

THE DEV

M A G A



DEVIL'S DOUBLE
SEPTEMBER 2011...

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

SEPTEMBER 2011 Issue 78
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Mon-Sat 10.30-6pm Sun 4.30-5.30pm

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Ushers:
 Amy, Amy P, Annabel, Ella, Ellie, Ellen W, Hannah, India, James, Kitty, Luke, Meg, Tyree

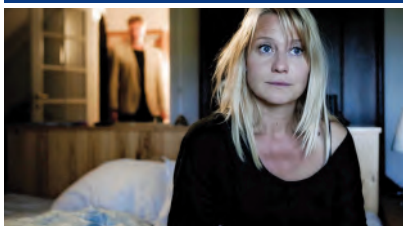
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BEST IN SEPTEMBER

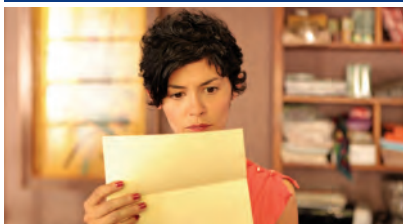


Oscar winning tough rewarding morality tale from Susanne Bier.

In A Better World

Mon 5 7.30. Denmark/Sweden 2011

FILMS OF THE MONTH



Mother and daughter fall for the same man, as the French tell it. **Beautiful Lies**

Wed 7 /Thu 8 7.30. France 2010



Come for the style, colours and visuals - the story is okay too! **Captain America**

Fri 9 7.30/Sat 10 7.00. USA 2011



Among the most purely entertaining films of the year. **The Guard**

Thu 22/Fri 23 7.30. Ireland/UK 2011

ON (AND OFF) YER BIKE



"I was in my ambulance thinking, 'Why am I sitting here in traffic? I could do this quicker on my bike'" Tom Lynch (paramedic). Meanwhile the Post Office/Royal Mail is taking its bikes off postal rounds, while life-savers are jumping on them. Who is doing the thinking...?



Picture: Abl Kellett

ONCE UPON A TIME...



30 July: The Odyssey girls Ally, Ella, Abi & Beth bid farewell to the market stall. Fundraising will now focus on other areas.

Was the law originally created to protect the innocent? Perhaps I've seen too many movies, but doesn't such a law become absurd, when the innocent are left to fend for themselves in the face of unprovoked violence and rage? If there is provocation, it is not theirs. It is delivered perhaps by the same masters who govern both the innocent and the oppressor.

"There is only one sin, only one. And that is theft. Every other sin is a variation of theft... When you kill a man, you steal a life. You steal his wife's right to a husband, rob his children of a father. When you tell a lie, you steal someone's right to the truth. When you cheat, you steal the right to fairness." (Baba: The Kite Runner)

Fairness: now there's a thing.

A conundrum for you... If you deny a stranger, lover, cousin, friend, child his/her human rights by spitting at them, knifing them, raping them, robbing them, threatening them in any way; do you automatically lose your own? Or are human rights on some higher plain whereby you can harm anybody on a whim, thus automatically, and in a split second, deny theirs but be assured your is protected?

Furthermore, would it be true to suggest that when a society is ruled by, or afraid of, its own children, it is lost...?



THE LATIN QUARTER: A TINY CORNER OF HEAVEN...



Tranquil summer evenings on the grand union canal belie the insipid, creeping danger to the Green Belt which surrounds us.

Planning Policy Guidance 2 (PPG2) outlines the history and extent of Green Belts and explains their purposes. It describes how Green Belts are designated and their land safeguarded. Green Belt land-use objectives are outlined and the presumption against inappropriate development is set out.

PPG2 was published on 24 January 1995 and amended on 27 March 2001.

This amendment suggests 'presumption is now in favour of development'

Please check this carefully for yourselves. Google 'Green Belt Policy England'

And resist all changes/amendments which might deny protection of the Green Belt, however small. We haven't got long, so do it now... Too late will be too late forever.



ANOTHER TINY PIECE OF HEAVEN...



GOING, GOING (first verse) by Philip Larkin. (January 1972)

I thought it would last my time -The sense that, beyond the town,
There would always be fields and farms, Where the village louts could climb
Such trees as were not cut down; I knew there'd be false alarms...



Bidding is up to £300 for Ann Marie's painting. However there's been a great suggestion. You have probably already thought of this, but for those of us unable to compete with high bids for the splendid picture of the cinema by Ann Marie Whitton, how about getting prints made of the picture that you could sell to supporters of your project? I'm sure that you would easily sell them to raise more money. Regards, Marion Hay. Thanks Marion, I'll ask.

A little 'botox' to the ornamental windows on the front of the Odyssey ahead of it's full facelift...





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



Director: Seth Gordon
Starring: Jason Bateman, Jennifer Aniston, Kevin Spacey, Jason Sudeikis
Certificate: 15
Duration: 98 mins
Origin: USA 2011
By: Warner Brothers



Horrible Bosses

Thu 1 7.30, Fri 2 7.30

Back by curious demand and worth it, apparently, for its sharp observation. This is a tale for everybody who hates their boss.

The bosses form part of a trio of truly stereotypically bad-ass no-marks, clearly drawn from real nasties? Underdogs, Nick and his friends Kurt and Dale fantasise one night about dispatching them one by one. What starts as drunken fantasy; with the drink doing all the talking, becomes a full-blown conspiracy to murder. Thus they seek the advice of a murder consultant (a what?). The three bosses have distinctive flaws recognisable to most who have harboured fantasies about killing their employers; one is a sadistic micro-manager (Spacey), one a sexual predator (Aniston) and the other a comb-over, corrupt creep (Farrell). The bosses are mischievous tormentors of their employees. Kevin Spacey is, as always, brilliant as the power-abusing Dave, and Jason Bateman is equally brilliant, if a little typecast at playing the straight-faced everyman. Farrell's creep might have stolen it, if it wasn't for Aniston's surprisingly convincing dirty cow. "Vicarious fix for pissed-off wage-slaves everywhere" (*Total Film*) "Frantic, funny and packed full of big names behaving badly" (*TO*) Sounds like the kind of fun no one ever has at work. So if you work for a complete tosspot, or are one, don't miss.

Bridesmaids

Sat 3 7.00



Back by ridiculous demand, **Bridesmaids**, directed by Paul Feig, and written by and starring Kristen Wiig is a bawdy comedy; perhaps a predictably smutty sister to **The Hangover** boys.

Wiig plays Annie, a single, unhappy Milwaukeean, whose bakery shop has just gone bust. Desperately trying to convince herself that her sex-only relationship with the arrogant Ted (Jon Hamm spoofing Jon Hamm) is okay, she is wrong-footed when her best friend Lillian (Maya Rudolph) announces she's getting married. Annie is inevitably asked to be maid of honour, and perhaps unsurprisingly, as preparations for the wedding ensue, everything that can go wrong...

Bridesmaids is not a tepid chick flick. It is sharp, witty, and in parts, absolutely revolting. Wiig's strength as writer and physical comedian comes to the fore, with the other four bridesmaids' in hilarious support. Though spot on casting, it is not to everyone's taste, but a perfect two-fingers to the Judd Apatow (who served as producer) trashy bromance tosh.

