neshat
Starring: Pegah Ferydoni, Arita Shahrzad, Shabnam Toluci
Certificate: 15
Duration: 100 mins
Origin: Austria, France, Germany, Iran 2010
By: Artificial Eye

Heartbreaker

Wed 15 7.30, Thu 16 7.30

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

Romain Duris, alongside Mathieu Amalric and Tahar Rahim, is the other best face of current French cinema.

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Director: Herald Zwart
Starring: Jackie Chan, Jaden Smith
Certificate: PG
Duration: 145 mins
Origin: China, USA 2010
By: Sony Pictures Releasing

The Karate Kid

Fri 17 7.30

Hollywood's screenwriters have come of age. The recent obsession with re-making 1980s 'classics' (re: *The A-Team*, *Nightmare on Elm Street* etc.) shows no sign of growing up. Haley Joel Osment in a re-hash of Ferris Bueller's Day Off anyone?

The Karate Kid, and yes we know it's actually kung-fu, follows the same basic story as the original. Jaden Smith is Dre Parker, a 12-year-old boy, recently re-located with his mother from Detroit to Beijing. Encountering some trouble with the local bully-boy, he's soon taken under the wing of sensei Mr Han (Jackie Chan) and the pair diligently train to right some wrongs in a local martial arts competition...

It's action-packed and entertaining. The fight sequences choreographed to within an inch of parody, perhaps lack the original's steely determination to leave you on tenterhooks. Young Smith will divide audiences. He's got charm, bequeathed undoubtedly from his starry mum and dad, but its for you to say on which side of irritating he lands.

"When it comes to choosing between China v America it's not hard to root for the Chinese! The chase scenes through hutongs are exhilarating and Chan, though he's a little creaky these days, is as effortlessly charming to watch as ever."

(Telegraph)

(research Simon Messenger)





Director: Joe Carnahan
Starring: Liam Neeson, Bradley Cooper, Sharlto Copley
Certificate: 12A
Duration: 119 mins
Origin: USA 2009
By: Twentieth Century Fox

A-Team

Sat 18 7.00

"After nearly 20 years AWOL from our television screens, the A-Team is back on the big screen! Liam Neeson as Hannibal Smith leads Murdoch, Face and B.A. Baracus as they try to clear their names from no-good double crossing.

This is an origins story, but these origins are slight at best. It opens with the eminent mercenaries being thrown together in a quick-fire prologue that introduces the old favourites with new faces.

The first half zips by with all the nudges and winks to the source material as you would expect from a faithful update. The four leads waste no time bonding through smirks, high-fiving and general ego-stroking but they form an enjoyable ensemble.

That said it falls into cartoon territory towards the final act; throwing every type of CGI at the screen. It feels like all the effort has hastily been ejected in favour of last-minute cheap thrills, leaving a gaping anti-climax." (Jack Whiting) Remember this is from a TV series that was written as fantasy trash. Its cartoon violence was pure Tom & Jerry (and nobody died). Yet it was much condemned at the time; cited by Thatcherite greys as a terrible influence on children. For my six year daughter it was the highlight of the week. So far we haven't noticed any violent tendencies, although she still makes all her own grenades. Pure fun. Don't miss



Baaria

Sun 19 6.00



Italian director Giuseppe Tornatore was behind the charming “Cinema Paradiso”, which is rightly revered at The Rex. (though for reasons beyond our control, is still yet to be screened here). Whether the same can be said of this sprawling epic is for you to decide. Covering three generations of Sicilian peasant family life, Tornatore takes us from the 1920s to the 1980s; from shepherd Ciccio, spiritedly living through the desolation of WWII; his son Peppino, in his disillusionment of the Mafiosi and local landowners, joining the Communist Party; and third generation Pietro, a photographer.

The film’s scope is extraordinarily broad, as family life so often is. Life, death, love, marriage, political and religious conflict, the weight of history and tradition are all dealt with, some more effectively than others. For as many that will love its charm and undeniable ambition, an equal number will notice its long meandering. “It’s Fellini’s ‘Amarcord’, with more politics but less sex. Ravishingly photographed by Enrico Lucidi, with music by Ennio Morricone, it’s a glorious wallow in passionate nostalgia...”

(Independent)

A long, but beautiful journey. (research Simon Messenger) Come and lose yourself.

Director: Giuseppe Tornatore
Starring: Margareth Madè, Francesco Scianna, Raoul Bova
Certificate: 15
Duration: 150 mins
Origin: Italy 2009
By: E1 Films

The Eccentricities Of A Blonde Haired Girl plus Short Film tbc

Mon 20 7.30

Director: Manoel Oliveira
Starring: Ricardo Trêpa, Catarina Wallenstein, Diogo Dória
Certificate: U
Duration: 64 mins
Origin: France, Portugal, Spain 2008
By: New Wave

Manoel de Oliveira, the director of this little gem, turns 102 this year, making him the oldest man ever to have directed a feature film. Perhaps the secret of the Portuguese auteur’s longevity lies in his ability to tell a story and dwell therein simply and beautifully.

