

A full-page background image showing a climber in a yellow jacket and red helmet standing on a sharp, snow-covered mountain peak. The climber is secured by a rope. The background features a vast, rugged mountain landscape under a clear blue sky, with snow-covered ridges and rocky outcrops.

THE-REX

P R O G R A M M E

MOUNTAIN

"possibly Britain's most beautiful cinema.." (BBC)
Britain's Best Cinema - Guardian Film Awards

JANUARY 2018 • ISSUE 154
www.therexberkhamsted.com

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Mon-Sat 10.30-6.30pm Sun 4.30-5.30pm

THE-REX

CINEMA BERKHAMSTED

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Rants & Pants 24-25

BOX OFFICE: 01442 877759

Mon to Sat 10.30-6.30
Sun 4.30-5.30

SEAT PRICES

| | |
|---|--------|
| Circle | £9.50 |
| Concessions/ABL | £8.00 |
| Back Row | £8.00 |
| Table | £11.50 |
| Concessions/ABL | £10.00 |
| Royal Box Seat (Seats 6) | £13.00 |
| Whole Royal Box | £73.00 |
| Matinees - Upstairs £5, Downstairs £6.50, Royal Box £10 | |

Disabled and flat access: through the gate on High Street (right of apartments)

Director: James Hannaway
01442 877999

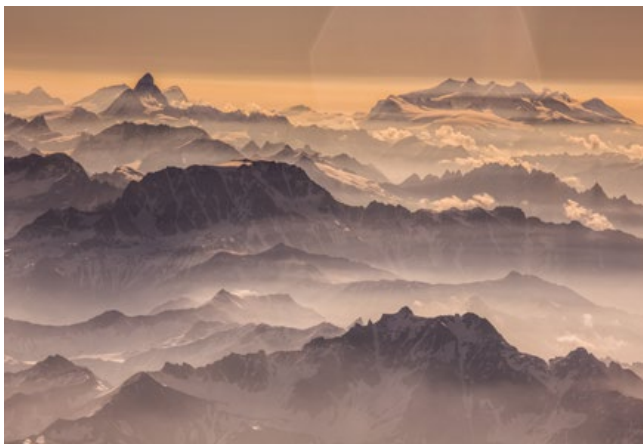
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01442 877999

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The Rex
High Street (Three Close Lane)
Berkhamsted, Herts HP4 2FG
www.therexberkhamsted.com

“Unhesitatingly The Rex is the best cinema I have ever..” (STimes Culture)

BEST IN JANUARY



Mountain

Possibly the most breathtaking (big screen) Earth portrait - ever. Only missing 'Cat Bells' above Derwent Water. See page 10

FILMS OF THE MONTH



Wonder

Stupidly only put this on once, lost concentration. It'll go nuts, so it will be back to go nuts in February. See page 12



Midnight in Paris

Come, fall in love with Paris all over again, the music, the places, the time-travel, the fantasy, the faces See page 13



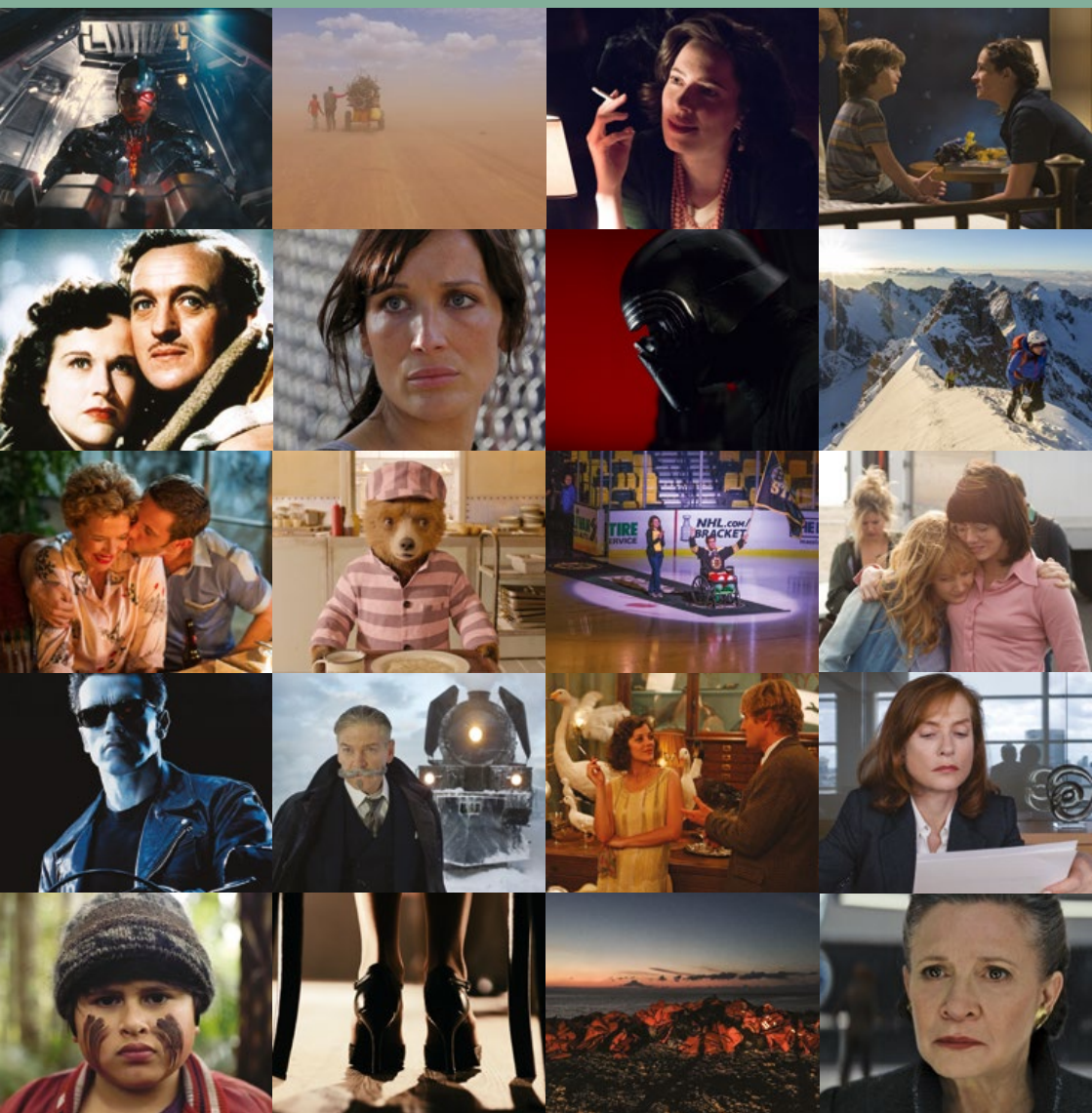
Professor Marston & The Wonder Women

The creator of a comic strip wonder, seems to have enjoyed great pleasure in its creation... See page 18