"What seems to have made people laugh about **Bridesmaids** is its cleverness, the skill with which the social situations have been crafted to give the physical humour something to work against." (*Telegraph*) (*SM*). It is predictable, but well observed with some great lines. Don't miss now. It's run its time, so won't be back.

Director: Paul Feig
Starring: Kristen Wiig, Maya Rudolph, Rose Byrne, Terry Crews
Certificate: 15
Duration: 125 mins
Origin: UK 2011
By: Universal Pictures (UK) Ltd

Labyrinth

Sun 4 6.00

Director: Jim Henson
Starring: Jennifer Connelly, David Bowie
Certificate: U
Duration: 101 mins
Origin: UK/USA 1986
By: Sony Pictures Releasing

Directed by Jim Henson, and produced by George Lucas, two heavyweights in the collective memory of a particular generation of moviegoers, "**Labyrinth**" is a much loved cult fantasy, written for the screen by Terry Jones.

Sarah (Jennifer Connelly), a fifteen year old charged with babysitting her younger brother Toby, casually wishes that goblins would take him away. As the child vanishes, Jareth, King of the Goblins (David Bowie, brilliantly cast) appears, having removed the child as she demanded. In order to ensure Toby's safe return, Sarah has 13 hours to solve Jareth's cryptic maze – a labyrinth full of eccentric characters, beasts, and lethal puzzles...

Visually arresting – featuring all the hallmarks of Henson's gift for the surreal and the fantastic: imaginatively inhabited sets and wonderfully distinctive puppets, **Labyrinth** is a timeless fantastical tale.

"An enthusiastic assemblage of elements from the likes of Maurice Sendak and Frank L Baum, Henson's Creature Shop provide the necessary, and rather impressive supporting cast of assorted gnomes and pixies" (*Time Out*) "Fabulous fantasy..." (*Empire*)

You might have it on video, but you know it's better on the big screen. Indulge your inner child. (*Simon M*) And your outer children. If the children who have wet themselves demanding this, don't come, they will be force-fed 13 hours of David Bowie alongside David Cameron shouting at them severely, in his sincerest voice.



In A Better World

Mon 5 7.30



From Susanne Bier (Brothers, After the Wedding) this is an ambitious drama exploring themes of justice and vengeance, and much more.

Anton (Persbrandt) is a doctor working at a refugee camp in Sudan. This traumatic line of work, coupled with the inevitable isolation from his family back in Denmark, is beginning to take its toll. His teenage son, Elias (Rygaard), is a target for bullies at school. Elias strikes up a friendship with Christian (Jøhnk Nielsen) a new boy who has recently moved to the area after the death of his mother. Christian, alarmed by the bullying of Elias, and looking for ways to vent his grief, suggests a radical, violent plan of revenge...

It might be a heavy-handed look at forgiveness and retaliation. Is it better to turn the other cheek, or take revenge? Controversially, it won the Best Foreign Language Oscar this year, beating (as did last year's *The Secret in Their Eyes*) films seemingly much better?

"Gripping from start to finish, full of tension and intensity" (*Little White Lies*) "No doubt the film's noble intentions appealed to the academy voters, but what does the title suggest? That in a better world there would be less cruelty? True, there is no doubt." (*Times*). Not happy, but it doesn't miss a thing. An absolute must. Don't miss.

Director: Susanne Bier
Starring: Mikael Persbrandt, Wil Johnson, Eddy Kimani, Emily Mulaya
Certificate: tbc
Duration: 119 mins
Origin: Denmark, Sweden 2010
By: Axiom Films

Senna

Tue 6 7.30, Thu 15 7.30

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

It left audiences stunned in July and August. It can only be seen on the big screen. Even though it has remarkable power of its own, it must be seen with an audience.

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

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

(*Guardian*)

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

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

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

You don't need to know, or care, about motor racing. Come for his extraordinary presence. As remote as it was quick. You will be stunned. Only here twice in September, so don't miss.





Director: Pierre Salvadori
Starring: Nathalie Baye, Sami Bouajila, Audrey Tautou
Certificate: 12A
Duration: 105 mins
Origin: France 2010
By: Trinity Films



Beautiful Lies

Wed 7 7.30, Thu 8 7.30

Set in Sète, a charming sea-side town in the south of France, “Beautiful Lies” features Audrey Tautou as Emilie, a meddling hairdresser who, on receiving *une lettre d’amour* from a secret admirer, decides to play cupid, and forward it on to her lonely mother. However, when the author of the letter is revealed as educated handyman Jean (Sami Bouajila), both mother and daughter find themselves in competition for the same man...

It’s an archetypal French farce, with a shade of malevolence running through it. Audrey Tautou provides the same doe-eyed sweetness which exemplifies her every role, but the star turn is indeed Sami Bouajila, putting in a genuine and tender performance.

“We’re supposed to be drawn into the plot’s would-be witty complications but the script grinds its way through sundry reversals, initial jollity giving way to plodding rigmarole. Yet you certainly can’t fault the cast and the film’s seaside setting of Sète looks quite lovely.” (*Time Out*)

“Flirting coyly with something bold and bitter and real, but retreating in the end into the comforting familiarity of fiction.” (*LWLies*) (*Simon M*) It’s hard to tell sometimes whether critics merely type as many words as they need in any order. So ignore them as ever, and come and be delighted by lovely faces playing at storytelling.





Director: Joe Johnston
Starring: Chris Evans, Hugo Weaving, Stanley Tucci
Certificate: 12A
Duration: 124 mins
Origin: USA 2011
By: Paramount International Pictures



Captain America

Fri 9 7.30, Sat 10 7.00

The stars and stripes are on full flag-waving form as Marvel Comics mainstay Captain America finally gets his shot in the limelight.

WWII is underway and puny private Steve Rogers (Chris Evans) is struggling to get ahead in the US army, despite his honest intentions he's just physically not up to scratch. Enter scientist Stanley Tucci. Not wanting to see a good-natured soldier go to waste he hand picks Rogers for his super secret serum experiment. Once Rogers is transformed into the muscle-bound, propaganda flailing hero we go from brooding drama to Nazi busting action. Cap'n and his band of allied merry men are then tasked with tracking down the elusive Red Skull (Hugo Weaving attempting his best Schwarzenegger) leader of the Third Reich's supernatural division and potential world conqueror.

It's all good pulpy fun. The performances range from phoned-in (Tommy-Lee Jones) to completely loopy (Toby Jones) and none of it really elevates the pulse. "Jailbreaks, chases, conflagrations and aerial dogfights proliferate. None is likely to provoke spontaneous applause." (*Telegraph*)

The biggest pitfall, however, is Captain American himself. Never witnessed such a bland hero, the likes of Thor and Iron Man at least have buckets of charisma. Poor old Cap'n in comparison is just a walking bicep. (*Jack Whiting*) Isn't that the American dream, Jack; any puny can be president? Come for the colours and the gorgeous un-American Hayley Atwell.



