

# THE-REX

M A G A Z I N E

JANUARY 2007 ISSUE 22

[www.therexcinema.com](http://www.therexcinema.com)

GABRIELLE

WHAT'S ON  
IN JANUARY...

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

THE-REX

BOOKINGS &  
INFORMATION

**01442 877759**

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

<b>January Films</b>	<b>10-22</b>
<b>Gallery</b>	<b>5, 7</b>
<b>Coming Soon</b>	<b>22</b>
<b>January Films at a glance</b>	<b>22</b>
<b>Dear Mrs Trellis</b>	<b>25, 27</b>

# SEAT PRICES:

<b>Circle</b>	£7.00
Members & Concessions	£5.50
<b>At Table</b>	£9.00
Members & Concessions	£7.50
<b>Royal Box</b> (seats 6)	£11.00
or for the Box	£60.00

**Box Office:** 01442 877759  
 Mon to Sat 10.30am – 6.00pm  
 Sun 4.30pm – 6.30pm  
 (Credit/Debit card booking fee 50p)

Disabled and flat access: by gate on High Street. Tel: 01442 877999

Some of the girls and boys you see at the Box Office and Bar:

<b>Daniel Anderson</b>	<b>Beth Hannaway</b>
<b>Christine Fressineau</b>	<b>Jo Littlejohn</b>
<b>Keymea Yazdanian</b>	<b>Olivia Palmer</b>
<b>Jemma Gask</b>	<b>Jeremy Read</b>
<b>Olivia Glasser</b>	

**Sally Thorpe** In charge  
**Alun Rees** Chief projectionist (Original)  
**Jon Waugh** 1st assistant projectionist  
**Martin Coffill** Part-time assistant projectionist  
**Jacquie Rose** Chief Box Office & Bar  
**Greg Tomkins** Film director

**Jane Clucas & Lynn Hendry**  
 PR/Marketing/FoH

**Laurence Wiper** Bar supervisor  
**Ian Muirhead** Accountant

**Alan Lambourne** Caretaker

Resident creative builders  
**Darren Flindall**  
**Michael Glasheen**

Artists  
**Andrew Dixon**  
**Paul Rowbottom**

Advisors and Investors  
**Paul Fullagar**  
**Alan Clooney**

**Ed Mauger** Genius

**Demiurge Design** Designers 01582 791996  
**Allison Nunn** Publisher 07786 540418  
**James Hannaway** CEO 01442 877999

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

**The Rex** High Street (Three Close Lane)  
 Berkhamsted HP4 2FG  
[www.therexcinema.com](http://www.therexcinema.com)



*A very relaxed Alan Bennett before Q&A: The History Boys. Here with Rose and Adrian Scarborough. Adrian brought him to celebrate the Rex's 2nd anniversary (5 Dec 06). He was delightful, charming and brilliant on stage, chatted with Adrian for over an hour and answered audience questions. So relaxed, he was almost lying down by the end. A magical evening.*

## WELCOME TO 2007 – HAPPY NEW YEAR

I just heard someone say how lovely it is that the Rex is here... "It has given us something to look forward to in January..." As compliments go, this must be one of the best.

January, following so flatly and coldly behind the Christmas climax, is probably the most dreaded month of the year. So turning it into something to look forward to is truly extraordinary. If filling an empty January with some excitement and even a little hope, is the only thing the Rex has done, it is enough. At the risk of gloating, we like it here too.

We've had most of the best new releases over our first two years, with many more to come. Alongside an endless list of favourites, classics and foreign-language films, the programme remains a glorious jumble. Inevitably, there have been quite a few turkeys. Here are some. Children of Men, I hated from start to finish. Much of the acting involved 1st year drama workshop-shouting, which made even Clive Owen look good. I hoped I wouldn't, but knew I would despair at Death of Mr Lazarescu. Long tedious hand-held shots of nothing happening were more depressing than the story. We've had some nasty films, some self-indulgent, others plain ugly but all should have gone straight to video or left on the cutting room floor:

**Wolf Creek**

**The Descent ("Chicks with picks")**

**Little Fish**

**Tideland**

**Hard Candy**

**Keane**

**Nine Songs**

**A Cock & Bull Story**

A couple of surprises which were expected to be awful – The Queen and Driving Lessons, were okay. Severance only just redeemed itself.

I'm guessing Borat is likely to be the worst of the Emperor's New Clothes.

Wah Wah could have been made for TV, as should London to Brighton, Starter for Ten and Red Road.

The Motor Cycle Diaries, Everything is Illuminated, The Sea Inside, The Wind That Shakes... will return, alongside anticipated requests; Pan's Labyrinth, Perfume, History Boys and The Page Turner. We're hoping you will have had enough of James Bond and The Queen by February...? Would very much like to hear what is on your 'worst' list.

# BEGGARS, BIG ISSUE, AND TRAFFIC WARDENS

## BIG ISSUE

State agents aside, the High Street has a growing population of people to avoid. It goes without saying the Big Issue woman is an intimidating pain in the arse. People now cross the road to avoid her, or pretend to be on the phone/iPod. Others really dread walking passed Boots. How do you avoid her once you've been caught a first time? Try not turning around when she shouts or pretend it's nothing when she rugby-tackles you from behind. It's not your fault or duty. In the spare-a-shilling dept, your life might be just as bad. 'Leave me alone' is simple and unequivocal, and enough to immediately inform the assailant that any further and continued 'persuasion' might be harassment.

## CHARITY TABARD BEGGARS

They are all too young to smile and gush so much. It is like someone's working them from

behind. Are they actors, students, defenders of the earth? Perhaps they're all three and mean every word...? If you're lucky, some other poor soul will be caught, just in front of you.

How did we ever let charity get this far? Isn't there some aggressive 'marketing' company behind all this? Charity?

What kind of word is it?

What does it mean?

These 'actors' are intimidating – all they want is your money.

They might live in awful conditions and be run by terror gangs (Do you remember they ran those poor kids who knocked on your door in the dark to sell you a four quid dish cloth?). But that's none of your business, and yours is none of theirs.

These 'actors' are paid what percentage of your donation?

They have to learn that smile, talk the talk, and show a thick skin.

Who pays them? How do they get here? Are they bussed-in by the Ku Klux Klan to intimidate and

bully. Who decided this technique on 'behalf' of charities? Do the charities know? Do they care?

How much ends up on the charity floor? How much in the "agency" "off-shore"?

Don't think twice, ask them.

They'll have pat answers, but see how quickly they run to find an easier fish.

Berkhamsted's a seemingly rich town. Someone's done their homework.