Most Beautiful Island

First time film maker Ana Asensio adds a taut hold-your-breath spin on the survival thriller. See page 23



JANUARY FILMS



Paddington 2

Windsor Gardens' most famous resident returns in roaring fashion in this delightful seasonal sequel.

Paddington is now living happily as a member of the Brown Family and is adored by nearly everyone in the community. With his dear Aunt's 100th birthday fast approaching, he decides to get her something extra special: a unique pop-up book of London. Unfortunately, he is not the only one looking to get their sticky paws on the valuable book and when it is mysteriously stolen, Paddington innocently falls afoul of a dastardly scheme and is framed for the theft. Accused of a crime he didn't commit and facing jail, the unwaveringly optimistic bear must clear his name.

A magnificent cast, from its loveable leads right down to one villainous and brilliantly narcissistic Hugh Grant, truly bring this story to life, ensuring a wonderful tribute to Paddington's creator Michael Bond, who sadly passed away in June.

Utterly sweet and fantastically funny, Paddington and his pals are sure to steal a heart or two.

Come in from the cold and bask in its warmth. Marmalade sandwiches all round. *(research Chris Coetsee)* Fantastic Chris.

Nice to see a sequel getting past the gainsayers. Come and love it again and again.

Director: Paul King
 Cast: Ben Wishaw, Sally Hawkins, Hugh Bonneville, Julie Walters, Jim Broadbent, Brendon Gleeson
 Duration: 103 mins
 Origin: UK/France 2017
 Certificate: PG
 Company: Studiocanal

| When... | | Thur 4 | 2.00 |
|---------|------|--------|------|
| Tue 2 | 2.00 | Sun 6 | 2.00 |
| Tue 2 | 7.30 | Sat 20 | 2.00 |
| Wed 3 | 2.00 | Sun 21 | 6.00 |
| Wed 3 | 7.30 | Mon 22 | 2.00 |



Murder On The Orient Express

There are rodents, beavers and badgers, then there is Kenneth Branagh's. His distracting, textured moustache(s) is part of his showy, all-star locomotive melodrama (and true to Agatha's original description: "Poirot's extravagant moustaches"?). We're no strangers to Agatha Christie's carriage based mystery; not only TV Poirot's Suchet has solved the case, but the 1974 Sidney Lumet/Albert Finney show is no slouch. Branagh brings a fresh lick of 65mm paint to the proceedings. It is rich in gorgeous colours with a stellar cast that certainly matches Lumet's in its lustre – with Depp and Pfeiffer particularly suspicious; while the likes of ballet superstar Sergei Polunin, and our very own Dame Judi get limited opportunity to strut their stuff, they make up the extravagantly cast small part numbers. The moustache only dwarves the first five minutes, afterwards, while its beaver/badger splendour might deserve its own award, you will forget it's there. It is a clever, witty and showy Branagh whodunit adaptation. While I champion Peter Ustinov to be the best Hercule P. (Evil Under The Sun 1982. Same yarn different boat) Kenneth B is faultless in direction and, moustache notwithstanding, a subtle on-screen presence. Fabulous. Come, watch and listen carefully - again.

Director: Kenneth Branagh
 Cast: Kenneth Branagh, Penélope Cruz, Judi Dench, Johnny Depp, Derek Jacobi
 Duration: 114 mins
 Origin: USA/Malta 2017
 Certificate: 12A
 Company: Twentieth Century Fox

When... Sat 6 7.00
 Thu 4 7.30 Mon 8 2.00



Terminator 2: Judgement Day

Whilst we're all currently experiencing some kind of post-judgement day world in one way or another, this Judgement Day happened in 1997, when Skynet went live, the machines fought back, and the war began. Sensing loss, the machines send back to 1991 a shape-shifting robot in the guise of Robert Patrick to kill the child who would become resistance leader, and supposed saviour of humanity Jon Connor (Edward Furlong). The future Connor captures and reprograms one of these Terminator machines; this one in the not-so-subtle guise of Arnold Schwarzenegger, to protect his younger self and his mother, Sarah (a hard as nails Linda Hamilton). Complicated time-travel set-up aside (you'd give yourself a migraine trying to unpack it) this is essentially a lavish chase movie with a cool-as-steel aesthetic, ground-breaking visual effects and a pace that doesn't let up. James Cameron's maximalist style pays off big time, making T2 that rare genre classic that is every bit as good as its reputation. (research Jack Whiting). A rare fantasy-action jewel as shiny now as it was in its time. Don't miss its restored sparkle on the big screen.

Director: James Cameron
 Cast: Arnold Schwarzenegger, Linda Hamilton, Robert Patrick, Edward Furlong
 Duration: 139 mins
 Origin: USA/France 1991
 Certificate: 15
 Company: Studiocanal

When... Fri 5 7.30



A Matter Of Life & Death

A well deserved restoration of one of Powell and Pressburger's finest films.

An exquisite and outrageous fantasy in which David Niven plays an RAF pilot who bales out of his burning plane and is saved, so he believes, by a heavenly messenger. While doctors on earth are fighting to save him, a celestial tribunal judges his case. Made at the instigation of the Ministry of Information, who wanted propaganda stressing the need for good relations between Britain and America, *A Matter Of Life And Death* is a funny, romantic and moving film that richly deserves its masterpiece label.

This renewed restoration shows the gaffer tape and string of Jack Cardiff's camera work and Heath Robinson studio trickery to bring about quite miraculous cinematic tricks and effects. You won't find any joins.

So come and see it where it deserves to be seen: on the big screen. Ours...

