

# THE-REX

M A G A Z I N E

**MARCH 2007 ISSUE 24**  
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VENUS

WHAT'S ON  
IN MARCH...

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

THE-REX

BOOKINGS &  
INFORMATION

**01442 877759**  
Mon-Sat 10.30-6pm Sun 4.30-6.30pm

<b>March Films</b>	<b>10-23</b>
<b>Gallery</b>	<b>5</b>
<b>Coming Soon</b>	<b>24</b>
<b>March Films at a glance</b>	<b>24</b>
<b>Dear Mrs Trellis</b>	<b>27, 29</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>Emily Doyle</b>	<b>Linda Moss</b>
<b>Christine Fressineau</b>	<b>Olivia Palmer</b>
<b>Jemma Gask</b>	<b>Julian Paredes</b>
<b>Holly Gilbert</b>	<b>Jeremy Read</b>
<b>Rosa Gilbert</b>	<b>Amberley Rose</b>
<b>Olivia Glasser</b>	<b>Charlotte Stephens</b>
<b>Beth Hannaway</b>	<b>Tina Thorpe</b>
<b>Sarah Holloway</b>	<b>Alex Tucker</b>
<b>Eva Jaurena</b>	<b>Olivia Wilson</b>
<b>Jo Littlejohn</b>	<b>Marie-Francoise Wolff</b>
	<b>Keymea Yazdanian</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**

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

Advisors and Investors

**Paul Fullagar**  
**Alan Clooney**

**Ed Mauer** Genesis

**Demiurge Design** Designers 01582 791996

**Allison Nunn** Publisher 07786 540418

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

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When Colin Welland fat-faced onto the Oscars stage in 1981 for *Chariots Of Fire*, repeatedly yelling: “The British are coming”, it marked the beginning of twenty six years of almost total absence! You call “Garndhi” and *A Fish Called Wanda* “coming”? Okay, *The Killing Fields*. But Richard Attenborough, twice, doesn’t count. That’s like giving it to The Queen because it’s the Queen! There is a palpable excitement, even euphoria at the thought of the British winning anything, albeit some tennis player of dubious nationality, rowers or middle-aged Scottish women curling. Winning is celebrated more in shock than joy, at the long discarded hope of coming first. We’re good at losing. We should applaud it, as we did when we used to clap the better side. This spontaneous act of fairness was truly something ‘to be proud of’.

The British invented football, rugby, cricket and film. As invaders we showed the ‘filthy wog’ how play-up-and-play-the-game in return for plunder and something to do on Sundays. Now they’re better than us. What greater teaching and lessons learnt than to be beaten at our own game?

Not that Dames Judi or Helen will stretch the flimsy borders of jingoism.

On the contrary, we overhear “Our Helen” in sweet support of her nominations.

Cloying though harmless, it is misplaced in the light of two better performances up for the 2006/7 Oscars.

Without doubt, Penelope Cruz’s role in *Volver* is worth a thousand prizes. Judi Dench, so riveting and convincing - and so far against type, should be a dead cert. Curiously, where she should be feted, there is no real talk of her winning. The big headlines, are only for ‘Our Helen’!

In the interests of humility and balance, ‘we’ must hope no more vulgar accolades are foisted on The Queen.

Unfortunately, the Americans are bound to believe they are awarding Her real Royal Majesty. Therefore will try to give ‘Her’ the lot; including a travesty of ‘Best Film’.

“Oh look Philip, those nice Americans have sent us a thingumy-jig...”

As queen Helen herself has hinted at each relay race of gong events leading up to the Oscars: “It’s been the most incredible year for me, ever. That’s been amazing at this end of my life. I’m so proud. Especially being a Brit.” (*Standard 29 Jan*). One can almost hear the Christmas message in her acceptance speech.

So no “Annus Horribilis” for the ‘new queen’ then?

Ten years after that year portrayed in the film and quoted in Latin by HM The Queen (gleefully set-upon by the dirty press, who wouldn’t know Latin from a nipple).



By an ironic twist of fate, 'the pretender' has turned her's into a good year.

The third 'Brit', a much overlooked, Kate Winslet in her extraordinarily perceptive portrayal of a fed-up wife cannot be dismissed. Pity such a good performance was wasted on a trite, insignificant film - Little Children.

If awards are for acting they should be given to actors whose acting can't be seen. They belong to those magical faces where there is no actor, only some real person. Penelope Cruz is too gorgeous to be ignored, but at first sight and throughout, she was the down but not trodden, Raimunda in every detail. There was no star on the screen.

In Notes On A Scandal, Judi Dench was forgotten beyond the credits. She was Barbara in every treacherous and vulnerable gesture.

Ms Mirren on the other hand, was imitating, mimicking and flawlessly copying every movement of perhaps the most familiar face on earth. You could see all the acting joins throughout; to the point where: "oooh that was good" could be heard from an audience applauding the moment but nodding to the imitation. If the game was straight, it would be between Ms Cruz and Ms Dench. As it's not, my heart is on Penelope snatching what she deserves from the clutches of silly, cross Atlantic duty. My real hope stays with Judi, but the easy money is on Helen... As for the preposterous United 93, it is pure 7/11 slush and, like The Queen, is winning for all the wrong reasons. It will be seen as hugely heroic and patriotic. Against Snakes on A Plane, it wouldn't stand a chance!