To a stranger on a train Marcário (Ricardo Trêpa: the directors grandson!) recounts his infatuation with a beautiful woman fanning herself through seductive glances from a window across the street and the lengths to which goes to woo her.

“Assuming traditional notions of romance are at loggerheads with the modern world, the erstwhile lovers’ struggle to uphold the chivalry and politesse expected during a burgeoning relationship”. (Time Out)

The story that follows feels as if it owes less to 19th Century romanticism than to the far older codes of courtly love. Macário can only contemplate his beloved from a distance, framed portrait-like in her window, and must undergo a quest to test his fortitude, before he can claim her.

(S&Sound)

“Old-fashioned without being old-hat, beady and yet wistful, this meditation on desire and its travails has a light touch, and it belies the astonishing age of its maker.” (Independent) Come for him and the evening’s surprise Short. (research Simon Messenger) Don’t miss.





Director: Jan Kounen
Starring: Anna Moulalis, Mads Mikkelsen
Certificate: 15
Duration: 119 mins
Origin: France 2010
By: Soda Pictures



Coco Chanel & Igor Stravinsky

Tue 21 7.30, Wed 22 7.30

Paris, 1913. Coco Chanel (Anna Moulalis) attends the riotous premiere of Igor Stravinsky's (Mads Mikkelsen) "Rite of Spring". Seven years pass

before the two will meet again meet.

Stravinsky is living in proud exile

following the Russian Revolution. Coco

invites Igor and his family to stay in her

luxurious villa outside Paris, and the two

begin a tumultuous affair...

Moulalis inhabits the regal Coco well –

less cutesy than Audrey Tautou in last

year's "Coco Avant Chanel". Mikkelsen is

less convincing as the taught Russian, but

Elena Morozova is brilliant as

Stravinsky's ailing wife Catherine.

"This is a beautiful, intelligent, shallow

film, like a pane of plate glass that at first

glance looks like a deep lake."

(*Guardian*)

"It would have us believe that this

relationship was defining for both of

them. The designer's many affairs,

including one with a Nazi officer during

the Second World War, are (like Coco

Avant Chanel) not even hinted at.

A stately but often inert drama between a

wet fish of a composer and a designer

who you spend much of the film's two-

hour duration hoping will get ash on one

of her outfits." (*Telegraph*)

Something about facts getting in the way

of a good story? An irrelevance. Just

come, you'll love it.

(*research Simon Messenger*)

Knight and Day

Thu 23 7.30



It's a slippery wannabe of a film that wants to be all things to all boys and all girls — part weaponry-heavy action thriller, part sophisticated romcom, part around-the-world-in-eighty-days eye candy for those of us who loathe crowds, don't like airports and like seeing 'abroad' on the big screen.

And Cruise? He's the slipperiest wannabe of all, reprising some of his ass-kicking moves from the Mission Impossible franchise, the nudge-nudge meta-humour he played up in Tropic Thunder, to the usual loverman folderol he can do with his eyes closed.

The story is, as they say, utter bobbins, a mere pretext for shoot-outs and cartoonish chase scenes. Some of those scenes are actually pretty good, though: it's always good to see a pack of Spanish bulls running head-on at the baddies.

"It's an action fantasia of the most absurd kind. But it's telling that it loses energy whenever Cruise goes off-screen: for this kind of material - full-fathom froth with few pretensions other than to entertain - he hasn't entirely lost his mojo quite yet" (*Telegraph*) It's £8.50 for Top Fun.

Just come.

The Girl Who Played With Fire

Fri 24 7.30, Sat 25 7.00,
Sun 26 6.00, Tue 28 7.30

The Girl Who Played With Fire picks up a year after goth, hacker, Lisbeth has helped journalist Mikael Blomkvist clear himself of libel and escape death at the hands of the scion of a Swedish dynasty. Lisbeth's affair with the much older Mikael has been stalemated by his romance with Erika Berger the editor of Millennium.

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

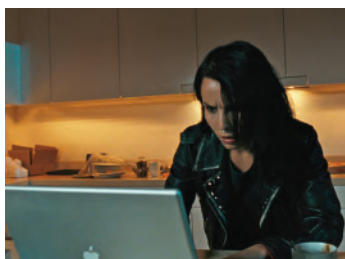
"Relentless suspense allows *The Girl Who Played With Fire* to hold you in a vice like grip. But it's the performances of Nyqvist and especially Rapace that keep you coming back for more."