On recent visits to Manchester, I didn't see one organised tabarded beggar near the station or in the city centre. Their absence was tangible on such teeming pavements.

Berkhamsted is not rich on ordinary days, it's full of people picking up or dropping off kids, people out for a quick sandwich or on their way somewhere.

Worst of all, those who get caught may be worse off than the tabards. It is hateful.

Tell them to go and stand next to the Bentley/Rolls/big 4W wagon and wait for the bad hair to return.

If you want to walk freely don't talk to them. Don't say a word – walk by. "Don't look anyone in the eye, but don't look away either."

(The Godfather). Try it.

It doesn't take long and when you've learned, it's easy.

Don't look – keep walking.

Don't speak – keep walking.

If you want to support the charities they 'represent' – do so in your own way, in your own time.

## TRAFFIC WARDENS

Think of odd shapes in uniform who are only "obeying orders". Remember a year or so when parking was free for up to an hour, if you were unlucky, you got a ticket? Now we pay and still get



*Sylvia Syms (left). She was, irreverent, warm, witty and gorgeous in Q&A: The Queen. Here with JH and her sister Joan Webb (6 Nov 06)*



a ticket – sometimes walking to the pay machine! They photograph your car from all angles to show your wretched offence and their brand new ticket at a rakish angle on your windscreen.

Next time, why don't you stop and ask if they'd like their picture taken, draped and pouting across the bonnet, epaulettes a little off-the-shoulder.

Again, someone's making millions – from us, the easiest targets of all...

The-willing-to-pay.

They came from nowhere and are here to stay. We have no chance. However, if we all stuck together, parked anywhere and refused to pay, they might go away? But we won't and nor will they. Though, a bit of civil disobedience would be very nice.

#### PAVEMENTS

One of our oldest and most loyal fans, fell on the pavement in the High Street, walking to the Rex on Saturday (2nd December). She was bruised and blooded, but insisted on staying to watch the film. We looked after her, and walked her home after the show. We may have contravened some health and safety clause but an ambulance would have made a ridiculous fuss, in triplicate, and she would have missed 'The Devil Wears Prada' – which, on reflection, might have done her a favour. That aside, she stayed, enjoyed the show and got home safely. She was shaken but not stirred and is fine, shooing any fuss.

We can't look after everyone who falls on Dacorum Borough/Herts County Council's pavements. Deal with it. Make it safe to walk. No need to chop down street trees. Just straighten the pavements. It is that easy.



*Broken pavement High St (10 Dec 06)*



*(Above) Nancy in the gods, first lights and (below right) with replica 'original' chandelier pre-Gatsby (Nov 2002)*

*Tim McInnerny (right) sparkling Q&A guest 'Severance' (27 Oct 06)*



*Baby Hamish collecting his matinee ticket...*





J A N U A R Y F I L M S



## The History Boys

**Tues 2 7.30**

**Director:** Nicholas Hytner  
**Starring:** Stephen Campbell-Moore, Richard Griffiths, Frances de la Tour, Clive Merrison  
**Certificate:** 15  
**Duration:** 109 mins  
**Origin:** UK 2006  
**By:** Twentieth Century Fox

**The History Boys tells the story of a group of bright History students in pursuit of undergraduate places at Oxbridge.** Bounced between one teacher and another, a grossly outnumbered History teacher and a squirming headmaster obsessed with results, the boys attempt to sift through it all to pass the daunting university selection process.

The cast is extremely well marshalled by director Hytner (so they should be; the same boys have been playing these roles for two years in the West End). A huge Richard Griffiths has fantastic fun as the all-groping, irreverently, queer 'General Studies' professor. The grown-ups are fab throughout, with the brilliant Ms de la Tour shining. The boys - are teenage boys - horrible at first, then grow on you.

"The real strength of this extremely appealing, intelligent and enjoyable film is Bennett's scintillating writing..." (*City Screens*).

What else can you expect from Alan Bennett but perfectly drawn characters, all with plenty to say.



# Starter for Ten

**Wed 3 2.00 7.30**

*Matinee Warning: May contain babies*

**This looks a lot better than it sounds.**

**It is a breath of silly fresh air.**

Based on David Nicholl's bestselling novel, this is a romantic comedy set in the mid-'80s about a working-class kid (McAvoy - Mr Tumnus) navigating his turbulent first year at university. He achieves his long-held ambition to appear on University Challenge to impress the luscious Alice (Hall). He plans to win her heart through his advanced general knowledge. This is a charming coming-of-age comedy about loyalty, social class, falling in love and the difference between knowledge and wisdom. The film is set to an '80s soundtrack including New Order, The Cure and The Smiths - oh dear, for a moment there I thought we were alright - never mind. The League of Gentlemen's Mark Gatkiss is (at last) a hoot as original Univ Ch' host Bamber Gascoigne. Apparently he hates being so like the real ultra-cool, Bamber. There is justice after all...

Never a film, more an ITV1 rom-com, mini series, before the nine o'clock watershed over three Wednesdays.



**Director:** Tom Vaughan  
**Starring:** James McAvoy, Catherine Tate, Alice Eve, Mark Gatkiss, Rebecca Hall  
**Certificate:** 12A  
**Duration:** 97 mins  
**Origin:** UK 2006  
**By:** Icon Film Distribution Ltd



# Perfume

**Fri 5 7.30 Sat 6 7.00 Sun 7 6.00**

A gripping adaptation of Patrick Süskind's bestselling novel, *Perfume* is a fascinating tale of fixation and desire, largely in a kind of grotesque dumb-show.

In mid-18th-century Paris, young Jean-Baptiste Grenouille (Whishaw – best Hamlet for decades at The Old Vic, 2004), can only to determine words to speak, through their scent. He prefers not to talk at all. Added to this, his body doesn't smell of anything at all, but his sense of smell is extraordinarily refined. Thus he is apprenticed to a perfumery (what else could he do?). Taught by the master, Baldini (Hoffman), the art of mixing scents, he soon becomes obsessed. Uh oh! Possessed by the idea of preserving human aromas, he kills girls whose scent turns him on...

When he meets the beautiful Laura (Hurd-Wood), he is lost to her 'supernatural scent'. Laura's father, Richis (Rickman), senses his daughter is in grave danger, so a cat-and-mouse game between fatherly love and a deadly passion unfolds. Complete with one hell of an orgy somewhere in the folds. "A German director, adapting a German novel set in France, with actors speaking English, plus extensive voice-over and a near-mute protagonist who spends a lot of his time sniffing. It doesn't exactly sound like a recipe for cinematic success. Remarkably, Tom Tykwer (director of *Run Lola Run*, the most innovative and exciting film of the nineties) overcomes its more awkward elements to be a visually impressive, highly unusual period thriller... It's touch and go at times whether Tykwer will be able to sustain his drama about a sniffing psycho for two-and-half hours, but with the aid of notable visuals and Süskind's unique premise he does. "Marvellous" *Channel 4*. Come for "the rotting fish and oysters and roses and fields of lavender", filmed as they smell... As for Ben Whishaw's startling Jean-Baptiste; not a false gesture...