*James (Jimmy) Nesbitt with Paul and Cassie Fullagar after the premiere of Blessed at The Rex 19th January 2007. Thanks to Jimmy and his family and Paul and his family and guests. It was a fantastic evening, our first with crystal clear digital projection. Though don't get too excited, this technology is ten years away from The Rex as part of permanent projection.*

*Our boys and girls with James Nesbitt and his daughter. L to R – Julian, Laurence, Jimmy and his daughter, Jemma and Greg in the foyer after sucking all the helium out of the party balloons.*





M A R C H F I L M S



## Miss Potter

Thu 1 7.30



**Miss Potter is a magical biopic following Beatrix Potter's rise to being the most successful children's author of all time.**

Despite delighting generations of children with her books, she kept her own story carefully locked away. The film reveals how she developed storytelling from a young age and rebelled against convention by refusing to marry. Her first book, *The Tale of Peter Rabbit*, was a publishing phenomenon and led to a captivating romance with her publisher Norman Warne (Ewan). Beautifully performed; possibly one of the most enchanting tales of any year.

"MISS POTTER wrenches the heart. Sure it's shamelessly sentimental, but the inevitability of its tragedy and the manner in which it tramples over Beatrix's fantasy world makes this otherwise middlebrow biopic strangely moving" (*Channel 4*)  
Or...

"...the film barely scratches the Dickensian surface of true female repression. Zellweger tries to make up for this with a performance that bubbles over with coy mannerisms, squinty-eyed grimaces and outlandish 'period' precision in studied gestures." (*Hollywood Reporter*)

Judging from February's sell out, you have already decided.

**Director:** Chris Noonan

**Starring:** Renee Zellweger, Ewan McGregor, Bill Paterson, Emily Watson

**Certificate:** PG

**Duration:** 93 mins

**Origin:** UK 2006

**By:** Momentum Pictures

## The History Boys

Fri 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

**It doesn't matter anymore what this story is about, everybody is still talking about it –play and/or film.**

It tells of a group of bright History students being pushed through entrance exams for undergraduate places at Oxbridge. There's a young history teacher, a squirming headmaster, a huge Richard Griffiths, having fun as the all-groping, irreverently, queer 'General Studies' professor. The cast is extremely well marshalled by an albeit, lightweight director, Nicholas Hytner (so they should be; the same boys have been playing these roles for two years in the West End. It is their show).

The teenage boys – horrible, faceless and pubescent at first, remain horrible for most of it, then through the writing, their faces start to grow on you. Inevitably, the grown-ups are fab throughout, with the brilliant Ms de la Tour shining. You can't wait for Fatty Griffiths to be back on the screen with Clive Merrison's Headmaster peeking over his shoulder for gorgeous comic moments.

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



## Flushed Away

Sat 3 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". Look out for all-singing and all-dancing poo, with speaking parts!! – Perfect for children of toilet humour age.

A best line... Whitey the bruiser sewer rat (Bill Nighy): "I used to work at a lab up top. I tested shampoo... dandruff's gone".

**Directors:** David Bowers, Sam Fell

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

**Certificate:** U

**Duration:** 85 mins

**Origin:** USA 2006

**By:** UIP

## Little Miss Sunshine

Sat 3 7.00

**Director:** Jonathan Dayton, Valerie Faris

**Starring:** Toni Collette, Alan Arkin, Steve Carell, Greg Kinnear, Abigail Breslin, Paul Dano

**Certificate:** 15

**Duration:** 102 mins

**Origin:** USA 2006

**By:** Twentieth Century Fox

Every screening has sold out every since its first Bafta preview in September. It is wettingly funny, moving and will take you on an unanticipated, emotional ride. The characters are beautifully drawn, and unlike many recent films where you're left empty, these will warm your heart immediately. It tells the story of the Hoovers, one of the most endearingly fractured families you're ever likely to meet. To fulfil the dream-wish of seven-year-old Olive, the whole motley family, trek to the Little Miss Sunshine pageant in California. Along the way they must deal with crushed dreams, heartbreaks and a broken-down van. The family is made up of an uncommonly natural little miss Olive, a silent, Nietzsche-reading teenager, a suicidal uncle, an embarrassingly optimistic dad, a scatty mother, and a horny, cocaine-happy grandfather (the gorgeous Alan Arkin) with a penchant for creative profanity. This is a beautifully observed road movie, where sanity takes a back seat, while innocence and hope drive it every step of the way. Hitch a lift.



## Pan's Labyrinth

Sun 4 6.00



This is one of the most unusual and exciting film of the year and already winning prizes. 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. 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 perilous tasks armed only with a piece of chalk. "Del Toro's startling vision rests on a profoundly moving story with universal appeal." –Definitely not for children. It's not the 'monsters' who are frightening, as always it's the men in uniform. "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....." (*mixed crits*).

**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 Page Turner

Mon 5 7.30

**Director:** Denis Dercourt

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

**Certificate:** 15

**Duration:** 85 mins

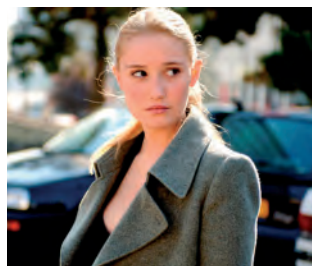
**Origin:** France 2006

**By:** Artificial Eye

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

"Dercourt has crafted an expert thriller...with attention to meticulous detail..."

A young girl, Mélanie Prouvost (François), nervously undergoes a long awaited, make or break, piano audition. For her it is the climax of years of childhood practice and sleepless nights. The examiner, famed recitalist Ariane Fouchécourt (Frot), is carelessly distracted in the middle of Mélanie's audition... She fails. Uh oh, Mdm Fouchécourt; don't think you should have done that. 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." (*City Screen*). For a small sub-titled film, it sold out in no time in January and February. It is a riveting, cool and stylish thriller only the French can make... Come, especially for Déborah François' beautiful and unnerving lesson in exquisite stillness.



# Venus

**Tue 6 7.30 Wed 7 2.00, 7.30**

*Matinee Warning: May contain babies*

**The plenty O'Toole of proper English with a voice to match every word, is back at 72. God, we have missed him. In this we miss him more.**

With the ultimate smoothie: the "Well Hellaire" Carry-On letch king - Leslie Phillips, they make an unexpectedly rich match.