(*Rolling Stone*) OR

"As artful additions to the hallowed crime-movie genre, the Larsson movies are just so-so. At heart, they're old-fashioned private-eye procedurals, more indebted to Blomqvist's solid, stolid temperament than to Salander's bouts of anger and inspiration." (*Time*)

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

Director: James Mangold
Starring: Tom Cruise, Cameron Diaz, Peter Sarsgaard
Certificate: 12A
Duration: 110 mins
Origin: USA 2010
By: Twentieth Century Fox



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



The Illusionist

Mon 27 7.30

Director: Neil Burger
Certificate: PG
Duration: 80 mins
Origin: France 2010
By: Warner Brothers

Unlike the wham-bam box office behemoths from Pixar and Dreamworks, Chomet's film captures and sustains a beautifully elegiac tone without relying on a stream of postmodern wisecracks to keep things 'fun'. It also showcases some of the most detailed and geographically precise hand-drawn landscapes that stand up to even Studio Ghibli's finest works. Dialogue here is virtually non-existent. Chomet includes the occasional monosyllabic grunt or exclamation in French or English but there are no expository scenes in which the characters explain their motivations. "This, of course, is utterly in keeping with the spirit of Jacques Tati, whose comedy was based around gesture, music and sound editing, not lengthy speechifying." (*Independent*) It is beautiful, mesmerising and not to be missed by children and grown ups tired of big visual noise.



Le Concert

Wed 29 7.30



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

The humour begins when Andrei intercepts an urgent fax for the Bolshoi to play a concert at the Theatre de Chatelet in Paris in two weeks' time. He has the crazy notion of gathering up his old musician friends – a diverse bunch of Muscovites working as cab drivers, removal men and flea market traders – and taking them to France to reclaim his name and finish the concert abruptly interrupted 30 years earlier. It's his only dream - one last concert as the Bolshoi Orchestra.

Thanks in no small part to Tchaikovsky's Violin Concerto in D major, and the presence of real-life gypsy musicians Taraf des Haidouks and a fantastic performance by Melanie Laurant (Inglorious Basterds) as the young lead violin, the film delivers a glorious climax. "The crudeness of the storyline will no doubt horrify the kind of audiences who lap up tasteful middle-brow soap wanting to be seen as 'Art'. Le Concert is honest about its desire to entertain. See it and weep" (*Standard*) Don't miss.

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

The Ministry of Fear

Thu 30 7.30

Director: Fritz Lang
Starring: Ray Milland, Marjorie Reynolds, Dan Duryea, Carl Esmond
Certificate: PG
Duration: 85 mins
Origin: USA 1944
By: Universal Pictures (UK) Ltd

"WELCOME TO THE OPENING FILM OF THE GRAHAM GREENE FESTIVAL 2010 AT THE REX.

An innocent man is drawn into a web of espionage when he unwittingly comes into possession of a crucial piece of microfilm in this shadowy, ominous film noir. Fritz Lang's adaptation of Graham Greene's novel is filled with unusual touches, beginning with the fact that protagonist Stephen Neale (Ray Milland) has just been released from a mental asylum. To celebrate his return to the real world, he visits a local carnival, only to accidentally receive a "prize" meant for a Nazi agent. When he discovers the error, he turns for help to a detective, whose investigations only make the matter more complicated. Neale soon winds up on the run from both the Nazis and the police, who mistakenly believe him guilty of murder. Lang's famous expressionistic style is somewhat muted here, but Henry Sharp's crisp black-and-white cinematography sets a suitably unsettling mood. The twists and double-crosses of Greene's story unfold at an appropriately quick pace. While it doesn't reach the timeless classic proportions of Carol Reed's adaptation of *The Third Man* four years later, *Ministry of Fear* stands as a well-made, thoroughly gripping and intelligent example of film noir." (*BFI*) Jolly good synopsis.



COMING SOON

New releases

Tamara Drewe
Made In Dagenham
Secrets in Their Eyes
Certified Copy
5 Easy Pieces
Eat, Prey, Love