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



Sarah's Key

Sun 11 6.00, Mon 12 7.30

Kristin Scott Thomas is Julia Jarmond, an American journalist living in France. She is commissioned to write about the notorious Vel d'Hiv roundup. A shameful event in French history which saw over 13,000 Jews arrested by French police, and held at a velodrome, before being transported to Auschwitz. During the course of her research, Julia discovers that her apartment once belonged to the Starzynski family, victims of the Vel d'Hiv. Haunted by the past, Julia resolves to discover more about the former occupants... Telling two stories concurrently, that of Julia, her husband, and in-laws; and that of the Starzynski family, particularly their young daughter Sarah (Méluşine Mayance) the film leaps from period to period, place to place at a rapid pace. Kristin Scott Thomas is strong, rendering a near pristine performance in a film which stutters over its complex narrative.

"Exceptional turns by Méluşine Mayance and the ever-excellent Kristin Scott Thomas illuminate a tense and compelling story. The contrived modern-day framing works less well." (*Empire*)

"As Julia flits from Paris to New York to Florence... we hear more and more about her husband, and less and less about the round up. The really striking thing about the Holocaust, according to Sarah's Key, is how ambivalent it makes an American reporter feel about her marriage, 70 years later." (*Independent*) (research Simon M)



Salt Of Life

Tue 13 7.30



Following his debut with the delightful low-budget, upmarket Rome-set chamber piece: the wry Mid-August Lunch, a sleeper hit two years back.

Sixty something Italian writer director Gianni di Gregorio again plays the put-upon Gianni, in thrall to his aged, demanding mother (95-year-old Valeria de Franciscis, coming back for more 'Lunch').

This second film is another relaxed but keenly perceptive autumn sonata, made by much the same team. It's not quite a sequel: this Gianni has a wife and daughter, who treat him with affectionate neglect. But his lawyer friend Alfonso insists that it's Gianni's duty to bag a young mistress.

"Daunted by the prospect of spending his retirement running errands for busy wife Elisabetta Piccolomini, Di Gregorio ponders gadabout lawyer Alfonso Santagata's suggestion he takes a lover. But while he still has a roving eye and a flirty manner, the saggy sexagenarian isn't convinced he has what it takes to entice the females of his acquaintance. Salty, charming stuff." (*Empire*)

"Thankfully, the lady-chasing isn't a cue for cheap gags. It may be on the slight side, but this is a poignant comedy, charming and melancholy." (*Total Film*)

"The plot isn't the point. Neither are the film's watchwords: carpe diem! It's more about charm." (*Wally Hammond Time Out*) Come mid-lunch, but don't miss.

Director: Gianni Di Gregorio
Starring: Gianni Di Gregorio, Valeria Di Franciscis Bendon, Alfonso Santagata, Elisabetta Piccolomini
Certificate: 12A
Duration: 89 mins
Origin: Italy 2011
By: Artificial Eye

Bridesmaids

Wed 14 7.30

Director: Paul Feig
Starring: Kristen Wiig, Maya Rudolph, Rose Byrne, Terry Crews
Certificate: 15
Duration: 125 mins
Origin: UK 2011
By: Universal Pictures (UK) Ltd

Back by ridiculous demand, Bridesmaids, directed by Paul Feig, and written by and starring Kristen Wiig is a bawdy comedy; perhaps a predictably smutty sister to The Hangover boys. Wiig plays Annie, a single, unhappy Milwaukeean, whose bakery shop has just gone bust.

Desperately trying to convince herself that her sex-only relationship with the arrogant Ted (Jon Hamm spoofing Jon Hamm) is okay, she is wrong-footed when her best friend Lillian (Maya Rudolph) announces she's getting married. Annie is inevitably asked to be maid of honour, and perhaps unsurprisingly, as preparations for the wedding ensue, everything that can go wrong...

Bridesmaids is not a tepid chick flick. It is sharp, witty, and in parts, absolutely revolting. Wiig's strength as writer and physical comedian comes to the fore, with the other four bridesmaids' in hilarious support. Though spot on casting, it is not to everyone's taste, but a perfect two-fingers to the Judd Apatow (who served as producer) trashy bromance tosh.

"What seems to have made people laugh about Bridesmaids is its cleverness, the skill with which the social situations have been crafted to give the physical humour something to work against." (*Telegraph*) (SM). It is predictable, but well observed with some great lines. Don't miss now. It's run its time, so won't be back.





Director: J.J. Abrams
Starring: Elle Fanning, Amanda Michalka, Kyle Chandler, Joel Courtney
Certificate: 12A
Duration: 111 mins
Origin: USA 2011
By: Paramount International Pictures



Super 8

**Fri 16 7.30, Sat 17 7.00,
 Sun 18 6.00**

Written and directed by J.J. Abrams (Star Trek, Mission: Impossible III) and produced by Stephen Spielberg, “Super 8” tells the story of a group of school children who encounter extraterrestrial life.

Ohio, 1979. Whilst out filming a home-made, low-budget zombie film, Joe (Joel Courtney), Charles (Riley Griffiths), Alice (Elle Fanning), and their friends witness a colossal accident. A freight train is derailed by a truck intentionally driven onto the tracks. As the kids flee the almighty wreckage, their super 8 camera, left running, captures more than just the smoke rising into the Midwestern sky.

As military personnel begin to swarm around the crash site, it becomes clear that something otherworldly was aboard...

J.J. Abrams, evidently a Spielberg super-fan, has been granted carte blanche to ape his hero's early films. Part Close Encounters' (1977) part E.T. ('82), “Super 8” is a charming, if over-indulged, pastiche. “A movie about movies, a movie in love with the past. It's a séance that tries to summon the ghosts of American popular cinema in order to pay tribute to them, to tell them that, at least as far as director JJ Abrams is concerned, they will never be forgotten. A clever, enjoyably reverential, and very entertaining update of an old-fashioned boy's-own caper.” (Telegraph) (research Simon M) It looks fantastic, come and see.

Poetry

Mon 19 7.30



Poetry is a moving, beautifully executed film, directed by Lee Chang-dong.

Yoon Jeong-hee is Yang Mija, a sixty-something grandmother on government benefits, supplementing her small income by working as a maid. She looks after her teenage grandson Wook, whose mother has since moved to Busan. Finding she is beginning to have difficulties recalling simple words, she visits a doctor, and is diagnosed with Alzheimer's disease. Affected by this distressing development, Mija joins a poetry class, resolving to pen one poem before she loses her vocabulary. Concurrently, Mija learns of the rape and subsequent suicide of a local schoolgirl. Finding herself intimately connected to this terrible affair, Mija seeks to do the right thing in the face of terrible adversity.

"Poetry" is filled with poignant moments at every turn. Yoon Jeong-hee, a popular Korean actress over four decades ago, and coaxed out of retirement especially for this role, brings strength and determination to a profoundly tragic story.