Directors: Michael Powell, Emeric Pressburger
Cast: David Niven, Kim Hunter, Roger Livesey, Raymond Massey
Duration: 104 mins
Origin: UK 1946
Certificate: U
Company: Park Circus

When...

Sun 7 6.00



Mountain

The historical relationship between man and mountain is exquisitely explored in filmmaker Jennifer Peedom's beautiful musical and cinematic collaboration with the Australian Chamber Orchestra (ACO).

In comparing the bold exploits of the early Everest conquerors to present-day climbers, *Mountain* makes a valid and commendable point about where we stand today as explorers while asking two pertinent questions; what makes us attracted eternally to danger? And what drives us into wanting to be the first to conquer the unknown at any price? Through the magic of the ACO, an array of pieces from our own musical giants (Vivaldi, Beethoven, Grieg to name but three) accompany a mixture of archival footage and stunning contemporary cinematography, crafting an enchanting piece of filmmaking which is as thrilling as it is thought-provoking. An immersive, meditative and mesmerising experience.

"Where Sherpa, Peedom's Bafta award-nominated 2015 documentary, was a critique of the Everest industry in which local guides take disproportionate risks for wealthy and thrill-seeking foreigners, *Mountain* is an unashamed tribute to the (largely western) adventurers who are willing to risk everything climbing the world's great heights." (*Guardian*) (Research Chris Coetsee). Breathtaking, spectacular, gigantic, nuts, unfathomable and gorgeous. Come, feel tiny in the vast vast vast high-wild. That's all...

Director: Jennifer Peedom
Cast: Willem Dafoe
Duration: 74 mins
Origin: Australia 2017
Certificate: PG
Company: Dogwoof

When...

Mon 8 7.30



Battle Of The Sexes

Emma Stone serves up a career-best performance in this glossy but triumphant crowd-pleaser.

Battle of the Sexes tells the story behind Tennis's famed 1973 exhibition match between 29 year-old Billie Jean King (Stone) and 55 year-old hustler Bobby Riggs (Steve Carell) who boasted he could beat any woman in the world.

Fighting a public battle for women in sport, Billie Jean also internally wrestles with her sexuality. Married to her husband Larry (Austin Stowell) she falls for her female hairdresser Marilyn and finds herself not only saddled with hiding the affair from him, but struggling to keep it private from a sporting community which is not yet ready to openly address homosexuality. Jonathan Dayton and Valerie Faris, the husband-and-wife team responsible for the Oscar-winning Little Miss Sunshine, expertly bring to life Simon Beaufoy's superb script, perfectly balancing the on-court action with the off-court drama. More than forty years have passed since the two stepped up to the net. Some things have changed, some not. A timely reminder that in the match for gender equality, it's only the end of the first set. (research Chris Coetsee) It may well be a contender. Don't miss.



Directors: Valerie Faris, Jonathan Dayton
Cast: Emma Stone, Steve Carell, Andrea Riseborough, Sarah Silverman, Bill Pullman, Alan Cumming
Duration: 121 mins
Origin: UK/USA 2017
Certificate: 12A
Company: Twentieth Century Fox

| | | | |
|----------------|-------------|---------------|-------------|
| When... | | Wed 10 | 7.30 |
| Tue 9 | 2.00 | Wed 24 | 2.00 |
| Tue 9 | 7.30 | Wed 24 | 7.30 |
| Wed 10 | 2.00 | Mon 29 | 2.00 |



Director: Stephen Chbosky
Cast: Jacob Tremblay, Julia Roberts, Owen Wilson
Duration: 113 mins
Origin: USA 2017
Certificate: PG
Company: Lionsgate

Wonder

Diversity, acceptance and friendship are championed in Stephen Chbosky's heartfelt family drama.

"I'm not an ordinary 10 year-old kid" explains August "Auggie" Pullman (the beautifully understated kid Jacob Tremblay) with heartening earnest. Born with Treacher Collins syndrome, a rare genetic disorder which causes severe facial deformities, Auggie is acutely aware of his physical appearance. Hiding beneath a space helmet and homeschooled by his mother (Julia Roberts) he is petrified to enter the fifth grade at his local Prep School. Yet, supported by his mum, dad Nate (Owen Wilson) and older sister Via (Izabela Vidovic) Auggie bravely faces his judgmental middle-school peers as he finally embraces the world outside his bedroom. Faithfully based on the 2012 bestseller by R.J. Palacio, *Wonder* is a film designed to warm your heart in the most sincerest of ways. A tearjerker for sure, but a well-crafted and intelligent one.

"Anchored by a terrific Jacob Tremblay, *Wonder* is a warm persuasive argument for tolerance." (*Empire*) "Wonder makes serious and perceptive points about friendship, coming of age, endurance and basic human decency." (*Independent*) (*Research Chris Coetsee*) Nor does it over-cloy. Stupid: should have run it for the whole month. Will be back.

When...

Thu 11

2.00, 7.30



Justice League

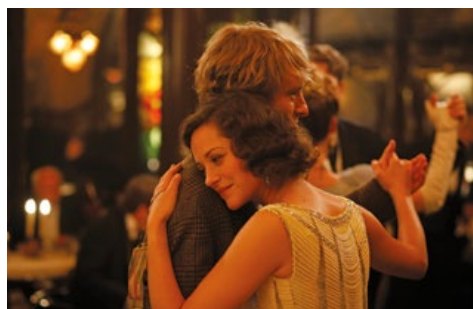
It's no secret that *Batman v Superman* was a failure; a dour, sprawling mess that committed cinematic injustice to the two most well-known comic icons.

Justice League, then, for better or worse, disposes of the self-aggrandising; keeps the running time under two hours, and simply has some fun. Playing out like a Saturday morning cartoon with real actors; Justice League finds Batman (Ben Affleck) and Wonder Woman (the mesmeric Gal Gadot) against the villainous and wholly unmemorable Steppenwolf (no, not the band, though I'd pay to see that film). And since Superman is still dead and buried, it's up to Aquaman (Jason Momoa), Cyborg, and the Flash (Ezra Miller, bagging most of the best lines) to form the supergroup and defeat the alien marauder. When Superman (Henry Cavill) does eventually return, it's not just Steppenwolf he has to contend with, but, due to reshoots with a contractually moustachioed Cavill, (he was working on the sixth Mission: Impossible, and not allowed to shave) meant that digital facial hair removal has left him with an oddly animated upper lip. The true enemy was right under his nose all along. (*Jack Whiting*) Fantastic Jack.