Back by demand

Le Concert
The Girl Who Played With Fire
Heartbreaker



Eat, Prey, Love



Certified Copy



Made in Dagenham



Tamara Drewe

SEPTEMBER FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	WED	TOY STORY 3	2.00
1	WED	INCEPTION	7.30
2	THU	TOY STORY 3	2.00
2	THU	INCEPTION	7.30
3	FRI	TOY STORY 3	7.30
4	SAT	TOY STORY 3	2.00, 7.00
5	SUN	LEAVING	6.00
6	MON	TOY STORY 3	2.00
6	MON	LEAVING	7.30
7	TUE	GIRL WITH DRAGON TATTOO	12.30
7	TUE	UNDERTOW	7.30
8	WED	WILD TARGET	2.00
8	WED	GIRL WITH DRAGON TATTOO	7.30
9	THU	WILD TARGET	2.00, 7.30
10	FRI	INCEPTION	7.30
11	SAT	STEP UP 3.	2.00
11	SAT	HEARTBREAKER	7.00
12	SUN	GAINSBOURG	6.00
13	MON	GAINSBOURG	2.00
13	MON	WOMEN WITHOUT MEN	7.30
14	TUE	HEARTBREAKER	12.30
14	TUE	GAINSBOURG	7.30
15	WED	HEARTBREAKER	2.00, 7.30
16	THU	COCO BEFORE CHANEL	2.00
16	THU	HEARTBREAKER	7.30
17	FRI	THE KARATE KID	7.30
18	SAT	THE KARATE KID	2.00
18	SAT	THE A-TEAM	7.00
19	SUN	BAARIA	6.00
20	MON	THE ECCENTRICITIES OF A BLOND HAired GIRL	2.00, 7.30
21	TUE	COCO & IGOR	12.30, 7.30
22	WED	COCO & IGOR	2.00, 7.30
23	THU	KNIGHT AND DAY	2.00, 7.30
24	FRI	GIRL WHO PLAYED WITH FIRE	7.30
25	SAT	THE ILLUSIONIST	2.00
25	SAT	GIRL WHO PLAYED WITH FIRE	7.00
26	SUN	GIRL WHO PLAYED WITH FIRE	6.00
27	MON	GIRL WHO PLAYED WITH FIRE	2.00
27	MON	THE ILLUSIONIST	7.30
28	TUE	GIRL WHO PLAYED WITH FIRE	12.30, 7.30
29	WED	LE CONCERT	2.00, 7.30
30	THU	THE MINISTRY OF FEAR	2.00, 7.30



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



Toy Story 3

Wed 1 2.00, **Thu 2** 2.00,
Sat 4 2.00, **Mon 6** 2.00

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

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

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

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

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

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

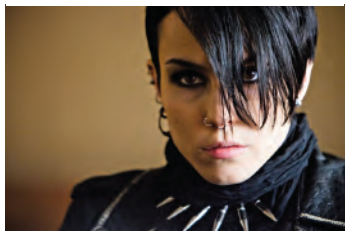


Director: Lee Unkrich
Starring: Michael Keaton, Tim Allen, Timothy Dalton, Tom Hanks
Certificate: U
Duration: 108 mins
Origin: USA 2010
By: Buena Vista International



The Girl With A Dragon Tattoo

Tue 7 12.30



Ahead of UK release of *The Girl Who Played With Fire* (here 24-28 Aug) returns the first of the trilogy... *The Girl With The Dragon Tattoo*, whose original and more potent title was *Men Who Hate Women*. It is a blunt but fitting description of this angry, intelligent Swedish thriller which begins with Mikael Blomkvist (Michael Nyqvist), an investigative journalist facing jail for libelling a corrupt tycoon.

Racism, patriarchal misogyny, globalization: director Niels Arden Oplev gives all these hefty themes their due in this largely faithful adaptation of the popular trilogy by Stieg Larsson (whose own death remains veiled in mystery and rumour).

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

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

Beware: Some eye-watering moments. A rare edge of seat treat. Don't miss.

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

Wild Target

Wed 8 2.00, Thu 9 2.00

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

Wild Target is a comedy about uptight Victor Maynard (Bill Nighy), a middle-aged, solitary assassin, who lives to please his formidable mother Louisa (Eileen Atkins), despite his own peerless reputation for lethal efficiency. His professional routine is interrupted when he finds himself drawn to one of his intended victims, Rose. He reluctantly spares her life, unexpectedly acquiring a young apprentice in the process, Tony. Believing Victor to be a private detective, his two new companions tag along, while he attempts to thwart the murderous attentions of his unhappy client (Rupert Everett).

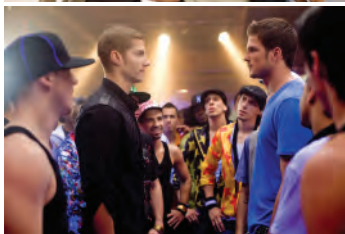
Bill Nighy is in splendidly oddball form as a pernickety assassin drawn to a freewheeling art thief (Blunt). Freeman is a rival assassin with fantastic dentures and Everett is the crook. It is an old-fashioned British comedy that moves at a cracking pace (lots of chases around London in a battered Mini) before settling down and losing some of its charm and momentum. "Nighy and Blunt are a great double-act and there are some real laughs. No masterpiece - but diverting and entertaining." (*reviews*)

Said to be the Brit comedy of the summer, but don't let that put you off. Worth it for Mr. Nighy. One eyebrow twitch is all you need. It's an old story well told and great fun. Come for the smile on your face.



Step Up

Sat 11 2.00



“Street-dancing films should come with their own rating category: not suitable for over-15s.

This one, number three in the franchise, is filmed like a deodorant ad – with the same nuances of character and story. It follows Moose (Adam G Sevani), a dancer who arrives in New York to start university after promising his parents to hang up his Nikes. Instead he falls in with a crew who need to win the \$100,000 prize in a dance-off championship to keep their studio open. The skills of the dancers, most are acting for the first time (it shows) are exhilarating. If only there were more drop kicks and fewer banal lines. No cliché is left unearthed: ‘We’ve become like a pseudo family,’ says the crew leader, in case you missed the bunk-beds.”

(*Time Out*)

None of this clever stuff matters. Young dancers and two left-footers will come because this belongs to them. And it’s in glorious 2-D on our big screen.