"Gorgeously photographed and exquisitely acted, it takes a story almost buckling under the weight of its sadness, and from it magics a work at once mysterious and luminous, suffused with anger and patience, endowed with; yes, that most over-used, but here wholly accurate word, poetry." (*Telegraph*) (Simon Messenger)

Director: Chang-dong Lee
Starring: Jeong-hie Yun
Certificate: 12A
Duration: 139 mins
Origin: Korea (South) 2011
By: ICO/Arrow

The Devil's Double

Tue 20 7.30

Director: Lee Tamahori
Starring: Dominic Cooper, Ludivine Sagnier, Raad Rawi
Certificate: 18
Duration: 108 mins
Origin: Belgium 2011
By: Icon Film Distribution Ltd

Lee Tamahori's latest is a fact-based thriller about a man who spent four years being the 'fiday' (double) for Saddam Hussein's deranged son Uday. Set during the build-up to the 1990 Gulf War, the film offers full, lurid access to the court of Uday, through the eyes of this horrified body-double, Latif Yahia (both Dominic Cooper). In 1987 he made Latif, an old school friend with an uncanny resemblance, an offer he couldn't refuse: 'Be my body-double or I'll kill your family.'

"After enduring facelifts, dental surgery and vocal training, Latif presents himself to Uday, who gives him the once-over. He immediately demands a penis reduction. 'Mine is well-known in Baghdad, women talk.' You don't know whether to laugh or scream." (*Empire*)

Apparently, Uday's psychotic streak was too much even for Saddam, who relegated him to second behind younger brother Qusay.

"A blistering, brutal Iraqi Scarface. You do wonder what is the point, but Cooper is fantastic. Twice." (*Empire*) "A bad-taste, bad-ass, pimped-up gangster epic." (*Tot Film*)

Now living in Belgium, Latif insists to this day, the US led invasion was a mistake, "Simply replacing one gangster clique with many. It has put Sunni and Shia and Kurd against each other. Now you have many all wanting to behave like Saddam and Uday." ps "The violence in the film has been toned down!"



Heartbreaker

Wed 21 7.30



Back by curious demand, but happy to re-run it for Romain Duris.

He is one of the best faces of current French (or any) cinema. From the intensity of *The Big Picture*, last month, watch him slip into comic timing without missing a beat.

Mrs Depp isn't bad too.

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

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

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

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

"Outstrips its similarly conceived US rom-com counterparts (*Bridesmaids* sans cheap swearing and vomiting)." (*Time Out/Times*) Back by demand; a fabulous gallic yarn. Don't miss and leave smiling.

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

The Guard

Thu 22 7.30, Fri 23 7.30

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

We first meet Sgt Gerry Boyle (Brendan Gleeson) of the Galway Garda as he confiscates drugs from a dead joyrider. "I don't think your mammy would be too pleased about that now" he tuts paternally, before popping a tab of acid and declaring, "What a beautiful feckin' day!"

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

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

Without overstating its similarities to the darker *In Bruges*, directed by McDonagh's brother Martin, let's just say "Mrs McDonagh should very proud indeed."

Though probably not so of their language. Expect much casual swearing. That said, if you liked *In Bruges* for its take on the lives of hitmen then you'll love this for its jet black take on Irish policemen.

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

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

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





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



One Day

**Sat 24 7.00, Sun 25 6.00,
 Tue 27 7.30**

There's nothing about this film but speculation so far. Going to print we have only reams of gossip about the casting of Anne Hathaway as a Yorkshire girl with a bad accent (haven't they all?). So the best we can tell you is that David Nicholls as author and screenwriter had to re-write the ending 50 times before the studio were satisfied with the right degree of shmaltz. Based on his hugely popular book, *One Day* follows an end-of-college tryst between Emma (Anne Hathaway) and Dexter (Jim Sturgess). The two drift apart but agree to keep the 15th July (the day they met) as theirs no matter what. Over the years; staying in intermittent contact as they weather bad marriages, misguided career paths, and the sense of emptiness that, bowing to romantic convention, they can only fulfil for (and with) each other. It is a massive best-seller by all accounts, the power of which accounts for it taking such a short time to reach the screen. Two years...?

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

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

The Light Thief

Mon 26 7.30



A colourful modern-day parable of good and evil. An affecting, bittersweet tale of solidarity and ordinary decency against the usual backdrop of corruption and injustice from the other side of the World.

Writer/director Aktan Arym Kubat also plays is Svet-Ake, a humble village electrician or 'Mr Light' as he is known. Risking life and limb, Svet-Ake, devotes his compassion and ingenuity, to siphoning off electricity from the national grid, to illuminate the houses of destitute neighbours.

Beyond that, the villagers look to him for guidance in all walks of life. Indeed, Mr Light by name and nature. He dreams of building a wind-farm which would supply cheap and efficient power to the region, but corrupt local officials, seeking to exploit the idea, look to extinguish the light...

Kubat renders a beautifully crafted humane and touching portrait of village life wrestling with modernity, and the complications it brings. A cast of non-actors provide a natural authenticity to the proceedings, and the whole film, despite its local focus, explores wider issues of corruption, decency, morality, and generosity.

"A touching, pawkily amusing example of that fairly rare genre, the satirical tragedy." (*Guardian*)

"Though bone dry on paper, writer/director Aktan Arym Kubat avoids didacticism, creating a work that manages to be warm, witty and engaging." (*LW Lies*) (research Simon M) Don't miss.

Director: Aktan Arym Kubat
Starring: Aktan Arym Kubat, Taalaikan Abazova, Askat Sulaimanov, Asan Amanov
Certificate: 15
Duration: 80 mins
Origin: France/Germany/Krgyzstan/Netherlands 2011
By: Soda Pictures

The Devil's Double

Wed 28 7.30

Director: Lee Tamahori
Starring: Dominic Cooper, Ludivine Sagnier, Raad Rawi
Certificate: 18
Duration: 108 mins
Origin: Belgium 2011
By: Icon Film Distribution Ltd

Lee Tamahori's latest is a fact-based thriller about a man who spent four years being the 'fiday' (double) for Saddam Hussein's deranged son Uday.

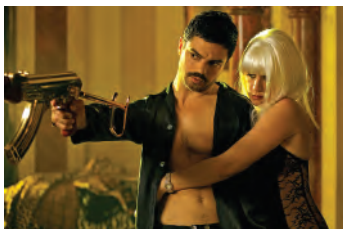
Set during the build-up to the 1990 Gulf War, the film offers full, lurid access to the court of Uday, through the eyes of this horrified body-double, Latif Yahia (both Dominic Cooper). In 1987 he made Latif, an old school friend with an uncanny resemblance, an offer he couldn't refuse: 'Be my body-double or I'll kill your family.'

"After enduring facelifts, dental surgery and vocal training, Latif presents himself to Uday, who gives him the once-over. He immediately demands a penis reduction. 'Mine is well-known in Baghdad, women talk.' You don't know whether to laugh or scream." (*Empire*)

Apparently, Uday's psychotic streak was too much even for Saddam, who relegated him to second behind younger brother Qusay.

"A blistering, brutal Iraqi Scarface. You do wonder what is the point, but Cooper is fantastic. Twice." (*Empire*) "A bad-taste, bad-ass, pimped-up gangster epic." (*Tot Film*)

Now living in Belgium, Latif insists to this day, the US led invasion was a mistake, "Simply replacing one gangster clique with many. It has put Sunni and Shia and Kurd against each other. Now you have many all wanting to behave like Saddam and Uday." ps "The violence in the film has been toned down!"