Here the serious actor with a hell-raising life, squandered between Lawrence, a Lion in Winter and Jeffrey Bernard - a mere thirty odd years, meets the comic actor who did little after Syd, Hattie, Joan, Williams and Hawtry stopped carrying on.

In Venus they eke out a living 'playing dead'. Leslie's young niece arrives to 'nurse' them, played in perfect pitch by Jodie Whittaker. She is the new world. She hardly has to act. Lawrence Of Arabia and Carry On Nurse are as vacant from her real life as Henry II. As her part demands, she shows a complete absence of respect for the old (and status of her co-stars).

Maurice O'Toole shows her the sights and sounds of London while trying to teach the 'chav-child' a thing or two about life. All does not go according to plan however...

Do you trust Hanif Kureishi? It might be the up-himself about him.

Like Howard Jacobson, never trust a writer, or anybody, who preaches they know all about love. They know the same fuck-all as the rest of us. They sound holy, like they are 'chosen', while we all know it's just something that sticks to your clothes.

"O'Toole and Phillips know exactly how to make the most of good lines and how to mask lesser dialogue. Both are excellent in completely different ways... with a sepulchral-looking O'Toole managing to be funny, pathetic and even rather novel...

But even performances as good as these can't totally transcend material that hovers between mere farce and tragi-comedy without ever landing on a convincing level..." Or "Sharply scripted by Hanif Kureishi, this is a funny and perceptive take on responsibility and growing old disgracefully..." (*Standard*. 25 Jan).

Here's hoping for Peter's Oscar, if only for a bewildered speech, not quite thanking anyone but himself, in beautiful English, perfectly timed.

**Director:** Roger Michell

**Starring:** Peter O'Toole, Jodie Whittaker, Vanessa Redgrave, Richard Griffiths, Leslie Phillips

**Certificate:** 15

**Duration:** 94 mins

**Origin:** UK 2006

**By:** Buena Vista International





## Last King of Scotland

**Thu 8 7.30**

**Director:** Kevin Macdonald  
**Starring:** Gillian Anderson, James McAvoy, Forest Whitaker, Kerry Washington  
**Certificate:** 15  
**Duration:** 123 mins  
**Origin:** UK 2006  
**By:** Twentieth Century Fox

**Out of the blue, James McAvoy has gone from Mr Tumnus to box office heartthrob.**

A good face and no mean performer, he excels here as the hapless white servant.

This first semi-fictional feature from Oscar-winning documentary director Macdonald (*Touching The Void*) is rooted in the reality of Idi Amin's brutal 1970's Uganda. Wooed by the president's generosity, charm and apparent populist appeal, young Scottish doctor (McAvoy) agrees to be Amin's personal physician. Soon he is appointed number-one advisor on all manner of things, from architecture to foreign policy.

Hugely flattered, he blocks out what is going on around him. By the time he faces Amin's atrocities, it is too late. "A bold combination of comedy and mind-numbing horror, balancing psychological insight and historical fact..."

"Forest Whitaker gives a barnstorming performance in a bitter, juicy plum of a role... while McAvoy's best performance yet, lifts the film from some unsteady early moments." (*Guardian/Time Out*).



# Rocky Balbao

**Fri 9 7.30, Sat 10 7.00**



**Director:** Sylvester Stallone  
**Starring:** Sylvester Stallone, Burt Young, Antonio Tarver  
**Certificate:** 12A  
**Duration:** 102 mins  
**Origin:** USA 2007  
**By:** Twentieth Century Fox

**As writer-director and star, Stallone takes the film back to its original Rocky roots in a study of determination to prove he can do anything he likes.** I remember applauding this tough guy who stood up to Hollywood to make the first one. They told him he and his film were non-starters. He went on to make them eat every word, beating *Taxi Driver* to the Oscar, make millions and become a Hollywood super star. In between, he squandered such bravado to laughing-stock status with *Rambo's* and four too many *Rocky's*. That was 1976. Good on him for thinking up more potential ridicule 30 years later, but perhaps pulling it off.

Worth coming to cheer him on for making the laughable, plausible and hold true, despite the absurdity of the concept.

"Yes it's the Italian stallion again this time persuaded at the age of 60 to go ten rounds with the world heavy weight champion. Stallone writes, directs and stars in a fairy tale that is pure as the driven slush..." (*Derek Malcolm*).

Warning: (Contains infrequent moderate boxing violence!!!).





# Mon Oncle

**Sat 10 2.00**

*Matinee Warning: May contain babies*

**Director:** Jacques Tati  
**Starring:** Jacques Tati, Jean-Pierre Zola, Adrienne Servantie, Alain Becourt, Yvonne Arnaud  
**Certificate:** U  
**Duration:** 116 mins  
**Origin:** France 1958  
**By:** British Film Institute

Very silly, very clever, very French, very funny.

Even children will laugh.

And its in colour.

Insane gadgets slam and roar, high heels click and even a depressed dog in a tartan overcoat obligingly submits to Tati's meticulous direction in this - his first excursion from black and white into bright colours.



# Everything is Illuminated

**Sun 11 6.00**



**Back because everybody must see it...**

Come for Eugene Hutz's perplexed Ukranian 'guide' and his gorgeous narration. (much of the haunting filmscore is from him, played by his band 'Gogol Bordello')

This extraordinary film was a lovely surprise on its first outing here in February last year. It is based on a true story adapted from Jonathan Safran Foer best-seller about his journey.

'Jonfen' (Elijah) is an obsessive collector, who travels from America in search of the woman he believes saved his grandfather when a small Ukranian town was wiped-out by the Nazis.

Armed with a yellowing photograph, he begins his search with the unlikely Eugene, his grandad and the "seeing-eye" dog. While Eugene's butchery of the English language and passion for all things American grates on Jonathan's nerves, he wins the audience and, in the end Jonfen, with every word and gesture.