Director: Zack Snyder
Cast: Ben Affleck, Gal Gadot, Jason Momoa, Ezra Miller, Henry Cavill, Ray Fisher
Duration: 120 mins
Origin: USA 2017
Certificate: 12A
Company: Warner Bros

When...

Fri 12 7.30 Sat 13 2.00



Midnight In Paris

Back by deserved demand on the big screen, this was one of our box office hits of late 2011 and still standing in 2018. Owen Wilson is perfect as Gil, Woody's typically neurotic alter-ego, almost in lip-sync with his early years endearing whine.

Michael Sheen is fantastically cringy as Paul's smarmy, pseudo know-all, and the camera plays with Cotillard's and McAdam's disarming beauty.

It is a clear love of Paris, through Darius Khondji's lens, that will take your heart. It is warm, assured, and most reassuringly, witty. There are fun caricatures of Dali (Adrian Brody) F.Scott Fitzgerald (Tom Hiddleston) with Corey Stoll's Hemingway always looking for a fight. Picasso, Bunuel, TS Eliott, Man Ray, Josephine Baker, Cole Porter, and even Carla Bruni turn up, and you might love them all. "It's all very recognisable but not tired, and the film's lightly-played time-travelling element gives it new boldness. It's fun and most welcome." (*Time Out*) "It's fun to live for months in a completely artificial world. Paris with all these beautiful, funny, inventive, quick-witted people." (*WA*) The opening music over shots of a sunny rainy Paris, will stay with you as long as the whole film. Worth every second. Don't miss this second chance.

Director: Woody Allen
Cast: Owen Wilson, Rachel McAdams, Michael Sheen, Marion Cotillard, Adrian Brody
Duration: 94 mins
Origin: Spain/USA 2011
Certificate: 12A
Company: Warner Bros

When...

Sat 13 7.00



Director: Paul McGuigan
 Cast: Annette Bening, Jamie Bell
 Duration: 106 mins
 Origin: UK 2017
 Certificate: 15
 Company: Lionsgate

Film Stars Don't Die In Liverpool

Paul McGuigan's enchanting retelling of the true-life romance between a battling young actor and Oscar-winner Gloria Grahame (Annette Bening).

Liverpool, 1981. About to take the stage in *The Glass Menagerie*, Grahame is suddenly struck down in pain. Shunning her pride, she calls upon her estranged lover Peter Turner (Jamie Bell) to stay at his family home nearby with his mum Bella (Julie Walters) and husband Joe (Kenneth Cranham) while she recuperates. As Jamie reflects on the memories of their once-vibrant love affair, he grapples not only with the emotions brought up by her struggle for survival, but also his duty to make contact with her family abroad, against Gloria's wishes. Sticking closely to Turner's 1986 memoir, McGuigan uses a series of flashbacks to stitch together a theatrical tale of lost romance, one sure to evoke memories of the old classics and to bring to the fore a filmic tenderness once a staple of Grahame's now distant Hollywood era.

"First rate performances from the two leads, and a fine supporting cast, confirms this as an awards season contender." (*Screen International*) (research Chris Coetsee) A published memoir destined for the silver screen, and so it is, and being talked about. Don't miss.

When...

| | | | | | |
|-----|----|------|-----|----|------|
| Sun | 14 | 6.00 | Thu | 25 | 2.00 |
| Mon | 15 | 2.00 | Thu | 25 | 7.30 |
| Sat | 20 | 7.00 | Wed | 31 | 2.00 |



Happy End

Master of enigmatic misery Michael Haneke returns, five years on from Palme d'Or winning masterpiece *Amour*, with this pitch-black bourgeoisie dramedy.

In a career spanning four decades, 75-year-old Haneke has made only a handful of feature films yet each has an enduring reputation, more often considered both artistically arresting as well as deeply controversial. Enter then, *Happy End*. Centring on a twisted household in Calais, his latest work provides a pointed look at the festering anger and simmering tension smattered throughout a wealthy European family in which not one of its sorry souls seems capable of feeling good about themselves, each other, or life in general. As you may expect, the notion of a happy ending here is impossible. A stellar cast including the likes of Isabelle Huppert and Toby Jones do well to carry the weight of Haneke's malicious script but it's the generational juxtaposition of Fantine Harduin's viciously innocent 12-year old Eve and 86-year-old Jean-Louis Trintignant's blunt patriarch Georges which provides the truest example of casting at its finest and, possibly, this years outstanding double act. Toe-curlingly 'delightful'. (research Chris Coetsee) Delightful indeed. "Misery loves company" so come and indulge.



Director: Michael Haneke
Cast: Isabelle Huppert, Jean-Louis Trintignant, Franz Rogowski
Duration: 108 mins
Origin: France/Austria 2017 (subtitled)
Certificate: 15
Company: Curzon Artificial Eye

When...

Mon 15

7.30

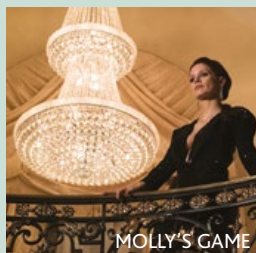
COMING SOON TO THE ODYSSEY

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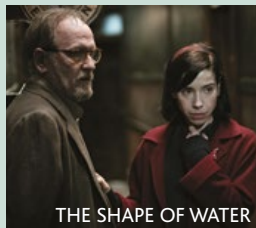
STAR WARS: THE LAST JEDI
FILM STARS DON'T DIE IN
LIVERPOOL
WONDER