Brighton Rock

Thu 29 7.30



This is part of Berkhamsted's world renowned Grahame Greene Festival. Based on his iconic 1940's crime novel, and famously adapted for the big screen in 1947, this unnecessary remake is directed by Rowan Joffe (son of Roland, what a surprise).

Young gangster Has Pinkie Brown (Sam Riley) murdered rival, Fred Hale on the pier?

A hapless photographer has snapped one of Pinkie's henchmen menacing Hale just before his death. This crucial piece of evidence lies with young waitress Rose (the fabulous Andrea Riseborough) who Pinkie must now woo in a bid to prevent her from revealing the truth...

Re-set in the 1960s, amongst the non-event, media contrived, battles between the Mods and Rockers, it is not a straight remake of the 1947 picture. Riley gives Pinkie the same amorality, but mistakes lack of energy for 'cool'. He has none of disconcerting youthfulness of Richard Attenborough in the original. Riseborough is excellent as Rose, beautifully embodying the ambiguity the reluctant gangster's moll.

"It's an intelligent and creative movie, not a masterpiece..." (*Guardian*)

"A more sensitive, inquiring take, some may find this new Brighton Rock a slower, less energetic experience, but at least there's towering cliffs of Brighton with some exquisite photography" (*Time Out*)

A great opening scene, but little else, with no future Dixon of Dock Green in sight.

Director: Rowan Joffe
Starring: Helen Mirren, John Hurt, Sam Riley, Andrea Riseborough
Certificate: 15
Duration: 111 mins
Origin: UK 2011
By: Optimum Releasing

Cowboys and Aliens

Fri 30 7.30

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

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

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

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

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

Who cares? It's Bond and Indiana playing cowboys and aliens together. (*Jack Whiting*) Come for grown men taking it all too seriously, and there's none of them pesky redskins.



COMING SOON

New releases

Tinker, Tailor, Soldier, Spy
 Project Nim
 Midnight in Paris
 Jane Eyre
 The Skin I Live In

Back by demand

Senna
 The Guard



Jane Eyre



Project Nim



Midnight in Paris



Tinker, Tailor, Soldier, Spy

SEPTEMBER FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	Thu	HORRIBLE BOSSES	2.00, 7.30
2	Fri	HORRIBLE BOSSES	7.30
3	Sat	HORRID HENRY	2.00
3	Sat	BRIDESMAIDS	7.00
4	Sun	LABYRINTH	6.00
5	Mon	BRIDESMAIDS	2.00
5	Mon	IN A BETTER WORLD	7.30
6	Tue	BEAUTIFUL LIES	12.30
6	Tue	SENNA	7.30
7	Wed	BEAUTIFUL LIES	2.00, 7.30
8	Thu	BEAUTIFUL LIES	2.00, 7.30
9	Fri	CAPTAIN AMERICA	7.30
10	Sat	CARS 2	2.00
10	Sat	CAPTAIN AMERICA	7.00
11	Sun	SARAH'S KEY	6.00
12	Mon	SARAH'S KEY	2.00, 7.30
13	Tue	BRIDESMAIDS	12.30
13	Tue	SALT OF LIFE	7.30
14	Wed	WHISKY GALORE	2.00
14	Wed	BRIDESMAIDS	7.30
15	Thu	BRIDESMAIDS	2.00
15	Thu	SENNA	7.30
16	Fri	SUPER 8	7.30
17	Sat	ONE LIFE	2.00
17	Sat	SUPER 8	7.00
18	Sun	SUPER 8	6.00
19	Mon	POETRY	2.00, 7.30
20	Tue	SUPER 8	12.30
20	Tue	THE DEVIL'S DOUBLE	7.30
21	Wed	SARAH'S KEY	2.00
21	Wed	HEARTBREAKER	7.30
22	Thu	THE GUARD	2.00, 7.30
23	Fri	THE GUARD	7.30
24	Sat	KES	2.00
24	Sat	ONE DAY	7.00
25	Sun	ONE DAY	6.00
26	Mon	ONE DAY	2.00
26	Mon	THE LIGHT THIEF	7.30
27	Tue	ONE DAY	12.30, 7.30
28	Wed	ONE DAY	2.00
28	Wed	THE DEVIL'S DOUBLE	7.30
29	Thu	ONE DAY	2.00
29	Thu	BRIGHTON ROCK	7.30
30	Fri	COWBOYS AND ALIENS	7.30



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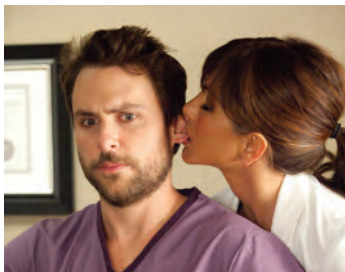
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Horrible Bosses

Thu 1 2.00



Back by curious demand and worth it, apparently, for its sharp observation. This is a tale for everybody who hates their boss.

The bosses form part of a trio of truly stereotypically bad-ass no-marks, clearly drawn from real nasties? Underdogs, Nick and his friends Kurt and Dale fantasise one night about dispatching them one by one. What starts as drunken fantasy; with the drink doing all the talking, becomes a full-blown conspiracy to murder. Thus they seek the advice of a murder consultant (a what?). The three bosses have distinctive flaws recognisable to most who have harboured fantasies about killing their employers; one is a sadistic micro-manager (Spacey), one a sexual predator (Aniston) and the other a comb-over, corrupt creep (Farrell). The bosses are mischievous tormentors of their employees. Kevin Spacey is, as always, brilliant as the power-abusing Dave, and Jason Bateman is equally brilliant, if a little typecast at playing the straight-faced everyman. Farrell's creep might have stolen it, if it wasn't for Aniston's surprisingly convincing dirty cow. "Vicarious fix for pissed-off wage-slaves everywhere" (*Total Film*) "Frantic, funny and packed full of big names behaving badly" (*TO*) Sounds like the kind of fun no one ever has at work. So if you work for a complete tosspot, or are one, don't miss.

Director: Seth Gordon
Starring: Jason Bateman, Jennifer Aniston, Kevin Spacey, Jason Sudeikis
Certificate: 15
Duration: 98 mins
Origin: USA 2011
By: Warner Brothers

Horrid Henry

Sat 3 2.00

Director: Nick Moore
Starring: Anjelica Huston, Rebecca Front, Jo Brand
Certificate: 15
Duration: 90 mins
Origin: UK 2011
By: Vertigo Films

The first ever British kid's movie to be filmed in 3D, shown here in glorious 2D. Horrid Henry stars Anjelica Huston as Miss Battle-Axe, alongside, Rebecca Front as headmistress Ms Oddbod and Richard E Grant as rival head Vic Van Wrinkle, with Parminder Nagra as Miss Lovely, Noel Fielding (unfortunately) appears as Killer Boy Rats' frontman Ed Banger, joining Jo Brand as the Demon Dinner Lady. And introducing a whole bunch of spoilt-brat new young 'stars', including Scarlett Stitt Ross Marron and Theo Stevenson as Horrid Henry.

"All-in-all, this film hasn't been made for you or I but it is a pretty safe bet to entertain a younger relative on a classic, rainy summers day." (*PyroMag*)

"A wild, colourful and inexplicably musical romp which kids will love and parents will survive." (*Best for Film*)

"The young leads have disarmingly spot-on comic timing, and the grown-ups are obviously having a great time arsing about in stupid wigs." (*Best for Film*)

This was clearly researched by a horrid young person, but don't be put off.



