

# THE-REX



M A R C H 2 0 1 8

## THE SHAPE OF WATER

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

Britain's Best Cinema - Guardian Film Awards

MARCH 2018 • ISSUE 156  
[www.therexberkhamsted.com](http://www.therexberkhamsted.com)

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

# THE-REX

CINEMA BERKHAMSTED

## CONTENTS

Films At A Glance 16-17

Rants & Pants 24-25

**BOX OFFICE: 01442 877759**

Mon to Sat 10.30-6.30

Sun 4.30-5.30

## SEAT PRICES

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Whole Royal Box £73.00

Matinees - Upstairs £5, Downstairs  
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**The Rex**  
High Street (Three Close Lane)  
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www.therexberkhamsted.com

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

## BEST IN MARCH



### Phantom Thread

Daniel D-L comes out of 'retirement' to retire with this tale of another intense man, his last Oscar stab. See page 15

## FILMS OF THE MONTH



### Journey's End

The horrors of war - lest we forget. But somehow we do. A masterpiece of trench despair. Come, learn no lesson. See page 13



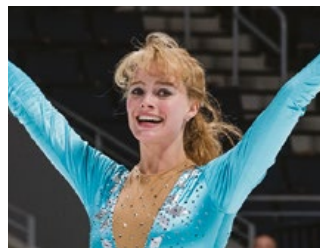
### The Shape of Water

Guillermo del Toro other worldly fable B-Movie. When Black Lagoon crech meets Sally. Up for Oscars. See page 19



### Finding Your Feet

A fab silly little Brit film starring (nearly) all the over 50s faces you love to see on screen. Come, dance in the aisles. See page 21



### I, Tonya

In the Oscar race, this true-ish story of ambition, stolen glory and treachery. Margot Robbie mesmerises on the ice. See page 22





MARCH FILMS



## Darkest Hour

**Gary Oldman finds himself at the front of the Oscar pack in Joe Wright's patriotic Second World War epic.** With continental Europe falling to Hitler and Britain's army stranded on the French coast, England's faith in their Prime Minister Neville Chamberlain is at an all time low. 65 year-old Winston Churchill is voted in with Tories backed into a corner by a Labour Party who would accept no other. Churchill's heavy drinking and judgement are called into question by his own party and the King, but with the weight of the nation on his shoulders, the man many consider a warmonger must lead them through their Darkest Hour. Intriguing backstabbing sub-plot. Oldman is in fine form as he takes this larger-than-life portrayal to dizzying heights, perfectly capturing a man forever haunted by his fateful part in the Battle of Gallipoli as he weighs up the possibility of leading more troops to the slaughter.

A masterclass in character study and a rousing period piece, *Darkest Hour* may stand as the best of this year's movies about Churchill and Dunkirk.

"This isn't an uncritical celebration of British bulldog spirit but a nuanced portrait." (*Independent*) (research *Chris Coetsee*) A remarkable, unrecognisable Gary Oldman as the jowly old Premier.

Director: Joe Wright  
 Cast: Gary Oldman, Kristin Scott Thomas, Lily James, Ben Mendelsohn  
 Duration: 125 mins  
 Origin: UK 2018  
 Certificate: PG  
 Company: Universal Pictures Int (UK)

### When...

Thu 1	2.00	Mon 5	2.00
Thu 1	7.30	Mon 5	7.30
Sun 4	6.00	Wed 14	2.00



## The Greatest Showman

**Hugh Jackman steps into the spotlight as 1800s impresario P.T. Barnum in this all-singing-all-dancing rags to riches extravaganza.**

2012's Les Mis was supposed to be the movie that showcased Jackman's triple-treat talents as a singer, dancer and serious actor. Yet somehow it didn't, it fell short. Here debut director Michael Gracey deservedly hands him a better chance and this time around he smashes it out of the park. Born the son of a poor cobbler, Phineas Taylor Barnum longs to rise above this life and dazzle the world. Having conned his way into the money to start a 'museum', he assembles the unfortunates and the bizarre of marginalised society, creating a showcase of oddities to draw people in. A freak show, to break the ground for circus, sleight-of-hand and live derring-do. But despite his flourishing success, he yearns to debunk his critics. To garner the attention and loosen the purse strings of high-art snob culture, Barnum risks it all, and his family... Questions are raised over this sanitised telling of a rags to riches tale, but showbiz is showbiz and historical haziness aside, this is nothing short of spectacle and splendour. *(research Chris Coetsee)* Glorious big screen cinema, trickery and all. Keep coming.

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Director:	Michael Gracey
Cast:	Hugh Jackman, Michelle Williams, Rebecca Ferguson, Zac Efron
Duration:	105 mins
Origin:	USA 2017
Certificate:	PG
Company:	20th Century Fox Film Co. Ltd

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### When...

Fri	2	7.30
Sun	18	6.00



## Early Man

**Aardman is the little tribe fighting the giants, and putting their faith in old-fashioned storytelling and unassuming comedy.**

There's something, more than heartening, about seeing actual fingerprints on clay models, it is painstaking and painstakingly beautiful. And what a treat the Wallace and Gromit creators have bestowed upon us now. Early Man focuses on an insular, small-minded tribe who live in a giant crater, cut off from the outside world. They're surprisingly diverse for such a small group, with varying skin colours and accents, and voices supplied by the likes of Timothy Spall, Selina Griffiths, and Richard Ayoade. Mop-topped young Dug (Eddie Redmayne) is inquisitive and smart by comparison to the rest of his tribe. They're soon forced out, and into the barbarous Badlands, by the gnashing metal and looming mammoths under the possession of Lord Nooth (Tom Hiddleston) who subdues his population with the thrill of the Sacred Game... Yep you got it... darts? These little gap-toothed, eyes-too-close-together characters are every bit as expressive as their digital counterparts; and Aardman, Laika (Paranorman, Kubo) and indeed stop-motion animation in general, should be championed and preserved. *(research Jack Whiting)* It is delicious, untiringly witty and simply fabulous. Come and be delighted.