Quite miraculous.



**Director:** Tom Tykwer

**Starring:** Alan Rickman, Dustin Hoffman, Rachel Hurd-Wood, Ben Whishaw

**Certificate:** 15

**Duration:** 147 mins

**Origin:** France 2006

**By:** Pathe Distribution

## Danny Champion of the World

**Sat 6 2.00**

*Matinee Warning: May contain babies*

**Director:** Gavin Millar

**Starring:** Robbie Coltrane, Samuel Irons, Jeremy Irons, Cyril Cusack

**Certificate:** U

**Duration:** 99 mins

**Origin:** UK 1989

**By:** Winstone Film Distributors

### At last a children's film set in 1950s Rural England.

William Smith (Jeremy Irons) and his son Danny (Samuel Irons), that's handy, live in a caravan on a few acres of land, making their living by running a petrol station and car repair service. When they refuse to sell up to local landowner Hazell (big Robbie), who claims to want the land so that he can expand his vast pheasant shoot, he turns nasty and threatens to get them out one way or another. William retaliates by taking up poaching again. Danny joins in the adventure... Agreat old fashioned adventure yarn, with beautiful scenes of English countryside summers ... when it never rained.



# Gabrielle

**Mon 8 7.30 Tues 9 7.30** It's slow, it's French, it is Isabelle Huppert. – It's about two people who love and loathe each other, and there's no sex. How nice to have a familiar, life-affirming story once in a while? Come and see what you already know – but in French.



**Director:** Patrice Chereau

**Starring:** Isabelle Huppert, Pascal Greggory, Claudia Coli

**Certificate:** 15

**Duration:** 90 mins

**Origin:** France 2006

**By:** Artificial Eye



Set in 1911, Patrice Chéreau's adaptation of "Joseph Conrad's 'The Return' has none of the life-was-simpler-then reassurances, expected of costume dramas." Awkward discussions are punctuated with attempts to live life as normal: a dinner party, the rituals of eating and dressing.

"Most satisfying is how Chéreau decides to give equal measure to dialogue, photography and music. A chilling orchestral score slips in and out, and some classic, sweeping camerawork uses the labyrinthine house and its chorus of servants to stress the social fallout of Gabrielle's decisions. Use of black and white, in and out of colour, serves as a jolting flashback mechanism". – It could be irritating if it didn't work so well. Come for Isabelle and Pascal's beautifully measured performances.

"Another boring, pretentious, convoluted French film". (MIFF Melbourne International Film Fest – What would Oz know of France?)

*(critiques from yahoo movies, Observer and MIFF, the best from – Wally Hammond Time Out)*





## Hollywoodland

Wed 10 2.00 7.30

Matinee Warning: May contain babies

**Director:** Allen Coulter  
**Starring:** Bob Hoskins, Adrien Brody, Diane Lane, Ben Affleck  
**Certificate:** 15  
**Duration:** 126 mins  
**Origin:** USA 2006  
**By:** Buena Vista International

We've been reading about this for months, and for once the reading is worth seeing.

It is based on a true story about the mysterious death of George Reeves, an actor who found fame as Superman on American television in the '50s. Apparently, he committed suicide in his Hollywood apartment in 1959. Brody is the opportunist private detective Louis Simo, seeking to make a name for himself by exposing the corruption of the Hollywood system.

As he digs, he learns more about Reeves (for once, a superb Affleck) and his torrid affair with Toni Mannix (Lane), wife of MGM mogul Eddie Mannix (Hoskins – sorry, yes it's Bob with another terrible accent).

Presenting the dark side of the Hollywood's allure in the '50s through the eyes of a down-at-heel gumshoe with a troubled past, the director's debut almost evokes the fictional world of James Ellroy, but not quite.

Apparently, it's good but scrappy, with Ben's performance outshining the usually exceptional Brody's (but then he's had to get over King-Kong). Wierdest of all; Superman and Reeve(s)...?



## Snowcake

Thu 11 7.30



A taciturn Englishman (Rickman), just released from prison, reluctantly agrees to give a vivacious 19-year-old hitchhiker a lift – not realising that this small decision will transform his life irrevocably. Sigourney Weaver (in one of her finest roles) as Linda, a high-functioning autistic woman, and Carrie-Anne Moss, play this drama for all it's worth. They have “everything to lose in the complexity and the hard-won rewards of human relationships”. Whatever that means there's a soundtrack from Canadian alternative rockers, Broken Social Scene, and some ravishing exterior cinematography of the Canadian landscape, it's not quite like any other film you'll see this year.

“Ever since Dustin Hoffman twitched his way to an Oscar for ‘Rainman’ in 1988 (for which Tom Cruise should have won something for keeping his head down, so beautifully), autism has been the subject of a many a soggy melodrama. Thankfully director Marc Evans shows a light touch and Sigourney Weaver delivers an infectious performance... Ultimately a deeply moving, life-affirming tale – the many scathing one-liners are just icing on the cake” (BBC web)

It could be awful. The critics were mixed. So come for the one-liners.

**Director:** Marc Evans  
**Starring:** Alan Rickman, Sigourney Weaver, Carrie-Anne Moss  
**Certificate:** 15  
**Duration:** 111 mins  
**Origin:** UK 2006  
**By:** Momentum Pictures

## Red Road

Fri 12 7.30

**Director:** Andrea Arnold  
**Starring:** Tony Curran, Kate Dickie, Martin Compston, Nathalie Press  
**Certificate:** 18  
**Duration:** 114 mins  
**Origin:** UK 2006  
**By:** Verve

This is one of a new spate of British films “telling it how it is”. Its grim, it's winning awards, it's a thriller. Come for one of them and decide for yourself.

Jackie (Kate Dickie) works as a CCTV operator. Each day she watches over a small part of the world, protecting the people living their lives under her gaze. One day a man appears on her monitor, a man she thought she would never see again, a man she never wanted to see again. Now she has no choice, she is compelled to confront him.