It is an unanticipated and beautiful small film which will surprise and move you, with a warmth that will lift your heart, long after you leave.

**Director:** Liev Schreiber  
**Starring:** Eugene Hutz, Elijah Wood, Boris Leskin  
**Certificate:** 12A  
**Duration:** 105 mins  
**Origin:** USA 2005  
**By:** Warner Brothers

# Ghosts

**Mon 12 7.30**

**Director:** Nick Broomfield  
**Starring:** Ai Lin, Zhe Wei, Zhan Yu  
**Certificate:** 15  
**Duration:** 96 mins  
**Origin:** UK 2006  
**By:** Tartan Films

**Documentary maker, Broomfield's second fiction feature (after Life and Death of a Serial Killer, 2003) is amongst the most poignant and impressive work of his long career.**

Imbued with his longstanding interest in human rights issues, the film is a dramatised account of the events leading up to February 2004, when 23 Chinese workers lost their lives after being cut off by the tide while picking cockles in Morecambe Bay. The film directly addresses the circumstances surrounding the whole sordid business of people-trafficking, and pays special attention to the desperation of people willing to risk their lives for pennies. Broomfield's exhaustive research took him to the province in China where many of the workers originated.

He then cast non-actors whose migration experiences mirrored those of their characters. "An authentic, vital and timely work, Ghosts bristles with his trademark conviction..."



Leonard Cohen -  
I'm Your Man

Tue 13 7.30

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

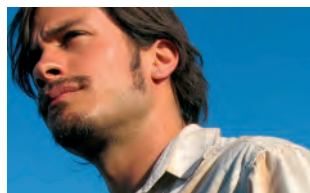
Like a bird on a wire, Leonard Cohen is free without trying and unique without caring. Some of the best songs of the second half of the twentieth century, belong to his voice. Alongside Dylan's, James Taylor's and Jackson Browne's, his voice remains majestic and uplifting to at least two generations. Like the others, his songs were never pop, will never age and are untouched by fashion. Received in rapture at Robert Redford's Sundance Film Festival, it's a January 2005 tribute concert from the Sydney Opera House. This might be the films downfall. However, he "touches us with his perfect mind/body" voice, talking us through a life loved by millions. Something he never courted, and seems 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. Thus leaves us wishing there was more of him. However, when he does open his mouth to speak or sing, you hang on to every breath. Hopefully this time there will be no high winds and power cuts. (During the January show there were two. Nobody left).



## Babel

Wed 14 2.00, 7.30

Thu 15 7.30

*Matinee Warning: May contain babies*

**Director:** Alejandro Inarritu  
**Starring:** Koji Yakusho, Gael Garcia Bernal, Brad Pitt, Cate Blanchett  
**Certificate:** 15  
**Duration:** 143 mins  
**Origin:** USA 2007  
**By:** Paramount International Pictures



**This, the third collaboration between González Inárritu and writer Guillermo Arriaga.**

Alongside Amores Perros and 21 Grams, it continues the duo's interest in the consequences of random acts. When two boys fire a rifle at a tourist bus in Morocco, the lives of four groups of people, across three continents, collide.

Richard (Pitt) and Susan (Blanchett) are an American couple aboard the bus; Amelia (Barraza) is their Mexican nanny who decides to take their kids with her across the border so she can attend her son's wedding; and Chieko is a rebellious deaf-mute student in Tokyo grappling with the loss of her mother and adolescence. "A film of great immediacy and authenticity in which the global setting highlights the difficulties of communication and trust across borders..."

"Even if it edges towards the pretentious, the film-making is superb and so is the cast..." (Standard).

# Dirty Dancing

**Fri 16 7.30**

**Sat 17 7.00**

**Director:** Emile Ardolino

**Starring:** Jennifer Grey, Patrick Swayze

**Certificate:** 12A

**Duration:** 101 mins

**Origin:** USA 1987

Baring an uneasy resemblance to a terrifying street hard-case from my childhood, 'Snake on a dancefloor'-Patrick Slimeball, shmoozes through this contrived piece of 1980s teen pulp in tight, nobody-over-fifteen jeans, where the teeny girl learns all she needs at the hands, feet and forthright groin of a grown man. Nothing written here will stop chicks of all ages having "the time of their life" in frocks of all shapes, swooning and wetting the furniture – how delightful!

"In many ways, a routine teen-flick with its '60s setting, loud pop, sex, and interfering parents..."

Mercifully short, the 'story' so far... College-bound 'Baby' (Grey), on holiday with her parents, meets the resort's resident lap dancer (Swayze) and ends up taking his injured partner's place in the final show. This means being "coached up to standard" in just a few days. Cut to "movingly coy" scenes as the two glue into the sheets.

"A safe combination of laughs, tears and an improbable happy ending... a burning rock'n'roll score and sleazy choreography carry the day."

(Time Out)

Warning: (Contains moderate sex references and close thrusting)



# James and the Giant Peach

**Sat 17 2.00**

Matinee Warning: May contain babies



If you're at a loose end, and can find a child, take 'it' to the Roald Dahl museum on Great Missenden High St. It is brilliant and, as I remember – free.

Many of his hand-written (in pencil) manuscripts are there including this one.

James's happy life at the English seaside is rudely ended when his parents are killed by a rhinoceros. He is forced to go and live with his two monstrous aunts – Spiker and Sponge. Daringly saving the life of a spider he comes into possession of magic boiled crocodile tongues, after which an enormous peach starts to grow in the garden. Venturing inside he meets not only the spider but a number of new friends including a ladybug and a centipede who help him with his plan to try and get to New York.

A fantastical story only Roald Dahl could tell.

# Rivers and Tides:

**Sun 18 6.00**

**Director:** Thomas Riedelsheimer

**Certificate:** U

**Duration:** 90 mins

**Origin:** Germany/Scotland 2001

**By:** Cinefrance

Back by extraordinary demand...