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Director:	Nick Park
Voices:	Eddie Redmayne, Maisie Williams, Tom Hiddleston, Timothy Spall
Duration:	89 mins
Origin:	UK 2018
Certificate:	PG
Company:	Studio Canal

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### When...

Sat	3	2.00
Sat	17	2.00





## Molly's Game

**Aaron Sorkin has been hiding this little ace up his sleeve for a while; waiting for the right story to show off his directorial debut. And what a cracking start.**

No stranger to scripts, razor sharp: The West Wing, Social Network, Steve Jobs etc! Here Sorkin trusts in his own dialogue with delicious elegance, acerbic wit and dramatic force. As expected, Jessica Chastain as sensational as she is stunning.

A heroine first on track to be an Olympic skiing champion, until a freak accident takes her out. Re-enter, a very different Molly Bloom as she inches her way into running the most infamous high-stakes poker game in Hollywood. Chastain biting into Sorkin's script in real time and in voiceover, where the poker diva counts all the cards for you.

The film transcends its subject matter. It's not just a story about high stakes games for the rich and famous. By the final reel, Molly Bloom has been transformed into a Joan of Arc-like martyr, albeit like Katharine Hepburn in an old screwball comedy? (*research Jack Whiting*) Amid the fat awards list, decent for once, this one wont win much, but will stay the distance. Throw in your hand. Come and win.

Director: Aaron Sorkin  
Cast: Jessica Chastain, Idris Elba, Kevin Costner, Jon Bass, Chris O'Dowd  
Duration: 140 mins  
Origin: USA 2017  
Certificate: 15  
Company: Entertainment One UK Ltd



## Three Billboards Outside Ebbing, Missouri

**Mildred Hayes, there's a name you won't forget in a hurry.**

Frances McDormand is a hurricane of no-nonsense that'll not so much sweep the awards season, as tear it up, kicking the Academy square in the balls. Martin McDonagh returns to a world of hard-as-nails, yet complex and vulnerable people and upending expectations. Seven months after her daughter was brutally raped and murdered, Mildred Hayes emblazons the roadside billboards of the title with signs taunting police chief Willoughby (Woody Harrelson) about the lack of arrests.

This opens a whole can of worms on the townsfolk.

Beneath the caricatures, however, even Ebbing's most unsympathetic residents, ie officer Dixon (Sam Rockwell) have complex lives and motivations.

Three Billboards feels like high-intensity comedy circuit training; causing strains in ethical muscles you didn't know you had. It is a film that continually forces you to question your own responses: is it okay to laugh at this bit, cry at this... Thanks to McDonagh and his livewire star McDormand, Three Billboards is a renegade western, and a masterpiece that will leave its mark for years to come. (*research Jack Whiting*) Anticipate strong language.

Director: Martin McDonagh  
Cast: Frances McDormand, Woody Harrelson, Sam Rockwell  
Duration: 115 mins  
Origin: USA 2017  
Certificate: 15  
Company: 20th Century Fox Film Co. Ltd

When...

Sat 3 7.00

When... Wed 14 7.30

Tue 6 2.00 Thu 15 2.00

Tue 6 7.30 Thu 15 7.30

Wed 7 7.30 Fri 16 7.30



## All The Money In The World

**An 86 year old saves a film made by an 80 year old.**

**Wow! Diversity indeed.** The outrageous fortunes and misfortunes of J. Paul Getty (and Ridley Scott's cool head!) receive a full-blown biographical blowout in this sensational tale of kidnap and ransom. When a ragtag gang abduct grandson J. Paul Getty III and demand a ransom of \$17 million, they quickly realise just who they are up against. Refusing to pay up and unmoved by the despair of his former daughter-in-law, Getty turns to his chief deal-maker Fletcher (Wahlberg) as a hostage negotiator. Does he have the boy's best interests at heart, or is he just keeping the price down? Ridley made worldwide headlines with his decision to replace a disgraced Kevin Spacey with his original more fitting choice: Christopher Plummer, as the billionaire oilman. Pulling off the seemingly impossible; scheduling frantic reshoots over just 12 days to meet the original release date, whilst producing a seamless screenplay? No mean feat. Hats off Ridley. It's a triumph. Plummer is gripping, his timing flawless. Both he and electrifying Michelle Williams made Golden Globe nominations. Oscars next. Top dollar. (research Chris Coetsee) 52 years on, Capt von Trapp saves the day – again.

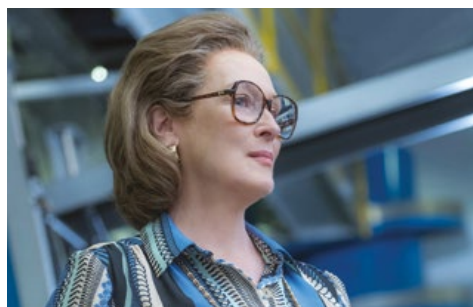
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**Director:** Ridley Scott  
**Cast:** Michelle Williams, Christopher Plummer, Mark Wahlberg  
**Duration:** 133 mins  
**Origin:** USA 2017  
**Certificate:** 15  
**Company:** Columbia Pictures Corporation Ltd.