NEW RELEASES

JUMANJI
THE POST
THE SHAPE OF WATER
MOLLY'S GAME
THE GREATEST SHOWMAN
DARKEST HOUR



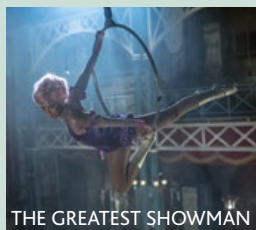
MOLLY'S GAME



THE SHAPE OF WATER



DARKEST HOUR



THE GREATEST SHOWMAN



THE ODYSSEY

C I N E M A S T A L B A N S

BOX OFFICE: 01727 453088

| JANUARY | FILM | TIME |
|---------|---|-------------|
| 1 MON | CINEMA CLOSED – HAPPY NEW YEAR! | |
| 2 TUE | PADDINGTON 2 | 5.00 |
| 3 WED | PADDINGTON 2 | 2.00 |
| 3 WED | A BAD MOMS CHRISTMAS | 7.30 |
| 4 THU | MURDER ON THE ORIENT EXPRESS | 2.00, 7.30 |
| 5 FRI | JUSTICE LEAGUE | 7.30 |
| 6 SAT | PADDINGTON 2 | 2.00 |
| 6 SAT | MURDER ON THE ORIENT EXPRESS | 7.00 |
| 7 SUN | PADDINGTON 2 | 1.00 |
| 7 SUN | WONDER | 5.00 |
| 8 MON | THE FLORIDA PROJECT | 2.00, 7.30 |
| 9 TUE | WONDER | 12.00, 7.30 |
| 10 WED | BATTLE OF THE SEXES | 2.00, 7.30 |
| 11 THU | MURDER ON THE ORIENT EXPRESS | 2.00 |
| 11 THU | MOUNTAIN | 7.30 |
| 12 FRI | THE DISASTER ARTIST | 7.30 |
| 13 SAT | THE SON OF BIGFOOT | 2.00 |
| 13 SAT | SURPRISE FILM – ODYSSEY 3RD ANNIVERSARY | 7.00 |
| 14 SUN | PADDINGTON 2 | 1.00 |
| 14 SUN | A MATTER OF LIFE AND DEATH | 5.00 |
| 15 MON | FILM STARS DON'T DIE IN LIVERPOOL | 2.00, 7.30 |
| 16 TUE | A MATTER OF LIFE AND DEATH | 12.00 |
| 16 TUE | HUMAN FLOW | 7.30 |
| 17 WED | STRONGER | 2.00, 7.30 |
| 18 THU | SUBURBICON | 2.00, 7.30 |
| 19 FRI | STAR WARS: THE LAST JEDI | 7.30 |
| 20 SAT | STAR WARS: THE LAST JEDI | 2.00, 7.00 |
| 21 SUN | STAR WARS: THE LAST JEDI | 1.00, 6.00 |
| 22 MON | HAPPY END (S) | 2.00, 7.30 |
| 23 TUE | THE DEATH OF STALIN | 12.00, 7.30 |
| 24 WED | FILM STARS DON'T DIE IN LIVERPOOL (HOH) | 2.00 |
| 24 WED | MOUNTAINS MAY DEPART (S) | 7.30 |
| 25 THU | PROFESSOR MARSTON & THE WONDER WOMEN | 2.00, 7.30 |
| 26 FRI | STAR WARS: THE LAST JEDI | 7.30 |
| 27 SAT | STAR WARS: THE LAST JEDI | 2.00, 7.00 |
| 28 SUN | STAR WARS: THE LAST JEDI | 11.30, 4.00 |
| 28 SUN | IN ANOTHER LIFE | 8.30 |
| 29 MON | BREATHE | 2.00, 7.30 |
| 30 TUE | STAR WARS: THE LAST JEDI | 12.00 |
| 30 TUE | WALK WITH ME (S) | 7.30 |
| 31 WED | FILM STARS DON'T DIE IN LIVERPOOL | 2.00 |
| 31 WED | MANIFESTO | 7.30 |

(S) Subtitled. *Hard of Hearing subtitled screening (HOH) The same format applies but with closed caption subtitles along the bottom of the screen

THE-REX

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877759



| JANUARY | FILM | TIME | PAGE |
|---------|---|------------|------|
| 1 MON | CINEMA CLOSED – HAPPY NEW YEAR! | | |
| 2 TUE | PADDINGTON 2 | 2.00, 7.30 | 8 |
| 3 WED | PADDINGTON 2 | 2.00, 7.30 | 8 |
| 4 THU | PADDINGTON 2 | 2.00 | 8 |
| 4 THU | MURDER ON THE ORIENT EXPRESS | 7.30 | 9 |
| 5 FRI | TERMINATOR 2: JUDGMENT DAY | 7.30 | 9 |
| 6 SAT | PADDINGTON 2 | 2.00 | 8 |
| 6 SAT | MURDER ON THE ORIENT EXPRESS | 7.00 | 9 |
| 7 SUN | A MATTER OF LIFE AND DEATH | 6.00 | 10 |
| 8 MON | MURDER ON THE ORIENT EXPRESS | 2.00 | 9 |
| 8 MON | MOUNTAIN | 7.30 | 10 |
| 9 TUE | BATTLE OF THE SEXES | 2.00, 7.30 | 11 |
| 10 WED | BATTLE OF THE SEXES | 2.00, 7.30 | 11 |
| 11 THU | WONDER | 2.00, 7.30 | 12 |
| 12 FRI | JUSTICE LEAGUE | 7.30 | 13 |
| 13 SAT | JUSTICE LEAGUE | 2.00 | 13 |
| 13 SAT | MIDNIGHT IN PARIS | 7.00 | 13 |
| 14 SUN | FILM STARS DON'T DIE IN LIVERPOOL | 6.00 | 14 |
| 15 MON | FILM STARS DON'T DIE IN LIVERPOOL | 2.00 | 14 |
| 15 MON | HAPPY END (S) | 7.30 | 15 |
| 16 TUE | PROFESSOR MARSTON AND THE WONDER WOMEN | 2.00, 7.30 | 18 |
| 17 WED | PROFESSOR MARSTON AND THE WONDER WOMEN | 2.00, 7.30 | 18 |
| 18 THU | HUNT FOR THE WILDERPEOPLE | 2.00, 7.30 | 19 |
| 19 FRI | STRONGER | 7.30 | 19 |
| 20 SAT | PADDINGTON 2 | 2.00 | 8 |
| 20 SAT | FILM STARS DON'T DIE IN LIVERPOOL | 7.00 | 14 |
| 21 SUN | PADDINGTON 2 | 6.00 | 8 |
| 22 MON | PADDINGTON 2 | 2.00 | 8 |
| 22 MON | HUMAN FLOW | 7.30 | 20 |
| 23 TUE | OUR LAST TANGO (S) | 2.00, 7.30 | 21 |
| 24 WED | BATTLE OF THE SEXES | 2.00, 7.30 | 11 |
| 25 THU | FILM STARS DON'T DIE IN LIVERPOOL | 2.00, 7.30 | 14 |
| 26 FRI | STAR WARS: THE LAST JEDI | 7.30 | 22 |
| 27 SAT | STAR WARS: THE LAST JEDI | 2.00, 7.00 | 22 |
| 28 SUN | STAR WARS: THE LAST JEDI | 6.00 | 22 |
| 29 MON | BATTLE OF THE SEXES | 2.00 | 11 |
| 29 MON | MOST BEAUTIFUL ISLAND | 7.30 | 23 |
| 30 TUES | STAR WARS: THE LAST JEDI | 2.00, 7.30 | 22 |
| 31 WED | FILM STARS DON'T DIE IN LIVERPOOL | 2.00 | 14 |
| 31 WED | STAR WARS: THE LAST JEDI | 7.30 | 22 |