Bridesmaids

Mon 5 2.00



Back by ridiculous demand, *Bridesmaids*, directed by Paul Feig, and written by and starring Kristen Wiig is a bawdy comedy; perhaps a predictably smutty sister to *The Hangover* boys.

Wiig plays Annie, a single, unhappy Milwaukeean, whose bakery shop has just gone bust. Desperately trying to convince herself that her sex-only relationship with the arrogant Ted (Jon Hamm spoofing Jon Hamm) is okay, she is wrong-footed when her best friend Lillian (Maya Rudolph) announces she's getting married. Annie is inevitably asked to be maid of honour, and perhaps unsurprisingly, as preparations for the wedding ensue, everything that can go wrong...

Bridesmaids is not a tepid chick flick. It is sharp, witty, and in parts, absolutely revolting. Wiig's strength as writer and physical comedian comes to the fore, with the other four bridesmaids' in hilarious support. Though spot on casting, it is not to everyone's taste, but a perfect two-fingers to the Judd Apatow (who served as producer) trashy bromance tosh.

"What seems to have made people laugh about *Bridesmaids* is its cleverness, the skill with which the social situations have been crafted to give the physical humour something to work against." (*Telegraph*) (*SM*). It is predictable, but well observed with some great lines. Don't miss now. It's run its time, so won't be back.

Director: Paul Feig
Starring: Kristen Wiig, Maya Rudolph, Rose Byrne, Terry Crews
Certificate: 15
Duration: 125 mins
Origin: UK 2011
By: Universal Pictures (UK) Ltd

Beautiful Lies

Tue 6 12.30, **Wed 7** 2.00,
Thu 8 2.00

Director: Pierre Salvadori
Starring: Nathalie Baye, Sami Bouajila, Audrey Tautou
Certificate: 12A
Duration: 105 mins
Origin: France 2010
By: Trinity Films

Set in Sète, a charming sea-side town in the south of France, "Beautiful Lies" features Audrey Tautou as Emilie, a meddling hairdresser who, on receiving une lettre d'amour from a secret admirer, decides to play cupid, and forward it on to her lonely mother. However, when the author of the letter is revealed as educated handyman Jean (Sami Bouajila), both mother and daughter find themselves in competition for the same man...

It's an archetypal French farce, with a shade of malevolence running through it. Audrey Tautou provides the same doe-eyed sweetness which exemplifies her every role, but the star turn is indeed Sami Bouajila, putting in a genuine and tender performance.

"We're supposed to be drawn into the plot's would-be witty complications but the script grinds its way through sundry reversals, initial jollity giving way to plodding rigmarole. Yet you certainly can't fault the cast and the film's seaside setting of Sète looks quite lovely." (*Time Out*)

"Flirting coyly with something bold and bitter and real, but retreating in the end into the comforting familiarity of fiction." (*LWLies*) (*Simon M*) It's hard to tell sometimes whether critics merely type as many words as they need in any order. So ignore them as ever, and come and be delighted by lovely faces playing at storytelling.



Cars 2

Sat 10 2.00



With a merchandise machine worth more than the world's economy, *Cars* was inevitably going to get a follow-up. What else will Toys R Us stock their shelves with this Christmas?

Replacing the pleasant Radiator Springs for a globe-hopping, spy themed adventure, *Cars 2* kicks into top gear and doesn't let off the gas. Lightning McQueen (Owen Wilson) is off taking part in a world grand prix. Meanwhile his pal Mater, who takes centre stage here, inadvertently unearths a vehicular conspiracy. He joins a group of secret agents led by Finn McMissile (Michael Caine) who are trying to halt the nefarious Professor Z.

In true Bondian fashion we're showered with exotic locations, laser trip-wires and untold number of explosions.

It's surprisingly complex stuff for a matinee and quite a contrast to the original's easy-going nature.

I suppose you could say this is Pixar's first 'bad' film. Gone are the heart wrenching moments, morality tales and warm, well-rounded characters. With the exception of *Toy Story*, Pixar should go back to crafting original pieces.

The film's youngest fans will no doubt be hypnotised whilst parents and older viewers will wince at the overly shiny automobiles, and still question how they've managed to sprout eyes and mouths. Everyone knows that headlights are the eyes, surely? (review Jack Whiting)

Director: John Lasseter
Starring: Michael Caine, Owen Wilson
Certificate: U
Duration: 112 mins
Origin: USA 2011
By: Walt Disney Studio INTL

Sarah's Key

Mon 12 2.00, Wed 21 2.00

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

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

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

Telling two stories concurrently, that of Julia, her husband, and in-laws; and that of the Starzynski family, particularly their young daughter Sarah (Mélusine Mayance) the film leaps from period to period, place to place at a rapid pace. Kristin Scott Thomas is strong, rendering a near pristine performance in a film which stutters over its complex narrative. "Exceptional turns by Mélusine Mayance and the ever-excellent Kristin Scott Thomas illuminate a tense and compelling story. The contrived modern-day framing works less well." (*Empire*) "As Julia flits from Paris to New York to Florence... we hear more and more about her husband, and less and less about the round up. The really striking thing about the Holocaust, according to *Sarah's Key*, is how ambivalent it makes an American reporter feel about her marriage, 70 years later." (*Independent*) (research Simon M)



Bridesmaids

Tue 13 12.30, Thu 15 2.00



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Director: Paul Feig
Starring: Kristen Wiig, Maya Rudolph, Rose Byrne, Terry Crews
Certificate: 15
Duration: 125 mins
Origin: UK 2011
By: Universal Pictures (UK) Ltd

Whisky Galore

Wed 14 2.00

Director: Alexander Mackendrick
Starring: Joan Greenwood, Basil Radford, Jean Cadell, Gordon Jackson, John Gregson, Duncan Caccia, Catherine Lacey, Wylie Watson
Certificate: U
Duration: 82 mins
Origin: UK 1949
By: Optimum Releasing

1949 was a pretty miserable time in Britain. Postwar austerity was at its height. Many city centres were still largely bomb sites. The cold war was getting chillier and rationing was punishing, particularly in the drink dept. The British film industry was in crisis after the Labour government had imposed a punitive tax on American films, which led to Hollywood studios withholding them. Then suddenly, in the early summer, three pictures opened in consecutive weeks. Together they defined what become known as the Ealing Comedy. *Passport To Pimlico*, *Kind Hearts and Coronets* and *Whisky Galore*.

Basil Radford plays a flustered Englishman sent to command a Home Guard unit on a remote Scottish island. He is pop-eyed with indignation to find his men, along with the entire civilian population, maddened by a wartime alcohol shortage, are secretly intent on plundering 50,000 cases of whisky from a shipwreck. This tale of an outsider failing to come to grips with a tight-knit community isn't just a jolly comedy about a boatload of the hard stuff washed ashore, it's an unabashed love letter to drink, depicting alcohol as the glue that binds communities together.

"The sweetest, smartest and most joyous of all the Ealing gems." (*Time Out*) Don't miss foxy Joan Greenwood, cantankerous James Robertson Justice and so many lovely old faces.