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**When...**

**Wed 7 2.00**



## The Post

**Steven Spielberg's 'downtime' (between noisy blockbusters) is unlike any other filmmaker's.**

This is when his most deliciously dense and eye-opening true stories surface.

Set in 1971, The Post centres on Washington Post publisher Katharine Graham (Meryl Streep) who has to make the final decision on whether to publish sections of what are known as the Pentagon Papers (PP): three Presidents worth of internal communications about the Vietnam War that were stolen and copied. The PP's big takeaway is that the secretary of Defence knew as early as 1965 that the war was unwinnable, yet kept sending troops to kill and be killed into the 70s. The New York Times has already published some of the papers, to the frustration of Post editor Ben Bradlee (Tom Hanks). But the Nixon administration has halted its publication, and so the Post has a chance to carry the ball forward in the name of a free press.

Not just a fitting companion piece to All the President's Men, The Post is a love story. That's right. Spielberg's remarkable, tense new drama celebrates the passionate bond between a free press and every thinking mind, however diminished the species may be in Trump's America. (Jack Whiting) Wow...!

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**Director:** Steven Spielberg  
**Cast:** Tom Hanks, Meryl Streep, Alison Brie, Sarah Paulson, Bruce Greenwood  
**Duration:** 116 mins  
**Origin:** USA 2017  
**Certificate:** 12A  
**Company:** Entertainment One UK Ltd

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**When...**

**Thu 8 2.00 Sat 10 7.00**  
**Thu 8 7.30 Mon 12 2.00**



## The Mercy

**Colin Firth is at his best as struggling amateur sailor Donald Crowhurst in this true tale of daring desperation.**

In 1968, Crowhurst labours to keep his sailing business afloat. At the Boat Show, his attention is drawn to the Sunday Times Golden Globe Race; a non-stop single-handed around the world endurance yacht race with the promise of £5000 to the fastest entrant and the first to complete the journey. Without consulting his wife (Rachel Weisz) he submits his application. Preparations soon begin; preparing his sailing boat alongside hiring press agent Rodney Halworth (David Thewlis) whose focus lies on securing extensive news coverage and lucrative sponsorship deals. With the hastily-planned voyage still on the horizon, he is unexpectedly forced into signing an extortionate contract which wagers his family home against the trip, and despite his limited experience and ill-prepared vessel, Crowhurst sets off on his dangerous misadventure. Three years in the making, and the second of two concurrent features, *The Mercy* resonates as the far darker, far sadder version, offering instead stark contrast to the more familiar against-all-odds cinematic yarn. (*Research Chris Coetsee*) Lost to calamity, he can neither carry on nor go home. So makes a lonely and excruciating decision... Come at all costs.

Director: James Marsh  
 Cast: Colin Firth, Rachel Weisz, David Thewlis, Genevieve Gaunt  
 Duration: 102 mins  
 Origin: UK 2017  
 Certificate: 12A  
 Company: Studio Canal

When...

Fri 9 7.30





## Paddington 2

**Windsor Gardens' most famous resident returns in roaring fashion in this delightful (even better than the first!!) 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 it's 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 missed it by carelessly passing away in June. Utterly sweet and funny, Paddington and his pals are sure to steal your heart. Come in from the cold and bask in its warmth. Marmalade sandwiches all round. (research Chris Coetsee) Fantastic Chris. A fab sequel. Dry bread to the gainsayers. Come and love it again and again.

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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

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When...

Sat 10 2.00



## Journey's End

**RC Sherriff's classic play is given a timely re-working in this triumphant reminder of the horrors of warfare.** In March 1918, fresh-faced Raleigh (Asa Butterfield) arrives at the front-line of northern France where the threat of an imminent German offensive lingers ominously amidst the mud and mist. Naively seeking to join C company in an effort to reunite with commanding officer and former schoolmate Captain Stanhope (Sam Claflin) Raleigh soon realises the friend he once knew has become an aggressive, self-hating alcoholic in the face of impending death. As the hours trundle on, and with little more to pick over than the simplicities of food and drink, the battalion come together to cling onto the nearest thing they have to indulgence in an attempt to savour any remaining scrap of time together. At its strongest when simply hunkering down with its superb ensemble cast, Journey's End devastatingly captures the heart-wrenching acceptance of men idly waiting to be needlessly sent over the top to certain death. "A robust, sinewy production that honours the film's enduring themes and proves that its story has stood the test of time." (Screen International) (Research Chris Coetsee) Unhappily, the time is still being tested. Consider... yesterday's Bush/Blair and today's bad-hair Warmongers.

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Director: Saul Dibb  
Cast: Sam Claflin, Paul Bettany, Asa Butterfield, Stephen Graham, Toby Jones, Tom Sturridge  
Duration: 108 mins  
Origin: UK 2017  
Certificate: 12A  
Company: Lionsgate

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When...

Sun 11 6.00 Tue 13 2.00  
Tue 13 7.30



## Loveless

**A domestic collapse twists into a withering snapshot of contemporary Russia in this devastating fifth feature from Andrey Zvyagintsev.**

Following his 2014's tremendous *Leviathan*, Zvyagintsev once again examines the bleak sub-existence of a society mired in apathy and selfishness. Yet where the feebly proud had before largely held our sympathies, *Loveless* treats its characters with contempt, keeping them firmly at arms length from anything approaching sympathy/empathy. Husband Boris and wife Zhenya are tied to the viscous complications of marital meltdown. Each already involved in new relationships, their impatience to start again boils over into loathsome, bitter resentment. In the fallout, the neglect of their 12-year-old son Alyosha, whom neither wanted nor much care about, intensifies and after witnessing yet another brutal row, he vanishes from their apartment. Their mutual hatred exacerbated rather than eased by the tragedy, the couple is left with no choice but to go in search of their innocent runaway. Having already swept up the Jury prize at Cannes, *Loveless* brings a different Russia to both the BAFTAs and the Academy Awards in pursuit of further gong glory. A terrific, if troubling slice of modern cinema. (Research Chris Coetsee) A lean tale with nothing to spare. Don't dare miss.