Director: Jon Chu
Starring: Adam G. Sevani, Sharni Vinson, Christopher Scott, Harry Shum Jr., Rick Malambri, Kylie Goldstein
Certificate: 12A
Duration: 107 mins
Origin: USA 2010
By: Universal Pictures (UK) Ltd

Gainsbourg

Mon 13 2.00

Director: Joann Sfar
Starring: Doug Jones, Laetitia Casta, Lucy Gordon, Eric Elmosnino
Certificate: 15
Duration: 122 mins
Origin: France, USA 2010
By: Optimum Releasing

The Gallic equivalent of Frank Sinatra, Noel Coward and Shane MacGowan, Serge Gainsbourg was unique; a singer/poet/musician/philanderer who redefined 60s and 70s French culture.

He cuts his teeth on the cobbled streets of Nazi-occupied Paris. Before long he’s on the radio and the rough path to fame, fortune and Europe’s most desirable women.

It’s incredible what Joann Sfar (a French comic-book artist) has managed to capture here. (Beware his use of puppets).

“Theatre actor Eric Elmosnino, making his film debut, miraculously nails Gainsbourg’s louche, lupine suavity and beguiling vulnerability.

“Inexplicably, the second hour lurches into rock biopic clichés, drugs, bad wigs, and the cheesy recreation of ‘that’ forbidden hit.” (Banned by BBC, ‘Je t’aime...’ was at Number 1 most of the summer 1969) (*Empire*)

“That said, given that generously hootered, gravel-voiced Gainsbourg managed to bed the likes of Juliette Greco, Brigitte Bardot and Jane Birkin, it would be tough to make a dull film about him.” (*Times*)

This enjoyable, handsomely designed, somewhat ragged film only gets close-ish. The film has already played its strongest cards by the end of the ’60s, but while the movie’s on a roll, it’s zesty, engaging and frisky.” (*Time Out*) I loved his decadence. Would have hated his company. Come and see why.



Heartbreaker

Tue 14 12.30, Wed 15 2.00



Romain Duris, alongside Mathieu Amalric and Tahar Rahim, is the other best face of current French cinema.

From the intensity of *The Beat that My Heart Skipped* watch him slip into comic timing without missing a beat. Mrs Depp is pretty good too.

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

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

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

"Like most romantic comedies, *Heartbreaker* is hardly unpredictable. But it's so smart, well-acted and fast on its feet that the journey trumps the final destination." (*Telegraph*)

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

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

Coco Before Chanel

Thu 16 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 returns after huge queues for its sell-out matinee in November and March. Now back as a prelude to the gorgeous *Chanel & Stravinsky* (21st/22nd) To spare disappointment, please book.

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

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



The Karate Kid

Sat 18 2.00



Hollywood's screenwriters have come of age. The recent obsession with re-making 1980s 'classics' (re: *The A-Team*, *Nightmare on Elm Street* etc.) shows no sign of growing up. Haley Joel Osment in a re-hash of Ferris Bueller's Day Off anyone?

The Karate Kid, and yes we know it's actually kung-fu, follows the same basic story as the original. Jaden Smith is Dre Parker, a 12-year-old boy, recently relocated with his mother from Detroit to Beijing. Encountering some trouble with the local bully-boy, he's soon taken under the wing of sensei Mr Han (Jackie Chan) and the pair diligently train to right some wrongs in a local martial arts competition...

It's action-packed and entertaining. The fight sequences choreographed to within an inch of parody, perhaps lack the original's steely determination to leave you on tenterhooks. Young Smith will divide audiences. He's got charm, bequeathed undoubtedly from his starry mum and dad, but it's for you to say on which side of irritating he lands.

"When it comes to choosing between China v America it's not hard to root for the Chinese! The chase scenes through hutongs are exhilarating and Chan, though he's a little creaky these days, is as effortlessly charming to watch as ever."

(*Telegraph*)

(research Simon Messenger)

Director: Herald Zwart
Starring: Jackie Chan, Jaden Smith
Certificate: PG
Duration: 145 mins
Origin: China, USA 2010
By: Sony Pictures Releasing

The Eccentricities Of A Blonde Haired Girl plus Short Film tbc

Mon 20 2.00

Director: Manoel Oliveira
Starring: Ricardo Trêpa, Catarina Wallenstein, Diogo Dória
Certificate: U
Duration: 64 mins
Origin: France, Portugal, Spain 2008
By: New Wave

Manoel de Oliveira, the director of this little gem, turns 102 this year, making him the oldest man ever to have directed a feature film. Perhaps the secret of the Portuguese auteur's longevity lies in his ability to tell a story and dwell therein simply and beautifully.