“This tense and atmospheric first feature from Andrea Arnold (ex-Zoo dancer and children's TV presenter), Oscared for her short film Wasp, has a superb lead performance from Kate Dickie as a CCTV operator who follows her nemesis into bleak Glasgow housing estate...” (DM Standard)



## Step Up

Sat 13 2.00

*Matinee Warning: May contain babies***Director:** Anne Fletcher**Starring:** Jenna Dewan, Channing Tatum**Certificate:** PG**Duration:** 103 mins**Origin:** USA 2006**By:** Universal Pictures (UK) Ltd

**"An aspiring ballerina from a wealthy family takes lessons in dance, and life from a roughneck-with-soul, in this teen drama from former choreographer Fletcher.**

Tyler (Tatum) finds himself doing community service at a dance academy. He catches the eye of Nora (Dewan), a ballet student who is trying to incorporate hip-hop moves into her classical routines. Tyler is a talented street dancer and Nora persuades him to team up with her for a major class project. Tyler gains new self-respect as he gives in to the discipline of the school, but he wonders if this new opportunity means turning his back on who he really is. Matters become even more complicated when Tyler and Nora realise they're falling in love."

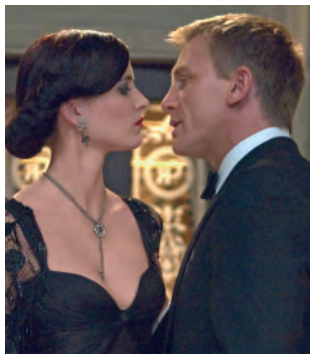
Very drippy, predictable but great teeny stuff – full of not-really-bad-just-misunderstood-boy-does-good clichés. Ten to thirteen year olds will love it...



## Casino Royale

Sat 13 7.00

Sun 14 6.00



**There are three good things about this film.**

1. It remains loyal to Fleming's original story including a famous closing line. Fifties Cold War Russia is updated to Africa, terrorism and money laundering. A heavy knotted rope replaces the carpet beater in the the others scene. Prepare to wince.
2. Action set pieces are breathtaking in every detail; all real with no special effects. Heart-stopping stunts are performed in one take, no second chance.
3. Daniel Craig.

He has played difficult roles to get to this – Some almost hard to watch in Mother and Enduring Love (and brilliant as the spoilt brat gangster's son in Road to Perdition). As Bond he doesn't have to over-act. On the contrary, he is measured, evil, sadistic and perfect. This is the new Bond. In fact it is the old one – Fleming's original creation. Albeit a lightweight book written in a few days in 1952, ten years later it captured the new 'spirit' of the emerging 1960's.

After Dr No was passed under the desks of twitchy fifteen year old boys, Health and Efficiency was torn up! None of us had even heard of Ursula Andress but there was Honey, still wet on the page.

Daniel is the millennium's Ursula. Now our box office smells worse than that class of forty eight, boys in 1962. So much for the feminine higher plain. Bond will never be the same. Sean delivered killer-instinct. Daniel oozes it.

Welcome to Coldfinger – and love every minute.

**Director:** Martin Campbell**Starring:** Daniel Craig, Dame Judi Dench, Eva Green, Jeffrey Wright, Mads Mikkelsen**Certificate:** 12A**Duration:** 145 mins**Origin:** USA 2006**By:** Sony Pictures Releasing



## Rivers and Tides:

Mon 15 7.30

**Director:** Thomas Riedelsheimer**Certificate:** U**Duration:** 90 mins**Origin:** Germany/Scotland 2001**By:** Cinefrance

This breathtaking film is not to be missed. Written and shot by Riedelsheimer, it is an extraordinary journey into the world and mind of sculptor Andy Goldsworthy. He lets us into his tough, hard graft world of natural, found materials which he turns into magical things, where the elements 'last say' in these creations is part of the creation itself. His ingenious patterns of wood, leaves, stone and ice, move and erode with tide, time, and weather. The camera follows him for over a year, intimately documenting his improvised process and capturing the serene spectacle of his sculptures and their delicate changes. Goldsworthy's private and often ephemeral pieces are well known – goodness knows how, when they disappear almost as they are finished? His love for everything around him is palpable but not namby and his voice is the perfect guide.

Come... "see something you never saw before... that was always there..." Cancel everything.



## London to Brighton

Tue 16 7.30

Already winning awards and tipped for a pocketful more, the film takes 24 hours in the life of a prostitute (Stanley) and a young runaway (Groome), and drops them in it.

They are fleeing to Brighton, to escape a London crime lord and a certain, very unpleasant, death.

A film of remarkable assurance, it makes astonishing use of little-known actors, drawing performances of utter conviction. Perhaps most impressively, it manages to avoid the clichés of the British crime thriller, creating a chillingly realistic world of petty crime, sexual depravity and violence. There's a spate of new British films depicting low-life on the edges of society, but mercifully, this one is never squalid. "In flashback, things are gradually pieced together, with one impossibly tense scene after another, heightened because you genuinely can't predict how anyone will react"

"Groome's heartbreaking performance is key, and makes it almost unbearable".

It's not an easy ride, so come for the new faces – gritty as they are, they'll be in *Love Actually III* in a year or so and *Eastenders* much sooner...

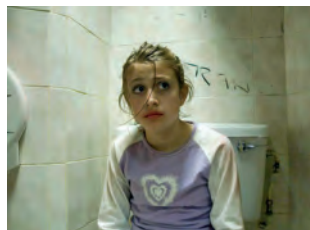
You saw them here first.

"Stanley is stunning as Kelly – beaten-down, desperate but with a dignity and morality..."

"Unremittingly bleak and utterly gripping..."

(various critics)

Not self indulgent and only cost £80,000.

**Director:** Paul Williams

**Starring:** Alexander Morton, Nathan Constance, Johnny Harris, Sam Spruell, Georgia Groome, David Keeling, Lorraine Stanley, Jamie Kenna

**Certificate:** 18**Duration:** 86 mins**Origin:** UK 2006**By:** Vertigo Films

# A Good Year

**Wed 17 2.00 7.30**

*Matinee Warning: May contain babies*



**Russell Crowe being frightfully English and jokey doesn't work for the first five minutes – then you get used to it, then its okay.** Whatever you think of him, he's a powerful actor, who always takes you with him in the end.

He plays against type as the hard-nosed investment banker whose childhood memories of Provence awaken a fresh outlook on life.

Johhny Depp's favourite fabulous child, Freddie Highmore, plays the young Crowe.

It is based on the bestseller 'A Year in Provence' by Peter Mayle (which was loved and loathed in equal measure). Max Skinner (Crowe) returns to the vineyard of his childhood after the death of his estranged uncle (Finney). Intending to sell the vineyard as quickly as possible, Max instead rediscovers that part of himself, lost in the cut-throat world of coming-of-age. It is a moving tale of re-evaluation brought about by personal tragedy. "It is a feast for the eyes that captures the seductive beauty of Provence in glorious cinemascope..." But come more for Albert, young Freddie and Russell's ability to grow on you, however hard you resist.