Director: Andrey Zvyagintsev  
 Cast: Yanina Hope, Maryana Spivak, Alexei Rozin, Varvara Shmykova, Matvey Novikov, Daria Pisareva  
 Duration: 124 mins  
 Origin: Russia 2017  
 Certificate: 15  
 Company: Altitude Film Distribution

**When...**

**Mon 12 7.30**



## Phantom Thread

**Tailor made to both seduce and estrange; Paul Thomas Anderson's deftly spun yarn of obsession is captivating and quietly alluring.**

Before I gush over Anderson's delicate framing and Jonny Greenwood's swooning, orchestral arrangements; let's unravel the story. It takes place in a newly decadent post-war 1950s London and follows esteemed dressmaker Reynolds Woodcock (Daniel Day-Lewis) who compartmentalises his life so personal distractions can't penetrate the bubble he builds around his obsessive work. Woodcock allows only two people into his space: his sister Cyril (Lesley Manville) who takes care of the day-to-day business of living, and his mother, who is dead but spookily ever present. It's when he meets Alma (Vicky Krieps - stealing every scene from under Day-Lewis) that the seams of his obsessive life are revealed. Alma is not like the other muses he tires of. She has a confidence that surprises him, yet when the fascination that fuels his longing for her inevitably fades, she adopts a sinister method of reigniting his interest.

With Day-Lewis once again, and for the last time? on top form, Anderson has sewn together an otherworldly masterpiece. (*research Jack Whiting*) See it before you too tire of the next thrill...



**Director:** Paul Thomas Anderson  
**Cast:** Vicky Krieps, Daniel Day-Lewis, Lesley Manville  
**Duration:** 130 mins  
**Origin:** USA 2017  
**Certificate:** 15  
**Company:** Universal Pictures Int (UK)

### When...

<b>Sat 17</b>	<b>7.00</b>	<b>Tue 20</b>	<b>2.00</b>
<b>Mon 19</b>	<b>2.00</b>	<b>Tue 20</b>	<b>7.30</b>
<b>Mon 19</b>	<b>7.30</b>	<b>Sun 25</b>	<b>6.00</b>



## COMING SOON TO THE ODYSSEY

### BACK BY DEMAND

DARKEST HOUR  
THREE BILLBOARDS  
PHANTOM THREAD  
THE GREATEST SHOWMAN

### NEW RELEASES

PAD MAN  
LEANING INTO THE WIND  
RED SPARROW  
GRINGO  
FINDING YOUR FEET  
SWEET COUNTRY



RED SPARROW



PAD MAN



GRINGO



SWEET COUNTRY



# THE ODYSSEY

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

BOX OFFICE: 01727 453088

MARCH	FILM	TIME
1 THU	DARKEST HOUR	2.00, 7.30
2 FRI	THREE BILLBOARDS OUTSIDE EBBING MISSOURI	7.30
3 SAT	JUMANJI: WELCOME TO THE JUNGLE	2.00
3 SAT	THREE BILLBOARDS OUTSIDE EBBING MISSOURI	7.00
4 SUN	THE POST	1.00, 5.00
5 MON	THE POST	2.00, 7.30
6 TUE	THE GREATEST SHOWMAN	12.00, 7.30
7 WED	JOURNEY'S END	2.00, 7.30
8 THU	JOURNEY'S END	2.00, 7.30
9 FRI	PHANTOM THREAD	7.30
10 SAT	EARLY MAN	3.00
10 SAT	PHANTOM THREAD	7.00
11 SUN	EARLY MAN	11.00, 3.00
11 SUN	JOURNEY'S END	7.00
12 MON	DARKEST HOUR	2.00
12 MON	THREE BILLBOARDS OUTSIDE EBBING MISSOURI	7.30
13 TUE	PHANTOM THREAD	12.00, 7.30
14 WED	PHANTOM THREAD	2.00, 7.30
15 THU	THREE BILLBOARDS OUTSIDE EBBING MISSOURI	2.00
15 THU	DOWNSIZING	7.30
16 FRI	THE SHAPE OF WATER	7.30
17 SAT	COCO	2.00
17 SAT	THE SHAPE OF WATER	7.00
18 SUN	THE SHAPE OF WATER	1.00, 5.00
19 MON	SHIRAZ: A ROMANCE OF INDIA	2.00, 7.30
20 TUE	DARKEST HOUR	12.00
20 TUE	THE MERCY	7.30
21 WED	THE SHAPE OF WATER (HOH)	2.00
21 WED	THE MERCY	7.30
22 THU	THE MERCY	2.00
22 THU	THE FINAL YEAR	7.30
23 FRI	FIFTY SHADES FREED	7.30
24 SAT	THE BREAKFAST CLUB	2.00
24 SAT	I, TONYA	7.00
25 SUN	COCO	12.00
25 SUN	I, TONYA	4.30
25 SUN	SANCTUARY	8.30
26 MON	I, TONYA	2.00
26 MON	CALL ME BY YOUR NAME	7.30
27 TUE	FIFTY SHADES FREED	12.00
27 TUE	LADY BIRD	7.30
28 WED	LADY BIRD	2.00, 7.30
29 THU	EARLY MAN	11.00
29 THU	LADY BIRD	3.00
29 THU	ALL THE PRESIDENT'S MEN	7.30
30 FRI	JUMANJI: WELCOME TO THE JUNGLE	3.00
30 FRI	WINCHESTER	7.30
31 SAT	BLACK PANTHER	2.00, 7.00