To a stranger on a train Marcário (Ricardo Trêpa: the directors grandson!) recounts his infatuation with a beautiful woman fanning herself through seductive glances from a window across the street and the lengths to which goes to woo her. "Assuming traditional notions of romance are at loggerheads with the modern world, the erstwhile lovers' struggle to uphold the chivalry and politesse expected during a burgeoning relationship". (*Time Out*)

The story that follows feels as if it owes less to 19th Century romanticism than to the far older codes of courtly love. Macário can only contemplate his beloved from a distance, framed portrait-like in her window, and must undergo a quest to test his fortitude, before he can claim her.

(*S&Sound*)

"Old-fashioned without being old-hat, beady and yet wistful, this meditation on desire and its travails has a light touch, and it belies the astonishing age of its maker."

(*Independent*) Come for him and the evening's surprise Short. (research Simon Messenger) Don't miss.





Director: Jan Kounen
Starring: Anna Moulalis, Mads Mikkelsen
Certificate: 15
Duration: 119 mins
Origin: France 2010
By: Soda Pictures



Coco Chanel & Igor Stravinsky

Tue 21 12.30, Wed 22 2.00

Paris, 1913. Coco Chanel (Anna Moulalis) attends the riotous premiere of Igor Stravinsky's (Mads Mikkelsen) "Rite of Spring". Seven years pass before the two will meet again. Stravinsky is living in proud exile following the Russian Revolution. Coco invites Igor and his family to stay in her luxurious villa outside Paris, and the two begin a tumultuous affair... Moulalis inhabits the regal Coco well – less cutesy than Audrey Tautou in last year's "Coco Avant Chanel". Mikkelsen is less convincing as the taught Russian, but Elena Morozova is brilliant as Stravinsky's ailing wife Catherine.

"This is a beautiful, intelligent, shallow film, like a pane of plate glass that at first glance looks like a deep lake."

(*Guardian*)

"It would have us believe that this relationship was defining for both of them. The designer's many affairs, including one with a Nazi officer during the Second World War, are (like Coco Avant Chanel) not even hinted at.

A stately but often inert drama between a wet fish of a composer and a designer who you spend much of the film's two-hour duration hoping will get ash on one of her outfits." (*Telegraph*)

Something about facts getting in the way of a good story? An irrelevance. Just come, you'll love it.

(*research Simon Messenger*)

Knight and Day

Thu 23 2.00



It's a slippery wannabe of a film that wants to be all things to all boys and all girls — part weaponry-heavy action thriller, part sophisticated romcom, part around-the-world-in-eighty-days eye candy for those of us who loathe crowds, don't like airports and like seeing 'abroad' on the big screen.

And Cruise? He's the slipperiest wannabe of all, reprising some of his ass-kicking moves from the Mission Impossible franchise, the nudge-nudge meta-humour he played up in Tropic Thunder, to the usual loverman folderol he can do with his eyes closed.

The story is, as they say, utter bobbins, a mere pretext for shoot-outs and cartoonish chase scenes. Some of those scenes are actually pretty good, though: it's always good to see a pack of Spanish bulls running head-on at the baddies. "It's an action fantasia of the most absurd kind. But it's telling that it loses energy whenever Cruise goes off-screen: for this kind of material - full-fathom froth with few pretensions other than to entertain - he hasn't entirely lost his mojo quite yet" (*Telegraph*) It's £8.50 for Top Fun. Just come.

Director: James Mangold
Starring: Tom Cruise, Cameron Diaz, Peter Sarsgaard
Certificate: 12A
Duration: 110 mins
Origin: USA 2010
By: Twentieth Century Fox

The Illusionist

Sat 25 2.00

Director: Neil Burger
Certificate: PG
Duration: 80 mins
Origin: France 2010
By: Warner Brothers

Unlike the wham-bam box office behemoths from Pixar and Dreamworks, Chomet's film captures and sustains a beautifully elegiac tone without relying on a stream of postmodern wisecracks to keep things 'fun'. It also showcases some of the most detailed and geographically precise hand-drawn landscapes that stand up to even Studio Ghibli's finest works. Dialogue here is virtually non-existent. Chomet includes the occasional monosyllabic grunt or exclamation in French or English but there are no expository scenes in which the characters explain their motivations. "This, of course, is utterly in keeping with the spirit of Jacques Tati, whose comedy was based around gesture, music and sound editing, not lengthy speechifying." (*Independent*) It is beautiful, mesmerising and not to be missed by children and grown ups tired of big visual noise.





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



The Girl Who Played With Fire

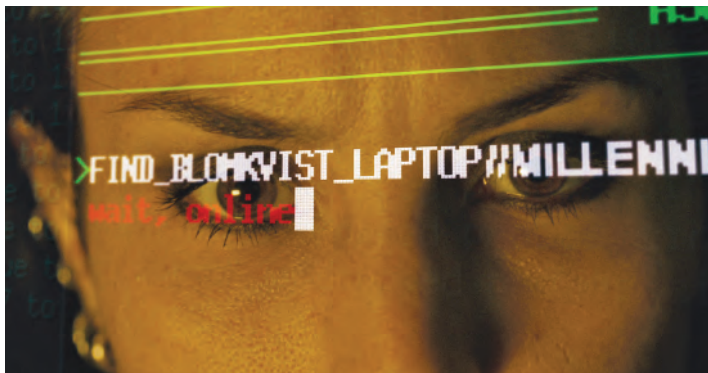
Mon 27 2.00, Tue 28 12.30

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

Lisbeth's affair with the much older Mikael has been stalemated by his romance with Erika Berger the editor of Millennium. The catalyst for the plot is a story Millennium is planning on sex trafficking. When the writers of the story are murdered, Lisbeth is implicated by fingerprints found on the murder weapon. Now it's Mikael's turn to rescue her.