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.

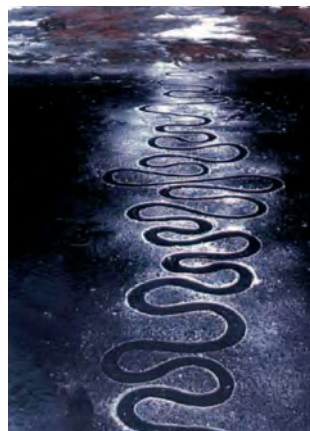
The artist lets us into his tough, hard-graft world of natural, found materials which he turns into magical things, where the elements 'last say' is part of the creation itself.

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. How, when they disappear, sometimes before they are finished? His love for everything around him is palpable and his voice is the perfect guide.

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

Cancel everything.



**Director:** Henry Selick

**Starring:** Richard Dreyfuss, Jane Leeves, Joanna Lumley, Miriam Margolyes, Pete Postlethwaite, Simon Callow

**Certificate:** U

**Duration:** 79 mins

**Origin:** USA 1996

**By:** Pathe Distribution



## Rebecca

Mon 19 7.30

**Director:** Alfred Hitchcock  
**Starring:** Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson  
**Certificate:** PG  
**Duration:** 130 mins  
**Origin:** UK 1940  
**By:** British Film Institute

**"Last night I dreamt I went to Manderley..."**

This is the film we watched over again as children. Any time it was on, the whole family including my Nan would sit in silence around the tiny television. It will be eerie to see it again forty years on, blown up a million-fold on the big screen. Especially for Judith Anderson's deliciously scary Danvers, who steals every scene.

This was Hitchcock's first Hollywood film, and the only one to win him Best Picture. "His steady direction is surprisingly faithful to the novel and captures beautifully the utter despair of Joan Fontaine" (*BBC*)

It is Daphne Du Maurier's bestselling small classic tale of the naïve new bride, whose life is dominated by the first Mrs deWinter - Rebecca. As children we didn't quite get the secret cottage and Rebecca's 'visitors', but remember it as the bit where my Nan would tut and Mum, get up to make the tea...

"Olivier's performance is superb; showing off some magnificent tailoring ..." (*Peter Bradshaw, Guardian*).



## Bobby

Tue 20 7.30



**On 5 June 1968, as Robert F. Kennedy was making his way from the Ambassador Hotel in Los Angeles to give a press conference after winning the California Primary, he was shot and killed.**

This is a very silly Altman-esque ensemble piece where every dull face in Hollywood is paraded across the screen to jostle for position.

Definitely more Towering Inferno than M.A.S.H.

Actor-turned-director-but-should-have-stuck-to-bit-parts-Estevez, focuses less on Kennedy or the assassination, and more on those who found themselves at the centre of the last of the farcical lone-gunman assassinations of the sixties.

Against the backdrop of typical Sixties issues - racism, sexual inequality and class, hotel staff prepare for the big night, campaign workers gee up the voters and guests get ready to party.

"The film boasts impeccable period detail bolstered by archive footage..."

"Period??? It was 1968 not 1698.

According to most critics, it is Kennedy himself, though largely absent, who steals the show in the dying moments, from the ridiculous cast of too many teeth.

**Director:** Emilio Estevez  
**Starring:** Demi Moore, Elijah Wood, Anthony Hopkins, Helen Hunt, Martin Sheen, Sharon Stone, William Macy  
**Certificate:** 15  
**Duration:** 119 mins  
**Origin:** USA 2007  
**By:** Momentum Pictures

## Black Book

Wed 21 2.00, 7.30

*Mature Warning: May contain babies*

**Director:** Paul Verhoeven  
**Starring:** Halina Reijn  
**Certificate:** 15  
**Duration:** 146 mins  
**Origin:** Netherlands 2006  
**By:** Tartan Films

**Screening to great acclaim at the Venice and London Film Festivals, BLACK BOOK is Verhoeven's first film in 20 years to be made in his native Dutch homeland.**

A fast-moving and heart-racing World-War-II drama, it has all the high production values and slickness of Verhoeven's Hollywood movies with the added intelligence of his earlier European films.

Set in German-occupied Holland toward the end of the War, the film follows the fortunes of Rachel (van Houten), a young Jewish woman, whose attempts to conceal her identity to escape the Nazis lead her to join the Resistance before she embarks on a perilous affair with a German Officer.

"Epic in scale, the film excels in capturing the war action while remaining a drama of emotional integrity..."

"Verhoeven's 'flesh and blood' approach to film-making makes a welcome comeback in this rousing Dutch war saga... Subtle it ain't, but there's never a dull moment" (*The Guardian*).



# Infamous

**Thu 22 7.30**

**Why? Why the ridiculous cast?**

**Why Gwyneth as a night club singer?**

Why another film about a squirty, self-obsessed, socialite-queen of New York in the late 1950's?

'Capote' was more than enough.

His morbid, personal and commercial interest in the murders of the Clutter family was based on huge vanity.

He should have rested on Breakfast at Tiffany's as a one-hit-wonder.

Is it a gay thing, a writer's thing, an 'artist' thing, another thing?

How many would turn up to watch Melvyn Bragg and Myra Hindley in the cells? Though potentially a great match, it doesn't bare thinking about. The disgust level might be high, but we'd all come!

Based on George Plimpton's "Truman Capote: In Which Various Friends, Enemies, Acquaintances and Detractors Recall His Turbulent Career" it begins with Capote (a superb caricature from Jones) in his privileged Manhattan milieu.

Key players are all here - Paley, Vreeland, Gore Vidal, Slim Keith, and Harper Lee (a career-best for Bullock). What starts as a humorous look at this gossipy 'elegantia', gets darker when Capote becomes obsessed with the murders. Thus, a sixties best-seller and film, 'In Cold Blood'.