(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

BERKHAMSTED

BOX OFFICE:

01442  
877759



MARCH	FILM	TIME	PAGE
1 THU	DARKEST HOUR	2.00, 7.30	8
2 FRI	THE GREATEST SHOWMAN	7.30	9
3 SAT	EARLY MAN	2.00	9
3 SAT	MOLLY'S GAME	7.00	10
4 SUN	DARKEST HOUR	6.00	8
5 MON	DARKEST HOUR	2.00, 7.30	8
6 TUE	THREE BILLBOARDS...	2.00, 7.30	10
7 WED	ALL THE MONEY IN THE WORLD	2.00	11
7 WED	THREE BILLBOARDS...	7.30	10
8 THU	THE POST	2.00, 7.30	11
9 FRI	THE MERCY	7.30	12
10 SAT	PADDINGTON 2	2.00	13
10 SAT	THE POST	7.00	11
11 SUN	JOURNEY'S END	6.00	13
12 MON	THE POST	2.00	11
12 MON	LOVELESS (S)	7.30	14
13 TUE	JOURNEY'S END	2.00, 7.30	13
14 WED	DARKEST HOUR	2.00	8
14 WED	THREE BILLBOARDS...	7.30	10
15 THU	THREE BILLBOARDS...	2.00, 7.30	10
16 FRI	THREE BILLBOARDS...	7.30	10
17 SAT	EARLY MAN	2.00	9
17 SAT	PHANTOM THREAD	7.00	15
18 SUN	THE GREATEST SHOWMAN	6.00	9
19 MON	PHANTOM THREAD	2.00, 7.30	15
20 TUE	PHANTOM THREAD	2.00, 7.30	15
21 WED	FIFTY SHADES FREED	2.00, 7.30	18
22 THU	THE SHAPE OF WATER	2.00, 7.30	19
23 FRI	THE SHAPE OF WATER	7.30	19
24 SAT	COCO	2.00	20
24 SAT	THE SHAPE OF WATER	7.00	19
25 SUN	PHANTOM THREAD	6.00	15
26 MON	THE SHAPE OF WATER	2.00	19
26 MON	A FANTASTIC WOMAN (S)	7.30	20
27 TUE	FINDING YOUR FEET	2.00, 7.30	21
28 WED	FINDING YOUR FEET	2.00	21
28 WED	I, TONYA	7.30	22
29 THU	JUMANJI: WELCOME TO THE JUNGLE	2.00	22
29 THU	I, TONYA	7.30	22
30 FRI	LADY BIRD	7.30	23
31 SAT	COCO	2.00	20
31 SAT	LADY BIRD	7.00	23

(S) Subtitled

## COMING SOON TO THE REX

### BACK BY DEMAND

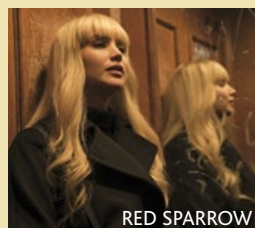
DARKEST HOUR  
THREE BILLBOARDS  
PHANTOM THREAD  
THE GREATEST SHOWMAN  
FINDING YOUR FEET

### NEW RELEASES

SWEET COUNTRY  
PAD MAN  
LEANING INTO THE WIND  
RED SPARROW  
GRINGO



PAD MAN



RED SPARROW



SWEET COUNTRY



LEANING INTO THE WIND



## Fifty Shades Freed

**Three films in and we reach the (anti) climax of the most vanilla of erotic thrillers.**

The story makes so little sense it borders on 'Plot, what plot?' is as follows:

We rejoin Anastasia (Dakota Johnson) and her sadist prince Mr. Grey (Jamie Dornan) after a glossy honeymoon in France, complete with breaks for being blindfolded and worked over with her husband's usual tools. Once they're back in Seattle, Christian does, well whatever gazillionaires do, and she plies her trade as a fiction editor. But mild peril soon arrives in the form of Ana's sleazy former boss Mr Hyde (Eric Johnson) who is obsessed with Christian for a murky (who cares) reason from the past. Oh and there's some sex too, but don't worry, it doesn't spoil the 'story'. They don't even really behave like a couple. They're more like co-workers, who sometimes have to lick each other's nipples. If a married couple enacting slow bouts of missionary to Liam Payne from One Direction is deemed kinky, then eroticism in mainstream cinema is indeed doomed. May I suggest a new safe-sex word: 'roll-credits'. (*research Jack Whiting*)

So nothing to dampen a seat, but there is a car chase! It too, all revs no thrust.

Director: James Foley  
Cast: Dakota Johnson, Jamie Dornan, Luke Grimes, Tyler Hoechlin, Eric Johnson, Eloise Mumford, Rita Ora  
Duration: 105 mins  
Origin: USA 2018  
Certificate: 18  
Company: Universal Pictures Int (UK)

**When...**

**Wed 21**

**2.00, 7.30**





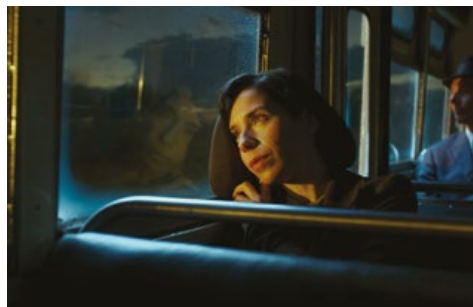
## The Shape Of Water

**Mute janitor falls for fish creature isn't one you'd peg for Oscar glory, yet Guillermo del Toro's sumptuous fantasy romance is just that.**

The Mexican filmmaker has made an honest-to-god B-movie creature-feature that's also, somehow, a shimmeringly earnest and boundlessly beautiful melodrama. It's *Beauty and the Beast* meets *Creature from the Black Lagoon*. Sally Hawkins is unforgettable as Elisa, an orphan who was abused as a child (her vocal cords were severed) and now makes a living as a cleaner at an underground government facility in Baltimore 1962.