(S) Subtitled

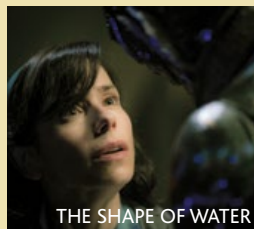
COMING SOON TO THE REX

BACK BY DEMAND

LA VIE EN ROSE
THE DANCER
STAR WARS: THE LAST JEDI
PADDINGTON 2
FILM STARS DON'T DIE IN
LIVERPOOL

NEW RELEASES

JUMANJI
THE POST
THE SHAPE OF WATER
MOLLY'S GAME
THE GREATEST SHOWMAN
DARKEST HOUR
WALK WITH ME





Director: Angela Robinson
 Cast: Luke Evans, Rebecca Hall,
 Bella Heathcote
 Duration: 108 mins
 Origin: USA 2017
 Certificate: 15
 Company: Sony Pictures Releasing

Professor Marston & The Wonder Women

The true story of the sexual adventures behind the creation of the comic strip Amazonian princess is dutifully told in Angela Robinson's eye-opening drama. Luke Evans plays Marston, a 1920's psychology professor whose radical teachings centre on human behaviour as a series of impulsive interactions, chiefly domination and submission. Together with wife Elizabeth (Rebecca Hall) his is a shared life of complex exploration and creation, one half of a revolutionary couple at the front lines of thought. When wide-eyed 22-year-old research assistant Olive (Bella Heathcote) enters their lives, the pair detect a playful air beneath her innocent coquette. Working intimately, the three discover deeper truths about themselves as a polyamorous partnership gradually develops. Hall's towering performance is at the heart of this film and together with Heathcote real volume is brought to the muses that would go on to shape Marston's iconic heroine. Gorgeously photographed and handsomely staged, Robinson's stranger-than-fiction tale just goes to show that while Marvel might have the edge in modern superhero movie franchises, the DC lineup has by far the richer of backstories. *(research Chris Coetsee)* Luke Evans in the Rock Hudson role, wooden but flaccid. Wholly redeemed by Hall and Heathcote, and their 'eloquent filth'.

When...

Tue 16 2.00, 7.30
 Wed 17 2.00, 7.30



Hunt For The Wilderpeople

The little Kiwi film that could and did, is back by gentle demand. This charming comedy was our sleeper hit of last year; captivating and bringing audiences back time and again.

Ricky (Julian Dennison) is a troubled orphan, raised on hip-hop and rejection. Placed with the latest in a series of foster families, this time on a farm far away from the city where he styles himself a gangster, Ricky is reluctant. But his foster aunt Bella (Rima Te Wiata) breaks down his defences with down-to-earth love and affectionate mockery. However, when the authorities threaten to steal back the life that Ricky has come to love, the boy finds himself on the run in the bush with Bella's grizzled husband Hec (Sam Neill) and a dog called Tupac. Gradually, the two rejected loners find a kinship, united against the authorities hunting them down.

The man to gift us this – Taika Waititi – is currently enjoying success with his Marvel entry in Thor: Ragnarok, but this coming-of-age caper is still the ideal showcase for Waititi's exuberant sense of humour and flair for inventive absurdity. Wilderpeople generates so much good will resistance is futile. (*Jack Whiting*) And this is no time to be futile...

Director: Taika Waititi
Cast: Sam Neill, Julian Dennison, Rima Te Wiata
Duration: 101 mins
Origin: New Zealand 2016
Certificate: 12A
Company: Vertigo Films

When...

Thu 18 2.00, 7.30



Stronger

When tasked with recreating a recent tragedy on screen, film-makers find themselves toeing a precarious line between respect and exploitation, the end result too often being met with outraged accusations of "too soon!"

Jeff Bauman (Jake Gyllenhaal) is trying to make it up to his on-off girlfriend Erin (Tatiana Maslany). Her biggest problem, the issue that continues to divide them, is that he just doesn't show up. Keen to show her that he's someone worth relying on, he lovingly creates a banner and plans to surprise her as she finishes the Boston marathon. But terror strikes, with the ensuing attack leaving Jeff in the hospital, both legs amputated. An uncertain road lies ahead for Jeff and Erin with instant celebrity, pain and rehabilitation threatening to either tear them apart or pull them back together.

Stories depicting recent tragedies can be difficult to balance in tone, and David Gordon Green could have allowed Stronger to be bogged down in sentimentality, yet the director of Prince Avalanche pitches at the unconventional, infusing Jeff's struggle with just the right amount of pathos here and there. (*Jack Whiting*) There are whispers of yet another wheelchair nomination...?

Director: David Gordon Green
Cast: Jake Gyllenhaal, Tatiana Maslany, Miranda Richardson
Duration: 119 mins
Origin: USA 2017
Certificate: 15
Company: Lionsgate

When...