The little bugger is still being feted for his second hit, forty years on.

Come for Daniel's brilliant, pre-Bond, killer.



**Director:** Douglas McGrath

**Starring:** Daniel Craig, Sigourney Weaver, Sandra Bullock, Toby Jones

**Certificate:** 15

**Duration:** 118 mins

**Origin:** USA 2007

**By:** Warner Brothers



# Blood Diamond

**Fri 23 7.30, Sat 24 7.00, Sun 25 6.00**

## The General

**Sat 24 2.00**

*Matinee Warning: May contain babies*

**Director:** Edward Zwick  
**Starring:** Jennifer Connelly,  
 Leonardo Di Caprio,  
 Djimon Hounsou  
**Certificate:** 15  
**Duration:** 144 mins  
**Origin:** USA 2006  
**By:** Warner Brothers

"A brave one for Hollywood, it depicts Sierra Leone as a beautiful country in the process of being destroyed by a civil war of appalling ferocity in which children are forced to play their part, civilians are slaughtered without mercy and limbs are lopped off without a second thought..."

A South-African mercenary and a Mende fisherman find their fates locked together as they embark on a quest to recover a rare and priceless pink diamond. Forced into labour (twice) in the sweltering diamond fields, Solomon Vandy (Hounsou) discovers the pink stone. Danny Archer (DiCaprio) is a hired gun who specialises in the sale of so-called 'blood diamonds' used to finance rebellions and terrorism. Archer learns that Vandy has safely hidden the diamond in a place where no one would ever suspect. A disillusioned American journalist, played by the improbably beautiful Jennifer Connelly, tags along. In return for recovering the treasure Archer will return Vandy to his family, thus providing Leo's desperate mercenary with a much-needed chance for redemption.

"What remains is a comparatively honest effort from Hollywood, but one fatally weakened by compromise. The plus point is that it has caused those who might be thought guilty of the blood diamond trade to issue disclaimers..." (*Standard 25 Jan*).



**This is a full length Silent, albeit only 75 minutes long. It is an amazing feat of endurance and death-defying one-takes.**

It is startling for its daring. The film-making is secondary. There are no tricks.

What you see is what they really did, in real time with real bones – ready to be broken.

It is said to be Keaton's best, and "arguably the greatest screen comedy ever made". Set against a "meticulously evoked Civil War background", Buster risks life and limb for love (but literally, for that one take).

He chases after his beloved railway engine – with his beloved on board. It has been hijacked by Northern spies up to no good for the Confederates.

The result is everything: witty, dramatic, thrilling, visually stunning, full of subtlety, insight, and broken-leg-dangerous.

**Director:** Buster Keaton, Clyde Bruckman

**Starring:** Buster Keaton, Marion Mack, Glen Cavander

**Certificate:** U

**Duration:** 75 mins

**Origin:** USA 1927

**By:** Park Circus Films



# The Godfather

**Mon 26 7.30**

**Director:** Francis Coppola  
**Starring:** Marlon Brando, Al Pacino, James Caan  
**Certificate:** 18  
**Duration:** 175 mins  
**Origin:** USA 1972  
**By:** Paramount International Pictures

**This is not a gangster movie. It is one of the greatest family movies ever made. And I guess, the most complete story ever told on film.**

"Fredo, you're my brother and I love you, but never take sides against the family again" is the chilliest reminder among the many warmer references of deep affection peppered throughout the film.

Even in the gorgeous Sicilian episode, the 'family' is at the heart of the landscape.

From the opening shot to that final closing door, it is all about a fiercely proud patriarchal family. The blood ties are strong but the extended family of solid henchmen and 'torbedoes' has an immovable loyalty code of its own.

On every level, it is so well made, from the evolution of truly believable characters, through the brutal action scenes and exquisite dialogue, to the haunting music.

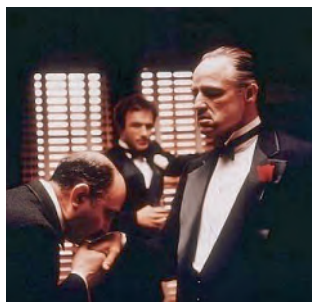
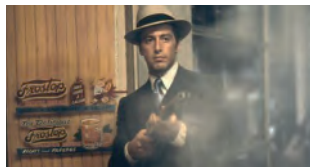
"By almost any criterion, The Godfather is the most important American film of the 1970s, transforming a doorstep of pulp-fiction into an epic account of the ineradicable penetration of American life and institutions by organised crime... A subversive saga of family values..." (*synops*)

It dramatises that period of the twentieth century, just after the Second World War and into the early 1950's when a younger Mafia generation followed political, economic and cultural trends to become 'legitimate'.

"Keep your friends close... your enemies, closer"

As the Don, Vito Corleone, Brando is truly majestic in this role-of-all-roles to mark one of Hollywood's greatest comebacks. Curiously, Last Tango in Paris came out in the same year! As for Pacino, it was not only a star-making performance, he carries every unanticipated step of Michael's education into the 'family business' with such natural presence and extraordinary ease, we can see and feel every second of his reluctant coming-of-age. For my money, apart from 'Scarface' and 'Dogday Afternoon'; okay 'Insomnia' and well okay, Shylock, he should have stopped here.

As a small, family indulgence it is showing today to celebrate my brother's birthday.



## Into Great Silence

**Tue 27 7.30**



**"INTO GREAT SILENCE is the first ever film about life inside the Grande Chartreuse, the head monastery of the legendary Carthusian Order of monks based in the French Alps.**

A near-silent meditation on monastic life in a very pure form, the film contains no music except the chants in the monastery, no interviews or commentaries.

The gentle rhythm of the monastic prayers and rituals give the film a beautiful cadence, and the passing of time and the change of seasons are captured by Gröning's stunning cinematography.