Our aquatic friend (Doug Jones) known as "the Asset" was captured from its habitat in the Amazon, where it is said to be a revered god. Now, as a literal prisoner of US paranoia, is being tortured with a cattle prod. Agent Strickland (Michael Shannon) sees the monster as a freakish affront to God. Nasty experiments, which will allegedly give the U.S. an advantage over the Russians in the Cold War, await the hapless gill-man.

Del Toro's unconventional and impassioned love story is brimming with his trademark flair for the weird – *Pan's Labyrinth* and *Hellboy* are mythological wonders – and yet it all feels beautifully grounded. (*Jack Whiting*) Beautifully grounded indeed.



**Director:** Guillermo del Toro  
**Cast:** Sally Hawkins, Michael Shannon, Richard Jenkins, Doug Jones, Michael Stuhlbarg, Octavia Spencer  
**Duration:** 123 mins  
**Origin:** USA 2017  
**Certificate:** 15  
**Company:** 20th Century Fox Film Co. Ltd

<b>When...</b>	<b>Fri</b>	<b>23</b>	<b>7.30</b>
<b>Thur 22</b>	<b>2.00</b>	<b>Sat</b>	<b>24</b>
<b>Thur 22</b>	<b>7.30</b>	<b>Mon</b>	<b>26</b>
			<b>2.00</b>



## Coco

**Heart and humanity are at the core of Pixar's latest creation, a vibrant celebration of Mexican culture.**

12-year-old Miguel Rivera has just one passion in life; to play the guitar. Unfortunately however, Miguel belongs to a family of humble shoemakers where music has been forbidden for generations. When caught stealing the prized guitar of local singing legend Ernesto de la Cruz, he unwittingly unleashes a curse, forcing him to travel to the Land of the Dead where he must seek not only his family's forgiveness but also their blessing before being allowed to return home. Without question the studio's finest output since 2015's *Inside Out*, *Coco* represents some of the Pixar's most colourful and culturally defined work to date. A total delight with a sparkling intergenerational message of family, heritage and the power of music. "Effortlessly gliding between kid-friendly spectacle and heart-tugging emotion by way of surrealist touches and a hilariously specific recurring joke about Frida Kahlo's unibrow, *Coco* is a goofy joy from start to finish." (*Time Out*)

"A rousing, affecting, fun and much-needed return to form after underwhelming *Finding Nemo* and *Cars* sequels." (*Guardian*) (research Chris Coetsee) It may win gongs, but don't let that put you off.

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**Directors:** Lee Unkrich, Adrian Molina  
**Voices** Anthony Gonzalez, Gael García Bernal, Benjamin Bratt  
**Duration:** 105 mins  
**Origin:** USA 2017  
**Certificate:** PG  
**Company:** Disney Pixar

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## When...

**Sat 24 2.00**  
**Sat 31 2.00**



## A Fantastic Woman

**At the core of this indelibly moving film (Chile's entry in the Oscar race for Best Foreign-Language feature) is a performance of unsurpassing beauty and tenderness.**

*A Fantastic Woman* is a tough, touching story of a singer ravaged by grief after the death of her older lover. The wistful drama follows the journey of a heroine who has rarely been positioned as a screen protagonist: a transgender woman. Meet Marina, played with fire and vulnerability by Chilean transgender actress Daniela Vega. It begins with her having to downplay the nature of her relationship with Orlando and soon escalates into denying that her dead lover paid her for her companionship. Orlando's ex-wife rejects Marina for being abnormal, snidely referring to her as a "chimera". Orlando's son does far worse, taping her mouth shut and stealing her dog. Vega brings heart and soul to the movie's heroine as she navigates a difficult quest to make the world accept her as she accepts and validates herself, and director Sebastián Lelio's (Gloria) is with her every step of the way, delivering a gripping, nuanced character study that humiliates our ignorance. (research Jack Whiting) Tootsie it ain't. Come and see what...

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**Director:** Sebastián Lelio  
**Cast:** Daniela Vega, Francisco Reyes, Luis Gnecco, Aline Küppenheim, Nicolás Saavedra, Amparo Noguera  
**Duration:** 104 mins  
**Origin:** Chile 2017  
**Certificate:** 15  
**Company:** Artificial Eye Film Co. Ltd

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## When...

**Mon 26 7.30**



## Finding Your Feet

**Director Richard Loncraine and his all-star cast present what promises to be the breakaway hit of the year.** Imelda Staunton recently claimed that ageing cinema audiences wished to watch films with intelligent dialogue that deal with real people, subsequently trash-talking a stream of recent let-downs as 'terrible' blockbusters which gave the impression that 'millions' were lavished on the special effects and '£4.80 on the script' (almost a matinee seat). No finer example then in this delightful comedy-drama. Here she plays self-proclaimed 'Lady' Sandra Abbott who, after forty years of married middle-England life, discovers her husband has been having an affair with her best friend. Ditching her plush Surrey home, she traces her estranged, free-spirited older sister Bif (Imrie) to an inner-London council estate. Reluctantly dragged along to a local community dance class, she is introduced to her sister's friends Ted (David Hayman) Charlie (Timothy Spall) and Jackie (Joanna Lumley). Gradually, she comes to realise that retirement is in fact only a new beginning, and that her impending divorce might just give her a whole new lease of life and love. Unquestionable, undeniable, unmissable entertainment. (*research Chris Coetsee*) With this cast, fun, self deprecating, low key British humour, is guaranteed. Come.