Fri 19 7.30



Director: Ai Weiwei
 Duration: 140 mins
 Origin: Germany 2017
 Certificate: 12A
 Company: Altitude

Human Flow

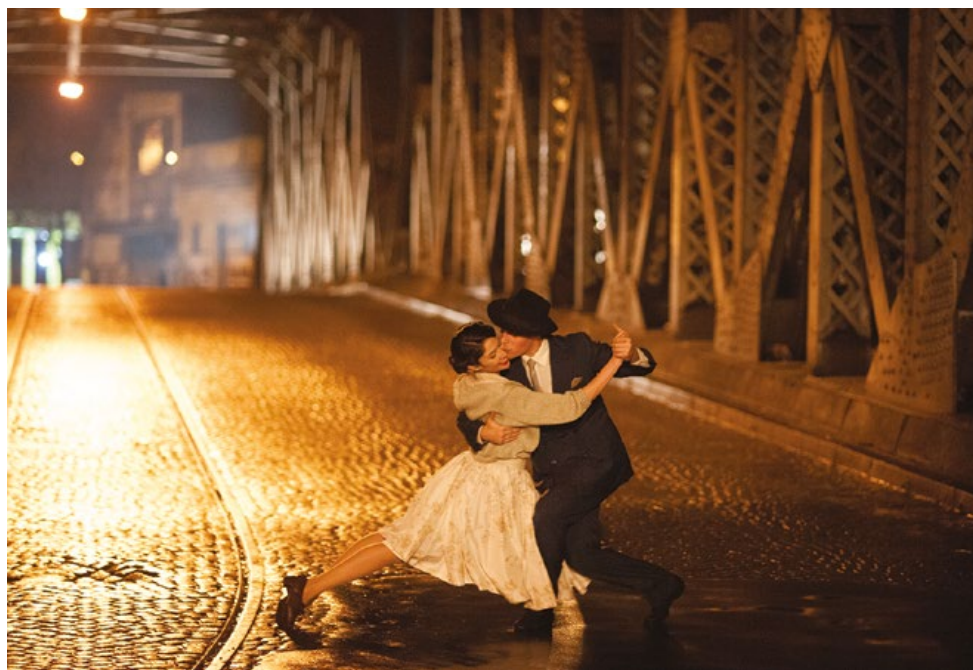
"The more immune you are to people suffering, that's very very dangerous. It's critical for us to maintain this humanity". This is a touching and painfully relevant insight into the lives of refugees. The current global socio-political state has resulted in 65 million people!!! being forcibly evicted from their homes. Ai Weiwei documents the crisis, capturing the world-consuming scale of the issue, and the depth to which it personally affects the lives of individuals. The sheer scale of the crisis is conveyed by the vast drone shots, exploring numerous locations during the documentary. Filmed in just a year, Ai Weiwei exposes the audience to the harsh reality behind mass movement in Iraq, Afghanistan, France and Germany etc, where mothers, daughters, brothers and sisters risk their lives in hope of finding safety. The Human Flow is not just a film, but a plea for solidarity in a time where communities are displaced, and hope for the future is scarce.

"Human Flow makes a virtue of its vastness, creating an epic tapestry of souls" (*Telegraph*)

"Ai Weiwei's camera shows us the enormity of the problem. Now it's our turn to do something" (*Guardian*) (research Grace Atkins) Terrifying. It is Grace's generation who inherit this evil wars' 'collateral' wasteland.

When...

Mon 22 7.30



Our Last Tango

Our Last Tango tells the life and love story of Argentina's most famous tango dancers.

Maria Nieves Rego (81) and Juan Carlos Copes (84) met when they were 14 and 17, and they danced together for nearly fifty years.

In all those years they loved and hated each other and went through several painful separations, but always got back together.

Relaying their story to a group of young tango dancers and choreographers from Buenos Aires, their story of love, hatred and passion is transformed into unforgettable tango-choreographies.

These beautifully-shot choreographies compliment the soul-searching interviews and documentary moments of the film to make this an unforgettable journey into the heart of the tango, it's dancers, its extreme passions, its colour, sex appeal and it's people.

"There's something achingly poignant about watching the octogenarian Nieves and Copes direct "themselves" while addressing what might have been." (*Los Angeles Times*)

Our Last Tango needs to be soaked up on our big screen, so it's back. Come. You will be moved and enthralled.

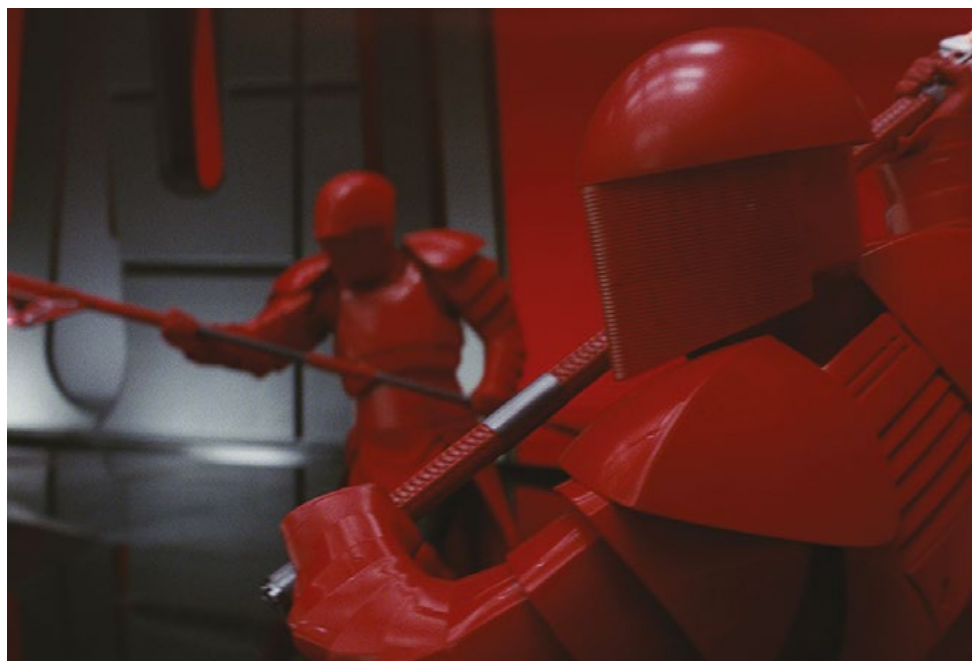


Director: German Kral
Cast: Maria Nieves Rego, Juan Carlos Copes
Duration: 84 mins
Origin: Argentina/Germany/Italy 2015
(Subtitled)
Certificate: 12A
Company: Celluloid Circus

When...