A sublime experience...

Come and listen to something we don't hear any more... and love it.

## Motorcycle Diaries

**Wed 28 2.00, 7.30**

*Matinee Warning: May contain babies*

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



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

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

I defy you not to fall in love with Alberto. Gael Garcia Bernal's Ernesto 'Che' is beautiful, passionate and as earnest as his name but it is newcomer Rodrigo De La Serna's Alberto who will steal your heart. It tells a true story of their journey from Argentina to Peru on an old 600cc Norton "The Mighty One" and how it changed their lives... and consequently the rest of the world. Not only unmissable but worth not missing again... and again.

This remarkable piece of world cinema has had its own momentum. Since we opened in Dec 2004, it has been screened nearly every month. Every show sold out - all by word of mouth. Over 7,000 people.

We boasted the impossible, to run it until everybody had seen it. So that a few more can, here it is back for one more ride.



**Director:** Philip Gröning  
**Certificate:** U  
**Duration:** 169 mins  
**Origin:** Germany 2006  
**By:** Soda Pictures

# Notes on a Scandal

**Thu 29 7.30 Fri 30 7.30 Sat 31 7.00**

Acclaimed writer and director Eyre teams up with screenwriter Patrick Marber (who must never be forgiven for *CLOSER*) to adapt author Zoe Heller's novel of the same name. When the new art teacher (Kate) at the prestigious St. George's School enters into a torrid affair with one of the boys, the ageing History teacher (Judi), who senses a kindred spirit in the beautiful younger woman, uses her knowledge of the transgression to wield an obsessive power that soon threatens tragedy for all involved. Brilliantly performed, the tension between Dench and Blanchett is palpable. A gripping thriller.

"Whether Judi Dench, Helen Mirren or Kate Winslet, or none of them, wins this year's Oscar, Dench's performance in this exceptional film deserves to be accounted one of her best on screen... It is this refusal to play some kind of latterday Lady Macbeth that makes this portrait so subtle and so powerful... She is not just an ordinary villain. We see her vulnerability, her loneliness and her desperation to be loved..."

(*Derek Malcolm Standard 29 Jan*).



## Arthur and the Invisibles

**Sat 31 2.00**

*Matinee Warning: May contain babies*

**Director:** Luc Besson

**Starring:** Freddie Highmore, Mia Farrow, Penny Balfour, Doug Rand

**Certificate:** U

**Duration:** 93 mins

**Origin:** France 2007

**By:** Momentum Pictures

On the heels of his first foray into romantic comedy (*Angel-A*), French filmmaker Luc Besson breaks new ground again with this computer-animated, family-friendly adaptation of his own children's book - *Arthur and the Minimoys*.

Ten-year-old Arthur's (the forever Neverland boy, Freddie Highmore) vivid imagination is fuelled by the colourful bedtime stories his grandmother reads to him.

His dreams are filled with African tribes and the remarkable inventions detailed in the enigmatic book his grandfather left behind after mysteriously disappearing four years earlier. Arthur and his family are in danger of losing their home to an unscrupulous developer – (surely not!). However, if there is any truth in the tales of a treasure hidden deep beneath their garden, and with the help of the tiny, fairy-like creatures from his grandmother's sketchbook, there may still be hope...

Children, bring the whole family - especially your grandparents.



**Director:** Richard Eyre

**Starring:** Dame Judi Dench, Cate Blanchett, Bill Nighy, Alice Bird

**Certificate:** 15

**Duration:** 92 mins

**Origin:** UK 2006

**By:** Twentieth Century Fox



## Coming Soon

### New releases

Dreamgirls  
The Science of Sleep  
Charlotte's Web  
Music and Lyrics  
The Good Shepherd  
Old Joy  
Becoming Jane  
Letters from Iwo Jima

### Back by demand

Perfume  
Notes on a Scandal  
Last King of Scotland  
Venus



*Dreamgirls*



*The Science of Sleep*



*Letters from Iwo Jima*



*The Good Shepherd*

## MARCH FILMS AT A GLANCE

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

THU 1	MISS POTTER	7.30
FRI 2	THE HISTORY BOYS	7.30
SAT 3	FLUSHED AWAY	2.00
SAT 3	LITTLE MISS SUNSHINE	7.00
SUN 4	PAN'S LABYRINTH	6.00
MON 5	THE PAGE TURNER	7.30
TUE 6	VENUS	7.30
WED 7	VENUS	2.00, 7.30
THU 8	THE LAST KING OF SCOTLAND	7.30
FRI 9	ROCKY BALBOA	7.30
SAT 10	MON ONCLE	2.00
SAT 10	ROCKY BALBOA	7.00
SUN 11	EVERYTHING IS ILLUMINATED	6.00
MON 12	GHOSTS	7.30
TUE 13	LEONARD COHEN	7.30
WED 14	BABEL	2.00, 7.30
THU 15	BABEL	7.30
FRI 16	DIRTY DANCING	7.30
SAT 17	JAMES AND THE GIANT PEACH	2.00
SAT 17	DIRTY DANCING	7.00
SUN 18	RIVERS AND TIDES	6.00
MON 19	REBECCA	7.30
TUE 20	BOBBY	7.30
WED 21	BLACK BOOK	2.00, 7.30
THU 22	INFAMOUS	7.30
FRI 23	BLOOD DIAMOND	7.30
SAT 24	THE GENERAL	2.00
SAT 24	BLOOD DIAMOND	7.00
SUN 25	BLOOD DIAMOND	6.00
MON 26	THE GODFATHER	7.30
TUE 27	INTO GREAT SILENCE	7.30
WED 28	MOTORCYCLE DIARIES	2.00, 7.30
THU 29	NOTES ON A SCANDAL	7.30
FRI 30	NOTES ON A SCANDAL	7.30
SAT 31	ARTHUR AND THE INVISIBLES	2.00
SAT 31	NOTES ON A SCANDAL	7.00

## RANTS AND PANTS

Dear James, 18/12/06  
Having just read the article on Waitrose in the December REX mag. I felt I had to drop you a line. Did you think you were the only one who could not find their way around the new lay-out? Believe me there were hundreds of us?