**Director:** Ridley Scott  
**Starring:** Albert Finney, Marion Cotillard, Russell Crowe, Valeria Bruni Tedeschi  
**Certificate:** 12A  
**Duration:** 117 mins  
**Origin:** USA 2006  
**By:** Twentieth Century Fox

# Leonard Cohen - I'm Your Man

**Thu 18 7.30**

**Director:** Lian Lunson  
**Starring:** Leonard Cohen  
**Certificate:** PG  
**Duration:** 103 mins  
**Origin:** USA 2006  
**By:** Lionsgate Films UK

**Like a bird on a wire, Leonard Cohen is free without trying and unique without caring.** To the philistine – music "To slit wrists by". Some of the best songs of the second half of the twentieth century, belong to his voice. Alongside Dylan's, James Taylor's and Jackson Browne's, his voice remains majestic and uplifting to at least two generations (a generation is 25 years – so count the heads). Like the others, his songs were never pop, will never age and can't fall foul of fashion.

Received in rapture at Robert Redford's Sundance Film Festival, it's a tribute concert from the Sydney Opera House in January 2005. This might be the films downfall. However, he "touches us with his perfect mind/body" voice, talking us through a life loved by millions, which he never courted, and was largely unaware.

The stage is strewn with pop's big-heads, eager to be loved. He lets the young pups have their way with his priceless songs. Among those old Cohen's on stage are Perla Battala and Julie Christensen. Hope Jennifer Warnes turns up and Leonard talks about his women.

You're welcome as always, but don't care, this time, if I have the whole place to myself...



# The Wizard of Oz

**Sat 20 2.00**

*Matinee Warning: May contain babies*



**It's the original 'Wizard of Oz' – cleaned up for the big screen.**

Not only, don't miss it, bring every child in the street, if only to frighten the life out them.

Made in 1939 (just a year after the Rex first opened; it must have been shown here), it tells the story of Dorothy and her new friends on a huge, surreal adventure.

I didn't get it as a kid and hated it at Christmas ever since. But don't let that put you off. Every child must be subjected to it, like cod-liver oil by spoon and goose-grease rubbed into your chest every winter until you are in long trousers.

The best is the fade from black and white into spectacular colour.

Judy Garland still frightens me.

**Director:** Victor Fleming  
**Starring:** Judy Garland, Frank Morgan, Jack Haley, Bert Lahr, Ray Bolger, Margaret Hamilton, Billie Burke  
**Certificate:** U  
**Duration:** 98 mins  
**Origin:** USA 1939  
**By:** British Film Institute



# Breaking and Entering

**Sat 20 7.00 Sun 21 6.00**

**Director:** Anthony Minghella  
**Starring:** Jude Law, Juliette Binoche, Martin Freeman, Robin Wright Penn, Ray Winstone,  
**Certificate:** 15  
**Duration:** 119 mins  
**Origin:** UK 2006  
**By:** Buena Vista International



A very interesting if unusual story – one that would never happen – so has no bearing upon reality. Yet it is set in the geographical and cultural changes of today's London, and expects you believe the police would actually turn up let alone care about your break-in! Furthermore, Jude and Martin stalk and almost catch the little burglars themselves! Yes of course. Jude then proceeds to fall for the mother of one of them. Dear god. The story tells of a series of thefts – some criminal, some emotional. Will (Jude) is a partner with Martin Freeman in a thriving landscape architecture practice. He finds himself spending less and less time at home, while out stalking the local gang repeatedly targeting his state-of-the-art studio. He follows one of them, Miro (Rafi Gavron), back to the sink-estate flat he shares with his mother, Amira (Binoche), a Bosnian refugee. Already questioning his relationship, Jude is drawn closer to Amira, and the excuses he finds to spend time with her propel him ever further from his familiar world. “Spinning multiple characters and their interlinked stories, the film is ultimately a tale of reconciliation and understanding.” – Perhaps, but it takes a great cast and brilliant director pull-off the impossible. Whether they quite manage it is up to you...

# Pan's Labyrinth

**Mon 22 7.30**

**Tue 23 7.30**



**This is one of the most unusual and exciting film of the year, and should not be missed.**

A fairytale for adults inspired by the paintings of Francisco Goya and rooted, like *The Devil's Backbone*, in war. This is del Toro's most accomplished work even in his own opinion. It is 1940s Franco's Spain. Finding her new life terrifying, amid the cruel, excesses of fascist inquisitors. Ofelia seeks refuge in a labyrinth she discovers next to the house. A magical creature named Pan, the guardian of the labyrinth, reveals that Ofelia is the long-lost princess of a magical kingdom. To discover the truth, she will have to complete three very dangerous tasks. “Del Toro's startling vision rests on a profoundly moving story with universal appeal.” – Stunning. Definitely not for children. It's not the ‘monsters’ who are frightening, as always it's the (male) humans. “The special effects are breathtaking, and the ghastly portrait of this small bit of Franco's Spain, equally repulsive”. “A major achievement, beautifully acted and shot with almost unerring certainty... ‘Matter-of-fact surrealism’ – I can't improve on that...” (various reviews).

**Director:** Guillermo Toro  
**Starring:** Doug Jones, Ivana Baquero, Ariadna Gil, Maribel Verdu, Sergi Lopez  
**Certificate:** 15  
**Duration:** 119 mins  
**Origin:** Spain 2006  
**By:** Optimum Releasing

## The Queen

**Wed 24 2.00 7.30**

*Matinee Warning: May contain babies*

**Director:** Stephen Frears  
**Starring:** Helen Mirren, Michael Sheen, Sylvia Syms, James Cromwell  
**Certificate:** 12A  
**Duration:** 103 mins  
**Origin:** UK 2006  
**By:** Pathe Distribution

If you can get over the all too obvious detail that it is only HM who looks anything like HM (the rest get as close as it needs in mannerism, but *Spitting Image* made better faces), then you can relax. For the most part, it turns into a well drawn study of a family in a state of shock, mourning and bewilderment.

Albeit a unique family, it touches the same sickening inertia, we all know too well, at the sudden, inexplicable loss of that one loved one, we thought immortal.