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

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



Le Concert

Wed 29 2.00



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

The humour begins when Andrei intercepts an urgent fax for the Bolshoi to play a concert at the Theatre de Chatelet in Paris in two weeks' time. He has the crazy notion of gathering up his old musician friends – a diverse bunch of Muscovites working as cab drivers, removal men and flea market traders – and taking them to France to reclaim his name and finish the concert abruptly interrupted 30 years earlier. It's his only dream – one last concert as the Bolshoi Orchestra.

Thanks in no small part to Tchaikovsky's Violin Concerto in D major, and the presence of real-life gypsy musicians Taraf des Haidouks and a fantastic performance by Melanie Laurant (Inglorious Basterds) as the young lead violin, the film delivers a glorious climax. "The crudeness of the storyline will no doubt horrify the kind of audiences who lap up tasteful middle-brow soap wanting to be seen as 'Art'. Le Concert is honest about its desire to entertain. See it and weep" (*Standard*) Don't miss.

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

The Ministry of Fear

Thu 30 2.00

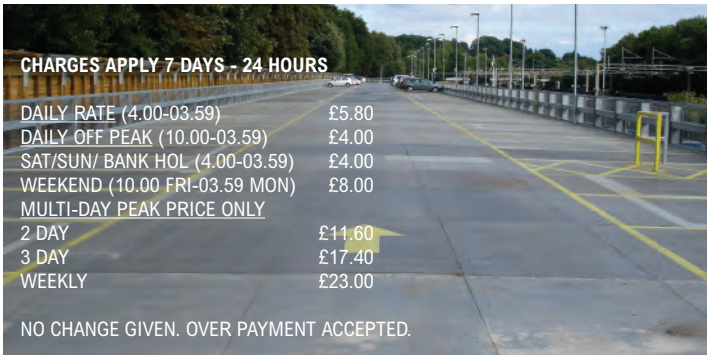
Director: Fritz Lang
Starring: Ray Milland, Marjorie Reynolds, Dan Duryea, Carl Esmond
Certificate: PG
Duration: 83 mins
Origin: USA 1944
By: Universal Pictures (UK) Ltd

"WELCOME TO THE OPENING FILM OF THE GRAHAM GREENE FESTIVAL 2010 AT THE REX.

An innocent man is drawn into a web of espionage when he unwittingly comes into possession of a crucial piece of microfilm in this shadowy, ominous film noir. Fritz Lang's adaptation of Graham Greene's novel is filled with unusual touches, beginning with the fact that protagonist Stephen Neale (Ray Milland) has just been released from a mental asylum. To celebrate his return to the real world, he visits a local carnival, only to accidentally receive a "prize" meant for a Nazi agent. When he discovers the error, he turns for help to a detective, whose investigations only make the matter more complicated. Neale soon winds up on the run from both the Nazis and the police, who mistakenly believe him guilty of murder. Lang's famous expressionistic style is somewhat muted here, but Henry Sharp's crisp black-and-white cinematography sets a suitably unsettling mood. The twists and double-crosses of Greene's story unfold at an appropriately quick pace. While it doesn't reach the timeless classic proportions of Carol Reed's adaptation of *The Third Man* four years later, *Ministry of Fear* stands as a well-made, thoroughly gripping and intelligent example of film noir." (*BFI*) Jolly good synopsis.



STATION CAR PARK. EMPTY – 3.30PM WED 11TH AUGUST



CHARGES APPLY 7 DAYS - 24 HOURS

DAILY RATE (4.00-03.59)	£5.80
DAILY OFF PEAK (10.00-03.59)	£4.00
SAT/SUN/ BANK HOL (4.00-03.59)	£4.00
WEEKEND (10.00 FRI-03.59 MON)	£8.00
<u>MULTI-DAY PEAK PRICE ONLY</u>	
2 DAY	£11.60
3 DAY	£17.40
WEEKLY	£23.00

NO CHANGE GIVEN. OVER PAYMENT ACCEPTED.

**“Never give a sucker and even break”**

(Al Capone?) Why do we let it happen? Time after time ‘they’ creep up and spit us in the face. Even their wording is pure Capone (or nearer Thatcher) “No change given. Overpayment accepted” Why not “Eat shit suckers” and have done with it? And those prices ‘24-7’? Who plucked those from the boardroom? We’ve already bought your train ticket. Isn’t that enough? Isn’t parking part of your railway? Why is it empty in the middle of a weekday afternoon? You’re making suckers of us all. As social terrorists you should be renditioned, chained to your own car park and charged at peak rate.