Have you never been to a different supermarket where you can't find anything there either? It only takes a few visits until the aisles become familiar. You will simply have to resign yourself to the "Grumpy Old Men" club, while the rest of us secretly enjoy our LOVELY new Waitrose. From a regular (and disabled) customer.  
Mrs JDR of Northchurch.

Thank you, Mrs JDR. Glad you like it. The doors too? – From three entrances and exits, they have left you with one. We would love more entrances and exits at the Rex. We are confined by the council-approved developers' layout of multiple steps and one long shared pathway. Waitrose could have built as many as they liked. They chose one; a much reduced door. I'd have thought disabled customers would have complained. Tut tut. Such is the power of being... Never knowingly... underestimated.

Dear Sir or Madam:  
Who is it who is responsible for all the wonderful art work around the cinema? Over the Christmas period we were quite lax in coming to the cinema but when we came in January we, (not the Royal we, but "my husband and I" we,) noticed two things.

1) On sale were an amazing selection of cards that were available to buy, featuring movie/

*Andrew Dixon at work on our "brass plaque" – available on 07801 144962*



cinema based themes, and 2) Posters on the wall, that aren't posters but paintings: these are so "real" that I had to go up to them and check that "yes" even the sellotape, was, in fact painted on. Is this the work of a design company, or of a talented individual who works at the Rex? Whoever it is, the result is startling and really adds to the experience of the Foyer. [We did buy Christmas cards from the Rex and people who received them commented on how unusual they were. I shall be buying some of the new cards (and there are also T shirts and umbrellas,) but have you thought about mugs?] Whoever it is deserves congratulations.

Yours Sincerely  
The Beesleys

Dear The Beesley's,  
Thank you, the artist is Andrew Dixon, who as you have noticed is very talented indeed.  
Well done for buying all our

merchandise. As for mugs, I hope you can bear the disappointment.  
James

### Visitors' book

"Quality cinema. Good to get away from the commercial multiscreen and something more personal!!"  
Dean White from Whetstone (28/12/06)

"Perfume – odious shite! – But keep up the good work."  
Charles Gray from Berkhamsted (05/01/07)

"Came for the building and well worth the train journey. Thanks."  
Velma Plummer from Cornwall (05/01/07)

"Very cool – wish they had something like this at home."  
Alastair Crouch from Brisbane Australia (06/01/07)

"Hi I am Amy and I came here to see Step Up which is a brill film.

## RANTS AND PANTS

The seats were the best part though. THE REX ROCKS! I came here on the 3rd of Jan 2005 a few days after the day you opened. I think it was the 1st ever party! Luv Amy (with a drawn smiley face)  
Amy Proudfoot (Sat 13/01/2007)  
Nb. All her friends also wrote little notes.

“I think you need to pay the box office staff double for today – they remained as cheerful and helpful as ever. Despite crashed computer and a massive queue”  
Ruth Adams from Wigginton (20/01/2007 – release Saturday)

“Please come to St Albans. This is a wonderful cinema. Thank you very much.”  
Mark and Judy Sutton from St Albans (23/01/07)

“The Refugees from Essex Enjoyed the film and the cinema and its ambience very much!! Will be back.....”  
(04/02/07)

“Us 2 from Essex had a lovely evening. Enjoyed the Casablanca trailer.”  
(04/02/07)

“Great Atmosphere... comfortable. Wish there were more cinemas renovated from the 1930s era! Beautifully presented in art deco? Incl the café area, thanks for the experience! PLEASE try and do this in St Albans! Even the introduction at the beginning of the film was a great personal touch, so nice in this day and age of mass production and less quality! Sionaidh Craigen and Chianna and Jude (07/02/07)

“Beeautiful!”  
Dawn Streeter (08/02/07)

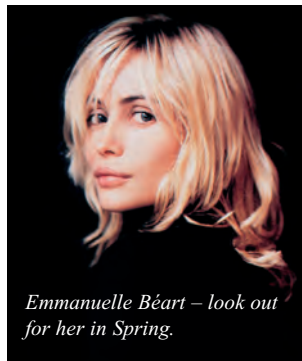


**S**aturday 20th January 2007 9:30am. This is the queue for February tickets, by-passing the Gatsby, up Three Close Lane, up the steps and into the foyer. It is the longest queue we've had. We're very happy that you like it here so much you are willing to queue to get in, but we apologise for the two hour wait. We're constantly working on ways to ensure fair ticket release. Hopefully you will get what you want after queuing. The Box Office has suggested if you are able to pay by cheque it will be much quicker. You will have plenty of time in the queue to write the date and The Rex Cinema. Tea, coffee and water is free in the foyer. One of us will keep the queue informed of any sell-outs.

### Waitrose 2

This week a 37 year old, a 24 year old and a 21 year old went shopping for The Rex. Oddly the 21 year old was in charge. At the check-out he was asked for ID, not for hard liquor (that had already gone through), instead he was stopped for trying to buy cork replacement bottle stoppers (the kind you put in a wine bottle and pull a lever to tighten it into the neck). On having no ID the check-out girl told our 21 year old that he couldn't buy the stoppers as they are as they were too sharp! Perhaps Waitrose should take note that this trusted 21 year old does most of our shopping and has been doing so in Waitrose

and Tesco's since he was 19. To help you in future, he is tall and lanky with too much hair, and is very hard to miss. Thank you for caring for our staff in the sharp objects department.



*Emmanuelle Béart – look out for her in Spring.*