One Life

Sat 17 2.00



A cunning dolphin plan to force fish above water; snow monkeys guarding hot springs; a Komodo dragon facing off against a water buffalo...

Created from more than 10,000 hours of BBC footage, *One Life* runs like a greatest hits compilation of the corporation's finest wildlife clips. They've employed an easy-to-digest chapterised structure by which to illustrate the featured creatures' various methods of survival, from parenting and social etiquette to predatory and flight behaviour. You must have a heart of stone not to thrill to the extraordinary images and sequences captured here by the BBC's Natural History Unit.

"It's all great stuff, especially laid out on the big screen, although, some may well prefer the original David Attenborough whisper to the sexy, gruff voiceover now provided by Daniel Craig." (*Guardian*) "It's as much a glossily packaged celebration of human-tech finesse as it is about animal ingenuity. Colour-drenched close-ups taken with high-speed cams are the key to its wow factor" (*Total Film*)

Directors: Martha Holmes, Michael Gunton
Certificate: U
Duration: 84 mins
Origin: UK 2011
By: Momentum Pictures

Poetry

Mon 19 2.00

Director: Chang-dong Lee
Starring: Jeong-hie Yun
Certificate: 12A
Duration: 139 mins
Origin: Korea (South) 2011
By: ICO/Arrow

Poetry is a moving, beautifully executed film, directed by Lee Chang-dong.

Yoon Jeong-hee is Yang Mija, a sixty-something grandmother on government benefits, supplementing her small income by working as a maid. She looks after her teenage grandson Wook, whose mother has since moved to Busan. Finding she is beginning to have difficulties recalling simple words, she visits a doctor, and is diagnosed with Alzheimer's disease.

Affected by this distressing development, Mija joins a poetry class, resolving to pen one poem before she loses her vocabulary. Concurrently, Mija learns of the rape and subsequent suicide of a local schoolgirl. Finding herself intimately connected to this terrible affair, Mija seeks to do the right thing in the face of terrible adversity.

"Poetry" is filled with poignant moments at every turn. Yoon Jeong-hee, a popular Korean actress over four decades ago, and coaxed out of retirement especially for this role, brings strength and determination to a profoundly tragic story.

"Gorgeously photographed and exquisitely acted, it takes a story almost buckling under the weight of its sadness, and from it magics a work at once mysterious and luminous, suffused with anger and patience, endowed with; yes, that most over-used, but here wholly accurate word, poetry." (*Telegraph*) (*Simon Messenger*)





Director: J.J. Abrams
Starring: Elle Fanning, Amanda Michalka, Kyle Chandler, Joel Courtney
Certificate: 12A
Duration: 111 mins
Origin: USA 2011
By: Paramount International Pictures



Super 8

Tue 20 12.30

Written and directed by J.J. Abrams (Star Trek, Mission: Impossible III) and produced by Stephen Spielberg, “Super 8” tells the story of a group of school children who encounter extraterrestrial life.

Ohio, 1979. Whilst out filming a home-made, low-budget zombie film, Joe (Joel Courtney), Charles (Riley Griffiths), Alice (Elle Fanning), and their friends witness a colossal accident. A freight train is derailed by a truck intentionally driven onto the tracks. As the kids flee the almighty wreckage, their super 8 camera, left running, captures more than just the smoke rising into the Midwestern sky.

As military personnel begin to swarm around the crash site, it becomes clear that something otherworldly was aboard...

J.J. Abrams, evidently a Spielberg superfan, has been granted carte blanche to ape his hero's early films. Part Close Encounters' (1977) part E.T. ('82), “Super 8” is a charming, if over-indulged, pastiche. “A movie about movies, a movie in love with the past. It's a séance that tries to summon the ghosts of American popular cinema in order to pay tribute to them, to tell them that, at least as far as director JJ Abrams is concerned, they will never be forgotten. A clever, enjoyably reverential, and very entertaining update of an old-fashioned boy's-own caper.” (*Telegraph*) (research Simon M) It looks fantastic, come and see.

The Guard

Thu 22 2.00



We first meet Sgt Gerry Boyle (Brendan Gleeson) of the Galway Garda as he confiscates drugs from a dead joyrider. "I don't think your mammy would be too pleased about that now" he tuts paternally, before popping a tab of acid and declaring, "What a beautiful feckin' day!"

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

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

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

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

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

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

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

Kes

Sat 24 2.00

Director: Ken Loach
Starring: David Bradley, Lynne Perrie, Freddie Fletcher, Colin Welland, Brian Glover, Bob Bowes, Robert Naylor
Certificate: PG
Duration: 113 mins
Origin: UK 1969
By: Park Circus Films

A battered, neglected boy finds, a neglected baby kestrel on the Yorkshire moors and finds himself tip-toeing away from hopelessness...

A 20 word outline for a Disney movie, perhaps? Not in the hands of Ken Loach. This, his first feature, pulls together a now-familiar, harsh picture of working-class life; abusive mothers, violent brothers and school seen as a pointless route to the pit, shop-floor or the dole queue (sounds familiar?). "But while it's a world view shorn of sentiment, it is packed with real emotion and insight." (synopsis)

Bullying PE teacher Glover inflicting his sad, hilarious fantasies on the kids is the sequence everyone knows. But the sight that haunts is Billy's (unknown David Bradley) face. It says it all; from the shivering kid in goal, to boy running scared and casually abused, to the rare moments of sheer joy on his face as he trains the bird on the moors. Only the background is dated, but *Kes* remains an exceptional example of British cinema told by a storyteller who is able to remove himself completely from the story.

It remains as unforgettable now as it did in 1969. 42 years later, *Kes* remains a landmark. It's simple beauty shines through the screen with no tricks or needless gimmicks. Your children should not miss it.





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



One Day

Mon 26 2.00, **Tue 27** 12.30,
Wed 28 2.00, **Thu 29** 2.00

There's nothing about this film but speculation so far. Going to print we have only reams of gossip about the casting of Anne Hathaway as a Yorkshire girl with a bad accent (haven't they all?).

So the best we can tell you is that David Nicholls as author and screenwriter had to re-write the ending 50 times before the studio were satisfied with the right degree of schmaltz

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

Anyway ignore everybody. It looks fabulous and sounds like it has enough romantic hope and heavy sentimentality to lift us from the mire of banks and hood-boys. Not far off what going to the pictures was all about when the Rex was built (1938). Just come, bring a hanky.

FACES FOR RADIO

FEEDBACK with Roger Bolton (RB)
Interviewing the new Radio 4
controller: Gwyneth Williams (GW)
Sat 30.7.11 Recorded verbatim, edited
only for space.

RB Why the changes?

GW (hesitation...) Radio 4 is in very good shape, and lots of listeners are listening, more than they have before.

RB That's a good reason for leaving things alone. Why change it then?

GW (fumbling) Because, Roger, you can never leave something like R4 alone...er let me say... The thing is Roger erm with a network like R4 which is actually a living thing, you have to make changes to keep it as fresh as it is – and listeners would want me to do that. As long as you do it in the spirit of R4, I think its... you have to do it or else the station becomes old fashioned... (Whoops) And thank you very much for talking to me Adrian (Listener's Q about the World at One being given an extra 15 minutes) No, not at all... in the sense that all the time I'm talking to different editors and producers and everybody is so enthusiastic. I've got to take into account the whole of R4 and try and make a judgement as to what's the best thing to do...