Tue 23

2.00, 7.30



Star Wars: The Last Jedi

Star Wars has always maintained a breezy attitude. Until now. Weighty, dense, and absolutely stuffed with story, Rian Johnson subverts expectations and gifts the series' first truly epic instalment.

Johnson understands that Lucas's baby has been around long enough that we can begin to get playful with its oh-so-sacred lore (purists may choke on their blue milk).

The rulebook has been torn up and expectations are thrown to the wind: The Force, Jedi, lightside and dark; they're all deconstructed in a way that shocks and amuses. So as we pick up moments after *The Force Awakens* ended, with plucky Jedi wannabe Rey (Daisy Ridley) asking a now embittered Luke Skywalker (Mark Hamill) to help his sister, Leia (Carrie Fisher, in spirit) in the battle against the First Order, he tells her to bugger off and leave him alone. Yet, the biggest draw of this new trilogy continues to be the conflicting bond between Rey and the emotionally unstable Kylo Ren (Adam Driver, stealing it once again).

Not everything is as black and white as we're used to in this galaxy. Fingers crossed their complicated relationship continues into the next, and final chapter. (research Jack Whiting) Please, be final.

Director: Rian Johnson
 Cast: Mark Hamill, Carrie Fisher, Adam Driver, Daisy Ridley, John Boyega, Oscar Isaac
 Duration: 152 mins
 Origin: USA 2017
 Certificate: 12A
 Company: Walt Disney Studios

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|----------------|-----------|-------------|------------|-------------|
| When... | | Sun | 28 | 6.00 |
| Fri | 26 | 7.30 | Tue | 30 |
| Sat | 27 | 2.00 | Tue | 30 |
| Sat | 27 | 7.00 | Wed | 31 |
| | | | | 7.30 |



Most Beautiful Island

Ana Asensio writes, directs and stars in her feature film debut; a prickling and precarious tale of survival in New York.

The opening-credits suggest a story based on true events. While this may be stretching the concept of truth a little, there is an unmistakable sense of realism to this thoughtful thriller, bristling with an authenticity of experience shared by its creator. Having left her native Spain following a family trauma, Luciana is barely eeking out a living by working two part-time, dead-end jobs in order to scrape together her Brooklyn rent. Increasingly desperate to find a path to financial security and personal fulfilment, she accepts a paid invitation to an exclusive event for Manhattan's elite. Descending into the depths of an elusive basement, Luciana soon discovers a poisonous warren of objectification and peril beneath the streets of this far from beautiful island.

At a snappy 80 minutes, not a moment is wasted across three spellbinding acts which together present an unmissable parable about how, both underground and above, the land of opportunity can be as ruthless as it is rewarding. *(Research Chris Coetsee)* Sounds and looks unmissable, so don't miss.



Director: Ana Asensio
Cast: Ana Asensio, Natasha Romanova, David Little, Nicholas Tucci, Larry Fessenden
Duration: 77 mins
Origin: USA 2017
Certificate: 18
Company: Bulldog Film Distribution

When...

Mon 29 7.30

Sticks and stones... but words?

What new words, phrases and must-says will 'trend' in 2018?

This is thinking aloud at some can't-sleep hour, a stream of consciousness unlikely to lead very far. Language is such a fantastically complex item for the brain to compute. It is made up of symbols we have made up over tens of thousands of years. All tribes, nationalities and races have found their own symbols to communicate. Here in English we have chosen just 26 characters or letters, to form an alphabet which carries every word ever written or spoken. There is a theory that this complex system of symbols evolved to hurry gossip and aid storytelling. If so, it has certainly stayed the distance. These two things seem to form the basis of casual use of those 26 letters here and now. Today's gossip and story telling appear to be still at the heart of common everyday talking, even though not many voices use the whole twenty six. Today's language comes with favourite sayings which many adopt instantly and use without thinking. Remember 'no way'? It is usually the young who start things off, then drop it when they hear parents or elders reciting it. Such things as 'on the planet' and 'I'm good' (see below).



You know you're safe when your High Street Christmas tree is heavily guarded...

There is the language of today's so-called right-on politically aware and uper correct grown ups, which is mostly demanding, shaming or accusing. 'Issues - diversity - gender' and that nutcracker 'inappropriate' all carry the pejorative, while none is saying what it is, with the seemingly innocuous 'around' encompassing all of the above with a fully loaded righteousness of its own. It can feel like language lynching parties coming for you. Politicians attempts to influence language is always laughable and flaccid, but loaded with dangerous smug. 'At the end of the day' 'right thinking' 'sea change' and 'going forward' are all phoney gap fillers but with gravitas. And where did this noisy LGBT lobby, heavy in its own gravitas, come from with such lightening power and evangelical zeal? 'Customers' is a favourite weasel word to be despised. It suggests choice so, shifts blame. Railway companies use it instead of 'passengers'. The word 'passenger' carries responsibility. Slyly 'customer' more likely means 'It's your own stupid fault, you chose this only train on this only track leaving at this only time for this only robbing fare. Your choice, now bugger off and find another way home.' Life's essentials: water, gas, electric, telecoms etc use the same dirty word.

As the young have all the time in the world, let's play with their recycled Americana. Forget 'on the planet' that must die soon? 'Can I get...?' "No, you can HAVE your pox'd J-bomb but I will GET it for you." (Stephen Fry?) 'I'm good' No, that's for me to decide, you can be fine or even 'ok' if you must (now sadly, the domain of elders and 2nd hand salesmen - see above). Then there's 'cool', which is now well established as their word, and they speak it well. It may have been conceived in 1920s New Orleans jazz dives, then fell to an embarrassing low amongst musos in the 'yeah cool man' 60s hippy Britain, but it is now the Millennials good and got. So too their fabulously filthy, inventive Urban Dictionary. As for twitter, it is time you trumped on it and invent.

Enough. Please wear the language well, embrace it, handwrite it, put it in the post, use it to be kind, speak it fair and well and let it change naturally in its own time, don't force it, then there might just be still enough to go around when it is your time to despair at all those silly new words by 2047.

Midwinter skies

Winter dusk 18th Deember 2017



Eerie windows at Deans Hall against a Gothic midwinter sky



Bad moon getaway... watching over the Rex