There are cheap laughs, of course. The Queen Mother indignant at the hurried funeral ceremony 'stealing' her kick-the-bucket regal send-off, or a hapless Philip – "fuzzy-wuzzying" with no clue what all the fuss is about. The best are those scenes behind closed doors, guessing at what was said. Best line, roughly remembered: "That damned man (Queen on phone to Blair) Now your tea's gone cold"

"...a very interesting piece of social history". (*Demiurge*) PS Sylvia Syms (fab and "hilarious" as HM The Queen Mother) came to talk after the show on Mon 6th Nov... She was, irreverent, warm, witty and gorgeous. Ms Syms will be back.



## All the King's Men

**Thu 25 7.30**



**Willie Stark (Penn) is a man of the people, for the people; at least that's what he tells the people.** Propelled into a race for governor by opposing forces looking to split the "hick vote", he makes his way into office on a not-so-solid foundation of social-service promises.

When idealism gives way to harsh realities, the fast-talking politico is quick to discover just how far one can fall when ambition and power lead to very speedy betrayal of original good intentions.

Taken from Robert Penn Warren's book of the same name, this is a thinly veiled portrait of populist Southern politician, Governor Huey Long in Depression-era Louisiana, whose lofty ambitions for the future left him open to corruption and scandal.

This big fat starry cast keep just keep on top of a laboured plot and grinding script.

But it's fair with history and tells it straight. It is only a question of if you can stand Sean Penn's face for two hours and twenty minutes?

**Director:** Steve Zaillian  
**Starring:** Sean Penn, Kate Winslet, Jude Law, Anthony Hopkins, James Gandolfini, Mark Ruffalo, Kathy Baker  
**Certificate:** 12A  
**Duration:** 140 mins  
**Origin:** USA 2005  
**By:** Sony Pictures Releasing

## Little Children

**Fri 26 7.30**

**Sat 27 7.00**

**Director:** Todd Field  
**Starring:** Kate Winslet, Jennifer Connelly, Patrick Wilson, Noah Emmerich  
**Certificate:** 15  
**Duration:** 137 mins  
**Origin:** USA 2006  
**By:** Entertainment Film Distribution

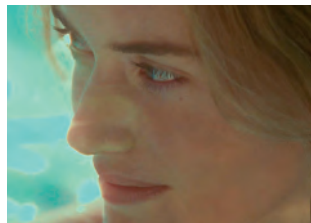
**Kate is lusty and Patrick Wilson gets uglier. Where did he come from?** He played the paedophile in 'Hard Candy' and still looks the part. A good actor perhaps. Thus, great casting..?

Based on the acclaimed novel of the same name by Tom Perrotta, Todd Field's follow-up to 'In the Bedroom' is a quietly engrossing tale with faint echoes of 'American Beauty'.

The film focuses on a group of young married couples, whose lives intersect in the playgrounds, town pools and streets of their small community in surprising and potentially dangerous ways.

As a former actor, Field knows how to get the best from his performers and he draws superlative turns from Winslet and Wilson in the central roles.

"A film of great depth and subtlety, this is a perceptive take on the souring of ideals." But Jennifer Connelly steals it. She is perfect. You believe every breath she takes as the cheated wife.





## Flushed Away

**Sat 27 2.00**

*Matinee Warning: May contain babies*



A pampered society mouse must fight his way back to the comforts of Kensington after he is sent spiralling into an underground world filled with scavenger rats and villainous toads.

This "fun-filled family adventure produced by DreamWorks and Aardman" has Roddy (Jackman) living the high life when he first meets Sid the sewer rat (Shane Richie). Not-to-be-trusted, Sid sends the hapless mouse down the pipes and stealthily takes his place in the lap of luxury. Upon meeting scavenger rat Rita (Winslet), Roddy hopes to get back to the surface in Rita's boat, but her help doesn't come cheap. "FLUSHED AWAY is replete with a meticulous attention to detail, beautiful characterisation and idiosyncratic wit." – There's also lots of poo with speaking parts!! – Perfect for children of nose-picking age...the whole population, then.

It's got to be fab – Bill Nighy is in it. Don't think twice, forget the critics – bring everybody!!

**Directors:** David Bowers, Sam Fell

**Starring:** Hugh Jackman, Kate Winslet, Andy Serkis, Bill Nighy

**Certificate:** U

**Duration:** 85 mins

**Origin:** USA 2006

**By:** UIP

## The Seven Samurai

**Sun 28 4.00**

**Director:** Akira Kurosawa

**Starring:** Toshiro Mifune, Takashi Shimura, Minoru Chiaki, Yoshio Inaba, Seiji Miyaguchi, Daisuke Kato, Ko Kimura

**Certificate:** PG

**Duration:** 204 mins

**Origin:** Japan 1954

**By:** British Film Institute

This was the film which spawned "The Magnificent Seven" and launched the careers of McQueen, Coburn and Bronson; made also-rans of new heartthrob Horst Buchholz and the lip 'on' brick demise of Robert Vaughn... and the one we instantly forgot, Brad who?

As for Yul – his 'haircut' would become a drong uniform 44 years later. This original black and white masterpiece tells the story as it was first told. It's an epic tale of honour and duty. Set in a time when the old order is breaking down. It opens with master samurai Kambei posing as a monk to save a kidnapped farmer's child. Impressed by his selflessness and bravery, a group of farmers begs him to defend their terrorized village from bandits. There is no material gain or honour to be had yet agrees and rounds up the others whom include a disciple, a comic impostor, a master swordsman and the other samurai. The rest you know. If it's a well restored print wrapped in cotton wool by the BFI it will be fantastic and extraordinary on the big screen. At nearly four hours long, you'll need a packed lunch, an iPod and some knitting.



## The Page Turner

**Mon 29 7.30**



If revenge is a 'dish best served cold', it doesn't get any cooler than this.

The French and their piano teachers...?

"Dercourt has crafted an expert behavioural thriller (what's a 'behavioural thriller'? 'Don't do that George'?). With attention to detail - it highlights both the strict social mores of the wealthy and their emotional aridity." (Where do they dream up this language? 'Berkhamsted Life'?)

A young girl, Mélanie Prouvost (François), nervously undergoes a long awaited, terrifying, make or break, piano audition. For her it is the climax of years of practice and sleepless nights. The examiner, famed recitalist Ariane Fouchécourt (Frot), carelessly allows a fan into the audition room in the middle of Mélanie's piece...

She fails.

Uh oh, Mdm Fouchécourt; don't think you should have done that. Many years later Mélanie works her way back into the examiner's life.

"Vanity, deception, selfishness and false liberal charity play their part in this beautifully observed film that somehow works on the barest elements of both plot and character development."

Come for an edge-of-the-seat thriller, only the French can make. It will be back in February. Don't miss it twice.