(Interrupted but carrying on) Well it's not only that we are living through a period, I think, of enormously extended and dramatic international and national news and it's not only that, it's because the news cycle has changed, it's accelerated... That means we're not making the most of this brilliant programme with its formidable presenter: Martha Carney... And I think it needs the extra time... I agree with you on the fact that one doesn't want to do a lot of things in a bitty way.

(listener Adrian worried about losing his favourite programmes: "some of the real gems of R4?") Quote Unquote, Brain of Britain, Counterpoint, Round Britain Quiz) [Not my favourites but would hate to see them go]

GW Am am... got a say straight away and



Roger Bolton



Gwyneth Williams

erm I do agree with you, erm, Alan They are tremendously good programmes and there are so many jewels on R4... 4pm to 4:30 we've got artsy kind of programmes like wonderful Open Book and others...

(Q from listener Christina asking about programmes to be axed, eg: On The Ropes and The Choice)

GW Hello Christina, thanks for your comments, actually I too very much like these programmes, in fact I launched one of them which you didn't mention but its Taking A Stand with Fergal Keane which is also wonderful I think (RB interjecting "and being axed as well") which is being cut as well (she continues). But let me explain why... The reason is that I very much wanted to launch a new science programme. There's a tremendously good presenter called Jamil Khalili, he's a physicist but he's a great communicator. He's a delightful man and you're going to hear a different kind of conversation. Look (ruffled, tetchy) unfortunately R4 schedule simply can't take everything (interrupted by Christina "But it doesn't need to keep being interfered with. We would really like R4 controllers to listen to the listeners. You mentioned that (programmes/items) need refreshing but it appears you're going to replace them with

Science. That isn't refreshing, it's taking them away and replacing them with something completely different")

GW You're quite right I have cut them in order to make way for a science programme and I'm am am am... I'm sorry that people who like them will lose them! I've got a 15 interview series planned that's going to be called 'One to One' and it's about presenters following their passion for interviewing people on a one-to-one basis – I hope you'll enjoy that...

(On the 'cultural vandalism' of cutting the 'Short Story' listener Clare Brennan: "Given the express desire to increase or enhance creativity and reach out to all parts of the world, then surely the Short Story is really a perfect way to do that?")

GW Personally I really agree, I'm very interested in books and literature and short stories as it happens, and am particularly proud of the fact that R4 (then boasts about prizes), then I'm I'm going to do (something incomprehensible) on 4 Extra.

RB (saved by his interjection) So the News is more important than the Short Story?

GW No, I think that's unfair. What I'm saying that R4 listeners er ought to be having and will enjoy and probably will want, I think, in my judgement, more current affairs at lunchtime".... (Listener CB interjecting "Aren't we already bombarded by news")

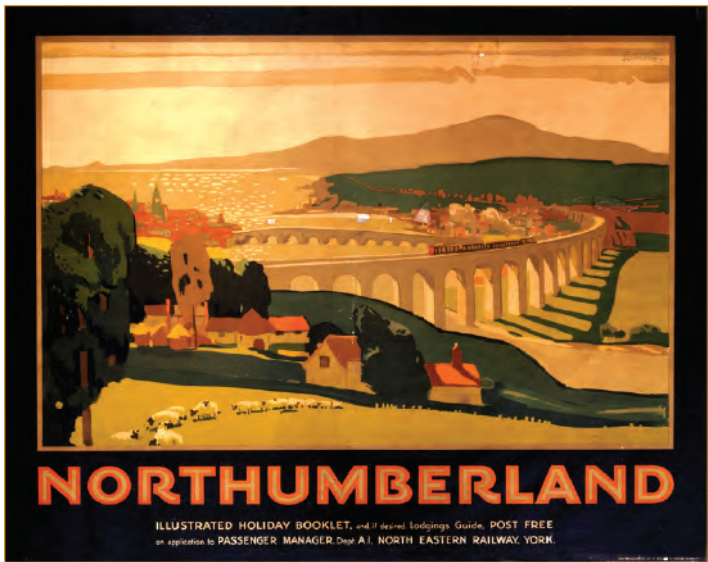
GW I think you'll find I will commission more... (so went on getting deeper into certain, though polite, hate-mail from the home counties) Now I've come to R4 there'll be new voices on air... need a break from old voices... gender imbalance... "I've got Martha Carney and I've given her an extra 15 minutes (World at One)"

I wouldn't let her near the pencil cupboard, but a board of lightweights decided Gwyneth Williams was the gal for the job. One listener's point suggested that good management resists interfering, especially when things need neither refreshing nor replacing. The whole interview reminded me how often people are appointed to management positions far beyond their capabilities. Ambition doesn't equal ability. Besides, of all institutions that needs little 'management' it is Radio 4. So leave it alone.



You may have heard of our plans to stage a St Albans Odyssey fund raising event with a Drive-In Movie at Bovingdon airfield. A great space as you can see. This is postponed to a later date. Instead watch out for an event at the Odyssey itself on the weekend of 10th September as part of St Albans Heritage Week. Keep an eye on the websites www.odysseypictures.co.uk & www.therexberkhamsted.com and look for publicity flyers.

TRAINS AND BOATS AND PLAINS...



No it won't look like this. Perhaps at the time there were protests about the 'Iron Horse' intruding on the countryside. Not many, and not very loud I don't suppose. But men built the viaducts and cuttings with their bare hands and made something symmetrical and beautiful. Over romantic perhaps, but it's wasn't dead, lifeless, imported concrete and steel.

Here are some edited lowlights sent to our MP from a last stab at the HS2 protest. And Mr Gauke's sweet reply.

Dear David Gauke,
Is the High Speed rail route through the Chilterns (known as HS2) now supported by you personally, and as an MP?
The following, plus many other things, must be considered before a decision can be made in December.

1. The necessity for a new and 1 High Speed rail link from London to Birmingham is unproven. One exists from Euston through Berkshire to the Virgin high-speed service.
2. The notion or mantra that 'Britain needs' this new High Speed rail route along with WMDs in Iraq in 2002 is best unproven, at worst untrue.
3. By 2027 Technology will be so advanced the need to meet and greet only be necessary in the last throes of a business deal. Even then 'virtual meetings' will be established proced

for legal agreements, as emails have become today. This is not idle prediction, it is almost certain.

4. Britain is a small island, where any improvement to high speed rail will only save minutes on journeys, unlike many links across Europe, Canada and China, which cover vast landmasses, stretching thousands of miles.

6. Cost. Where will the £33billion



GABLES... STANDING STILL



A couple of old rooftops still standing. From the inside, the Attic Café above the Home & Colonial on the High Street. The other is an eccentric little pet shop in Lower Kings Road. Each independent, the first, thriving as the best café in the northern hemisphere, while the Dog&Bone is a pet shop I haven't been in since Molly the children's hamster. It feels like it's been here since the northern hemisphere was formed. Vive la independence!