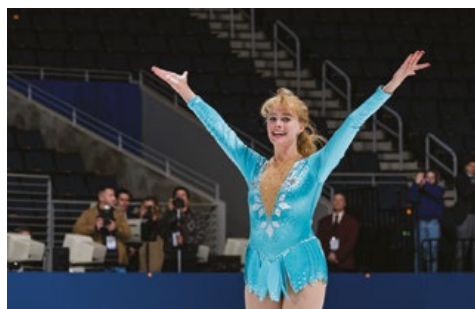


**Director:** Richard Loncraine  
**Cast:** Joanna Lumley, Timothy Spall, David Hayman, Imelda Staunton, Celia Imrie, Indra Ové  
**Duration:** 111 mins  
**Origin:** UK 2017  
**Certificate:** 12A  
**Company:** Entertainment One UK Ltd

### When...

<b>Tue</b>	<b>27</b>	<b>2.00, 7.30</b>
<b>Wed</b>	<b>28</b>	<b>2.00</b>





## I, Tonya

In 1991, Tonya Harding became the first American woman to perform the triple axel, a feat which established her as one of the top ice skaters in the world. But she was from the wrong side of the tracks. In a move which stunned the sporting world, she found herself embroiled in a bungled plot to eliminate her chief skating rival, Nancy Kerrigan (from the right side). Smartly and ironically penned, it unfolds as a narrated biography with mock interview interjections from its lead characters as they reflect on, and often comically deny, both the film and Harding's version of events. A bold, and surprisingly effective narrative choice. Harding is presented as a frank, layered individual rather than the one-dimensional villain we've been sold; a masterstroke which pays off in spades, largely due to Margot Robbie's mesmerising transformation into the skater. A remarkable story of a woman who was never accepted in the skating frat, but who, through a clawing struggle for love and acceptance, surrounds herself with some of the worst people possible. Villain or victim? After all, truth is stranger than fiction. *(Research Chris Coetsee)* How much of this film might be true, doesn't matter, it's a riveting tale. Come for that.

Director: Craig Gillespie  
 Cast: Margot Robbie, Bobby Cannavale, Sebastian Stan, McKenna Grace  
 Duration: 119 mins  
 Origin: USA 2017  
 Certificate: 15  
 Company: Entertainment One UK Ltd

### When...

Wed 28 7.30  
 Thu 29 7.30



## Jumanji: Welcome To The Jungle

**How do you re-introduce a bizarre nineties boardgame fantasy 'owned' outright by Robin Williams' character to a new (mostly attention deficit) generation?** Simple: video-games, and The Rock. This new digital landscape couldn't be further from the dark fable of the original. Here it's all fast paced action, explosions, and body-swap slapstick, and it is as sharp as it is silly. Rather than having all sorts of scary things emerge from an ancient board-game; four teens get sucked into the Atari-esque computer and take the form of their in-game avatars: Jack Black, Karen Gillan, Kevin Hart, and of course, Mr Rock Johnson himself leading the pack. To get back home to the real world, the four have to group together to complete the game. They have three lives each. This allows the filmmakers to indulge in a few mortal peril gags where characters fall off cliffs or are eaten by wild animals. Sure, the video-game references feel out of date and there's no replacing Robin Williams, but this Jumanji sets off and gets of on the self-mocking tone and the charm of its heroes. *(research Jack Whiting)* Simply – it is a fabulous thrill-ride for all generations and huge fun indeed. Keep on coming.

Director: Jake Kasdan  
 Cast: Dwayne Johnson, Karen Gillan, Kevin Hart, Missi Pyle, Jack Black  
 Duration: 119 mins  
 Origin: USA 2017  
 Certificate: 12A  
 Company: Columbia Pictures Corporation Ltd.

### When...

Thu 29 2.00



## Lady Bird

**Greta Gerwig's offbeat sensibility is usually left to her on-screen personas via indie 'dramedies'.**

With *Lady Bird*, we witness her full potential as a filmmaker with a voice.

This coming-of-age story takes the broad details of Gerwig's own upbringing and uses them to create moments full of spiky humour, all the while sketching a family set-up loaded with struggle.

Saoirse Ronan's characterisation of 17-year-old Christine "Lady Bird" McPherson has the forceful momentum of a natural disaster.

Unlike the rich kids at her Catholic School, Christine's family is scraping by on mum's nurse's salary. She has no interest in being defined by her socioeconomic bracket and clashes with her mother over everything.

Saoirse Ronan whirlwinds through every scene, bristling with a feral desire for experience. *Lady Bird* is a small film making a lot of big noise; a hidden gem that has been exposed in the Oscar spotlight.

It deserves the exposure because *Lady Bird* is bursting with warmth, wit and melancholy; it is both thrillingly real and deeply personal. Gerwig, Ronan, take a bow. (*Jack Whiting*)

Come and see if it moves you too.