**Director:** Denis Dercourt

**Starring:** Catherine Frot, Déborah François, Pascal Greggory

**Certificate:** 15

**Duration:** 85 mins

**Origin:** France 2006

**By:** Artificial Eye

# The U.S. vs. John Lennon

**Tue 30 7.30**

**Directors:** David Leaf, John Scheinfeld

**Starring:** Gore Vidal, Yoko Ono, Noam Chomsky

**Certificate:** 12A

**Duration:** 99 mins

**Origin:** USA 2006

**Jesus – we adored him, and hated Yoko. He was a major living rebel for a vast generation. But why?**

Thousands of millions loved his singing voice but hearing him speak; his embarrassingly bombastic and inconsequential ramblings, clichéd and loud, were only matched by his ever-thinning speaking voice. Yet we loved him. With Yoko, it was not malice, it just came easy. He loved her, so we pretended she was okay, like parents do when their sons/daughters (and more terrifyingly these days, their once solid, sensible parents) marry twats!

The evangelical storm that greeted The Beatles in America after Lennon's "Bigger than Jesus" ('unplugged and crucified') might have made him think twice before doing it again. After the 60s euphoria faded into the dire 70s, he Yoko'd into idiotic bed-ins and bag-ins, moved to New York and hung-out with, and was flattered by, hip self-proclaimed revolutionaries.

Thus couldn't resist being a mouthpiece. He didn't have a clue.

With great archive footage and interviews from those who knew him then, it tells the story of how the FBI and Nixon's henchmen were so rattled, they wanted him silenced. Short of another "grassy knoll", deportation was their best bet – until...

When Nixon was cold and gone, did they get their colder revenge as Moondog Johnny re-emerged from 5/6 years of doting fatherhood and reclusive silence...? Where do the yanks get these lone-gunner-nutters from?



*The lost boys...*



# Deep Water

**Wed 31 2.00 7.30**

*Matinee Warning: May contain babies*



**This is a great story of fear and courage at odds in the mind of a man alone on the ocean and with everything to lose – which ever way he turned, beautifully narrated by Tilda Swinton.**

This was 1968 and the British still despised cheats.

Now through "reality TV" (a loathsome oxy moron in every sense), they are celebrated.

Following the same documentary reconstruction as 'Touching the Void' it intersperses, Donald Crowhurst's own story with actors re-living the whole sorry tale.

It is based on his fateful voyage during the first solo, non-stop, round-the-world boat race. He faces a terrible and terrifying dilemma: to continue into the Southern Ocean in a sinking boat or return home to face certain bankruptcy. He opts to stall things hoping to think of a way out. Literally, between the devil and the deep blue sea, he decides to radio a series of fake record-breaking daily distances.

In reality Crowhurst is slipping further and further behind his stated position and inevitably becomes trapped in the own lie. Left very alone to decide whether to die or live – and even still die...

**Directors:** Jerry Rothwell, Louise Osmond

**Starring:** Tilda Swinton (narrator), Donald Crowhurst

**Certificate:** PG

**Duration:** 93 mins

**Origin:** UK 2006

**By:** Pathe Distribution

## Coming Soon

### From February...

#### New releases

Flags of our Fathers

Miss Potter

The Fallen Idol

Shortbus

The Holiday

The Last King of Scotland

Apocalypto

### Plus the evergreens

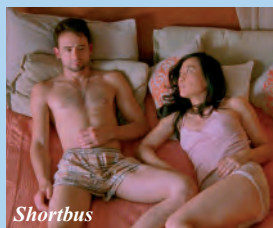
Breakfast on Pluto

Everything is Illuminated

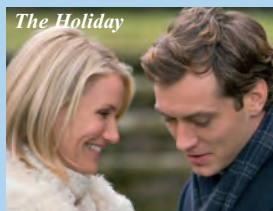
*Miss Potter*



*Shortbus*



*The Holiday*



*Flags of our Fathers*



## JANUARY FILMS AT A GLANCE

*Please check times carefully and watch out for early shows.*

MON 1	CLOSED	
TUE 2	THE HISTORY BOYS	7.30
WED 3	STARTER FOR TEN	2.00 7.30
THU 4	BAFTA HIRE	
FRI 5	PERFUME	7.30
SAT 6	DANNY CHAMPION OF THE WORLD	2.00
SAT 6	PERFUME	7.00
SUN 7	PERFUME	6.00
MON 8	GABRIELLE	7.30
TUE 9	GABRIELLE	7.30
WED 10	HOLLYWOODLAND	2.00 7.30
THU 11	SNOWCAKE	7.30
FRI 12	RED ROAD	7.30
SAT 13	STEP UP	2.00
SAT 13	CASINO ROYALE	7.00
SUN 14	CASINO ROYALE	6.00
MON 15	RIVERS AND TIDES	7.30
TUE 16	LONDON TO BRIGHTON	7.30
WED 17	A GOOD YEAR	2.00 7.30
THU 18	LEONARD COHEN - I'M YOUR MAN	7.30
SAT 20	THE WIZARD OF OZ	2.00
SAT 20	BREAKING & ENTERING	7.00
SUN 21	BREAKING & ENTERING	6.00
MON 22	PAN'S LABYRINTH	7.30
TUE 23	PAN'S LABYRINTH	7.30
WED 24	THE QUEEN	2.00 7.30
THU 25	ALL THE KINGS MEN	7.30
FRI 26	LITTLE CHILDREN	7.30
SAT 27	FLUSHED AWAY	2.00
SAT 27	LITTLE CHILDREN	7.00
SUN 28	THE SEVEN SAMURAI	4.00
MON 29	THE PAGE TURNER	7.30
TUE 30	THE US VERSUS JOHN LENNON	7.30
WED 31	DEEP WATER	2.00 7.30



## RANTS AND PANTS

Dear Mrs Trellis,  
It's always a pleasure to come to The Rex – well chosen films, comfortable seats, beautiful ambience and a personal welcome from that nice Mr Hannaway!  
But unhappily this time we want you to give Mr H a slap on the wrist.

My wife and I came to see 'An Inconvenient Truth' on 22 November, a very persuasive lecture on global warming from Al Gore, who convinced us that he wasn't in it just for the political mileage. Before the credits had finished rolling, Mr H leapt to the stage to introduce a special speaker. This person then gave us a sales pitch for a miraculous product that would reduce fuel consumption by 10% and CO2 by a colossal 75%. Well, Mrs Trellis, I can tell you my journalistic antennae twitched at that. A wonder pill to save the planet and one we had never heard of before!