Parked dangerously instead, on that beautiful narrow lane above the castle. Careless rural vandalism c/o Network Rail

SILLY QUOTES AND SAD GOODBYES



Percy's final days. While very sad to see him go, the spirit of Birtchnell will never die while 'that' pink jacket haunts the High Street...

VISITOR BOOK QUOTES

'Dear Mr Rex, Good film + cinema, shame about junk shop foye'
(Anon July)

In answer, later in the book (Anon)
'I especially like the foyer' 'yes-the foyer is GREAT! Don't change it.

Thank you both. It is a bit scruffy I admit, but what style... 400 passing through most days. As for the library and the cardboard boxes. Who would live without them.

'Rex – Remember I am forever & I mean F.O.R.E.V.E.R yours, love rockaby'
We'll always have Paris...

'Came here to escape unruly American cousins, maybe we should have brought them to see it' Small c. Big P (Nanny Mcphee)

'3rd time with Sex and the City – still as good – this time with friends and family'
What is wrong with you...?

QUOTES

"If you can't live without me, why weren't you dead when I met you?"
(BBC R4 Now Show 2010)

American gags (Radio 2010)

"War is God's way of teaching Americans Geography"
"One in three Americans weigh more than the other two"

"Dance like nobody's looking. Sing like nobody's listening. And love like you've never been hurt" (Mark Twain) from Jimmy Mulville's Desert Island Discs



We have lost too many this year already. Sadly the lovely Brian Harris passed away earlier in the summer. He made the films of the closing and re-opening of the Rex 16 years apart. A priceless archive (on the Rex website). A full tribute to him in October's magazine

THE ODEON ST ALBANS. CONCORDE BY ANY OTHER NAME...



Titanic 3-D

Function defines beauty? Not only is the double helix beautiful, but like Concorde, it is perfectly formed because its purpose demands it. Its beauty is accidental to its purpose. In other words the shape of something useful comes from what it has to do. It is not designed to look good first, like fashion or say a Madonna cover (which has no purpose, hint of beauty or reason). Concorde was sleek and stunning because it needed to fly seven miles high at the speed of sound. It had to look like that (not forgetting it was half French!) The DNA's double helix is necessary to all life. I heard

somebody talking late one night with great passion about its accidental beauty borne from its function. Although environmentally sound, it is perhaps, somewhat grand, if not a little impertinent, to bestow such a metaphor on the triviality of an old cinema and its new name?

The Odeon, originally named The Alpha was built on the London Road in 1908 to show films. By the time we've finished it will do the same. To return it to this first purpose it needs (in no order) to be warmly lit from welcoming foyer to the back door.

It needs a screen, curtains, projectors,



Interval...

sound, nice toilets, comfortable seats, leg-room, exquisite areas to eat and drink. (Any of the above is open to sponsorship). All this and more will be part of fulfilling its purpose: to show films on the big screen once more. If we get it right it will be beautiful. So for pound-ish pennies a seat, you will be transported to cinematic dreamland. Undoubtedly your double helix will not be far behind and there will be fresh flowers in the foyer. The winning name will be based on this principle. Serious ideas should follow it. Frivolous entries should aim for anything but. Think Madonna.

WHAT'S IN A NAME?

Since it was first built as a Cinematographic works by Arthur Melbourne-Cooper the cinema has been renamed as owners moved on:

1908:	The St Albans Alpha Picture Palace.
1918:	The Poly
1926:	The Regent
1931:	The Capitol
1945-95:	The Odeon

The new name: Will be its sixth and hopefully, 102 years later, the last to be emblazoned on the front of this historic building (and etched into the carpet). Prize: If you choose the right name, your own will be written in or near the entrance and you will be added to the



first year's Advanced Booking List (If you're already on it, we'll think of something else for you). The winning name will be drawn from 'the hat' at our second open viewing on Sun 12th September at around 1.30pm. Doors open from 12 till 2pm
Extra: There will be extra prizes for the three wittiest, most imaginative etc. Announced at the same time. So make us laugh! Prizes: Tickets for The Rex Berkhamsted (valid until March 2011 to give you a fighting chance).

The chosen name should demonstrate some or all of the following:

- Local relevance heritage, integrity and grandeur
- Some reference to film and/or existing cinemas
- A sense of Hollywood glamour (from 1930s)
- It needs to be distinctive and timeless

Entries are free and must be in no later than 6th September 2010. You can enter via www.allaboutstalbans.com just follow the links. Or by post to The Rex, Berkhamsted HP4 2FG. Or email hicks.denise@gmail.com You can see it as it is and hear about progress: funding and timescale etc at the open view on Sunday 12th Sept from 12 to 2pm. We only need £1.5 million to open in 2012!