**Director:** Greta Gerwig  
**Cast:** Saoirse Ronan, Laurie Metcalf, Tracy Letts, Lucas Hedges, Timothée Chalamet, Beanie Feldstein, Stephen McKinley Henderson, Lois Smith  
**Duration:** 94 mins  
**Origin:** USA 2017  
**Certificate:** 15  
**Company:** Universal Pictures Int (UK)

## When...

<b>Fri</b>	<b>30</b>	<b>7.30</b>
<b>Sat</b>	<b>31</b>	<b>7.00</b>

## Time's Up...

A day or two ago, I listened to someone talking about the end time – her time. It wasn't morbid or sad, nor was it straightforward or simple, but I caught it in both hands.

She was acknowledging the last part of her life. Not the end, the last part. That chapter before the full stop, with no more punctuation or words to follow. She talked of coming to terms with not making plans too far ahead, and looking at sell-by dates with a smile.

She had fallen in love for the 'third and last time.' She had dreaded it happening again, and so late. One's sixties was, if any time was certain, this was certainly the time to avoid any notion of that sickening 'in-love' deprivation of all other feelings for anybody or creature – else. Only those things they shared were all that mattered. In-love: the overwhelming, the euphoria, the laughter, the new sheer beauty of everything around, every sensation, smell, sight and sound of the old/new/familiar, the long walks, shared

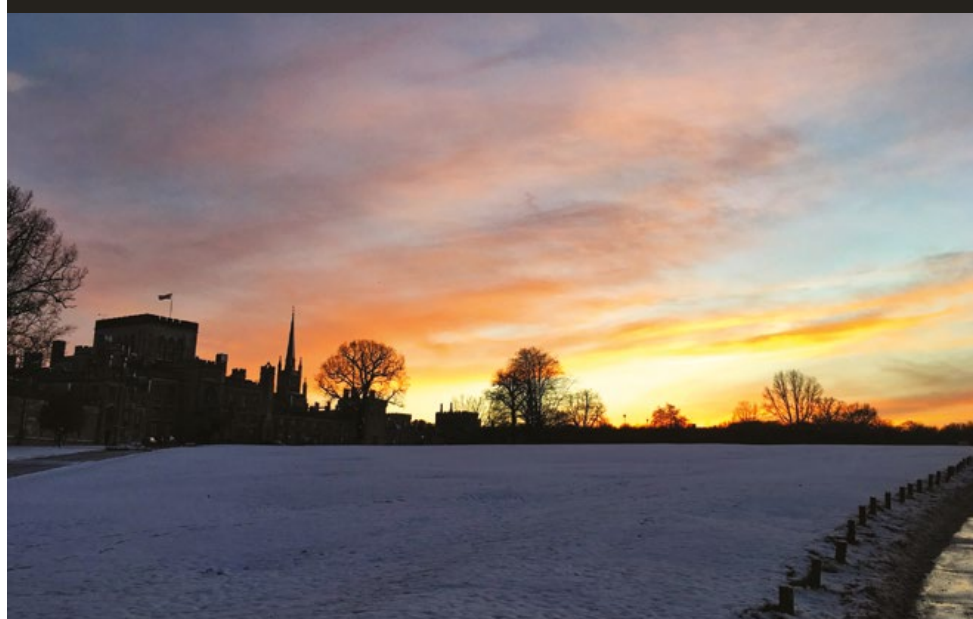
puddings and those bed-raggl'd days. That irrational but, at once, perfectly stable insanity, embracing the upheaval of rhyme, reason and duty fully, without a second thought.

It is the 'best of all possible worlds' and the worst – of course.

The ragged end to her last long affair had been, because of the lives it touched, an ill-forgotten 14 years earlier.

While she had enjoyed and suffered the usual suspect dalliances between, 'too many to keep count', without boast or shame – she had spent all those years alone, dipping in and out here and there to keep the peace with herself, to keep her desire alive and to stave off loneliness or submit to its deep hole. She could pick and choose from the more interesting of what was left out there. Bearing in mind most English men over 50, pass-out. They are in no state, dull, useless or parlous, and dressed to fit.

*'Ashridge House: The immortal sky painted huge above this year's short lived lawn snow...'*





So this new dread was a beautiful, warm surprise. She embraced it to the brim.

Not miserable or over philosophical, she seemed to be just collecting thoughts, literally collecting them out loud in some kind of dissembled order. I had listened to a 68 year old looking carefully for the first time, at the last phase of her life.

How it looks and feels not to plan ahead – with or without this last love of her life.

It was a freezing night, walking past The Bull. There was a sign in the window, I didn't stop to stare, but it reminded me of that sell-by date and how as teen-kids me and my brother would be instantly saddened by a poster for a big-name band coming to the Villa Marina. It wasn't the gig we cared about. It was the date on the poster. It was to be the day after we would have had to sail back home. Back to a flat grey city with no trees, the end of that one tiny week in endless bright green countryside as big as the sky. Outside the other endless 51 (weeks left)

meant we would not be free to run, climb and jump, those longed for trees, hills and streams again until... the day we would find our own.

So in the times-up dept, there are no sell-by dates, no plans too far ahead, no second glance. Easy.

If like her, you've had that one new precious taste of it all when you had nothing left to lose, then whatever that short tomorrow brings, apart from your 'masterpiece unsigned' you have shared everything and missed nothing.

So to debunk: 'live life like it's your last five minutes'. Better to have taken the time to live, love and lose than to have missed all three in a rush to beat your own sell-by date.

Happy birthday brother John. Here's to our own found lovers and families and all the trees, hills and streams we have jumped... in different landscapes – together.

*The first daffodils of 2018 on our balcony  
(10th February)*



*The foyer: is always here like this, but you have to be quick to see it. Just as happy when you can't...*