When we got home, a friend phoned to say that he'd also been in the audience and had also been staggered by the guest speaker's claims. This is a friend with a chemistry degree. He had scoured the internet and found that the 'MPG Pill' was far from the mini-wonder we'd heard about at The Rex. Had Mr H checked this merchant's credentials before providing him with a willing and captive audience? We think he needs to explain.

Yours sincerely  
Chris Riley

PS: I was particularly irritated that Mr H and the salesman interrupted and obscured the credits, which contained useful information on simple ways of cutting global warming.



Dear Mrs Trellis,  
I must first thank you at The Rex for providing us filmgoers with the 'Rex Experience' and in particular 'An Inconvenient Truth' a 'Must See' for the many who still doubt the reality and seriousness of the global warming issue. After the showing on Nov. 22nd, we were entertained further by the person invited onto the stage, with a message that a product exists which can reduce fuel usage by 10% and more amazingly, carbon dioxide emissions by 75%! Wow! Why hadn't we heard about this before? The audience warmly welcomed what it wanted to hear, namely that the means were at hand for all of us to make a major contribution to reducing carbon emissions.

I left the theatre discussing what technology might be used by this apparently miraculous product with a fellow chemistry PhD. We knew that a process which extracts carbon dioxide from vehicle exhausts must be used since the reduction in carbon dioxide emission far exceeded the claimed reduction in fuel usage. We wondered what extraction and disposal methods were used to and what the energy costs might be in providing the technology. We both investigated later on the internet and discovered that no such extraction process was suggested and the product was simply a chemical pill to be added to the fuel. How is it then possible even if the claimed fuel reduction

is achieved (the American AA and others dispute this) that 75% carbon dioxide emission can be achieved. The answer is that it cannot. It is a chemical impossibility, about as impossible as turning base metals into gold. The speaker was at the very best, misinformed. It was a real shame that his misleading, even dangerous notion was presented at The Rex to such a receptive audience including the schoolchildren whose lives will be affected far more than mine. Global warming is not an easy problem to solve.

Yours sincerely  
Gareth Evans

**Y**ou're right Messrs Riley and Evans, it should never have happened and I'm sorry. As excuses go, feeble is best. So, persuaded by an enthusiastic and rather pretty woman in the foyer, I was hooked. Always a bad decision, but a moment shared with the downfall of much greater trousers. Luckily this is only the 'pictures' and not the Holy Roman Empire (happily too it wasn't a pretty, pale skinned boy or a rather fetching nanny goat). In mitigation, I had thirty seconds to make a decision, the introduction was over, the film about to start, and I was sold an 'expert' (late, but on his way) not a salesman.

We get requests regularly to either announce things, or to question the audience on the way out. I never agree. We try to protect you from opportunists thinking of you as captive. So a double slap!

The show in question was a Wednesday matinee of Al Gore's

## RANTS AND PANTS

“...Truth”, with sixth formers from the Rudolf Steiner school and a party of Quakers from Hemel among an audience of 152. Given the film’s message and being very scared of the future, and even more powerless to change it, I thought it might be useful, even worthwhile. Never mind.

As for your speedy findings, thank you for moving so quickly. I’ll try their MPG-CAPSTM on my car - the ‘company skip’ as punishment. Will let you know if it gets passed Northchurch.

The credits: (usually) no great loss. They’re always ten minutes too long, and that vital piece of music or location you desperately wanted to find, either comes up too quickly or not at all.

‘The End’ where nobody gets a mention is the perfect ‘Fin’. Who cares who was second-unit ‘dolly grip’?

However in this case, the curtains were drawn too quickly over Al’s vital advice, for which the junior projectionist was severely punished. Given the scale of the impending doom, his big advice was puny and lamentable. He told us nothing we didn’t already know.

An afterthought, when an audience usually starts to leave, is not the best place for vital information. If his vital advice was worth anything, it should have been spouted from his great (over used close-up) face during the film – not in the credits.

Was this the same kind of advice that lost him the presidency? Bold and brave ideas for change were essential to the film’s message. Instead we were served self-indulgent “like me” forays into a sad family past and a previous life - as the almost president. Perhaps the world

might be a safer place had he not been cheated by the Florida Bush-bastards. But he was and it isn’t, and that’s that. We all lost.

Here his new golden opportunity was missed again. He should have demanded an immediate halt to de-forestation of vital rainforests, researched wind power, ocean wave power, water filtration, electric cars, clean safe and efficient public transport; even suggested a total stop on cheap flights and a universal abhorrence of greed and the manufacture of useless items like guns, i-pods and unnecessary crap ‘toys’ made by slaves in Sub-continental Asia. Even a strategy for education over ignorance and the hysterical job-loss fears of economic collapse, gripping blue-collar America, would have been something. Instead he released his hot air into an already over polluted atmosphere.

Watch him run for Office on the back of this.

I hated the film. Given its hype, it missed an ‘unforgivable truth’ – the opportunity to create real and immediate action - politically, commercially and through ordinary thinking. Light bulbs: my arse. We’re as tiny as a lightbulb in a Chinese iron foundry. We are helpless and useless. We can do nothing without the big boys with their big toys, Arms deals, endless deforestation, manufacturing and commodity/oil trading and the new bitch on the block – ‘Hedge Funds’.

He could have named names.

There was no real condemnation of the suppression and persecution of alternatives; wasteful governments/industries; illegal collusions and back-handers from car makers and oil suppliers.

Instead, the sickening back-slapping applause got louder as a

‘power-point’ list, *nobody could read*, was poured-into columns on the big screen behind his enormous face (not even the hand-clappers in his own neatly picked, submissive audience could read it), showing California rebelling against the unforgivable Bush ‘Administration’ on Kyoto! It could have been a list of wart creams for all that. But we fell for it, just as I did in the foyer with the ‘expert’.

When all is said and not done, it makes no difference.

The audience was made up of the converted. Those who really need to see this kind of film will never come.

Watch out in February, for a properly researched piece of conspiracy-theory: “Who Killed the Electric Car”.

P.S. we use the equivalent of an old skin-scorching, three kilowatt, bar electric fire in our main projector (3,000 watt lamp) for over two hours a show. So we have no room to talk. “Those who are without sin, cast the first stone...” (*J Christ - 33AD*)

Child: I like watching Cars mummy...

Mum: Mmmm...

Child: But I love watching Cars mummy...

Mum: Yes, it’s good watching them on the big screen isn’t it?

Child: I love watching cars on the big screen...

Mum: Yes... that’s nice.

Child: Can we watch more Cars on the big screen mummy?

Mum: I’m afraid it’s finished. But shall we come back again soon?

Child: Can we watch C-Beebies here mummy?

Mum: Sorry darling, I don’t think you can watch the TV here.